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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT FEBRUARY 24, 2001

Soundtrack Sales Aren't 'Titanic'

Despite A Few Hits, Market For Blockbuster Movie Music Is Flattening

BY CHRIS MORRIS

LOS ANGELES—The soundtrack album genre—a commercial behemoth of the '90s that spawned such mega-hits as "Titanic" and Whitney Houston's "The Bodyguard"—has shown some signs of flattening in the past couple of years.

One soundtrack album, Hollywood Records' "Save The Last Dance," has become a breakout hit of the young year, climbing as high as No. 3 on The Billboard 200. Yet an analysis of the overall performance of soundtrack albums indicates that consumers have not been as quick to embrace titles spun from hit movies as they were as

recently as 1998, when "Titanic" held sway at the top of the chart.

Some executives with long histories of film-music work believe that the cur-



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asters, and then everybody would get out of the soundtrack business," says Kathy Nelson, president of film music at both Universal Music Group and Universal Pictures.

"Everybody wants to become a part of the happening, successful trend," Nelson adds, "and I think a lot of people don't realize that a lot of time, attention, and energy go into putting together a successful soundtrack. They think they can just throw something together."

Brick Red Records/Chapter III Records president Randy Gerston—who served as music supervisor on

(Continued on page 82)

Napster, Industry Respond To Appeals Court Decision

BY EILEEN FITZPATRICK

LOS ANGELES—Bent but not broken by a Feb. 12 appeals court ruling aimed at stopping the file-swapping service from trading copyright files, Napster and its partner, Bertelsmann, are moving forward with plans to provide the music industry with a legal, subscription-based file-swapping service.

But clearly, Bertelsmann and Napster are in a race against time. They are feeling the heat to launch a new, legitimate service that pays labels and artists before their competitors do—and before the court shuts Napster down. Ber-

telsmann has turned the heat up on Napster by sticking to a summer launch, despite Napster's refusal to say when its new service will be available.

"The business model needs to be developed sooner rather than later, because other labels will have file-sharing applications ready by the summer," says Bertelsmann eCommerce Group senior VP and chief communications officer Frank Sarfeld. "The first mover in this technology is always going to be No. 1, and Napster has everything that it needs to be successful."

(Continued on page 83)

Teen Pop Likely To Be Top Concert Draw In 2001

BY RAY WADDELL

NASHVILLE—While seasoned rock outfits like U2 and Dave Matthews Band are certain to generate big touring dollars in 2001, a large chunk of the concert revenue for this year will likely tilt toward the multimillion-dollar phenomenon of youth-oriented pop acts.

IN TOURING NEWS

Those who are part of the process say the reason the trend has not stalled is simple.

"This will continue as long as God keeps making little girls," observes Trans Continental Records president Lou Pearlman, the boy-band guru whose Midas touch has built careers ranging from 'N Sync and Backstreet Boys to O-Town and Marshall Dyllon.

"The musical styles may change a little bit, from rock to pop to R&B and even country, but the genre as a whole is fine," Pearlman says. "I remain very bullish on the genre. Not only is it running true to form, it's gaining steam."

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Arista Country Diva Pam Tillis Sings Of 'Thunder & Roses'

BY DEBORAH EVANS PRICE

NASHVILLE—For Pam Tillis, the songs on her first Arista/Nashville album in two years—"Thunder & Roses," due March 6—are like conversations. And with the release of the disc's initial single, "Please," the gifted singer/songwriter resumes a long-running dialogue with both country radio and her fans.

"Please" is a slice of life that sounds as if it could have been

ripped from the diary of any single mother. "There have been a few songs in my life that the first time I heard them I cried, and that was one of them," she says of the single, which resides at No. 28 on the Hot Country Singles & Tracks chart this issue. "It's not that I want to make everybody cry, but music unifies people, letting them know they aren't alone in what they're going through."

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TILLIS

Green Linnet Celebrates 25 Years Of Irish Music

BY JILL PESSLONICK

LOS ANGELES—The story of Green Linnet Records is one born of an American dream. Owner Wendy Newton returned from a trip to Ireland in 1975 with a burning desire to bring more Irish traditional music to the U.S.

Finding that few of the reels and jigs she loved were available on record, she bought Danbury, Conn.-based Green Linnet in 1976. A quarter-century later, the independent Celtic stalwart can celebrate its 25th anniversary not only with its initial impetus intact but with an unwavering faith in the future.

With a catalog of more than 300 titles and an active roster of acts, including Patrick Street, Lúnasa, Susan McKeown, Niamh Parsons, and Kila, Green Linnet has become a premier Celtic label, thanks to Newton's generous A&R philosophy. Green Linnet only signs acts

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After Limbo, Columbia Jazz Renews Itself

Label With Great History Looks Forward With Fresh Exec/Artist Rosters

BY STEVE GRAYBOW

NEW YORK—Last year, Columbia Records' jazz department appeared to be fading into illustrious history. Several key executives—including VP of jazz Jeff Levenson and creative consultant (and current Columbia Jazz recording artist) Branford Marsalis—were relieved of their posts. Rumors suggested the imprint would be folded into Sony's Legacy reissue division, home to recordings by such classic jazz artists as Louis Armstrong and Miles Davis. Nothing could be further from the truth, according to the recently appointed senior VP of Columbia Jazz, Jeff Jones.

"Columbia Jazz is alive and well," Jones says. "There is a long jazz tradition here that we are proudly upholding and continuing." This week, Jones fleshed out the jazz label's executive roster with the addition of former Atlantic jazz veteran Yves Beauvais as VP of A&R and former Sony Classical senior VP of worldwide marketing Jeb Hart as VP of marketing. Both are based in New York and report to Jones.

"Columbia has always had a strong footing in the jazz world, from Duke Ellington to [current Columbia jazz artist] Richard Bona," says Jones, noting that Cameroonian bassist/singer Bona does not "fit into a strict definition" of jazz. "The artists that we will look at to continue the label's legacy will encompass traditional jazz, contemporary jazz, blues, and world music."

Nine artists make up the label's current jazz roster—Bona, contemporary-jazz trumpeter Chris Botti (known for recent work with Sting), pianist Joey Calderazzo, saxophonists Marsalis and David Sanchez, drummer Jeff "Tain" Watts, contempo guitarist Peter White, Béla Fleck & the Flecktones, and singer Angélique Kidjo, the label's newest signing.

The most notable possible loss to the label's roster is longtime Columbia star trumpeter and Jazz at Lincoln Center chief Wynton Marsalis—whose extensive 1999 "Swinging Into The 21st" series saw more than eight new releases issued within a 12-month period. Jones says Marsalis has "fulfilled his contractual obligation to Columbia Records and is now a free agent."

According to Jones, the success of Columbia Jazz hinges upon the label's ability to develop artists that encompass all forms of improvised music. Although the label has issued world- and Latin-flavored discs by artists like Bona and Sanchez of late, the company's image has long been defined by the successful (though unique) post-bop sounds of the Marsalis brothers.

"The difficult job was to find an A&R person who has a sense of traditionalism, of new music, of the avant-garde—yet understands commercially viable artists," Jones says. "I believe in my heart that I found one in Yves Beauvais."

Beauvais expects to announce additional signings in coming months, hinting that there may be "some surprises" as the label looks at both established and up-and-coming artists. "In this difficult world of jazz," he says, "we are concentrating on career artists, not overnight sensations. We plan to keep

the roster small, looking for artists who will generate interest among consumers and musicians alike."

Jones adds that Columbia "would rather do a better job of presenting a smaller group of artists than have a large group that is not approached in a focused way."

In the past year, much of Sony's jazz schedule has been dominated by releases on the Legacy imprint, including the hit products associated with Ken Burns' documentary "Jazz"—11 individual artist compilations and a five-disc boxed set (Billboard, Feb. 10). All of those releases have seen action on Billboard's Top Jazz Albums chart, as has the Legacy soundtrack to "Finding Forrester" that features classic Davis tracks, plus

separate entities, each with a dedicated staff." Jones does not rule out the possibility of cross-pollination between a new Columbia Jazz release and classic music from the Legacy catalog "if the opportunity should arise."

Jones anticipates "five or six" new Columbia Jazz releases this calendar year, the first of which will be a new project by White, due in June. Kidjo plans to enter the studio in early March to record her label debut, while Bona is to begin recording a new album soon thereafter. Sanchez is also expected to enter the studio by midyear. Although no specific projects have been chosen, Beauvais' duties for Columbia Jazz may extend to record production, as they did at Atlantic, where he produced such artists as neo-trad pianist Cyrus Chestnut and West African singer/multi-instrumentalist Olu Dara.

Kidjo exemplifies Columbia Jazz' commitment to music that falls outside the traditional jazz realm. From Benin, the dynamic singer/songwriter embraces Afro-Caribbean sounds, R&B, and funk. Her fusion of worldliness and jazz-minded complexity exemplifies

what Jones refers to as "music for grown-ups."

"I'm not a pop artist who is easy for a lot of people to listen to," Kidjo says. "You have to be involved to appreciate what I do. Jeff and Yves are genuine music lovers. The individuality of the artist is important to them."

Kidjo, who enjoys a large following in the U.K., says that Jones and Beauvais spoke extensively with several of Sony's international divisions to determine their company's willingness to put their promotional efforts behind her. "What impressed me most," she recalls, "is that afterwards they told me that even if the response was negative, which it wasn't, that they would still have signed me and would still have been fully committed to my music."



JONES



KIDJO



BEAUVAIS

new music by guitarist Bill Frisell. That release peaked at No. 5 on the chart; the Burns boxed set debuted at No. 2.

Four albums from the Levenson/Branford Marsalis regime earned Grammy Award nominations. But excluding Legacy product, the sole Sony jazz title on the Columbia imprint to



chart in the past year has been the Branford Marsalis Quartet's edgy "Contemporary Jazz," which peaked at No. 12.

Although Jones continues to head up Legacy's promotion and marketing efforts, he stresses that the Legacy and Columbia Jazz imprints are "completely

ASCAP Reports Record Gains

BY JIM BESSMAN

NEW YORK—ASCAP reports record revenue of \$576 million for 2000 and record domestic and foreign royalty distributions of \$479.1 million.

The figures were made public Feb. 13 at the organization's annual West Coast membership meeting in Los Angeles. It was also announced that ASCAP's operating ratio for the year was 15.6%—that the second year in a row that it was less than 16%.

"We had another phenomenal year," says ASCAP CEO John LoFrumento.

LoFrumento cites cost controls as an important factor in the record results. "Because of the low operating ratio, we're distributing something like 84½ cents for every dollar collected," he says. "In 1993, for instance, the ratio was 19.8%. If we were still operating at

that ratio now, we'd be spending another \$24 million a year in operating costs. That we give to our members instead."

LoFrumento further notes that ASCAP's membership growth contributed to its record performance. "The number of members increased 21% to 110,000 members last year," he says, attributing the upsurge in part to ASCAP's "keen interest" in its members' careers.

"ASCAP's pride is in its ability to defend members' rights in Congress or the courts and develop members through workshops and showcases," he adds.

The organization is also proud of its showing in the various award shows last year and on the Billboard charts. LoFrumento says that 75% of Billboard's top 10 hits were ASCAP-affiliated and that ASCAP songs represented 73% of the Country Music Assn. Awards.



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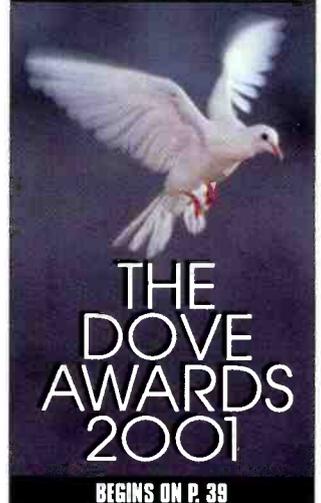
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MTV Networks' 4th-Qtr. Revenue, Profit Up

BY BRIAN GARRITY

NEW YORK—MTV Networks, home of MTV and VH1, posted solid increases in revenue and cash flow for the quarter and year ending Dec. 31, 2000, that were driven by strong ratings and double-digit increases in advertising sales and cable affiliate fees, parent company Viacom reports.

MTV's pro forma revenue for the quarter increased 11% to \$913 million, while pro forma earnings before interest, taxes, depreciation, and amortization (ebitda) increased 17% to \$413 million. For the year, MTV Networks' revenue rose 14% to \$3.04 billion, while ebitda increased 21% to \$1.36 billion.

Viacom says its cable networks division, which includes MTV Networks, saw quarterly pro forma revenue increase 11% to \$1.18 billion and pro forma ebitda rise 16% to \$476 million. For the year, cable networks' revenue increased 13% to \$4.08 billion, with ebitda up 21% to \$1.57 billion.

Not included in the figures are results from BET, which Viacom acquired for approximately \$3 billion Jan. 23. BET results will be reported as part of the Cable Networks segment beginning in the first quarter of 2001.

Elsewhere, Viacom's online division, which comprises the MTVi Group, CBS.com, and iWon.com, posted higher losses and revenue for the year. The online group reports a pro forma ebitda loss of \$231.4 million, compared with a loss of \$82.1 million a year earlier. Revenue grew to \$113.2 million from \$43.2 million in 1999. For the quarter, the ebitda loss declined to \$38.5 million from \$57.5 million a year earlier. Revenue rose to \$36.8 million from \$19.9 million.

Viacom says results from its online businesses will be rolled into its Cable Networks and Television segments, effective Jan. 1.

Viacom also includes the Infinity radio group, Paramount Pictures, Famous Music Publishing, and an 82% stake in the publicly traded video rental chain Blockbuster. The company posted substantially lower fourth-quarter and full-quarter earnings, despite higher revenue and cash flow, due to online investments and expenses related to the company's merger with CBS. Its pro forma net loss was \$816 million, compared with a profit of \$322 million the year before. Quarterly net earnings fell to \$30.4 million from \$133.1 million. Overall revenue for the quarter rose 78% to \$6.36 billion from \$3.57 billion, while ebitda increased 129% to \$1.36 billion from \$595 million.

Full-year revenue increased 8% to \$23.4 billion from \$21.7 billion in 1999. Viacom's total ebitda for the year increased 18% to \$5.02 billion from \$4.26 billion in 1999.

**On September 15th, 2000
an instant major label was born.**

**Now just five months later
everyone is talking about
the beginning of an
extraordinary,
unprecedented
new chapter
in music history.**

INTRODUCING THE EXPLOSION

STAGE ONE...THE STARS



LUTHER VANDROSS

His total album sales stand at 24 million worldwide. He has a string of Platinum and Multi-Platinum albums and smash hits like "Here And Now," "A House Is Not A Home," "Superstar," "Never Too Much," "So Amazing," "Power Of Love," "Till My Baby Comes Home" and more. He has won five Grammys. Now, he's ready to do it for J Records.



MONICA

Her two albums to date, *Miss Thang* and *The Boy Is Mine* are both Triple-Platinum. Now J Records, along with its joint venture partner Arista Records, is proud to begin recording her long awaited new album. From the smash hits "Don't Take It Personal" and "Before You Walk Out Of My Life" to #1 hits like "The Boy Is Mine" and "Angel Of Mine," Monica's stardom is ready to reach a whole new galaxy.



BUSTA RHYMES

He's been called "hip hop's most original voice." Inventive, individual, influential, insightful and idiosyncratic, Busta is clearly a music world and hip hop heavyweight. In addition to hits like "Woo-Hah!," "Put Your Hands Where My Eyes Could See" and "Gimme Some More," Busta, the actor, has been bringin' heat to several major movies. He's up for a Grammy next week. Now he's ready to bust out bigger than ever.



DEBORAH COX

Entertainment Weekly says Deborah has "a voice that triumphs." Part diva, part street, all heart, soul and emotion, Deborah made history when her multi-format smash "Nobody's Supposed To Be Here" topped Billboard's R&B Singles chart for 14 straight weeks, making it the longest-running #1 hit in modern R&B history. Coming off her Platinum-plus album *One Wish*, Deborah is poised and ready to soar.

STAGE TWO...THE STARS OF THE



ALICIA KEYS

With a rare presence and artistry well beyond her years, stunning 20 year old Alicia Keys is poised to take the music world to a whole new place. From her piano virtuosity to her show stopping vocal power, from her inner city insights to her uncommon songwriting ability, Alicia's debut album is pure and simply a gem.



SHANNON CURFMAN

She plays guitar with virtuoso grace and fire. She's only 15 years old. Critics and fans alike have already raved about her presence and power comparing her to the likes of Bonnie Raitt and Janis Joplin. Maybe guitar virtuoso Jonny Lang puts it best: "There's Shannon Curfman. She's only fifteen...she scares me." Her acclaimed debut album blew people away. Her new album will take Shannon to the next level.



THE PRODUCT G&B

They exploded right from the start with their blazing vocals on the Grammy nominated Santana #1 hit "Maria Maria." Now, the buzz just gets bigger as Wyclef Jean's Clef Records, the new joint venture with J Records, delivers this powerful duo whose raw energy and range resonate with searing honesty and ripping rhymes.



OLIVIA

One listen to her hot voice and hearing her fierce songwriting skills, it all becomes clear. She's got it all: attitude, street smarts and mad skills. This exotic 20 year old NYC girl lays it down and fires it up with blazing energy, sass and confidence. Get set for the arrival of one of the year's hottest new female stars. "She has the mouth of a bad girl and the voice of an angel. With heaps of attitude, catchy tunes and killer looks, the future is very promising!"

- BILLBOARD, February 3, 2001

AND COMING SOON:

AKA

When New Radicals' Gregg Alexander met London based vocalist/musician AKA, creative sparks flew. Gregg has passed the baton to him and the AKA debut album is a hits laden pop rock event!

ANNE FERNANDO

She's exotic. She's adorable. She's a 17 year old Filipino/Canadian who's attracting the world's top Pop and R&B producers to her J Records debut with her stunning vocal power.

J BUBBLE

Her charisma and range coupled with slamming tempo-driven tracks make this unique 21 year old singer/songwriter a very hot prospect. Watch her emerge as R&B's next Miss Thang!

MARIO

With his uncommon vocal chops, look for this jaw-dropping, eyebrow raising 13 year old R&B singer to be around for a long time.

MARCUS

He's one of the most unique new artists about to hit the music scene. Marcus bends and blends '80s music, reinventing and reinterpreting it straight into 2001. He's a true original.

AMANDA LATONA

She already has over 30 fan driven web-sites. One listen and one look will immediately show you why she's creating a major worldwide buzz.

DR. DOLITTLE 2

The 1998 movie became a box office chart topper and the soundtrack went Multi-Platinum. The J Records soundtrack to *Dr. Dolittle 2*, once again starring Eddie Murphy, hits in May featuring an all-star lineup of special artists and hit songs.

THE ARRIVAL OF J RECORDS



LFO

One of today's most creative musical groups on the scene today, they combine pop, hip hop, rap, R&B and rock - all proving their strong depth. "Summer Girls," the first single from their Platinum-plus debut, became a huge #1 hit. It was THE song of summer, 1999. With the Gold follow-up "Girl On TV," and the hit "West Side Story," they showed they will be here to stay. Their new pulsating sound will blow you away.



ANGIE STONE

The acclaim for her is unique. Rolling Stone said that Black Diamond, her Platinum debut, "shines with the intensity of brilliant soul" and Vibe said "it takes you back in the day but remains totally of the moment," while The New York Times called her "the new soul queen." Her instant, timeless smash "No More Rain (In This Cloud)" was a major #1 R&B/Urban AC hit. With a jaw-dropping voice and her much anticipated follow-up album, Angie will confirm her major stardom.



NEXT

Meshing a sexy R&B flow with hot grooves and a gritty hip hop edge isn't easy, but Next has already perfected it. The Gold hits "Butta Love" and "I Still Love You," along with the Platinum smash "Too Close," took their debut album Rated Next to Platinum. The success of their recent big hit "Wifey" took their second album Welcome II Nextasy to the top of the charts. With an incredible eight Billboard Music Awards already to their name, they're ready for their biggest success yet.



O-TOWN

From their hit ABC series "Making The Band" to the pandemonium of their live shows, and then major support from MTV and radio, they've exploded onto the scene. O-Town made music history by becoming the first new artist ever to enter the Billboard sales chart at #1 with "Liquid Dreams." Powered by this first #1, O-Town's self-titled debut album has impacted with a roar. "They dig deep with hip hop-splashed pop beats, elements of rock, funk and classic dance soul. They have several smash singles in an album that's happening."

-BILLBOARD SPOTLIGHT, February 3, 2001

FUTURE



JIMMY COZIER

This gifted, blazing 24 year old singer/songwriter/producer, a Wyclef discovery, is creating a major buzz everywhere. In fact, the burning question is: how does one pick the first single from an album that's over the top with hit candidates? Keep your ears glued for a serious Grammy contender for Best New Artist of the Year.



MEDEIROS

Straight from Brazil, 19 year old Rodrigo and 22 year old Julian are two truly exceptional voices. These extraordinary, self-taught musicians bring a real organic, acoustic feel to their sizzling mix of Latin, Pop and R&B flavors. With killer vocals and sheer sensuality and emotion, expect a major worldwide impact for this hotter than hot new duo.

...AND OUR FIRST TWO LABELS!



CLEF RECORDS

From his amazing work as part of the Multi-Platinum, cutting-edge Fugees, to his worldwide success as a solo artist to his Grammy winning production and songwriting for Carlos Santana, Whitney Houston and Destiny's Child, no musical boundaries can contain Wyclef. We're proud and excited that he has chosen J Records as his home for his discovery of extraordinary new talents.



SWIZZ BEATZ

This will announce the joint venture with one of hip hop's youngest and hottest producers. This superstar talent who has scored chart-topping anthems with Jay-Z, Big Pun, Eve, Juvenile and DMX is ready to bring his blazin' sounds of the street straight to the J Records family.



...AND

R.L.

From the Platinum J Records group Next, this brilliant singer/songwriter takes center stage with a hotly anticipated solo debut album. The advance cuts make it clear that R.L. is a major star.



SPLENDOR

Following two multi-format rock and pop hits "I Think God Can Explain" and "Yeah, Whatever" and 18 months of non-stop touring, they've joined J Records for their much anticipated follow-up album.

PASSION
AND
COMMITMENT
...TO THE LETTER



Isley Feels Vindicated In Bolton Case

BY GAIL MITCHELL

LOS ANGELES—The Feb. 4 episode of the Steve Harvey television show featured Lil' Bow Wow as a rapper who wanted to remake a song originally performed by Harvey's old band. Portraying one of those band members was Isley Brothers front man Ronald Isley, who, ironically, had earlier witnessed the final act in the brothers' nine-year court battle against singer Michael Bolton for plagiarizing the Isleys' 1966 song "Love Is A Wonderful Thing."

And while Bolton adamantly disagrees with the court's decision that his 1991 top five pop hit of the same name was copyright infringement (Billboard, Feb. 3), Isley is just as adamant that justice finally prevailed.

"When I heard the verdict, I said, 'It's finally over with,'" Isley says. "Now maybe someone else won't have to go through this."

The initial verdict in the protracted court fight was handed down in 1994 when a lower court ruled that Bolton, co-writer Andrew Goldmark, and Sony Music Publishing had to give the Isley Brothers \$5.2 million in profits from the sales of Bolton's version. Bolton appealed that decision, which was later upheld in a May 2000 decision by the 9th U.S. Circuit Court of Appeals in San Francisco. The battle ended Jan. 22 when the U.S. Supreme Court refused to hear Bolton's appeal of the May ruling.

When the first judgment was handed down, the original trial jury determined there were five instances in which the Bolton/Goldmark song plagiarized the Isleys' tune.

"The melody was the same," contends Isley. "Musicologists and others who got involved said the same thing. Everybody knows 'The Three Blind Mice' is 'The Three Blind Mice,' but Bolton wanted to call it something else. He said he didn't know we had a song like this. It just bothered me that he wouldn't go ahead and admit it."

Isley also says he made an early effort to reach an agreement with Bolton, rather than go to court. "When I first heard his version on the radio, I was really pleased. But when I went out to pick up the record, I was upset because our credits weren't there. So we got in touch with his people to try and reach some agreement. But they didn't want to reach anything. Bolton could have settled this case for way less back at that time, and he didn't want to do it. He got into this kind of contest thing with us. So we just went all the way with it."

As for Bolton's defense that he never heard that particular Isley Brothers song and that he's not a fan of their music, Isley recalls that he met Bolton at one of Lou Rawls' annual United Negro College Fund telethons. "My wife [singer Angela Winbush] and I were performing on the show. She was going to introduce me to Bolton, but he said, 'Hey, you don't have to introduce me to him. I know all of his stuff.' And I didn't forget that he'd said that."

"On Bolton's work tapes [from the studio], you can hear him say, 'Where did I hear this song before? Is this Marvin Gaye?'" Isley continues. "We subpoenaed those tapes, which were played in court."

Adding to the tensions being

played out in court was Isley's subsequent petition for bankruptcy—with Bolton and EMI Music Group among the parties bidding for Isley's assets, including his share of the Isley Brothers' catalog. The Pullman Group, which earlier had announced its intent to securitize the Isley catalog, later stepped in and purchased the catalog (Billboard, Jan. 22, 2000).

"My bankruptcy was always something I knew would be satisfied," says Isley who, along with Winbush, attended every hearing. "But it got blown out of proportion when Bolton came into it. We knew we were doing the bonds, and we knew we were going to take care of what I owed. But it got out of hand in terms of publicity when Bolton came in and tried to pit EMI and others against us."

According to appeals court documents, the Isleys are to be paid \$4.2 million from Sony Music, \$932,924 from Bolton, \$220,785 from Goldmark, and the balance from Bolton and Goldmark's music publishing company.

The original jury ruled that 66% of the song's profits came from copyright-infringed material and that 28%



ISLEY

of the profits from the album "Time, Love & Tenderness" resulted from the Grammy-winning track.

Pullman Group principal David Pullman says the judgment will "go to the bonds for the deal we did. The money, bonded by Sony, is there right now. It's just a matter of doing the paperwork for the release."

Meanwhile, the Isley Brothers—who signed with DreamWorks last year—are preparing for spring release of a new, still-untitled album. The project resurrects Ronald Isley's alter ego Mr. Biggs, who appeared in the 1995 video for R. Kelly's "Down Low (Nobody Has To Know)." Ronald's brother, Ernie, and Winbush will be among the contributors to the project.

Now that the Isleys have been vindicated in court, the veteran artist offers sage advice to other songwriters. "Stand up for what you know is right," he says. "If you wrote something, you deserve to get paid and recognized for your work. We can't take a Holland-Dozier-Holland song and call it an Isley Brothers song. That's not right. No one should take a bow with another man's hat."

Bolton's representatives did not return calls by press time.

Read the full interview with Ronald Isley at billboard.com.

UMVD Unveils Rebates

'Flexx Pricing' Will Help Move Catalog

BY ED CHRISTMAN

NEW YORK—In an attempt to revitalize the deep-catalog business, Universal Music and Video Distribution (UMVD) is introducing an aggressive promotion that will give merchants a \$3.50 rebate for each sold unit of a featured title.

The promotion, which is being praised by retailers, encompasses 44 titles from the distributor. It's called "flexx pricing" and runs from March 12 through May 27.

During that period, any retailer that moves the targeted titles from its bins to the front of the store—whether on the wall or in an endcap—will receive the rebate for each verifiable sale made while the title is being featured.

Meanwhile, a separate Universal policy letter, dated Feb. 8, is not being well-received by accounts. That statement details a price increase for about 460 deep-catalog titles, effective Feb. 26.

Two days before the price-

increase notice, Universal sent its letter to the accounts detailing the flexx pricing program.

Curt Eddy, senior VP of sales at UMVD, reports that the idea for the flexx pricing promotion came from Jim Urie, president of UMVD, who wanted a way to "motivate our accounts to use their front-of-store visibility" to sell Universal's catalog.

"We needed to insert something new into the catalog business to reinvigorate it," says Mike Davis, VP of classics and catalog sales for UMVD, who was the architect of the promotion. "The intent is to have the consumer be excited about an ongoing series of titles with low prices. This is a test, but we are very confident that it will be successful and will be considered for a rollout as an ongoing program."

In other words, the featured titles could change each time the promotion is staged, thus ensuring that it "is never stale and is always fresh," for shoppers, says Davis.

Although the promotion is for 12 weeks, accounts only get the rebate on sales of featured titles while they have front-of-store visibility. So, if a store features the titles in "frontage" space for four weeks, then every unit sold during those weeks qualifies for the rebate; if the titles are in the bins for the rest of the 12-week period, those sales do not qualify for the rebate.

"Accounts need to bring the titles out of the bins to endcaps or a featured position in the front of the store," says Eddy. "It needs to become marquee."

Moreover, accounts need to feature a minimum of 15 of the 44 Universal titles, the letter states. Among the titles accounts can choose from are Aerosmith's "Big Ones," the Allman Brothers Band's "A Decade Of Hits: 1969—1979," Big Bad Voodoo Daddy's self-titled

(Continued on page 87)



COSIMANO

Despite Guilty Plea, Payola Probe Goes On

BY FRANK SAXE

NEW YORK—Despite a radio programmer's guilty plea in a long-standing payola case, the Justice Department's inquiry is far from over, as it continues to investigate other programmers at Spanish-language and R&B stations.

Salvador Homero Campos, former Z-Spanish Radio VP of programming, pleaded guilty to accepting more than \$200,000 in payola, as part of a plea bargain agreement with the U.S. Attorney's Office.

During a Feb. 13 court appearance in U.S. District Court for the Central District of California in Los Angeles, Campos admitted that he received as much as \$15,000 a month from Fonovisa Records, the largest independent Latin label.

As part of the 18-page plea agreement, which was obtained by Billboard, Campos admits he failed to report the income on his federal tax returns.

"Fonovisa provided monthly payments to [Campos], commencing in early 1995 and continuing until September 1997," the document reads. "The payment amounts were \$5,000 per month initially, later increased to \$10,000, and finally increased to \$15,000 per month. [Campos] received more than \$200,000 in cash payments from Fonovisa, \$100,000 of which he received in 1997."

The agreement also clears other Z-Spanish employees. "[Campos] did not disclose his receipt of these payments to his employer or to any affiliated

An independent record promoter says, 'In R&B radio [payola] is terrible; it's as bad as in Hispanic radio'

radio stations," it reads.

According to court records, the kickbacks were paid to Campos

(Continued on page 90)

Asante Sues Discmakers, Disc Americ

BY BILL HOLLAND

WASHINGTON, D.C.—African percussionist Isaac "Okyerema" Asante, a former traditional music palace drummer of Ghana known throughout West Africa as a seminal music figure in highlife bands during the '60s and '70s, has filed a lawsuit in Philadelphia against the CD replicator Discmakers and Canadian-based Disc Americ for negligence, breach of contract, and damage to his reputation.

In addition to his many African recordings as both a leader and sideman, Asante is best known in the U.S. for his work with Paul Simon, Fleetwood Mac, Hugh Masekela, and others.

He and his lawyers face a tough court fight, because a damage-to-reputation case based on negligence, rather than defamation, has not been litigated in Pennsylvania. However, Judge Louis Pollack has so far allowed Asante's complaint to be heard.

from 1995 to 1997. Fonovisa Records, based in Van Nuys, Calif., approached the government in 1997 after it uncovered irregularities within its promotion department.

When he is sentenced in May, Campos faces three years in prison and a \$250,000 fine.

Campos' attorney, Alvin Michaelson, tells Billboard that Campos was simply trying to launch the Z-Spanish Radio Net-

For their part, the CD-replicating companies are asking the court to dismiss the suit, which was filed last July and expanded in August to include the Canadian company that filled the initial 5,000-unit order of Asante's album "Crabs In A Bucket."

In 1998, Asante and fellow Ghanaian musical legend Stan Plange recorded the all-star, tribute album of classic highlife (Ghana's most indigenous popular dance music) big-band classics and originals, which was to be released on Asante's own label. The initial test pressings sent to Asante showed no problems. Asante paid Disc Makers in full. He then began delivering 900 albums to Tower outlets and African music stores in the eastern U.S. and shipped 400 copies to disc jockeys and outlets in Ghana and South Africa.

It was then, according to Asante's complaint, that problems with the order appeared. He alleges that as many as one of every 100 copies of "Crabs In A Bucket" contained not

his highlife production but the music of what appears to be a U.S. "lounge rock" act playing rock 'n' roll oldies like "It's Judy's Turn To Cry." The wrong CDs were not found in particular containers but were randomly scattered throughout the order.

The mix-up, Asante's suit says, has damaged his credibility and reputation because some promoters, producers, and fans who heard the flawed discs accused him of selling out in producing a non-African rock record.

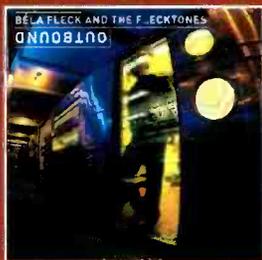
He also says he has lost employment—and more than \$40,000 in concert and tour fees—because promoters changed their minds about including his African band on bills and tours after judging the "lollipop-rock songs" they had heard on the "Crabs In A Bucket" discs to be "inappropriate."

Discmakers representatives say the company offered to replace the bogus CDs.

The court is expected to decide whether to hear the case by spring.

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REBORN ON COLUMBIA.



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BEST CONTEMPORARY JAZZ ALBUM
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BRANFORD MARSALIS
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DAVID SANCHEZ
"MELAZA"

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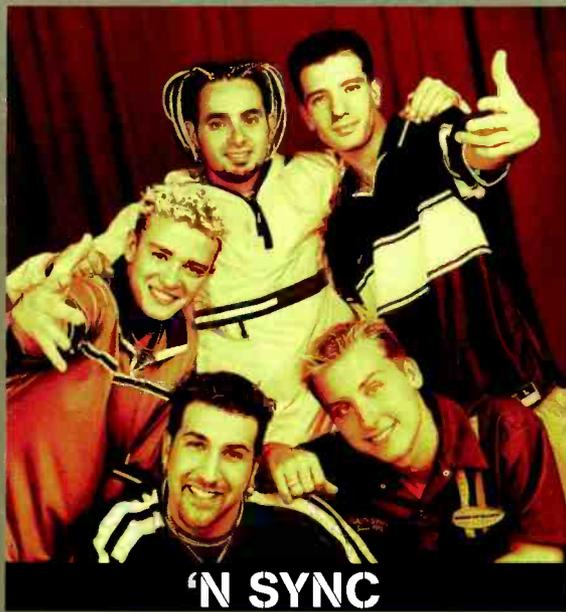
COLUMBIA JAZZ





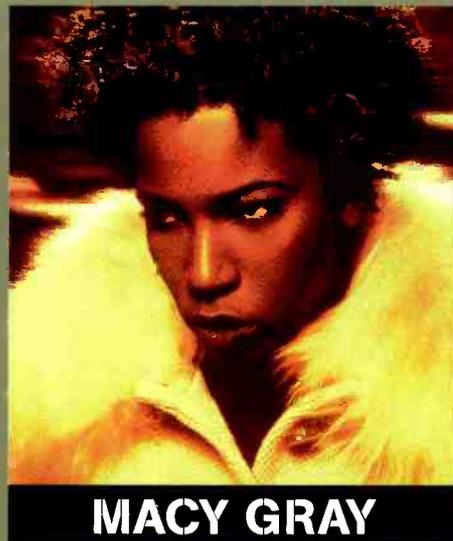
FAITH HILL

3 NOMINATIONS



'N SYNC

3 NOMINATIONS



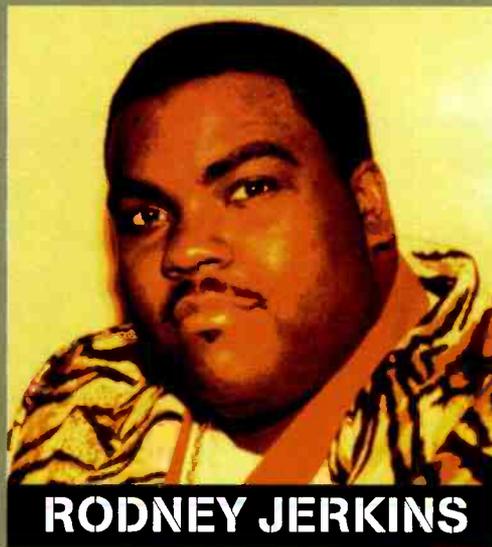
MACY GRAY

3 NOMINATIONS

CONGRATULATIONS GRAMMY NOMINEES

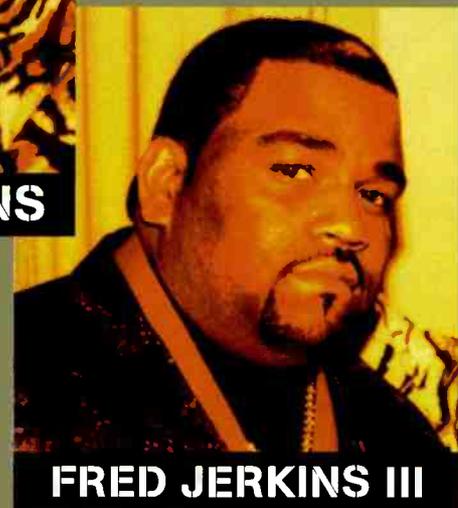
2 NOMINATIONS

- | | |
|-------------------|--------------------------|
| Kenny Barron | Jim McNeely |
| Stephanie Bentley | Willie Nelson |
| Michael Brecker | Nickel Creek |
| Toni Braxton | Dolly Parton |
| Alison Brown | Rage Against The Machine |
| Boyz II Men | Red Hot Chili Peppers |
| Creed | Riders In The Sky |
| The Corrs (IMRO) | Tia Sellers |
| Chick Corea | Britney Spears |
| The Dixie Chicks | Rob Thomas & |
| The Flecktones | Matchbox Twenty |
| Jay-Z | BeBe Winans |
| Tim McGraw | |



RODNEY JERKINS

4 NOMINATIONS



FRED JERKINS III

3 NOMINATIONS

BMI applauds your creativity and vision
which continually take music to the next level.

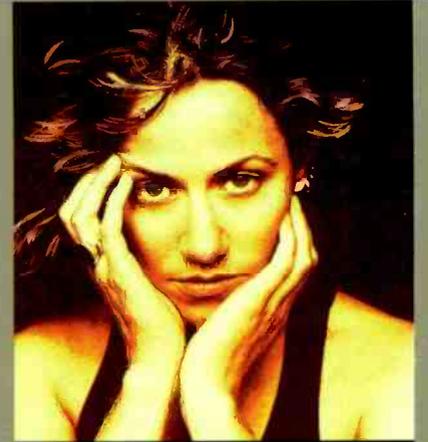
NOMINEES

Aaliyah
 Alex Acuña
 Mirwais Ahmadzai
 Alabama
 Dave Alvin
 Brad Arnold
 Asleep At The Wheel
 Grupo Atrapado
 Ramón Ayala
 Palo Banton (PRS)
 The Beach Boys
 Beenie Man (PRS)
 Norman Blake
 Terence Blanchard
 Eddie Blazonczyk's Versatones
 Blue Man Group
 David Bowie (PRS)
 Máire Brennan (IMRO)
 Youssou N'Dour (SACEM)
 Brooks & Dunn
 Peter Dinklage
 Gary Burton
 Cachao
 Mariah Carey
 The Chieftains
 Eric Clapton (PRS)
 Billy Corgan
 George Crumb
 Shemekia Copeland
 Phil Coulter (IMRO)
 Common
 Don Cook
 Larry Cordle
 De La Soul
 Dr. John
 Eiffel 65
 Kurt Elling
 Brian Eno (PRS)

Gloria Estefan
 Bryan Ferry (PRS)
 Joseph Fire Crow
 Gregory Isaacs (PRS)
 Keith Jarrett
 Jars of Clay
 Sir Elton John (PRS)
 Jeff Foxworthy
 Thomas Frost
 Jeral V. Gray, Sr.
 Percy E. Gray, Jr.
 Dave Grusin
 Tim Hagans
 Dave Holland
 Fred Hammond
 & Radical For Christ
 Todd Harrell
 John Hiatt
 Michael Kamen
 Tim Kelley
 R. Kelly
 Kenny G
 Jennifer Knapp
 Kid Rock
 David Lanz
 Joe Lovano
 Michael John LaChiusa
 The Legends
 John Lennon
 Robert Lockwood, Jr.
 Jennifer Lopez
 Lucy Pearl
 Shelby Lynne
 Taj Mahal
 David Malloy
 Ladysmith Black Mambazo

Marilyn Manson
 Sarah McLachlan (SOCAN)
 Pat Metheny
 Edgar Meyer
 Mighty Clouds of Joy
 Mike Mills
 Charlie Musselwhite
 Luis Miguel
 Moby
 Aaron Neville
 Thomas Newman
 Sugar Ray Norcia
 Mark O'Connor
 Walter Ostanek (SOCAN)
 Eddie Palmieri
 Pantera
 Danilo Perez
 Phish
 Lance Pierre
 Rachel Portman (PRS)
 Busta Rhymes
 Tim Rice (PRS)
 Sam Rivers
 Matt Roberts
 Bob Robinson
 Cory Rooney
 Bobby Rush
 Bobby Sanabria Big Band
 David Sánchez
 Kenny Wayne Sheppard Band
 The Brian Setzer Orchestra
 Paul Simon
 Shakira
 Guy Sigsworth (PRS)
 Snoop Dogg

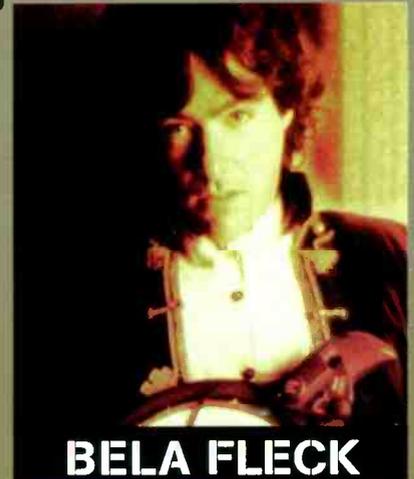
Sting (PRS)
 Michael Stipe
 Jimmy Sturr
 Sweet Honey In The Rock
 Johnnie Taylor
 Koko Taylor
 The Temptations
 Keith Urban
 Steve Wariner
 Wilco
 John Williams
 CeCe Winans
 Paul Winter (GEMA)
 Dwight Yoakam



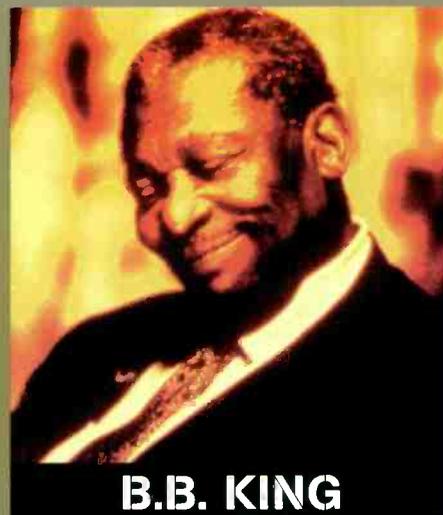
SHERYL CROW
 3 NOMINATIONS



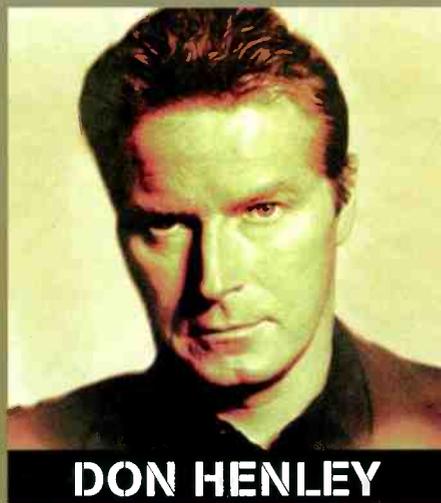
FOO FIGHTERS
 3 NOMINATIONS



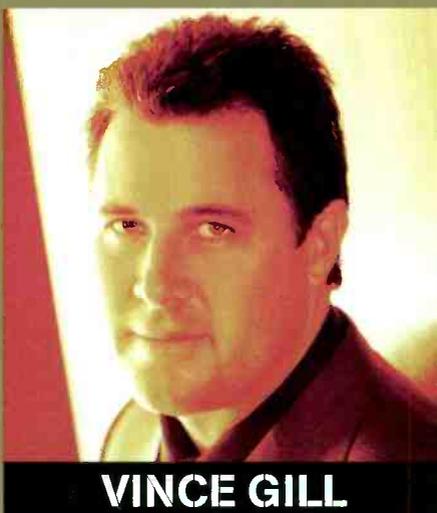
BELA FLECK
 3 NOMINATIONS



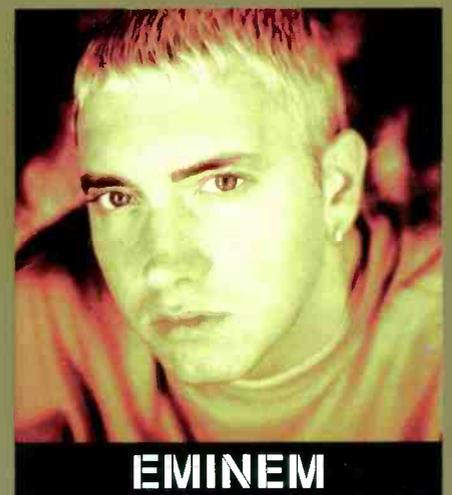
B.B. KING
 3 NOMINATIONS



DON HENLEY
 3 NOMINATIONS



VINCE GILL
 4 NOMINATIONS



EMINEM
 4 NOMINATIONS



[The Songwriters' Edge]

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U.K. Record Industry Faces New Gov't Probe

BY GORDON MASSON

LONDON—Coming off its third consecutive year of growth, the U.K. record business is now faced with considerable costs in time and resources in defending itself against a new government probe. Industry lawyers, financial directors, and chief executives will be preoccupied with the Office of Fair Trading's (OFT) inquiry into the supply of CDs. Announced Feb. 9, the investigation is expected to take up to six months and is the second comparable probe launched by the OFT since 1992.

"It is difficult to imagine a product other than compact discs for which there has been greater scrutiny of market characteristics during the last 10 years," declared trade group the British Phonographic Industry (BPI) in response to the announcement of the inquiry.

At the heart of the probe is the allegation that seven U.K. companies—BMG, EMI, Sony, Universal, Virgin, Warner, and the country's largest independent record distributor, Pinnacle—colluded to discriminate against retailers trying to bring cheaper CDs into the country from European Union nations. The companies face potential fines of hundreds of millions of pounds. The OFT has the power to impose penalties of up to 10% of U.K. sales for every year of the infringement, for a maximum of three years.

In its Feb. 9 statement, the OFT said it has "reasonable grounds for suspecting that the record companies had taken concerted action to limit the parallel importing of CDs into the U.K. from other [European Union] member states."

(Continued on page 84)

EU Copyright Directive Embraced

European Parliament Decision Pleases Creative Community

BY GORDON MASSON

STRASBOURG, France—It took just 20 minutes for Europe's top politicians to craft the European Copyright Directive here—a piece of legislation that has been in the pipeline for three years.

In the words of the European Parliament: "The aim of the directive is to ensure the existence of an internal market in copyright and related rights, with particular emphasis on products and services (both online and on physical supports) of the information society, and to create a legislative framework capable of responding to new technological challenges."

With a Copyright Directive now in place, for the first time Europe effectively has an infrastructure with which to regulate and harmonize its treatment of copyright in the so-called information society.

For the music industry at least, the

outcome was excellent. The European Parliament has passed legislation that will go a long way toward protecting the rights of the creative community in the online environment.

Bernard Miyet, president/CEO of French authors' group SACEM, told

Billboard, "Legislators have come to terms with the notion that it is not possible to function in an economic system where the creators are the only ones paying the bills for the rest of the economic chain."

A mere 24 hours prior to the crucial vote Feb. 14, various factions were still trying to change the directive, and no fewer than 50 amendments were still under discussion in the Parliament buildings.

"We were up against a huge range of interests—really, really powerful interests—from the broadcasters,

telecoms, consumer electronics, libraries, etc.," International Federation of the Phonographic Industry (IFPI) regional director for Europe Frances Moore told Billboard after the vote. "I think that was one of the points where we came out feeling very relieved and satisfied that we managed to hold back a number of very damaging amendments."

One of the most controversial of those was the now infamous Amendment 11, which was proposed by broadcasters. Olivia Regnier, the IFPI's senior legal adviser on European affairs, explained, "The broadcasters wanted to have new access to what they call 'the archives.' Without any definition of what an archive is, it could have covered potentially any past recording that has been made."

Broadcasters were anxious to secure the amendment so they could

(Continued on page 84)



Schmidt BMG G/S/A's New Head

BY ADAM WHITE

LONDON—Evidently, it's tough to break with tradition, even at 21st century Bertelsmann. The appointment of Christoph Schmidt to president of BMG Entertainment's \$400 million Germany/Switzerland/Austria (G/S/A) division reflects the continuity and risk-aversion that have long been hallmarks of the German media group.

Munich-based Schmidt has been the No. 2 executive at BMG G/S/A for almost 10 years, supporting and working alongside the man who held the top slot for the same period, Thomas Stein.

Schmidt's promotion, announced Feb. 12 by Richard Griffiths, president of BMG Entertainment U.K. and Europe, was prompted by Stein's advance to executive VP of worldwide marketing and A&R for BMG,

based in New York.

In sync with the latter appointment, the command of BMG's entire European business was handed to London-based Griffiths, who had previously been heading the U.K. and central Europe.

Schmidt, who now reports to Griffiths, refutes competitors' suggestions that he is merely "a safe pair of hands" and a low-key executive with limited creative skills.

"Whether someone is low-key or high-key will be determined by success," he says. "There are a lot of jobs to be done in a record company, and people coming from A&R or finance or sales can do them if they're the right people. I have the right people. Under Thomas Stein, we have built a team of very good, very mature people."

(Continued on page 90)



SCHMIDT

U.K.'s Average Wholesale CD Price Stable

LONDON—The per-unit average wholesale price of CD albums in the U.K. has not changed since 1997, judging by data published Feb. 12 by trade group the British Phonographic Industry (BPI).

The figures show that sales from the country's record companies rose 3.3% last year to a record 1.17 billion pounds (\$1.64 billion).

The average CD album price was 4.95 pounds when the industry shipped 158.8 million CDs four years ago and remained at that level (\$6.93 per unit at current exchange rates) for 2000, when shipments amounted to 201.6 million. With inflation taken into account, the figures suggest a decline in trade prices during the survey period.

However, the BPI does not break out the CD information by price category, so it is not possible to determine to what degree the wholesale prices of front-line releases or budget titles fluctuated

within the overall data.

Meanwhile, the organization's member companies are now facing fresh scrutiny into the supply of CDs by the government's Office of Fair Trading (see story, this page).

Besides the 201.6 million CD albums shipped in 2000, there were



11.4 million cassettes, 3.2 million vinyl LPs, and 300,000 MiniDiscs.

A total of 216.5 million albums and 66.1 million singles were sold to retail last year, for a combined wholesale value of 1.17 billion pounds (\$1.64 billion), a 3.3% rise over 1999.

In unit terms, album shipments rose 9.3% from the previous year, while singles fell 17.5%. In value terms, those configurations displayed a 5.4% gain and a 12.2%

decline, respectively.

Shipments of singles have now reached their lowest level since 1996. The BPI attributes this to a combination of fewer titles retailing at 1.99 pounds (\$2.80) during their week of release and a reduction in the number of individual big sellers during the year. Nine singles sold more than 500,000 copies last year, compared with 20 in 1999.

The overall growth in U.K. record company sales last year was "a notable achievement," concludes the BPI, when measured against other international markets and accounting for the British currency's strength.

Another notable statistic is the share of annual business generated in the fourth quarter—43% in 2000, the same as in 1999. That is the highest since 1986.

The biggest-selling album in the U.K. last year was the Beatles' "1," with shipments in excess of 1.8 million units.

EXECUTIVE TURN TABLE

RECORD COMPANIES. Paul Satenstein is promoted to executive VP for MCA Records in Santa Monica, Calif. He was senior VP/CFO.

Dan Gill is named GM of JCOR Records in New York. He was VP of sales for Mammoth Records.

Tom Maffei is named senior VP of promotion for Priority Records in Hollywood. He was VP of crossover radio promotion for Arista Records.

Columbia Records names Yves Beauvais VP of A&R and Jeb Hart VP of marketing in New York. They were, respectively, VP of A&R for Atlantic Records and senior VP of worldwide marketing for Sony Classical.

Joe Reichling is promoted to VP of West Coast promotion for Arista Records in Los Angeles. He was regional director of West Coast promotion.

MCA Nashville promotes Pam



SATENSTEIN



GILL



MAFFEI



BEAUVAIS



HART



REICHLING



PURYEAR



RAWLINGS

Russell to VP of national sales and Steve Armstrong to senior director of consumer marketing in Nashville. They were, respectively, senior director of national sales and marketing and manager of advertising and creative marketing.

Koch Records promotes Robert Tyldsley to VP of sales and marketing and Scott Kuchler to label manager for Koch Progressive in New York. They were, respectively, national director of sales/field

marketing and manager of promotion and A&R.

Tina Dunn is named director of video promotion for Hollywood Records in New York. She was director of video promotion for Island Records.

Zomba names Steve Savoca director; Internet marketing; Chris Melvin creative director of new media; and Donna Ferrentino manager, Internet production in New York. They were, respectively, senior director of marketing at Sire

Records, freelance Web designer, and a Webmaster at Coolfire Interactive.

Mark Grochowski is promoted to producer, new media, for Universal/Motown Records Group in New York. He was in the content management department.

Steve Brownlee is named director of label operations/artist relations for M&K Sound in Culver City, Calif. He was national sales director for Drive Entertainment.

PUBLISHERS. Michael Puryear is

named VP of gospel music for BMG Songs in Nashville. He was owner of Final Four Music Publishing.

Brian Rawlings is promoted to VP of creative for Disney Music Publishing in Burbank, Calif. He was director.

RELATED FIELDS. Mark Guynn is named an agent for the Christian music division of the William Morris Agency in Nashville. He was an agent in the country division.

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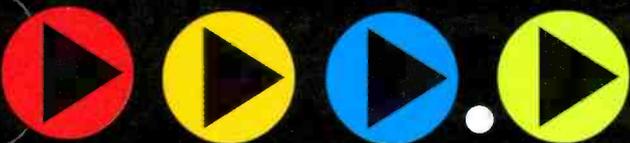
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Virgin's Hitmakers Daft Punk Return

With 'Homework' Done, Parisian Pair On Road To 'Discovery'

BY MICHAEL PAOLETTA

NEW YORK—The usual measure of Gallic reserve isn't enough for Thomas Bangalter and Guy-Manuel de Homem-Christo—the two Parisian mavericks behind Daft Punk. The dance/pop duo's visual modus operandi involves the donning of masks and costumes to hide their identities.

"We like to play with fiction and reality," Bangalter explains. "Dividing the public image from the private one is a very personal statement. But by wearing masks in the past and being robots now, we believe people actually see more of our personalities through the music we create."

Despite this manifesto, Daft Punk has been catering to excited global music pundits (sans get-up) via days of back-to-back interviews on behalf of "Discovery," the duo's first studio effort since 1996's influential "Homework" (which earned a Grammy nomination for the single "Around the World"). Due from Virgin March 12 internationally, "Discovery" will see a U.S. release the following day.

For "Homework," the Daft Punk duo wore such gear as oversized, exaggerated dog masks. "Discovery" sees the pair take a cue from electro-dance pioneers Kraftwerk, as their drag has evolved into robotic wear replete with programmable masks.

Youthful hunger for experimentation is the common denominator of "Homework" and "Discovery." Like boys delving into a chemistry set, Bangalter and de Homem-Christo have turned their studio into a groove laboratory, where each track is the product of some wild concoction of disparate ingredients.

Examine "Digital Love," which mixes elements of new wave (e.g., the Buggles' "Video Killed The Radio Star") and jazz/funk (sampling George Duke's "I Love You More") into a rhythm soup of filtered disco loops. The downtempo love song

"Something About Us" intertwines '70s wah-wah effects, '50s lounge rhythms, and the processed vocals of Bangalter and de Homem-Christo. "Aerodynamic" is awash in metallic guitar licks, a rubbery, Chic-hewn bassline, and austere synth beats à la Giorgio Moroder. On "Harder, Better, Faster, Stronger" (which borrows from Edwin Birdsong's "Cola Bottle Baby"), the act delivers an electro-leaning burst of workout aggression.

American underground club veterans Romanthony and Todd Ed-



DAFT PUNK

wards are the featured vocalists/co-producers on "Too Long" and "Face To Face," respectively. Romanthony also guests on the album's hit lead single, "One More Time." (Daft Punk's songs are published by Zomba Enterprises, ASCAP; signed originally to Virgin France, the duo is managed by Paris-based Daft Trax.)

Along with spending two weeks atop Billboard's Hot Dance Music/Club Play chart, "One More Time" debuted at No. 1 on singles charts in France, Italy, Portugal, and Canada. In the U.S., Virgin issued "One More Time" last December, taking it in mid-January to top 40, modern rock, and rhythm radio. Outlets from WKTU New York and WPOW Miami to KYLD San Francisco and KTFM San Antonio have championed the disco-charged track. To date, the single has sold 27,000 units,

according to SoundScan. ("Homework" has scanned 489,000 units in the U.S.; worldwide, the total equals 2 million, reports Virgin.)

At South Beach, Miami's Spec's Music, "One More Time" is "massive," in the words of dance supervisor Ray Kirk. "People are coming in specifically asking for the single and inquiring about the album, which isn't always the case with club music."

The single's momentum could pick up when the video for "One More Time," lensed by 70-year-old Japanese *anga/anime* artist Leiji Matsumoto, goes to MTV Monday (19).

In lieu of touring, Daft Punk will focus its energy on its Internet music project, Daft Club, which—together with Virgin, Zomba Music, and digital-rights management company InterTrust Technologies—it introduced at the MIDEM trade fair in Cannes (Billboard, Feb. 10). The artist-led and label-approved Daft Club (accessible via a password-protected software application included in all "Discovery" CDs) allows fans to become members of the act's online club, with access to free visuals and unreleased tracks.

"It's our way of rewarding people who buy the CD," Bangalter says. "We see it as a constructive and positive way to offset Napster. It's profitable for everyone. Retailers don't lose out, because they're selling the CDs. And because a transaction has occurred, more value is added to the music online. We're happy that our label had the willpower and vision to join us in breaking the rules of yesterday. It's reassuring to know that minds remain open."

At this, Virgin Music Group worldwide vice chairman Nancy Berry says, "It's all very exciting. Thomas and Guy are incredibly proactive in coming up with new, innovative ideas, both musically and in the world of new media. At the end of the day, it really is about discovery."

Mercury's Hit 'O Brother' Sings A Roots Tune At Retail

BY WES ORSHOSKI

NEW YORK—Reality has mirrored art with the dark-horse success of the Mercury Nashville soundtrack to "O Brother, Where Art Thou?" In the film, a trio of Depression-era jailbirds impersonate an old-time Southern singing group to earn a few bucks. Their impromptu radio recording is a smash hit, as the so-called Soggy Bottom

Boys become a top regional request. Singer/multi-instrumentalist Dan Tyminski—leader of the real-life Soggy Bottom Boys—says, "People are going in stores looking for the soundtrack, and a lot of times, they're sold out. Like in the movie, they're literally asking for the Soggy Bottom Boys and can't get 'em!"

As a member of Union Station, star bluegrass songbird Alison Krauss' band, Tyminski says he's used to getting some attention. But for the Soggy Bottom Boys, such attention has grown exponentially. "The amount of interviews that we do has gone up times 20, times 30," he says. "I'm seeing people in stores that normally wouldn't recognize me coming up and making mention of the soundtrack and the movie."

In less than three months, the "O Brother, Where Art Thou?" soundtrack has sold more than 270,000 copies in the U.S. The disc could reach platinum status later this year, following the home video release of the film—in which Joel and Ethan Coen retell Homer's "Odyssey," setting it in the American South of the '30s. The T-Bone Burnett-produced

album showcases such roots-music stars as Ralph Stanley, Alison Krauss, and Emmylou Harris, along with the Fairfield Four, the Soggy Bottom Boys, and others.

Last spring, Burnett and the Coens brought Stanley, Harris, Tyminski, and many other of the soundtrack's performers together for a concert at Nashville's Ryman Auditorium. This spring,



BURNETT

Mercury plans to release a documentary film—shot by D.A. Pennebaker (director of Bob Dylan's classic "Don't Look Back")—and live album, both titled "Down From The Mountain."

Mercury reports shipments of 500,000 copies of the "O

Brother" album—no mean feat for a soundtrack that comprises gospel, bluegrass, Delta blues, chain-gang chants, and country tunes. The strong sales of "O Brother" surprise even some of those closest to the project. Burnett, who hand-picked the songs and musicians, says he set out from the very beginning to make a hit record—admitting, though, that the odds were against him.

Mercury Records Nashville chairman Luke Lewis says that he imagined the record would do well—but not this well. "It's exceeding my expectations," he says, "and I had pretty high expectations."

Lewis adds that roots radio and, especially, the CMT and Great American Country video networks have helped fuel the soundtrack's success. Both video channels have

(Continued on page 81)

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Bond Crosses Ocean On Decca/Universal

Quartet Is The Hottest U.K.-Based Entertainment Since 007

BY MICHAEL PAOLETTA

NEW YORK—What happens when classical meets pop, when talent meets style, when strings meet sex appeal, when four musicians perform as one? In a word, Bond.

Classically trained and ultra-photogenic, Bond has already conquered its U.K. homeland with a feisty, indeed controversial, self-titled debut. The British media have labeled Bond “the classical Spice Girls.” The U.S. will have the opportunity to discover the oh-so-fashionable string quartet March 13 when Decca Records/Universal Classics Group makes the disc available on these shores.

When released last October in the U.K., the members of Bond—twentysomethings Gay-Yee Westerhoff (cello), Eos Chater (second violin), Haylie Ecker (violin), Tania Davis (viola)—watched “Bond” enter the national Chart Information Network (CIN) classical chart at No. 2. Accord-

ing to Kevin Gore, president of Universal Classics Group U.S., the album was removed from the chart the following week.

“The CIN said it wasn’t a true classical album,” says Gore. “This stirred up lots of controversy, which the U.K. media reacted to rather quickly. Between local and national coverage there, the record and group drew much attention. Such controversy has the potential to stir curios-



BOND

ity here in the U.S.”

“They had the nerve to say we weren’t classical enough,” notes Davis with a chuckle. “It shocked us all, really. Before this occurred, we never gave much thought to whether our music was this or that.”

“In fact,” she continues, “we haven’t thought about what kind of act we are musically. Classical, pop, dance, or heaven help us, classical crossover artists? We don’t like to categorize ourselves.”

Westerhoff concurs. “We never set

out to shake up the equilibrium of classical music. We’re simply bringing a breath of fresh air to the scene. What are the rules, anyway? Music is music. Either you enjoy it or you don’t. Is it such a bad thing if more people go into the classical sections of music stores because of our music?”

“Simply put, these are four classically trained musicians who have chosen to make music away from the traditional classical format,” notes Gore.

The 13-track “Bond” is decidedly
(Continued on page 20)



Phillips Goes To Brick Red. Glen Phillips, formerly of Toad The Wet Sprocket, has signed a multi-album deal with Brick Red Records. The first project resulting from the deal will be Phillips’ solo debut, “Abulum,” due to hit retail April 10. Pictured, from left, are Brick Red president Randy Gerston; Phillips; Brick Red’s VP of A&R, Mike Sikkus; and Chris Walters, A&R representative for Brick Red.

Best Chance Of Taking Home A Grammy: Gray, Simon, Hill, And, As Always, Sting

IF I CAN BE PERFECTLY CANDID, every year I make Grammy predictions, and every year I pretty much miss by a country mile. Last year, five of my 11 predictions were correct. The biggest lesson I learned from my poor showing? Never, ever vote against Sting.

This year’s festivities will be held Feb. 21 at Los Angeles’ Staples Center. Unlike last year, where Carlos Santana was the obvious front-runner, there is no clear winner in most of the categories, but because hope springs eternal and we’re used to public humiliation, here are our picks for this year’s awards.

Record of the year: All of this year’s nominees did well, but none of the songs was such a slam-dunk as to be the obvious winner. **Destiny’s Child’s** “Say My Name” took the act to a new commercial and awareness level, but **Macy Gray** remains the critical darling in this pack. Even though Gray’s “I Try” seems like it was released several years ago, it’s going home with the award.

Album of the year: For all the controversy this category has engendered this year because of the inclusion of **Eminem’s** “The Marshall Mathers LP,” it’s amazing there’s no consensus on who will snare the statue. I can’t believe Eminem will win, given how sharply divided his fans and detractors are. However, there’s a real chance that **Beck’s** “Midnite Vultures” and **Radiohead’s** “Kid A” will split the alternative vote, while **Paul Simon’s** “You’re The One” and **Steely Dan’s** “Two Against Nature” will share the old-fogey vote, leaving Eminem the winner. Then again, the voters love Simon, so I’m going with “You’re The One.” I think Radiohead will get its Grammy in the best alternative music album category.

Song of the year: Three record of the year nominees are also in contention here, but the clear winner is **Faith Hill’s** “Breathe.” It was Hill’s year in terms of becoming a mainstream phenomenon, and while some of the other nominated songs didn’t manage to break out of their core format, “Breathe” was a cross-format smash. The song was penned by **Stephanie Bentley** and **Holly Lamar**.

Best new artist: Even though **Shelby Lynne’s** “I Am Shelby Lynne” was my favorite album of last year, I’m philosophically opposed to someone who has been making albums for 10 years being called “best new artist.” I predict Lynne, **Jill Scott**, and **Brad Paisley** (who’s already been

electd a member of the Grand Ole Opry for Pete’s sake) will have nice, long careers, but I’m voting for **Sisqó**, because he’s the biggest name here (again, by my rules not really eligible because of his **Dru Hill** success, but the show is the Grammys, not the Newmans).

Best female pop vocal performance: All the critics are pushing for **Aimee Mann’s** “Save Me.” Unfortunately, I think Mann’s momentum peaked with last year’s Oscars. **Madonna’s** opening the show and is nominated here for “Music,” but she hasn’t proved to be any kind of Grammy darling in years past. The race is between last year’s best new artist, **Christina Aguilera**, for “What A Girl Wants” and **Macy Gray** for “I Try.” I’m going with Aguilera.

Best male pop vocal performance: **Sting** is nominated for “She Walks This Earth (Soberana Rosa),” a song featured on the fine but neglected **Ivan Lins** tribute album. As I

stated before, there seems to be some magnetic pull toward Sting when he’s on any ballot, even though I bet no one who votes has actually heard the song. He’s my pick.

Best rock song: **Creed’s** “With Arms Wide Open” was the biggest song in this category, but **Lenny Kravitz**, who is up for “Again,” tends to win whenever he’s nominated. Neither **matchbox twenty** nor **3 Doors Down**, as beloved as they are by their fans, gets critical acclaim. I’m going with a band that gets both commercial and critical nods—**Red Hot Chili Peppers** for “Californication.”

Best country song: It would be nice if **Lee Ann Womack’s** “I Hope You Dance” (written by **Mark D. Sanders** and **Tia Sellers**) won here, since it was pretty much a country-only hit (that is now inching up pop charts), but I imagine that **Faith Hill’s** “Breathe” is fairly unstoppable.

Best country album: Any backlash that **Faith Hill’s** “Breathe” may get, from the country community feeling betrayed by Hill’s pop crossover, will be more than made up for by the pop voters who select her album in this category.

Best host: Although a number of names, primary among them **Whoopi Goldberg**, were tossed around as potential hosts for the show, the National Academy of Recording Arts and Sciences finally announced that “The Daily Show’s” **Jon Stewart** will play host this year. Stewart’s low-key wit will serve as an excellent counterpart to some of the hysteria that we imagine will surround this year’s event. Nice choice.



by Melinda Newman



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Capitol Opens 'Windows' For Idlewild

BY ERIC AIESE

BOSTON—Almost four decades after the name "Idlewild" left U.S. tongues as a New York airport, which was renamed after President Kennedy, it's returning to stateside consciousness—this time as a rock quartet from Edinburgh, Scotland.

The band (named not for the airport but after a quiet spot in the novel "Anne Of Green Gables"—an unlikely inspiration for the energetic rockers) plans to issue "100 Broken Windows" March 13 on Capitol/Odeon. Released in the U.K. last April, "Windows" marks a transition from the band's 1998 debut, "Hope Is Important," adding more of a melodic component to the band's attack.

Lead singer and lyricist Roddy Wooble says of the band's improvements, "We've gotten older. In 1998, we all dropped out of university, and suddenly we were in a band constantly driving around Britain playing in clubs. In between shows, we'd record four songs, then go away again, come back, and record four more songs. It was such a messy record, done in such a strange, fragmented fashion—it's kind of naive. We used to be scared of the studio; it was so sterile. But now we're much happier, so I think the new songs are among the best we've done."

"The guys are energetic. It's real rock music, not contrived," says Stacy Conde, VP of marketing for Capitol. "You feel this vibe that's real. They didn't get into it to be pop stars."

Wooble's lyrics lend a skeptical tone to the album. "It's not particularly bitter; it's more [about] throwing up doubt," he says. "I don't think this is a negative record, but I don't

think it's positive, either. It throws up doubts. It's quite cynical, and it's questioning to a degree, which is the same way I am. [It's] the same way a lot of people I know are."

The 12 cuts on "Windows" combine the cynical lyrics and excitement of the band with the influences of U.S. indie rock. "The roots of the music were always American indie rock, from Sonic Youth to Fugazi," explains



IDLEWILD

Wooble, who, as a teenager, spent several years in South Carolina. "That's why we've constantly been compared to American bands. The band has an American sound to it."

"Windows" has already received early praise from U.S. press. In January, Spin magazine ranked it as the best record you didn't hear of 2000. Wooble feels the strength of the new album resides partially in its cohesion. "I think this one holds up as an album. A lot of American magazines and reviewers have taken an interest in the band purely on the record, without having seen us live, whereas our reputation in Britain is based on us live," he observes. "[That] means the record is standing on its own, and that's what we wanted to do in the first place—make a record that

could stand up on its own without people seeing us play."

Though the U.S. sound has been important, Wooble credits some of the band's success to its hometown. While Glasgow has proven to be a hotbed for Scottish rock acts like Teenage Fanclub, Travis, and Belle & Sebastian, Edinburgh has had a quieter heritage. "There's always a good band in Glasgow, but there's only about three bands in Edinburgh," he says, "so it was quite fortunate for us—we got noticed very quickly."

Extensive touring, covering North America and Asia, exposed the band to a wide audience, as did TV appearances back in the U.K. on the BBC's "Top Of The Pops" and a Channel 4 special dedicated to the band.

The pop lean of U.K. radio hasn't helped much, says Wooble. "British radio's not really that engaging. In America, you've got great [modern rock] stations. But here, you don't really have those," he says. "You only have select shows, like Radio Scotland's 'Beat Patrol,' which plays indie rock. It's getting better, but it's difficult."

In assisting the trans-Atlantic transition, Capitol plans to aim its marketing efforts toward college radio first. College students make an ideal initial audience for "Windows," says Conde. "The potential for this band is well beyond that. We hope there's a strong growth from there, as college kids share the music with their friends."

First, a promo EP of album tracks and B-sides was shipped to college radio, followed by the full album early this month. "College radio is looking great with the EP," says Conde. Indie retailers also received the EP for in-store play and use as a value-added piece. The band will cross the Atlantic in March for a U.S. tour with Brassy.

Idlewild has made four videos for the U.K., including clips for "Windows" cuts "Little Discourage" and "Roseability," which were directed by Grant Gee (Radiohead). They will be shipped to MTV, local video outlets, and college TV, coinciding with local U.S. tour appearances.

While U.S. radio and video outlets offer a larger opportunity for alternative rock than that at home, Idlewild still has an uphill battle against the so-called British evasion (Billboard, Sept. 9, 2000) of recent years. The past months have seen several U.K. successes, however, from the likes of Radiohead, Coldplay, and David Gray. Will Idlewild likewise translate to the U.S.?

The slump is understandable, says Conde: "It's difficult for acts overseas to spend time here to make the investment," she says. "You can't play eight dates and expect people to fall in love with you. When bands come here and spend the time, it doesn't matter where they're from."

Capitol remains confident that Idlewild can make U.S. success happen. "It's all about putting in the work," says Conde. "We think they can do it."



In The Studio. Acclaimed saxophonist Chris Potter is currently in the studio recording his Verve Records debut. Potter plays tenor, alto, and soprano sax as well as bass, clarinet, and Chinese wood flute on the album, which is titled "Gratitude." The set is due in stores April 3. It comprises 12 tunes that pay homage to the legends of saxophone. Pictured at New York's Avatar Studios, from left, are Jason Olaine, A&R manager, Verve; Potter; and Joe Ferla, engineer.

amusement

business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BACKSTREET BOYS, CRYSTAL	First Union Center Philadelphia	Jan. 30-31	\$1,716,035 \$58/\$49	30,088 two sellouts	SFX Music Group
STING	Auditorio Nacional Mexico City	Jan. 30 Feb. 1	\$987,520 (8,191,440 pesos) \$82/\$14	28,316 29,716 three shows	Ocesa Presents
DAVE MATTHEWS BAND, STEVE EARLE	First Union Center Philadelphia	Dec. 17	\$894,585 \$45	18,364 sellout	SFX Music Group
ELTON JOHN	Neal S. Blaisdell Center Honolulu	Jan. 12-13	\$826,785 \$22.50	13,125 two sellouts	House of Blues Concerts
DAVE MATTHEWS BAND, FUNKY METERS	Bryce Jordan Center University Park, Pa.	Dec. 8	\$675,994 \$45.50	14,925 sellout	SFX Music Group
LIVE, FUEL, THE WALLFLOWERS, EVERCLEAR	First Union Center Philadelphia	Dec. 8	\$526,921 \$38.50/\$29.50	15,351 sellout	SFX Music Group
GAITHER HOMECOMING	Lakeland Center Lakeland, Fla.	Jan. 18-20	\$493,876 \$15	31,576 50,000 five shows	Premier Productions
MILARES	Auditorio Nacional Mexico City	Jan. 27-28	\$335,437 (3,186,650 pesos) \$55/\$8	18,609 19,812 two shows	RAC Producciones
BUENA VISTA SOCIAL CLUB	Auditorio Nacional Mexico City	Jan. 19	\$293,632 (2,789,500 pesos) \$10/\$12	9,385 9,905	Ocesa Presents
KID ROCK, FUEL BUCKCHERRY	Lloyd Noble Center Norman Okla.	Feb. 9	\$231,174 \$17	8,562 sellout	Beaver Productions

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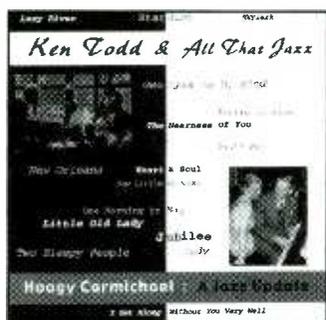


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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	1	CREED ▲ ⁵ WIND-UP 13049 (11.98/18.98) HS	MY OWN PRISON 45 weeks at No. 1	176
2	3	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	159
3	2	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	95
4	5	KID ROCK ▲ ³ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	111
5	4	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	496
6	7	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	607
7	6	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	171
8	—	VARIOUS ARTISTS VIRGIN 44951 (10.98/17.98)	CELTIC MOODS	1
9	8	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	110
10	10	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	329
11	11	GEORGE HARRISON ▲ ⁷ APPLE 30474/CAPITOL (24.98 CD)	ALL THINGS MUST PASS	41
12	12	AC/DC ◆ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	339
13	9	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1245
14	16	ENYA ▲ ² REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	48
15	24	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	167
16	—	VARIOUS ARTISTS ● TIME LIFE 80401 (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!	21
17	22	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	202
18	18	DEF LEPPARD ▲ ⁷ MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	218
19	40	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	82
20	13	AEROSMITH ▲ ⁹ COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	325
21	14	BRITNEY SPEARS ◆ ¹³ JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	109
22	17	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	533
23	15	KENNY ROGERS ONQ 0371/MADACY (2.98/5.98)	WITH LOVE	7
24	25	SADE ▲ ⁴ EPIC 66686* (11.98 EQ/17.98)	BEST OF SADE	166
25	30	AC/DC ▲ ³ EASTWEST 92215/EEG (11.98/17.98)	LIVE	143
26	20	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	83
27	23	U2 ● ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	52
28	—	CAROLE KING ◆ ¹⁰ EPIC 65850 (7.98 EQ/11.98)	TAPESTRY	441
29	26	NIRVANA ◆ ¹⁰ DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	281
30	29	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	124
31	31	GUNS N' ROSES ◆ ¹⁵ Geffen 424148/INTERSCOPE (11.98/17.98)	APPETITE FOR DESTRUCTION	476
32	34	PHIL COLLINS ▲ ⁷ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	114
33	27	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	151
34	35	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	392
35	32	MAXWELL ● COLUMBIA 68515/CRG (7.98 EQ/11.98)	MTV UNPLUGGED EP	20
36	33	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	198
37	48	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	351
38	38	EAGLES ◆ ²⁷ ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	306
39	37	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)	TODDLER FAVORITES	7
40	28	AEROSMITH ▲ ⁹ Geffen 424716/INTERSCOPE (12.98/18.98)	BIG ONES	149
41	41	THE BEATLES ◆ ¹² APPLE 46446*/CAPITOL (11.98/17.98)	ABBEY ROAD	154
42	45	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	550
43	50	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	240
44	49	THE BEATLES ▲ ⁶ APPLE 46440*/CAPITOL (11.98/17.98)	RUBBER SOUL	33
45	39	THE BEATLES ▲ ⁵ APPLE 46441*/CAPITOL (11.98/17.98)	REVOLVER	25
46	21	JOHN COLTRANE ● IMPULSE! 050155/VG (17.98 CD)	A LOVE SUPREME	2
47	—	SUBLIME ▲ ⁵ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	219
48	43	JIMI HENDRIX ● EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	48
49	—	EAGLES ▲ ⁷ Geffen 424725/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	262
50	—	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	141

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

Artists & Music

Ice Age Loves Feel Of 'Liberation' On Magna Carta

BY CLAY MARSHALL

LOS ANGELES—Ice Age front man Josh Pincus feels like a free man these days.

For proof, look to the self-described dramatic rock group's

second album, "Liberation," to be released by Magna Carta Records March 6.

When the New York quartet re-released its 1999 debut, "The Great Divide," Pincus says Ice Age was quickly termed "progressive" for its similarities to

groups such as Dream Theater and Rush. He explains that on a musical level, the title "Liberation" refers to reaching beyond that classification.

"If 'progressive' is the category they want to put us in, that's fine, because we're in good company," he says. "But this time around, we're reaching beyond the progressive label and striving to find our own unique, recognizable style."

Hence the "dramatic rock" tag, he explains. "When they've heard the band over the years, a lot of people—especially in a live situation—say it reminds them of theater or Broadway," Pincus says. Indeed, the 12 tracks on the 63-minute album range from brief, cinematic instrumentals to full-blown epics such as "The Lhasa Road (No Surrender)," a track that Pincus says ties into the album's title metaphor.

"It talks about a specific example of the hostile takeover of one country by another," he says. "They always say, 'We're doing this to liberate you,' and really what they're doing is coming in and enforcing their own ideology on you."

Another "Liberation" standout,

"To Say Goodbye, Part III: Still Here," is connected with a two-part track on "The Great Divide." "There's a musical similarity in the main riff," Pincus says. "Of course, it's a pretentious prog band tradition

'The beauty of playing this kind of music is that you're pretty much free to express yourself musically'

— JOSH PINCUS —
ICE AGE

to write endless [sequels]; we kind of had a laugh about that and said, 'Let's call it Part III—what the hell.'"

Pincus, who is also the group's keyboardist, acknowledges that the length of such songs—both top the eight-minute

mark—present a marketing challenge. But he says one of the goals of Ice Age is to present a true musical alternative.

"The beauty of playing this kind of music is that you're pretty much free to express yourself musically," he says. "You don't have to fit into any particular category or mold."

That ideology is one of the band's key selling points, says Pete Morticelli, president of Magna Carta Records. "They do something nobody else is doing for us currently," he says. "Some people say, 'I hear parts of this group or that group,' but at the end of the day, Ice Age is trying to separate themselves from the pack."

Morticelli says he hopes the group can tour Europe in some capacity this year and perhaps perform at select summer festivals there. In the meantime, the self-managed group—which includes guitarist Jimmy Pappas, drummer Hal Aponte, and new bassist Doug Odell—will play occasional gigs in its native Long Island, N.Y. "We want to get the band out there," Pincus says.



Arista Acts Getting Fox-y. A bevy of Arista performers recently taped appearances for a Fox Family concert special. The show was shot in Orlando, Fla., and featured Bad Boy/Arista quartet Dream, which is riding the success of its current hit, "He Loves U Not"; Joy Enriquez, whose debut disc is due on the label in June; and Pink, who continues to tour the U.S. in support of her hit debut disc, "Can't Take Me Home." That set's most recent single, "You Make Me Sick," is currently No. 33 on The Billboard Hot 100. Pictured, from left, are Dream's Diane Ortiz and Ashley Poole, Pink, Enriquez, Arista executive VP Jerry Blair, and Dream's Melissa Schumann and Holly Arnstein.

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Boston Band American Hi-Fi Surfed Out To Maui To Record Island Debut

BY CHRISTA TITUS

NEW YORK—For the members of American Hi-Fi, their eponymous Island debut already feels like a huge success, even before the project hits retail Feb. 27—largely because they got to work with their dream producer, Bob Rock.

Singer/songwriter/guitarist Stacy Jones already possesses industry credentials, having played drums for Letters To Cleo and Veruca Salt. After Veruca Salt disbanded in 1998, its co-founder, Nina Gordon, headed to the island of Maui to record her solo debut, "Tonight And The Rest Of My Life"; Jones accompanied her as her drummer.

And whenever producer Rock (Aerosmith, Mötley Crüe) came to the studio to work on Gordon's album, Jones made sure an American Hi-Fi demo was playing. The band was on the verge of inking a deal with Outpost Records and knew it wanted him to produce its music.

"[Bob would] walk in and say, 'What's this?' and I'd say, 'Oh, Bob! Good to see you! Didn't know you were coming in here,'" Jones recalls. "Meanwhile, I'm spying through the window, timing it just right."

Rock told him to invite lead gui-

tarist Jamie Arentzen (formerly of Sky Heroes), drummer Brian Nolan (an ex-member of Figdish), and bassist Drew Parsons (who has played for Tracy Bonham) to Maui so they could continue working on material. It was January at the time, and with Boston being American Hi-Fi's hometown, the band members immediately accepted. After hearing the act open for a local band—the first time American Hi-Fi had played a gig, in fact—Rock said, "OK. Let's do a record."

"We basically got up every morning and surfed, played golf in the afternoon, and then we jammed in Bob's garage every night," Jones says. "We were like total brats. We got to make our record in Maui with Bob Rock."

Jones followed the footsteps of the Foo Fighters' Dave Grohl by abandoning the drums for guitar, writing the band's songs, and singing them. It sounded like fun to him, and since he'd been playing drums from the age of 5, the challenge was appealing. He had contributed to some Letters To Cleo tunes but hadn't written an entire song before. He had never sung, either.

When it came time to record, "it was scary," he admits. "When we finally got into the studio and were

doing it, it was like, 'Holy shit, what have I gotten myself into?' Because it became my responsibility. These were my songs; I had to



AMERICAN HI-FI

sing them, and I had to decide, ultimately, how I wanted them to sound."

The Fighters are one of the many sounds American Hi-Fi incorporates into its songs. (The track "Scar" is a prime example.) Smashing Pumpkins fans will enjoy Jones' voice, which sometimes resembles Billy Corgan's ("Wall Of Sound"). "My Only Enemy" is filled with the bristling yet controlled angst of Nine Inch Nails and the driving guitar of the heaviest of metal bands. However, "Surround" and "Hi-Fi Killer" could catch the ears of Blink-182, Green Day, and Weezer fans.

Although the music makes a great background for a party, the lyrics primarily concentrate on relationships. The first commercial single, "Flavor Of The Weak," shipped to alternative rock, college,

and triple A stations Dec. 22 and to top 40 Feb. 7. It's the story of a guy who doesn't know how good he has it with his girl. "It's not a song about one person I know," Jones explains. "I think everyone either knows that guy or has maybe even been that guy at one time or another in their life. It's kind of like the universal sort of bonehead song [that says] 'You need to wake up, dude, 'cuz you're blowing it.'"

"Flavor Of The Weak's" video is being distributed at American Hi-Fi's and other acts' shows. It pays tribute to the 1986 documentary "Heavy Metal Parking Lot." Since they are fans of the film, Jones and his bandmates jumped on the concept when director Chris Applebaum proposed it.

"We're fortunate to have a video for a [promotional] tool," says Livia Tortella, senior director of marketing for the Island imprint. "A lot of people know a little bit about 'Heavy Metal Parking Lot.' It's still very cultlike, but a bunch of people know about it."

Tortella says the majority of the radio stations that are spinning "Flavor" are alternative but believes it will pick up at active rock radio, as well as at pop stations. "I think the great thing about [American Hi-Fi's songs] is they reflect what a lot of kids listen to right now," she observes. "They're not precious about any sort of form of music; they kind of embrace it

all. I think that's really refreshing. They have a very '90s, alternative filter when they look at their music, and they grew up listening to really heavy rock bands. It makes for a very interesting album because of it."

Last November American Hi-Fi visited a number of radio stations in major markets. It toured with SR-71 in December and January, with Nine Days and Collapsis joining them on various dates. A small computer system was placed at shows that allowed attendees to electronically sign a mailing list, which will help the band build a fan base, and receive a free gift.

Street teams have been distributing a three-song MP3 sampler as well as stickers that American Hi-Fi designed. In terms of lifestyle marketing, "Scar" has been included in the MTV Sports video game "Pure Ride," and Tortella says they are working to get "Flavor" included in the trailers of upcoming movies. Promotional plans are still being finalized for the week of the album's release. A separate street marketing campaign was created for the Boston area, which will probably host some in-store signings when the set hits retail.

American Hi-Fi is managed by Joshua Neuman for Globesonic/Gamesonic Entertainment, published by BMG, and booked by Larry Webman at Little Big Man in New York.

BOND CROSSES OCEAN ON DECCA/UNIVERSAL

(Continued from page 16)

classical—but with a twist. It smartly (and seamlessly) infuses its aural landscape with elements of pop and dance/electronic, encompassing a global spectrum of beats. It also intertwines the traditional (Tchaikovsky's "1812 Overture") with the contemporary (the Latin-spiced focus single "Victory"). Album tracks "Kismet" and "Bella Donna" were composed by bandmates Westerhoff and Chater, respectively. The set was produced by Magnus Fiennes (brother of actors Ralph and Joseph), Yoad Nevo, Gareth Cousins, and Mike Batt.

In lieu of going after the "typical 35- to 54-year-old male classical customer," Gore says the label will follow the U.K.'s reaction and target a "younger audience, comprising 18- to 30-year-olds, that is evenly split between male and female." That said, Gore acknowledges that U.K. sales were skewed heavier toward a "female audience that related and responded to the act's 'Charlie's Angels'-like style."

The label will aggressively court this audience via touring and the Internet. Immediately following its March 10 and March 12 performances at the Mardi Gras party at Universal Studios in Orlando, Fla., and the opening session of the National Assn. of Recording Merchandisers, respectively, Gore says Bond will participate in numerous spring-break events. At press time, the label was discussing

the possibility of a mini-tour of the U.S.

To utilize the Internet most effectively, Decca has aligned itself with Internet marketing company Electric Artists. The grass-roots-style endeavor will encompass streaming music, E-cards, and Web chats.

Decca will also court dancefloors via club remixes of album tracks "Victory" and "Winter," which were handled by Sharp and Bobby D'Ambrosio, respectively. Further increasing Bond's visibility will be a partnership with Jaguar. On March 20, Jaguar will unveil its new model, X-type, outside the New York Stock Exchange with a performance by Bond. Explains Gore, "It'll be like, 'The Bond market is up!'" Then, throughout the year, Bond will appear at numerous promotional events for the new model.

On the radio front, Gore says the label will take a very regional approach in delivering "Victory" to top 40, AC, rhythm, and Latin formats. "Radio is a spice and not the meat and potatoes of our overall plan for Bond," he explains. "We'll focus on the specific markets where the band is performing."

The Bond concept was made a reality by music promoter/manager Mel Bush (Led Zeppelin, David Bowie, Vanessa-Mae), who brought the four musicians together. Ecker and Davis, who both hail from Australia, have been "friends for years," says Davis.

Similarly, U.K. natives Westerhoff and Chater knew each other prior to joining Bond.

In their lives leading up to Bond, Ecker and Davis worked as classical soloists, while Westerhoff and Chater participated in all things pop. Westerhoff played with Primal Scream, Talvin Singh, and Spice Girls (she also appeared in the film "Spice World"), and Chater worked with the Cocteau Twins, Julian Cope, and the Divine Comedy.

"Musically, we all have such varied tastes," Westerhoff notes. "Soul, hip-hop, classical, jazz, dance, cinematic stuff, we like it all."

"And I think this definitely comes through on the album," she continues. "The four of us were quite spontaneous in the studio. Like I would play something and Haylie would say, 'Oh, now I'll play this.' It was a fun and creative way to work. But we also knew the importance of control and good arrangements."

"The way we approach our music is certainly defining our crowd," adds Davis. "When we perform live on stage, we stand up, we dance around, we tend to go mad. In fact, we encourage people [in the audience] to dance, clap, and scream while we're playing. It's very freeing. We appeal to the common people who weren't necessarily raised on classical sounds. We're the antithesis to the traditional sit-down quartet."

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ARTIST SPOTLIGHT:

Peter Gabriel
Artist, & Co-Founder
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Emmanuel de Buretel, President, **Virgin Continental Europe**

David Philips, CEO, **iCrunch**

Gianluca Dettori, CEO, **Vitaminic**

Ernesto Schmitt, Founder, President & Chairman, **Peoplesound.com**

Nico Koepke, VP, Technology & eMedia, **Sony Music Europe**

Howie B, Artist & Founder, **Fussyfoot Records**

FEATURED KEYNOTE:

Andreas Schmidt
President & CEO
Bertelsmann eCommerce Group



James Bethell, Managing Director, Ministry of Sound Media, **Ministry of Sound**

Ken Potashner, Chairman & CEO, **SonicBlue**

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MUSIK Woche

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 24, 2001

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	1	25	Donnie McClurkin VERITY 43150 (10.98/16.98)	No. 1 LIVE IN LONDON AND MORE...
2	2	18	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
3	4	15	UNCLE KRACKER TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98)	DOUBLE WIDE
4	3	15	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
5	NEW		DROPKICK MURPHYS HELLCAT 80430*/EPITAPH (16.98 CD)	SING LOUD SING PROUD
6	13	7	PAULINA RUBIO Δ UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
7	7	7	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP
8	5	41	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
9	9	25	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
10	8	36	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
11	10	14	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
12	6	22	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
13	17	9	PRU CAPITOL 23120 (6.98/9.98)	PRU
14	21	12	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
15	14	13	CLEDUS T. JUDD MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98)	JUST ANOTHER DAY IN PARODIES
16	16	30	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
17	NEW		THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98)	GHETTO THEATER
18	NEW		PROPAGANDHI FAT WRECK CHORDS 617* (14.98 CD)	TODAY'S EMPIRES, TOMORROW'S ASHES
19	12	16	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
20	NEW		MARVIN SEASE JIVE 41712 (11.98/17.98)	WOMEN WOULD RATHER BE LICKED
21	19	9	FIELD MOB MCA 112348* (12.98/18.98)	613: ASHY TO CLASSY
22	24	11	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
23	25	17	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
24	20	8	JUAN GABRIEL ARIOLA 80227/BMG LATIN (9.98/14.98)	ABRAZAME MUY FUERTE
25	11	12	BIG MOE WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP

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	23	80	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
27	29	24	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
28	27	39	NICKELBACK ROADRUNNER 8586 (11.98/17.98)	THE STATE
29	NEW		MOE. FATBOY 66342 (17.98 CD)	DITHER
30	28	10	DOGGYS ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98)	PLEEZBALEEVIT!
31	32	6	ST. GERMAIN BLUE NOTE 25114*/CAPITOL (16.98 CD)	TOURIST
32	36	24	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
33	30	3	GODHEAD POSTHUMAN 27289/PRIORITY (9.98 CD)	2000 YEARS OF HUMAN ERROR
34	22	19	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
35	NEW		AZUL AZUL SONY DISCOS 83941 (10.98 EQ/16.98)	EL SAPO
36	37	10	INTOCABLE EMI LATIN 23730 (8.98/12.98)	ES PARA TI
37	18	17	DJ SKRIBBLE BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
38	31	12	DELERIUM NETTWERK 30165 (16.98 CD)	POEM
39	RE-ENTRY		CHAYANNE SONY DISCOS 84098 (10.98 EQ/17.98)	SIMPLEMENTE
40	42	32	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
41	RE-ENTRY		BLUE MAN GROUP BLUE MAN GROUP 48613*/VIRGIN (17.98 CD)	AUDIO
42	26	3	LARUE REUNION 10068 (16.98 CD)	TRANSPARENT
43	33	15	SAMANTHA MUMBA WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU
44	39	3	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
45	34	14	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98)	NO QUESTION
46	RE-ENTRY		THALIA Δ EMI LATIN 26232 (10.98/15.98)	ARRASANDO
47	RE-ENTRY		JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD)	USEFUL MUSIC
48	38	7	DON MOEN HOSANNA! 1782/INTEGRITY (10.98/12.98)	I WILL SING
49	46	5	DEXTER FREEBISH CAPITOL 20464 (16.98 CD)	A LIFE OF SATURDAYS
50	RE-ENTRY		COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE

POPULAR UPRIISINGS

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

REGGAE LIFE: Veteran reggae singer **Beres Hammond's** most recent albums have been hits on the Top Reggae Albums chart: 1998's "A Day In The Live..." (No. 7), 1996's "Love From A Dis-



Gospel According To Kim. Kim Burrell hit the Top Gospel Albums chart with her 1998 set, "Everlasting Life," which peaked at No. 10. Burrell says that her new album, "Live In Concert" (due March 6 on Tommy Boy Gospel), "captures all the excitement" of the Memphis concert featured on the recording. A companion home video will also be available. Burrell begins a U.S. promotional tour March 5 in Philadelphia.

tance" (No. 5), and 1994's "In Control" (No. 7).

Hammond's current album, "Music Is Life" (VP Records), is No. 3 this issue on the Top Reggae Albums chart, and

the set is bubbling under the Heatseekers chart.

Hammond, the former lead singer of **Zap Pow**, has been releasing solo albums since 1976, but only his most recent albums have been hits on the U.S. charts—proving it's never too late to have a career on the upswing.

MIDWEST ROCK: Minneapolis-based **Honeydogs** could be the next rock band to join the ranks of the **Jayhawks**, **Wilco**, and **Golden Smog** as well-known and respected Midwest bands (and triple-A radio favorites) whose music is influenced by roots music, melodic pop, and country.

Honeydogs' latest album, "Here's Luck" (Palm Pictures), is experiencing its strongest sales in the band's West North Central region, where the album is No. 16 on the corresponding regional chart. "Here's Luck" is bubbling under the Heatseekers chart.

Honeydogs drummer **Adam Levy** is a member of the "no depression" supergroup **Golden Smog**, which also features members of the Jay-



R&B Ingénue. Syleena Johnson's first single, "I Am Your Woman," was written and produced by R. Kelly. Johnson's debut album, "Chapter 1: Love, Pain & Forgiveness," is due April 17 on Jive Records. Johnson, who co-wrote most of the songs on "Chapter 1," says the album "reads like a book" about her life.

whawks, Wilco, and **Soul Asylum**. Honeydogs have been on a brief U.S. tour. The band plays March 3 in Chicago.

ENDLESS GEORGIA: Country singer/songwriter **Georgia Middleman** worked with producers **Tony Haselden** and **Russ Zavitsen** (the **Wilkinsons**) on her debut album, "Endless Possibilities," due March 13 on Giant Records. The album's first single, "No Place Like Home," has been serviced to country radio, and Middleman has been on a U.S. promotional tour.

A native of San Antonio, Middleman has written songs for such acts as **Martina McBride**, **Radney Foster**, and the **Kinleys**.

HEVIA'S 'OTHER SIDE': World music artist **Hevia** has sold more than 1.6 million copies worldwide of his debut album, "Tierra De Nadie," according to his U.S. record label, Higher Octave. Hevia's second album, "The Other Side," is set for release March 13. At the end of February, the album will be serviced to NPR stations and

other outlets that play world music.

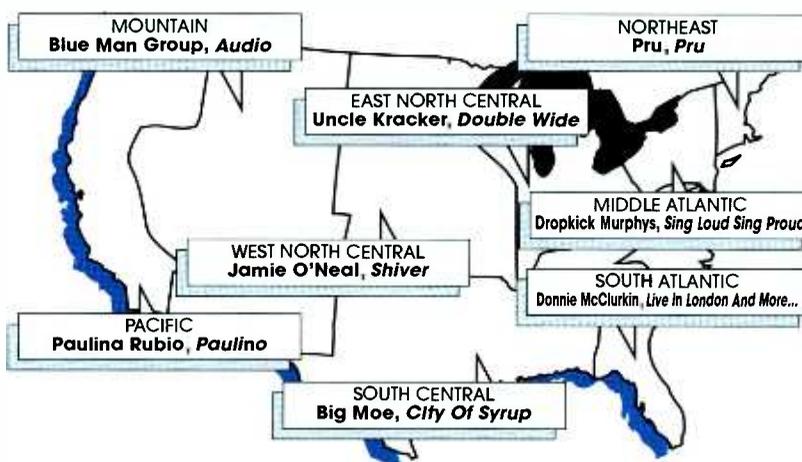
The artist, whose full name is **José Angel Hevia**, has also



Pop Class Of 2001. A Touch Of Class (ATC) is the latest Euro-dance pop act on Republic/Universal Records, which had hits last year with Eiffel 65, Sonique, and Alice Deejay. ATC, based in Hamburg, is rising up The Billboard Hot 100 with "Around The World (La La La La)" (No. 34 this issue), the first single from the group's debut album, "Planet Pop." The single was No. 1 on the German singles chart for several weeks and has sold more than 1 million copies across Europe, according to Republic. ATC member Joe describes the group's live act as "a massive dance show."

completed two videos from the album—"Tanzila" and "Baños De Budpaest"—that will be serviced to video outlets nationwide.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Blue Man Group Audio	1. Pru Pru
2. Dropkick Murphys Sing Loud Sing Proud	2. Dropkick Murphys Sing Loud Sing Proud
3. Jamie O'Neal Shiver	3. Charlie Wilson Bridging The Gap
4. At The Drive-In Relationship Of Command	4. Soul Assassins Muggs Presents The Soul Assassins II
5. Keith Urban Keith Urban	5. At The Drive-In Relationship Of Command
6. Propagandhi Today's Empires, Tomorrow's Ashes	6. SoulDecision No One Does It Better
7. Uncle Kracker Double Wide	7. DJ Skribble Essential Dance 2000
8. Paulina Rubio Paulina	8. Fisher True North
9. Rascal Flatts Rascal Flatts	9. Afu-Ra Body Of The Life Force
10. Vicente Fernandez Historia De Un Idolo Vol. 1	10. Mudvayne L.D. 50

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

A*TEENS

Teen Spirit
PRODUCERS: various
MCA 44001

Is it possible for an act to outlive the novelty upon which it's based? That's the question at hand with A*Teens—a quartet originally conceived as a cute kiddie tribute to Abba—and its sophomore album, "Teen Spirit." Videogenic singers Marie Serneholt, Amit Paul, Sara Lumholt, and Dhani Lennevald strive to establish themselves as a durable entity with a baker's dozen's worth of feather-light ditties that range in quality from guilty pleasures to already-dated clunkers. On the plus side, the percolating "Bouncing Off The Ceiling" and the midtempo sing-along "... To The Music" have an undeniably sunny charm that will tickle the fancy of some preteens, while the thumpy, disco-inflected "Halfway Around The World" could actually draw the attention of grown-ups hungry for a sugary diversion. Beyond that, "Teen Spirit" is a collection of more misses than hits. Still, it does reveal four singers of potential and charisma, leaving one to wonder what might happen if the act toughened up just a wee bit.

CALEB

Fear Of Success
PRODUCERS: Kevin Killen, Caleb
Universal 15946

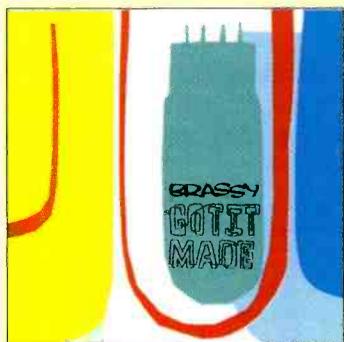
The first thing that comes to mind while swimming through "Fear Of Success" is "Who's going to buy this record?" It's certainly an engaging effort, nicely shining a light on a singer/tunesmith of considerable talent. But, stylistically, it is neither fish nor fowl. Overall, it's not really aggressive enough for rock aficionados, and it isn't giddy enough for the top 40 sector. In a marketplace ruled by tight genre parameters, "Fear Of Success" shows signs of falling between the commercial cracks. That's a shame, since Caleb performs with a palpable conviction, and songs like the mildly funky "I Fall To Pieces" and percussive slow-jam "These Four Walls" are smarter than your average pop tune. The hitch, though, is that Caleb and talented co-producer Kevin Killen don't possess a stylistic vision beyond the material's clever words and sweet melodies.

CLAY MOTTLEY BAND

Can't Be Wrong
PRODUCERS: Clay Mottley, Jeff Covert
Virginia Blue 70423

This mid-Atlantic indie act dispels any hint of a sophomore jinx with this superlative follow-up to its 1999 debut. After a few spins through "Can't Be Wrong," one can't help but describe this group as a distinct match for Dave Matthews Band. Mottley is a clever, catchy, and ever-inventive songwriter who delivers originals that sparkle like sunlight on gemstones. Mottley's warm,

SPOTLIGHT



BRASSY

Got It Made
PRODUCERS: Brassy
Wiiija/The Beggars Group 1111

What happens when a U.S. expatriate by the name of Muffin Spencer (who happens to be the sister of Blues Explosion leader Jon Spencer) moves to Manchester, England, and hooks up with guitarist Stefan Gordon, bassist Karen Frost, and drummer/turntable ace Jonny Barrington (aka DJ Swett)? In a word, Brassy. After four independently released singles (including "I Can't Wait"), one EP ("Bonus Beats"), and nonstop gigging throughout the U.K., the collective delivers its debut album. A real winner, "Got It Made"—complete with jagged guitar riffs, buoyant new-wave choruses (à la the B-52's and Blondie), electronic elements, punky hip-hop scratchings, and an overall swell-grrrl rock swagger—is the best album Luscious Jackson never recorded. Songs like "In," "Work It Out," "You Got It," "I Can't Wait," and "Good Times" rock with an adult sense of fun that is all too often lacking in today's pop music. In the end, the set's 17 tracks make for a wildly exhilarating yet unpredictable ride. Of course, that's a great part of its charm—that, and Spencer's divine vocals.

pleasing voice—and his deft touch on such diverse instruments as acoustic guitar, accordion, and Hammond B-3—is seamlessly merged with a tight, well-balanced three-man band. Mottley and company lend a self-assured, ready-for-prime-time flair to "Can't Be Wrong." Gentle balladry ("Nothing On You") brushes shoulders with literate, acoustic-driven rock ("Hymn For Saturdays") and tender introspection ("In My Town").

MINNIE RIPERTON

Petals—The Minnie Riperton Collection
PRODUCERS: various
REISSUE PRODUCER: A. Scott Galloway
The Right Stuff/Capitol 72435-29343

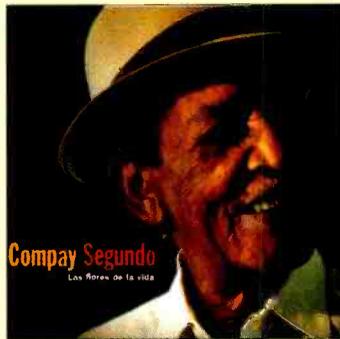
The music history book contains many chapters about singers whose artistic potential was never fully realized. The subject of one such chapter is this Chicago songstress, who succumbed to breast cancer in 1979. Long before Mariah Carey was a whisper in anyone's ear, this 5 1/2-octave "perfect angel" was laying down tracks for a career that underwent several incarnations before scoring acclaim with the 1975 R&B/pop hit "Lovin' You." This two-CD set—painstakingly compiled by music journalist A. Scott Galloway—travels light-years beyond Capitol's 1982



SPOTLIGHT

COMPAY SEGUNDO
Las Flores De La Vida
PRODUCER: Juan Ignacio Cuadrado
Nonesuch 85502

At a time when many far-younger artists take half a decade to complete their albums, 93-year-old Compay Segundo delivers his fourth CD in as many years—if you count the Grammy-winning international smash "Buena Vista Social Club," of which he was a driving force. Even more impressive than the relentless schedule that this *veterano* keeps is the album itself, a testament to the *son* tradition of his native Cuba. Segundo offers a handful of his own songs, like the jaunty "Te Apartas De Mi," and he shows characteristic acumen in choosing covers—notably "La Negra Tomasa," an old ballad and



live staple; the gorgeous bolero "Juramento," penned by Segundo's mentor, Miguel Matamoros; and "Longina," an achingly beautiful love poem by late Cuban writer Manuel Corona. Segundo even gets away with waxing the ubiquitous anthem "Guantanamera," which he has sung for an eternity but never committed to tape. A portrait of the artist in full bloom.

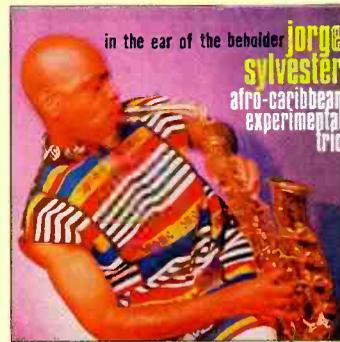
Major-label A&R execs take note: These fellows are ready. Contact 804-798-9487.

VARIOUS ARTISTS

The East Side Of Fascination
PRODUCERS: Denise Gerardi, Duke
GNYC Music 001

If you're a New York-based rock fan, then you are familiar with the GNYC Music Co., which showcases underground acts from the area. "The East Side Of Fascination" convenes seven of the better acts previously endorsed by GNYC. For the most part, it's a laudable collection that

SPOTLIGHT



JORGE SYLVESTER AFRO-CARIBBEAN EXPERIMENTAL TRIO
In The Ear Of The Beholder
PRODUCER: Jorge Sylvester
Jazz Magnet JAM-2003

Panamanian-born, New York-honed alto saxophonist Jorge Sylvester has produced a set of challenging island-accented jazz with his aptly named Afro-Caribbean Experimental Trio. Soloist/composer Sylvester, bassist Donald Nicks, and drummer/percussionist Bobby Sanabria explore various Latin rhythmic structures—headed up by "Por La Clave," which travels from a 7/4 mambo toward an edgy, open-ended feel (particularly during the leader's extended solo). Jack Edwards' calypso-inspired "Sly Mongoose" receives a more lighthearted treatment, highlighted by the trio's nimble, almost rollicking performance—and Sylvester's wry, carnivalesque solos. "Songoajira" finds its rhythmic inspiration (as well as its title) in Cuban *songo* and *guajira*. Throughout, the group plays as one; when Sylvester and Nicks push into solos, they're very melodic and aware of Sanabria's foundation. And unlike many Latin jazz discs, "In The Ear Of The Beholder" bespeaks variety in the form, with each track opening up a different vista. Racked by City Hall.

unearths such notable newcomers as Jake (fronted by the beguiling Jessie Lee Montague) and Jacksonville, Fla., native Cristina Williams (who offers the delicate folk/pop strummer "I'll Let You Go" and skittling rocker "Ties That Bind"). Yet a patient ear is required, as the listener is also treated to a handful of cloying performers who appear to be more interested in aping Alanis Morissette and Tori

Amos than developing their own distinctive sounds. Like any local club scene, "The East Side Of Fascination" has its highs and lows—and that's OK. Ultimately, it's worth it for the excitement of new artists shaping their styles.

DANCE

FUNKSTAR DE LUXE
Keep On Moving (It's Too Funky In Here)
PRODUCERS: various
Edel America 182362

Three years ago, Funkstar De Luxe (aka Denmark's Martin Ottesen) completely re-tweaked and re-manufactured Bob Marley's "Sun Is Shining" for massive club consumption. On his follow-up, De Luxe returned to the Marley vaults and dusted off "Rainbow Country." Once again, the remixed result caused a commotion on dancefloors. Last year, he repeated the process with Grace Jones' nasty club staple "Pull Up To The Bumper." For his debut album, De Luxe does more of the same: culling songs from the past and injecting them with his own contemporary beats, usually of the filtered house variety. While this may sound like a relatively solid (and cool) idea, it doesn't hold up when stretched over the length of an entire album. Tom Jones' "She's A Lady," Laid Back's "White Horse," and Anita Ward's "Ring My Bell," for example, are put to the De Luxe test and fail miserably. Fortunately, his restructurings of Bob Dylan's "All Along The Watchtower," Mary J. Blige's "Give Me You," and James Brown's "It's Too Funky In Here" are as blistering as the Marley and Jones tracks.

COUNTRY

JESSICA ANDREWS

Who I Am
PRODUCER: Byron Gallimore
DreamWorks 136392

There is no denying that Jessica Andrews is one heck of a singer, with power, range, and intuition that belie her tender years. Such vocal ability could lead her in any direction she chooses. For the most part, Andrews' sophomore DreamWorks effort finds the singer (and hitmaking producer Byron Gallimore) embracing radio-friendly, pop-embellished country. Which is not to say that Andrews doesn't deliver the goods. In fact, she impresses throughout. The title cut is a feel-good testament to blossoming self-awareness, and songs like the driving "Karma" and "Wishing Well"

(Continued on next page)

VITAL REISSUES

ALICE COOPER

Billion Dollar Babies
PRODUCER: Bob Ezrin
REISSUE PRODUCERS: David McLees, Brian Nelson, Bill Inglot
Warner Archives/Rhino 79791

Twenty years before Marilyn Manson bared his backside, Alice Cooper gave parents plenty to despise. And unlike many of today's wannabes, his band's darkness was spiced with humor, originality, and serious rock-'n-roll chops. By 1973 and the "Billion Dollar Babies" album, Cooper had graduated from lean rock machine to over-the-top theatrical artist. An exercise in decadent shock-rock stagecraft, the set has the power to impress nearly three decades on. Cooper and his group offered the



youth of America violent sexual imagery, gender-bending, and just plain weirdness, while never taking themselves too seriously. Twisted ditties like "Sick Things" and "I Love The Dead" defy explanation, although the role reversal of "Raped And Freezin'" and the stream-of-consciousness blast of "Generation Landslide" showcased the band's musicianship. The title cut (with vocal support from Donovan) and the radio hit "No More Mr. Nice Guy" add much to the album's classic status; likewise for Bob Ezrin's groundbreaking album-rock production values. Along with duplicating the set's original creative packaging, Rhino has included a generous bonus disc, containing primarily live recordings from 1973. While Cooper's brand of antisocial behavior may seem tame by today's standards, back in the day he shocked and rocked with some style, never resorting to gratuitous profanity or the bashing of minorities.

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).

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.)

R&B

ARTISTS & MUSIC

'Video'-Genic India.Arie Bares 'Acoustic Soul' On Motown

BY RASHAUN HALL

NEW YORK—It says a lot about a new artist when the label president takes time to write a note for inclusion in every album sampler sent to industry tastemakers. And it also says a lot when that same artist is handpicked by Spike Lee to appear on the soundtrack to the director's most recent film, "Bamboozled."

It says that Motown Records' singer/guitarist India.Arie is ready for prime time. Her "Acoustic Soul" album (due March 27) is a mixture of soul and folk layered with Arie's emotional lyrics.

"It's rare that you find an urban artist who plays [acoustic] guitar and who'll be successful out of the box," says Motown president/CEO Kedar Massenburg. "So we had to build a buzz. Obviously, the goal is to be successful, but with creative artists sometimes it takes a little longer."

To build that buzz, Motown is centering the album setup around a series of showcases that began in February and will wrap up on the date of release. In addition to using traditional promotional approaches, Motown director of marketing Liz Loback says the label will push Arie online as well as at the grass-roots level.

"This has been a powerful and transforming experience," says Arie, who was starstruck when Massenburg had her play for Lee, "who liked what I did. I was truly a girl before

all this: When I signed [with Motown] in April '99, I was just 23."

Arie, who began playing guitar in college, was hesitant about getting into the music business. "I knew that I liked performing right away," says Arie, managed by Nikki and Jack Ponti for New Jersey-based Kazy Dog Management. "But as far as the industry itself—I put out an independent record in Atlanta and let it run its course. However, I was getting offers for deals after the second time I played. I resisted at first, but after Lilith Fair, I figured, 'I can do this. What else am I going to do?'"

The Atlanta-based singer's 1998 Lilith Fair tour stint not only changed her opinion about the business but also introduced her to several label executives, including Universal's Reen Nalli, who, in turn, introduced her to Massenburg.

"My whole life has been full of irony and things that are so perfect that it can't be coincidence," says the songstress, who lists labelmates Stevie Wonder and George Benson as inspirations. "My mother [known simply by her last name, Simpson] was a singer who grew up in Detroit. At 15 she had a 14-piece band and was touring. Motown wanted to sign her then, but she was too young for Martha & the Vandellas, and they didn't want her whole band. So she didn't do it. It's like I'm carrying on that legacy.



ARIE

Busta Rhymes' Signing With J Marks Major Coup For Davis

NEW YORK—After months of speculation, Clive Davis' J Records has officially announced the signing of former Elektra artist Busta Rhymes. This latest addition to J's growing roster, which includes O-Town, Olivia, Alicia Keys, and Luther Vandross, is the label's first major rap signing.

In a prepared statement, Davis says, "Busta Rhymes is the quintessential rap star. His charisma, presence, and persona are electrifying."

Rhymes, whose Elektra contract ended with last year's release of "Anarchy," will bring his Flipmode Entertainment imprint to J. The two-year-old entity is home to Rhymes, Rah Digga, and rap supergroup the Flipmode Squad.

"In every area in life, you grow to a certain level," says Rhymes in an exclusive interview with Billboard. "When you get to that level, certain changes have to be made so that you get to the following level. With Elektra, we'd grown to a point where we had to make some changes so we both could reach the [next] level. They're

trying to do certain things to grow their establishment as a big, major corporate machine, and so am I. The bottom line is, I don't want people to just be in Busta Rhymes' business. I want people to be in business with Busta Rhymes. I think J Records will be the machine that can do that.

"Elektra was really cooperative in making sure the transition was smooth and quick," adds Rhymes. "My whole career has been at Elektra, so it was more of an emotional thing than a negative thing."

The first Flipmode/J release will be a new Busta Rhymes set, "Genesis," due in July or August. The Flipmode Squad's "Rulership Movement" LP and Digga's untitled sophomore set will follow soon thereafter.

Future non-musical Rhymes projects include this fall's launch of his Bushi clothing line and a role in the film "Knock." The action-thriller, which stars Ray Liotta and Jason Patrick, is currently being shot in Toronto.

RASHAUN HALL

"I went from being a student at Savannah State and doing what I wanted to do, to being on Motown and having people wake me up and question my work habits," continues Arie, who is published by Gold & Iron Music/Warner/Chappell (ASCAP). "When that happened, I had to grow up. I had to learn how to organize my stuff and be able to speak my mind in a proper way. I went from all me to having a real career."

"Video," the set's lead single, illustrates that growth. Debuting on Billboard's Hot R&B/Hip-Hop Singles & Tracks chart at No. 75,

"Video" currently rests at 51.

"I wrote the hook to 'Video' in October '99," says Arie (née India Arie Simpson). "I went to Oakland [Calif.] to work with Dwayne Wiggins, who was trying to make me stretch out musically. We were in the studio, and videos were on the TV. [The guys] were walking up to the TV like, 'Oh, look at her.' They were just tripping. So that's how I wrote the hook 'Not the average girl from your video...'"

The result is quickly finding favor at radio and retail. "In addition to the neo-soul that Kedar [Massenburg] has brought via artists like Erykah

Badu, there's now India," says PD Steve Gousby of Boston's WBOT. "The single has definitely found a home here."

"Her sound is refreshing and at the same time somewhat daring," says Best Buy senior music buyer Kevin Angler. "She's someone who's very confident about herself, a rare quality for a new artist."

Angler also notes that R&B's evolving state will be to Arie's advantage. "R&B has gained a broader audience thanks to the eclectic sounds of artists like Macy Gray, Jill Scott, and Lucy Pearl. India will only benefit from those successes."

Houston Rapper Lil' O Signed To Atlantic; Motown Legend Returns To Stronghold

ATLANTIC ROLLOUT: The black music department at Atlantic is certainly getting busy. In the wake of recent alliances with Noontime, Soulful, and U.K. R&B star **Craig David** comes word that the label has inked 23-year-old Houston rapper **Lil' O**. The Game Face Records artist's 20-track sophomore set, "Da Fat Rat With Da Cheeze," will be released in April. Already making noise with first single "Back Back," Lil' O is joined on the album by popular Texas-area rappers such as **Big Moe**, **Big Pokey**, **Slim Thug**, **3-2**, **ESG**, and **Hawk** (who's featured on "Back Back"). Previously signed to MCA five years ago, Lil' O popped up on the Houston scene with the underground debut "Blood Money."

STRONG AGAIN: **Barrett Strong**, the co-writing *Wunderkind* (with **Norman Whitfield**) of such Motown mainstays as "I Heard It Through The Grapevine" and "Papa Was A Rolling Stone," is back with a new solo album—"Stronghold 2"—which is on his own Southfield, Mich.-based Blarritt Records (blarrittrecords.com).

"Stronghold 2," with its mix of R&B, soul, gospel, rock, pop, and country, is the sequel to Strong's 1975 Capitol album. "I thought it was time to do this again," says Strong, who scored a major R&B hit and helped launch the Motown sound in 1960 with "Money (That's What I Want)." "So I mustered up the energy," he says, laughing, "and here we are."

Speaking of energy, Strong says that's a missing element in the contemporary music scene. "I miss the energy level we had back in the day," he says. "Now it's [the energy] sort of down. People aren't as focused or true to themselves as we were. It seems to take a little more for them to get motivated. And to me, writers today don't think about how their songs relate to someone else. They think about how it relates to them. That's not what we did."

Strong hopes to make Detroit a music hotbed again through Blarritt and his self-coined "Boomtown sound." With an ear toward mining talent in rock, soul, gospel, rap/hip-hop, pop, and alternative ("I love music, period; I don't pick one over the other"), the Grammy-winning artist is preparing projects by rapper **Jackpot**, female pop/folk singer **Eliza**, and brother/sister gospel act **L.J. & Sheila**.

INDUSTRY BRIEFS: The New Ark collective of songwriters/producers has agreed to an out-of-court settlement in its lawsuit, filed in November 1998, against **Lauryn Hill**, Ruffhouse, Columbia Records, and others. The suit claimed New Ark didn't receive proper producer/writer credits on Hill's "The Miseducation Of Lauryn Hill." The settlement amount and other details were not disclosed... The venerable **Impressions** have recorded backing vocals on **Eric Clapton's** upcoming Reprise album, "Reptile," and recently performed with the guitarist on several concert dates in England. Managed by **Marvin Heiman**—who also worked with the late **Curtis Mayfield**—the Impressions also appear on the new "People Get Ready" CD project produced by **Jermaine Dupri**, **Dallas Austin**, and **Rico Wade**, which benefits the Save the Music Foundation... **Quincy Jones**,

through his Listen Up Foundation, unveiled plans for a program to accelerate technology training in Africa during the World Economic Forum Conference in Davos, Switzerland... **3rd Bass** front man **MC Serch** and DJ **CC Smooth** grace the WKTU New York airwaves beginning Friday (23) with the weekly "Friday Night



by Gail Mitchell



Serchlite" hip-hop show.

"Here And Now" is the title of **Ike Turner's** new CD on IKON/Bottle Majic. His first since 1978, the album bows May 22 and features a rerecording of "Rocket 88"... The fifth annual Online Hip-Hop Awards is slated for May 3 at New York's Manhattan Center and will be broadcast on TV for the first time... A few days later, the fourth annual Hip-Hop Appreciation Week takes place (May 14-21) in the Big Apple. This year's theme is "Charity"... BET.com LLC changes its name to BET Interactive.

ALL E.A.R.S.: BET, Vibe, SESAC, BMI, Disc Makers, and Jive Records are among the sponsors of the March 28-29 E.A.R.S. (Emerging Artist Reaching for Stardom) Talent Showcase. Open auditions are set for March 3 at New York's Village Underground. The 10 finalists will each have a featured song on a nationally distributed compilation CD and perform on an E.A.R.S. college tour. The grand-prize winner, chosen April 5, will perform live on BET's "106th & Park." The runner-up will be the opening act for a major artist performing a New York concert. For more info, contact **Tonya Lewis** at 718-385-3133.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
IMPRINT & NUMBER/DISTRIBUTING LABEL					
◆ No. 1/GREATEST GAINER ◆					
1	8	19	11	IT WASN'T ME	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
2	1	1	12	MS. JACKSON	OUTKAST
3	5	6	18	CROSS THE BORDER	PHILLY'S MOST WANTED
4	2	2	3	DOLLAZ, DRANK & DANK	MR. SHORT KHOP FEATURING KOKANE
5	3	3	3	THE WOOD	PAPA SEVILLE
6	4	4	4	THE BLAST	TALIB KWELI & HI-TEK FEATURING VINIA MOJICA
7	19	12	9	SOUTHERN HOSPITALITY	LUDACRIS
8	6	8	17	WHERE I WANNA BE	DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG & KURUPT
9	17	22	12	\$#!* ON YOU	D-12
10	23	24	6	R.E.S.P.E.C.T.	4TH AVENUE JONES
11	7	5	4	UHHNNHH	THE BAD SEED
12	30	—	2	PROJECT CHICK	CASH MONEY MILLIONAIRES
13	9	14	3	GET UP	COCOA BROVAZ
14	13	11	9	PUT IT ON ME	JA RULE FEATURING LIL' MO & VITA
15	16	7	15	BABY IF YOU'RE READY	SNOOP DOGG PRESENTS DOGGYS ANGELS FEATURING LATOYA
16	12	16	23	HE DID THAT	SILKK THE SHOCKER FEATURING MASTER P AND MAC
17	45	—	2	LIKE THAT	DOMINO FEATURING DIAMONIQUE
18	14	13	11	NO! NO! NO!	SUNNI BLACK FEATURING MOTHER SUPERIA
19	25	17	10	DANGER (BEEN SO LONG)	MYSTIKAL FEATURING NIVEA
20	15	9	11	OH NO	MOS DEF & PHAROAEH MONCH FEATURING NATE DOGG
21	21	21	5	CHANGE THE GAME	JAY-Z, BEANIE SIGEL AND MEMPHIS BLEEK
22	11	15	5	POKE IT OUT!	TRACK SQUAD
23	26	28	16	SOULJAS	MASTER P
24	NEW	1	1	NO ESCAPIN' THIS	THE BEATNUTS
25	10	20	10	ALL GOOD?	DE LA SOUL FEATURING CHAKA KHAN
26	34	30	16	I JUST WANNA LOVE U (GIVE IT 2 ME)	JAY-Z
27	27	29	24	MOVE SOMETHIN'	TALIB KWELI & HI-TEK
28	28	26	11	IS THAT YOUR CHICK	MEMPHIS BLEEK FEATURING JAY-Z & MISSY ELLIOTT
29	22	10	5	SUICIDAL FAILURE	CAGE
30	NEW	1	1	DO MY ...	MEMPHIS BLEEK FEATURING JAY-Z
31	NEW	1	1	WHO'S THAT GIRL?	EVE
32	20	27	15	DA BRIDGE 2001	QB FINEST
33	36	40	25	SHAKE IT LIKE A DOG	KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE
34	24	18	19	BIG DOE	SUICIDE
35	46	—	2	TAKE IT TO DA HOUSE	TRICK DADDY FEATURING THE SNS EXPRESS
36	18	25	10	PEACE OF MIND	DARKSIDE BALLAZ FEATURING TWISTA
37	38	32	19	IT'S OK	SLIMM CALHOUN FEATURING ANDRE 3000
38	42	45	3	THE LAW	THE TRANSITION
39	29	23	13	THAT SMUT	SMUT PEDDLERS
40	RE-ENTRY	2	2	CHICKENHEAD	PROJECT PAT
41	33	—	21	GHETTO STAR	GREEN EYEZ FEATURING B-BRAZY, REDRUM, SQUEAK RU, BIG WY
42	37	33	20	WHOA! LIL' MAMA...	X-CON
43	40	—	2	HOT	KRS-ONE
44	RE-ENTRY	21	21	WHAT'S YOUR FANTASY	LUDACRIS FEATURING SHAWNA
45	43	41	31	YEAH THAT'S US	MAJOR FIGGAS
46	35	—	31	CALLIN' ME	LIL' ZANE FEATURING 112
47	RE-ENTRY	2	2	WATCH YOSELF	JOHNNY DOSWELL AKA MR. CHOPS
48	48	49	106	HOW DO U WANT IT/CALIFORNIA LOVE	2PAC FEATURING KC AND JOJO
49	44	47	25	YOU NASTY	TOO SHORT
50	RE-ENTRY	15	15	YA STYLE	SYLK-E. FYNE

○ 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.

ABW 'Goes Around' To Find Success

WEAVING WEB OF SUCCESS: A sometimes tragic and circuitous journey has led pop-flavored rap/R&B duo **Addis Black Widow** to the top five on Sweden's GLF charts. That's where you can find the pair's Instant Karma/Sony debut single, "Goes Around Comes Around."

"We've been working so hard for so long," says **Cream**, who, along with **Pigeon**, is in the Sweden-based duo. "It feels good."

At the age of 6, Pigeon—along with two other siblings—was sent from war-torn Ethiopia to the relative safety of California. Across the road from his Oakland care home, Pigeon befriended Cream, the Iranian-born daughter of an African-American father and a Russian/Iranian mother. But Pigeon and his younger brother **Addis** were adopted, later moving overseas to Sweden. Ironically, Cream also relocated there with her mother and her mother's Swedish partner.

Initially, ABW was signed to PolyGram Sweden as a trio. Then **Addis** was killed in a road accident.

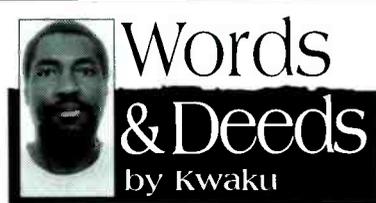
ABW's debut single, "Innocent," was a hit in Sweden, France, and the U.K., where it launched the Mercury Black Vinyl imprint. However, the relationship between the duo and its label soured after the release of the 1996 album "Battle Of Adwa."

New manager **Steve Fargnoli**—**Prince's** former manager, who's based at London's Pure Management—brought ABW to the attention of **Rob Dickins**, chairman of Sony Music U.K.'s joint venture Instant Karma. "They're original in their writing and producing," says Dickins. "Everything is very fresh." He signed ABW—who have no publisher at the moment—in 1999.

The single is already out in Sweden, Denmark, Norway, and Finland. The album, titled "ABW," will be released in those countries Feb. 26. The next single, penciled in for mid-April in the U.K., is the catchy pop/rap "Whole Wide World."

While "Goes Around" is a true story about a breakup, "Whole Wide World" is an ode to Pigeon's grandmother, who gave him her last sandwich when they had no food. ("I've always thought that was real love," he says.) Other flavors on the new album include the funk-driven rap of "Oh It Hurts" and the hip-hop/soul of "Come Back To Me."

'AWKWARD' SOLO: He was once known as **MC Ty**, a partner with **DJ Shortee Blitz**. Now one of the U.K.'s most interesting and respected rappers is helping a solo career simply as **Ty**. He emerged in the mid-1990s, later teaching MC skills at South London's now-defunct Ghetto Gramma hip-hop school, conducting hip-hop workshops across the U.K.,



and releasing two one-off singles. Currently, Ty is garnering well-earned plaudits for his debut album, "The Awkward" (Big Dada/Ninja Tune), released Jan. 29.

"It's going very well," says **Will Ashton**, head of Big Dada, the label behind 1999's trailblazing rap artist **Roots Manuva**. "I expect to see the record sell well over a period in excess of a year. The way things are

building is very reminiscent of the **Manuva** album."

The entertaining album's title, says Ty, reflects the fact that he doesn't feel he fits the general hip-hop mold or the expectations people have about a black youth growing up in the U.K. "[The title] has to do with being an individual and being strong," says the artist. "It's realizing I don't fit into this or that category, but I'm a hell of a rapper. I'm not insecure about myself, so let me do this from this perspective."

"This is one of the most personal, heartfelt hip-hop albums ever made," concurs Ashton. "Not many rappers admit to being bullied at school."

(Continued on next page)



IT WAS HIM: "It Wasn't Me" by **Shaggy Featuring Ricardo "RikRok" Ducent** (MCA) jumps 9-3 on Hot R&B/Hip-Hop Singles & Tracks, due to the retail release of the maxi-CD. The single sold 7,000 pieces in R&B core stores, an increase of 6,000 over last issue's sales of the previously available vinyl, earning it Greatest Gainer/Sales. (In all stores, the single sold 30,000 units, an increase of 27,000.) "Me's" move knocks **Ludacris**' "Southern Hospitality" (Disturbing Tha Peace/Def Jam South/IDJMG) down one spot on the chart, to No. 8, despite a gain both in airplay and sales.

Shaggy also makes headway with the follow-up single featuring **Rayvon**, "Angel" (MCA), which is this issue's Hot Shot Debut, at No. 62. With "It Wasn't Me" starting to lose airplay (it falls 6-8 on Hot R&B/Hip-Hop Airplay), "Angel" is poised to start picking up speed now that audiences are primed for the Shaggy sound. "Angel" has already reached the top 10 on The Billboard Hot 100, moving 9-7 this issue.

RIDING HIGH: This issue's biggest leap is made by "Ride Wit Me" by **Nelly Featuring City Spud** (Fo' Reel/Universal), which jumps 73-46. With no retail single available, the song credits its upward move to a significant amount of new airplay, increasing its reach by almost 2.5 million listeners.

This issue's Greatest Gainer/Airplay is **Jill Scott's** "A Long Walk" (Hidden Beach/Epic). It grows from 26 million in audience to 32 million. That 22% increase helps propel Scott 14-9 on the airplay chart and 16-11 on Hot R&B/Hip-Hop Singles & Tracks.

NO ESCAPIN' THE BULLET: Despite a two-place drop last issue, to No. 87 without a bullet, **the Beatnuts**' "No Escapin' This" (Loud) rebounds with an 18-position jump to re-enter Hot R&B/Hip-Hop Singles & Tracks at No. 69. The song regains its bullet thanks to the release of the retail single and a gain of 1 million in radio audience. "No Escapin' This" debuts on the Hot R&B/Hip-Hop Singles Sales chart at No. 40, scanning 500 units.

TOP 10 TANGO: "Stutter" by **Joe Featuring Mystikal** (Jive) continues its reign at No. 1 on both Hot R&B/Hip-Hop Singles & Tracks and the sales chart. At No. 3 on the airplay chart, "Stutter" hasn't been able to knock out "Put It On Me" by **Ja Rule Featuring Lil' Mo & Vita** (Murder Inc./Def Jam/IDJMG), which has held the top spot for two weeks.

Hot on the heels of both Joe and Ja Rule is newcomer **Jaheim**, with "Could It Be" (Divine Mill/Warner Bros.), at No. 4 on Hot R&B/Hip-Hop Singles & Tracks and No. 2 on the singles sales chart. With a boost in airplay (he's currently at No. 25 on the airplay chart), he'll be the one to watch.

Only two records still moving up in the top 10 are doing so without a retail single available. **Jagged Edge's** "Promise" (So So Def/Columbia) at No. 5 and **112's** "It's Over Now" (Bad Boy/Arista), which breaks in 12-10. Both continue to grow with significant increases in audience, with Jagged Edge climbing by 2.5 million listeners, even after 17 weeks on the chart, to a current one-week high of 50 million.



TY

FEBRUARY 24, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	2	27	SHAGGY ▲ MCA 112096* (12.98/17.98) 3 weeks at No. 1	HOTSHOT	1
2	2	4	18	JA RULE ▲ MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
3	4	7	17	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	2
4	3	6	14	R. KELLY ▲ JIVE 41705* (12.98/18.98)	TP-2.COM	1
5	7	8	13	MUSIQ SOULCHILD ● DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	4
6	6	5	8	SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
7	9	9	30	JILL SCOTT ▲ WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS		7
8	5	3	8	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	2
9	8	1	3	JENNIFER LOPEZ EPIC 63786 (12.98 EQ/18.98)	J.L.O	1
10	11	10	13	SADE ▲ EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
11	10	13	20	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
12	13	18	10	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	3
13	12	12	16	OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
14	14	14	12	ERYKAST BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
15	16	20	16	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
16	21	22	16	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
17	17	17	12	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
18	18	19	20	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
19	15	9	9	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
20	20	23	18	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98) HS	CHA-CHA SLIDE	20
21	19	25	33	NELLY ▲ FO' REEL 157743/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
22	23	21	10	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	1
23	25	24	8	LIL WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
24	22	16	5	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	8
25	28	29	56	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862*/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	1
26	24	11	3	DREAM BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11
27	27	27	10	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19
28	26	26	11	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	2
29	29	28	9	QB FINEST NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)		18
▶ Hot Shot Debut ◀						
30	NEW	1	1	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T HOLD BACK	30
31	30	34	13	KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	5
32	31	30	44	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
33	32	31	12	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
34	34	33	10	FUNKMASTER FLEX ● FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE LOUD 1961* (12.98/18.98)		5
▶ Pacesetter ◀						
35	46	48	13	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) HS	BRIDGING THE GAP	35
36	37	41	73	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH... VALLEY LOW	5
37	41	36	39	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
38	33	35	12	B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	5
39	35	38	40	AVANT ● MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	6
40	42	44	17	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
41	36	40	13	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION	8
42	43	52	21	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
43	40	37	13	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	1
44	47	50	23	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	44
45	38	32	11	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	7
46	45	45	15	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
47	44	54	19	SCARFACE ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
48	49	51	43	JOE FIA ▲ JIVE 41703 (12.98/18.98)	MY NAME IS JOE	1

49	39	39	22	CASH MONEY MILLIONAIRES ● CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
50	48	47	14	PRODIGY OF MOBB DEEP ● INFAMOUS/VIIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	6
51	NEW	1	1	MARVIN SEASE JIVE 41712 (11.98/17.98)	WOMEN WOULD RATHER BE LICKED	51
52	54	55	65	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
53	53	49	9	FIELD MOB MCA 112348* (12.98/18.98) HS	613: ASHY TO CLASSY	35
▶ Greatest Gainer ◀						
54	86	—	2	THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98) HS	GHETTO THEATER	54
55	51	42	9	VARIOUS ARTISTS ● DEF JAM 520062*/IDJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	35
56	52	57	41	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
57	59	46	13	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	10
58	50	43	13	PRU CAPITOL 23120 (6.98/9.98) HS	PRU	38
59	NEW	1	1	VARIOUS ARTISTS GRAMMY 31647/CAPITOL (12.98/18.98)	GRAMMY R&B/RAP NOMINEES 2001	59
60	57	53	42	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
61	56	61	21	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
62	61	58	25	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	3
63	60	56	81	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	2
64	62	60	42	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
65	58	64	33	KELLY PRICE ▲ DEF SOUL 542472/IDJMG (11.98/17.98)	MIRROR MIRROR	3
66	67	76	61	DMX ▲ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
67	55	63	16	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP	52
68	64	65	17	PROFYLE MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	13
69	65	69	70	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (11.98/17.98)	WHERE I WANNA BE	6
70	75	90	42	TRINA ● SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
71	91	74	7	TYRONE DAVIS MALACO 7505 (10.98/15.98)	RELAXIN' WITH TYRONE	71
72	66	67	34	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
73	78	82	35	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
74	81	100	38	COMMON ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
75	76	68	22	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
76	90	66	14	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US	16
77	69	84	61	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30
78	63	59	16	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	9
79	RE-ENTRY	12	12	TELA RAP-A-LOT 49856*/VIRGIN (12.98/18.98)	THE WORLD AIN'T ENUFF	8
80	68	83	13	BABYFACE EPIC 85132 (12.98 EQ/18.98)	A COLLECTION OF HIS GREATEST HITS	28
81	85	80	31	LUCY PEARL ● POKIE 78059/BYOND (11.98/17.98)	LUCY PEARL	3
82	73	72	3	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98) HS	LOYALTY	72
83	83	78	22	BOYZ II MEN ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
84	79	77	15	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98) HS	NOT GUILTY... THE EXPERIENCE	41
85	NEW	1	1	VARIOUS ARTISTAS MAJOR HITS/JAKE 670007/INTERSCOPE (17.98 CD)	UNITED WE FUNK ALLSTARS	85
86	97	92	23	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	1
87	74	88	10	MONIQUE MOSE KNR 1237 (15.98 CD)	GIRL LIKE ME	74
88	RE-ENTRY	22	22	BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	11
89	98	91	56	JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
90	80	87	17	E-40 SICK WID' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL	4
91	72	89	11	NATALIE WILSON & THE S.O.P. CHORALE GOSPEL CENTRIC 490675/INTERSCOPE (11.98/17.98) HS	[GIRL DIRECTOR]	50
92	82	86	39	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
93	77	85	33	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL	15
94	71	62	23	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98) HS	NO QUESTION	47
95	70	95	3	DAZ DILLINGER & JT THE BIGGA FIGGA D.P.G./GET LOW 2141/BLACK MARKET (10.98/15.98)	LONG BEACH 2 FILLMOE	70
96	96	—	67	MARY J. BLIGE ▲ MCA 111929* (11.98/17.98)	MARY	1
97	94	93	9	SPM DOPE HOUSE/COY 013336/UNIVERSAL (11.98/17.98)	TIME IS MONEY	49
98	NEW	1	1	TEDDY PENDERGRASS THE RIGHT STUFF 31251/CAPITOL (11.98 CD)	GREATEST SLOW JAMS	98
99	95	—	12	BONE THUGS-N-HARMONY RUTHLESS 85172*/EPIC (12.98 EQ/18.98)	THE COLLECTION: VOLUME TWO	15
100	RE-ENTRY	29	29	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140 (10.98/16.98)	PURPOSE BY DESIGN	18

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

ABW 'GOES AROUND' TO FIND SUCCESS

(Continued from preceding page)

Released Feb. 12, second single "The Nonsense" doesn't have the usual 4:4 time signature or a chorus. "We can do whatever type of music that we want, any type of hip-hop we want," says Ty. "This is just an example of someone vibing out and being creative in the studio."

Although the album's grooves carry a cool, jazzy feel, the beats are always tough. Ty implements a mixture of samples and live instrumentation, enlisting the production skills of DJ Biznizz, **Unsung Heroes**, and

Drew, with DJ Shortee Blitz and DJ **Pogo** supplying the turntable cuts.

Ty, who's published by Ejua's Legacy Music, is managed and booked, respectively, by the London-based firms Sentinel and the Profile Agency. He's now playing live dates in Europe and the U.K. through late April.

BRIEFLY SPEAKING: East-West France released French veteran rapper **MC Solaar's** album "Cinquime As" (Fifth Ace) Feb. 13.

It was preceded by the single "Solaar Pleure" (Solaar Weep)... Senegalese rap duo **Positive Black Soul's** East West album "Run Cool" drops March 13. Producers include **Salaam Remi (Fugees)**; reggae artist **Ky-Mani Marley** guests on the title track. The release coincides with a European tour... U.K. rapper and Gemtoy artist **Malarchi** recorded with U.S. rapper **Canibus** late last year when the latter was in London for a concert. The result, "Da Shock," should be out soon.



Loud And Clear. During Loud Records' recent "Loud Rocks" party at New York's Veruka Restaurant, newly signed Violator/Loud artist Jojo Pellegrino, center, was introduced. Flanking the artist, from left, are Loud president Rich Isaacson and Pellegrino's manager, Thomas "Wiggs" Wilson.

Hot R&B/Hip-Hop Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'PUT IT ON ME', 'PROMISE', 'STUTTER', 'DANGER (BEEN SO LONG)', 'SOUTHERN HOSPITALITY', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'CHANGE THE GAME', 'GET CRUNKED UP', 'CHICKENHEAD', 'YOU SHOULD'VE TOLD ME', etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'AFTER PARTY', 'ANGEL', 'BABY IF YOU'RE READY', 'BACK 2 LIFE 2001', etc.

Hot R&B/Hip-Hop Singles Sales

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



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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'POKE IT OUT!', 'SOULJAS', 'NO ESCAPIN' THIS', etc.

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

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'NO MORE', 'E.I.', 'BETWEEN ME AND YOU', etc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'TRY AGAIN', 'WHAT MEANS THE WORLD TO YOU', 'DOWN FOR MY N'S', etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'BMI/Warner-Tamerlane, BMI) HL/WBM', 'ONE WOMAN MAN', 'SWEET REVENGE', etc.

Nuphonic's Fulton Bears His 'Heart'

BLUE NOTES IN THE BASEMENT: Like singer Ultra Naté and production outfit the Basement Boys, Maurice Fulton began his musical journey in Baltimore. At the



FULTON

age of 13, Fulton—going under the moniker **Dr. Scratch**—and **DJ Wildstyle** landed the afternoon slot, Monday through Friday, on WEBB (1360 on the AM dial), where the duo specialized in hip-hop. By the end of 1986, having tired of the genre, Fulton turned his attention to the city's then burgeoning house scene.

After landing numerous DJ residencies, Fulton befriended the Basement Boys. By the late '80s/early '90s, Fulton took a much-needed break from being a DJ and concentrated on



by Michael Paoletta

creating the tracks that rocked dancefloors. He says his keyboard work and drum programming can be heard on the early Basement Boys productions of recordings by singers Naté and **Crystal Waters**.

Eleven years ago, Fulton, unable to resist the call of the turntables, began residencies at two of Baltimore's most revered clubs, Paradox and Fantasy. He also took on the role of international DJ, plying his triple-turntable skills at clubs in England, Japan, Portugal, and Finland. Global punters couldn't get enough of his musically diverse sets, which intertwined Paradise Garage classics, Philly soul, and jazz-skewed underground house. In Finland, Fulton met artist **Jimi Tenor**. In addition to remixing tracks from Tenor's album, "Organism," Fulton became a full-fledged member of Tenor's touring band.

Since moving to New York six years ago, Fulton has continued honing his skills as a producer, remixer, DJ, and artist. He has released several singles and EPs, including "Stress" and "The Mud Duck," and has contributed to such compilations as Ubiquity's "The New Latinaires, Vol. 3" and Max Music's "Tec House Living." Last year, Spectrum Records issued the artist's album "Maurice Fulton Presents: Boof."

On Feb. 26, venerable U.K. label Nuphonic (distributed in the U.S. by Studio K7), will issue Fulton's newest album, "Stories Of A Broken Heart And Recovering." It's the artist's first recording since moving to Melbourne, Australia, late last year.

The wickedly soulful—and at times

bluesy—intricately woven, jazzy house set finds the artist taking on a new alias: **Ladyvibb**. It also finds him working with Brooklyn-based singer/songwriter **Wanda Felicia**.

Fulton calls the collaboration "free jazz." Furthermore, he says, the album was greatly influenced by such opposites as the Finnish avant-jazz advocate **Brandi Isdrey** and "my ex-girlfriend saying she didn't want me anymore." A cathartic experience? It was to Fulton. "This is my way of getting it all out. I feel much better."

Album tracks like "You Gave Away My Everything," "Please Heal Me," "A New Day," "I Why The Pain," and "Life With Denise" will surely please card-carrying members of the club community who aren't afraid of pushing the (musical) envelope. In fact, those that give "Stories" a chance may discover the true meaning of joy.

Why the name Ladyvibb? "You know when you feel like prancing around?" asks the artist. "Well, no one has a name for that, right? So, I made one up. It's ladyvibb."

ALSO ON FEB. 26, Nuphonic will



Body Rock. To celebrate its first anniversary, GrooveRadio.com has been inviting more DJs than usual to the station for guest turntable sets. The international DJ contingent has included Pete Tong, Carl Cox, Aphrodite, and Timo Maas, among others. Incorporated into the mix have been several DJs/producers from Los Angeles-based Moonshine Music's artist roster, including Omar Santana, John Kelley, and AK1200. During his visit, AK1200 promoted his new drum'n'bass set with MC Navigator, "Mixed Live—Moonshine Overamerica Tour, San Francisco." Shown at the station, from left, are GrooveRadio.com GM/PD Swedish Egil Aalvik, AK1200, and GrooveRadio.com music director Dave "The Wave" Dresden.

release "Ready For Us" by **Fug**. The sensual debut has the Nottingham, England-based trio—**Bob Sadler**, **Tom Bailey**, and **Matt Klose**—combine the traditional and the contemporary. Such tracks as "The Prophet" and "R.F.O." merge cinematic orchestral maneuvers with a variety of jazzy beats and rhythms. When incorporated into the landscape, as they are on "Overflow" and the title song, the guest vocals of **Jess Williams** only heighten Fug's intoxicating vibology.

EQUALLY INTOXICATING is "Le Groove Eclectique" (Max Music), which was mixed/compiled by DJ **Mark Gorbulew**, the musical director of New York's Upper East Side haunt Au Bar. A smart and refreshing mix of soulful house, Brazilian beats, Latin rhythms, and Middle Eastern grooves, "Le Groove Eclectique" truly captures the essence of one of Gorbulew's globally aware DJ sets. **Kalawang's** (Continued on next page)

The Dance Trax HOT PLATE

•**Terri Gonzalez**, "Give It To Me"/"Caught Up (In A One Night Love Affair)" (Miana Records single). Gonzalez has worked with the likes of **Chaka Khan**, **Michael Zager**, **Patrick Adams**, **Sheena Easton**, **Grace Jones**, and **Nile Rodgers**, among others. She also scored a club hit in the early '80s with "Treat Yourself To My Love." Ready to take on dancefloors again, the native New Yorker returns with two solid songs she co-penned: "Give It To Me" and "Caught Up (In A One Night Love Affair)." (The latter was a club hit for **Inner Life** in the late '70s.) While both tracks find Gonzalez in top form vocally, the productions remain in some kind of mid-'80s time warp. We'd love to see what remixer like **Olav Basoski** and **Junior Vasquez** could do to such potentially blistering tracks as these. Contact 781-961-2449.

•**Ibex**, "Macamba" (Planet E EP). Ibex, aka Detroit native **Tony Olliviera**, delivers a four-track set steeped in Chicago-style horns (think "Street Player"), **Supremes**-hued melodies from the trio's disco era (remember "I'm Gonna Let My Heart Do The Walking?"), and Prelude-tinged rhythms. Go directly to "Capraquarius" and the title track.

•**Delerium**, "Innocent" (Netwerk America single). The first single culled from Delerium's third album, "Poem," features the celestial vocals of **Sixpence None The Richer's Leigh Nash**. It also contains anthemic progressive trance and house mixes via **DJ Tiësto** and **Deep Dish**, respectively, that will surely please those who embraced the act's multi-textured, **Sarah McLachlan**-fronted "Silence."

•**Nikka Costa**, "Like A Feather" (Cheeba Sound/Virgin single). At a recent showcase in New York, newcomer Costa tore the roof off the sucker (in this case, the club Shine) with a set that was equal parts **Janis Joplin**, **Sly** and the **Family Stone**, **Nona Hendryx**, and **Incognito**. "Like A Feather" is funk-up bliss and one of many highlights on the singer's forthcoming debut. "Everybody Got Their Something."

•**Kluster** featuring **Ron Carroll**, "My Love" (Filtered/SFP single). DJs like **Pete Tong**, **Bob Sinclar**, and **Danny Rampling** have already made this track's original version a certified house hit. Now, along comes remixer **Junior Jack**, who builds upon the song's already-sturdy disco foundation.

•**Degeneration**, "Una Musica Senza Ritmo" (Tommy Boy Silver Label single). Since debuting nine years ago on Belgium's R&S Records, "Una Musica Senza Ritmo" has become a classic on progressive-minded dancefloors. Today, the track has been given (musical) makeovers by progressive-minded remixer like **That Kid Chris**, **York**, **Ayla**, and **John Johnson**.

Lady D. Wears Many Hats In The Dance World

BY JUNE JOSEPH

NEW YORK—Though the dance music industry is still very much male-dominated, women have made significant contributions both in front of the mike and behind the scenes. Females like **Sonique**, **DJ Rap**, **Paulette "DJ Paulette" Constable**, **Sandra Collins**, and **Lottie** have made great strides in correcting the club community's off-kilter male-female balance. So too, has Chicago's **Lady D.**, who effortlessly assumes the roles of DJ, producer, and label executive.

"I began DJ-ing six years ago when I met a girl who told me she didn't know of any female DJs," recalls Lady D., whose birth name is **Darlene Jackson**. "She suggested I give it a try. It seemed like a great idea, so I quit graduate school, where I was studying to be a podiatrist."

While Lady D. says that "a great Chicago DJ by the name of **Mel Hammond** initially got me started in 1993," she admits that she didn't "touch any turntables" until two years later. "I certainly wasn't the first woman to make forays into DJ-ing—and I wasn't even entirely sure if I could do this. But promoters saw something in me and hired me for parties."

Since then, Lady D.—who is managed by **Chaka T.** of **Numinous Management** and booked by **Sylia Yi** of **Clear Entertainment** (both are Chicago-based)—has kept a busy schedule. Not only has she held down several DJ resi-

dencies at Chicago clubs, but her passion for music and club culture has led to innovative sonic unions, most notably a tour with alternative rock band **Poi Dog Pondering**, as well as a spot on the lineup for San Francisco's **Noise Pop** festival last May.

Her passion for club culture has extended to the formation of **Super-Jane**, an all-female DJ collective that



LADY D.

also features the talents of DJs **Dayhota**, **Heather**, and **Colette**. "My DJ style is pretty eclectic," notes Lady D. "Actually, I'm simply very versatile musically. I'll go from deep house to techno to tech-house to disco."

Additionally, Lady D. helms her own marketing company, **For Soul Only** (**Forsoulonly.com**), which markets and promotes recurring parties in the Chicago area. DJs like **Hammond**, **E-Smoove**, and **Matty Jevon Jackson** are integral members of the **For Soul Only** collective.

Lady D.'s also the label director of **Strictly Hype Recordings (SHR)**, a record company that boasts nine imprints, including **AfterHours**, **Dialogue**, and **Zodiac**. In this role, Lady D. is able to flex her A&R muscles, overseeing remixes and productions

from producer/artists like **Miguel Migs** and **Peven Everett**.

"Rather than embrace the most current thing, D. looks beyond that," says **SHR** president **Paul Golec**. "She's intellectual, full of integrity, and is always searching for the next new thing."

"I want to take labels like **AfterHours** to another level to make them more successful," Lady D. says. "I don't want people to be able to pigeon-hole a label's sound. I like diversity, and I function best when things aren't stagnant."

When **Golec** was contemplating a deep-house mixed-CD to complement the label's female DJ-helmed compilations released last year, he looked no further than Lady D. While **DJ Colette's** and **DJ Heather's** sets were primed for peak-hour play, Lady D.'s "Naked Kaleidoscope"—released last September—spotlighted the smoother side of house music, with its beats-per-minute barely nudging 124.

These days, Lady D. is making forays into production. One of her first tracks, "Champagne Lady"—a collaboration between Lady D. and producer/engineer **Glenn Underground**—appears on "Sessions, Volume 2" (**AfterHours**). Recently, she completed "Making Sweet Love" by the **R.C. Connection** featuring Lady D. The house track, produced by **Ron Carroll**, features the spoken words of Lady D. and will street via **Body Music/Dust Traxx** in April.

Billboard. Dance Breakouts

FEBRUARY 24, 2001
CLUB PLAY

1. NAIVE SONG MIRWAIS EPIC
2. INNOCENT DELERIUM FEAT. LEIGH NASH NETWERK
3. LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
4. CAMELS SANTOS ULTRA
5. A TIME FOR US BARRATT WAUGH ATLANTIC

MAXI-SINGLES SALES

1. STRANGER IN MY HOUSE TAMIA ELEKTRA
2. UNA MUSICA SENZA RITMO DEGENERATION TOMMY BOY SILVER LABEL
3. WHO AM I MASSIV STAR 69
4. THE MAN WITH THE RED FACE LAURENT GARNIER MUTE
5. THRU DA ROOF FUTURE GROOVE EXPRESS GROOVILICIOUS

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	3	4	7	PAPA'S GOT A BRAND NEW PIGBAG TOMMY BOY SILVER LABEL 2188/TOMMY BOY 1 week at No. 1	THUNDERPUSS
2	2	3	10	BY YOUR SIDE EPIC PROMO †	SADE
3	4	6	7	ME DREAMWORKS PROMO	KINA
4	8	14	5	STRANGER IN MY HOUSE ELEKTRA 67173/EEG †	TAMIA
5	6	12	6	WHO THE HELL ARE YOU? VICIOUS GROOVES/C2 PROMO/COLUMBIA †	MADISON AVENUE
6	10	15	5	NEEDIN' U II DEFINITY 010 DAVID MORALES PRESENTS THE FACE FEAT. JULIET ROBERTS	
7	1	2	10	BOY REPRIS 44928 †	BOOK OF LOVE
8	5	7	11	YOU TAKE MY BREATH AWAY GROOVILICIOUS 234/STRICTLY RHYTHM	SO-REAL
9	7	1	10	LOVIN' YOU RCA 60400	KRISTINE W
10	17	26	5	JUST KEEP THINKING ABOUT YOU LOGIC 81359 †	GLORIA GAYNOR
11	18	24	5	SUNNY TRUMPETS GROOVILICIOUS 236/STRICTLY RHYTHM	MDC
12	13	5	13	LIFETIME TO LOVE 4 PLAY 2029	CECE PENISTON
13	11	8	12	BEAUTIFUL DAY ISLAND PROMO/INTERSCOPE †	U2
14	21	25	6	ABOVE THE SEA JELLYBEAN 2615	PARADIS
15	23	31	4	STAR 69 (WHAT THE FU*K) SKINT PROMO/ASTRALWERKS †	FATBOY SLIM FEAT. ROLAND CLARK
16	25	34	5	NOTHINGNESS JELLYBEAN 2595	KARMADELIC FEATURING SANDY B.
17	20	22	9	CHANGIN' WEST END 1003	LINDA CLIFFORD
18	16	16	7	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
19	15	13	9	BY YOUR SIDE TOMMY BOY SILVER LABEL 2174/TOMMY BOY	MALINA
20	26	41	4	BLACK VELVETEEN VIRGIN PROMO †	LENNY KRAVITZ
21	24	33	4	THE FIELDS OF LOVE RADIKAL 99044 †	ATB FEATURING YORK
22	9	11	10	NOT THAT KIND DAYLIGHT 79483/EPIC †	ANASTACIA
23	27	36	4	STAND UP TOMMY BOY SILVER LABEL PROMO/TOMMY BOY THUNDERPUSS FEAT. LATANZA WATERS	
24	32	42	4	EASY LOVE (STAY THE NIGHT) COLUMBIA PROMO	LADY
25	31	40	3	ALL THOSE TRIBAL BEATS G2 015/STRICTLY RHYTHM	THEATRE OF THE MIND
26	14	9	12	DON'T TELL ME MAVERICK 44910/WARNER BROS. †	MADONNA
27	12	10	13	LADY (HEAR ME TONIGHT) BARCLAY 587900/MCA †	MODJO
28	30	37	6	OBSDIAN (REMIXES) SIX DEGREES 5034	BANCO DE GAIA
29	19	17	9	CAN'T FIGHT THE MOONLIGHT CURB 77098 †	LEANN RIMES
30	33	38	4	ON THE BEACH RADIKAL 99041	YORK
31	22	18	9	MANGAMANIA MIXOLOGY 0001/4 PLAY	CORMANO
32	39	—	2	PASS IT ON MOONSHINE 88474	KEOKI
◀ POWER PICK ▶					
33	43	—	2	IS IT LOVE? RAZOR & TIE 80778	CHILI HI FLY
34	29	20	9	ALL GOOD? TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
35	28	21	10	IDOL WARNER BROS. 44887 †	AMANDA GHOST
36	41	46	3	SPENTE LE STELLE RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
◀ HOT SHOT DEBUT ▶					
37	NEW ▶	1	1	THE POWER TOMMY BOY SILVER LABEL 2195/TOMMY BOY	ROSABEL FEATURING JEANIE TRACY
38	46	—	2	THRU DA ROOF GROOVILICIOUS 237/STRICTLY RHYTHM	FUTURE GROOVE EXPRESS
39	34	28	11	NIGHT IN THE CITY REPRIS PROMO	PM DAWN
40	48	—	2	SPACED INVADER INTERNATIONAL HOUSE 9059	HATIRAS
41	NEW ▶	1	1	MINE TO GIVE ASTRALWERKS 38766/VIRGIN	PHOTEK FEATURING ROBERT OWENS
42	47	—	2	NOT SEVENTEEN V2 27680	MANDALAY
43	36	19	14	ONE MORE TIME VIRGIN 38758	DAFT PUNK
44	NEW ▶	1	1	FEEL THE BEAT GROOVILICIOUS 242/STRICTLY RHYTHM	DARUDE
45	35	30	12	TESTIFY EMI GOSPEL 20305/CAPITOL	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS
46	NEW ▶	1	1	UNA MUSICA SENZA RITMO TOMMY BOY SILVER LABEL 2172/TOMMY BOY	DEGENERATION
47	NEW ▶	1	1	FUCK ME HARDER 4 PLAY 2032	HARRIS & COX
48	38	35	9	HOLLER VIRGIN PROMO †	SPICE GIRLS
49	45	45	4	WHATCHA GONNA DO HARLEQUIN 1214	SHAUNA SOLOMON
50	37	39	10	OPEN MY HEART ELEKTRA 67118/EEG †	YOLANDA ADAMS

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	5	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. † 4 weeks at No. 1	MADONNA
2	3	3	10	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
3	2	4	11	ONE MORE TIME (T) (X) VIRGIN 38758	DAFT PUNK
4	5	5	9	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
5	4	2	20	INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG †	DESTINY'S CHILD
6	7	7	8	WHO LET THE DOGS OUT (X) TRULY HYPE 71211	BAHAMA MAMA'S
7	6	6	10	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
8	8	8	26	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
9	10	11	42	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
10	9	9	22	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
11	11	10	9	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
12	15	14	31	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
13	14	17	15	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
14	12	12	11	ALL GOOD? (T) (X) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
15	13	—	2	BOY (T) (X) REPRIS 44928/WARNER BROS. †	BOOK OF LOVE
16	16	15	16	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
17	17	16	9	SPENTE LE STELLE (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
18	23	19	34	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
◀ HOT SHOT DEBUT ▶					
19	NEW ▶	1	1	LOOKING FOR LOVE (T) (X) MCA 572801 †	KAREN RAMIREZ
20	19	13	4	LOVIN' YOU (T) (X) RCA 60400	KRISTINE W
21	18	18	41	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
22	20	23	45	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
23	27	25	29	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
24	25	26	5	CHA-CHA SLIDE (T) M.O.B. 158378/UNIVERSAL †	MR. C THE SLIDE MAN
25	29	27	5	CASTLES IN THE SKY (T) (X) ANTLER SUBWAY 72046/ROBBINS	IAN VAN DAHL FEATURING MARSHA
26	24	31	26	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
27	22	24	38	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
28	21	20	6	LIFETIME TO LOVE (T) (X) 4 PLAY 2029	CECE PENISTON
29	31	30	49	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
30	26	29	28	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
31	37	33	12	WE ARE ALIVE (T) (X) MUTE 69145 †	PAUL VAN DYK
32	34	32	44	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
33	45	39	4	THE FIELDS OF LOVE (T) (X) RADIKAL 99044 †	ATB FEATURING YORK
34	30	22	4	LIVIN' FOR LOVE (T) (X) ELEKTRA 71532/EEG	NATALIE COLE
◀ GREATEST GAINER ▶					
35	50	43	29	LET'S GET MARRIED (T) (X) SO SO 107/COLUMBIA 79437/CRG †	JAGGED EDGE
36	39	37	40	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
37	40	—	2	AROUND THE WORLD (LA LA LA LA LA) (T) REPUBLIC 158610/UNIVERSAL †	ATC
38	32	28	4	PAPA'S GOT A BRAND NEW PIGBAG (T) (X) TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
39	38	36	15	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
40	42	41	42	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
41	33	35	3	SOMEONE TO LOVE ME (T) (X) BADD KAT/AUREUS 433/WARLOCK	LA RISSA
42	28	21	4	JUST KEEP THINKING ABOUT YOU (T) (X) LOGIC 81359 †	GLORIA GAYNOR
43	36	38	10	EVERYTHING YOU DO (T) ATLANTIC 85045/AG	M2M
44	46	42	41	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
45	35	34	10	LULLABY OF CLUBLAND (T) (X) ATLANTIC 85009/AG	EVERYTHING BUT THE GIRL
46	49	—	5	MY HEART GOES BOOM (LA DI DA DA) (T) (X) LOGIC 79126 †	FRENCH AFFAIR
47	44	46	5	IT'S GONNA BE OKAY (T) (X) STREETBEAT 080	ROBIN FOX
48	RE-ENTRY	15	15	DON'T MESS WITH MY MAN (T) (X) POOKIE 78162/BEYOND †	LUCY PEARL
49	RE-ENTRY	44	44	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
50	RE-ENTRY	24	24	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456 †	GLORIA ESTEFAN

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.

DANCE TRAX

(Continued from preceding page)

"Jingo," Awa Band's "Timba," Sven Van Hees' "Matrass Mambo," Original Soulboy Featuring Monica Vasconcelos' "Touch The Sun," Kolor Featuring Ishtar Of Alabina's "Landscape Wind," and Mark Gorbulew & Watts' "Hamam" are among this collection's many highlights.

On a similar tip is "Tribes Vol. 6: Soul Searching," which arrives Feb. 26 via Infracom! Germany (Studio K7 handles the label's U.S. distribution). Compiled by Soulpator's

Michael Rütten, the 12-track set spotlights the wealth of international artistry that abounds in clubland, specifically those artists who prefer the grooves to be deep and soulful. On board are Ultra Naté (with the 4 Hero mix of "Twisted," culled from the singer's forthcoming Strictly Rhythm album, "Stranger Than Fiction"), the Silent Poets (with Two Banks Of Four's remix of "Prisons"), Hefner Featuring Josee ("Dive Into You"), Jiva ("Stars"), Ne-Groove ("Let It Ride"), Under-

wolves ("Bird Song"), and Maurice Fulton Presents: Boof ("Life Is Water), among others.

AND DON'T IGNORE P'teah's "Decompressed" (Ubiquity Recordings); Shirley Bassey's "The Remix Album . . . Diamonds Are Forever" (Netwerk America); the Mike "Agent X" Clark-mixed "Geology—A Subjective Study Of Planet E, Volume 2" (Planet E Records); the Pete Rock/Keb Darge-compiled "Funk Spectrum III—Real Funk For Real

People" (BBE U.K.); Aphrodite's "Mixer Presents The Takeover Bid" (DMC/Razor & Tie); John Digweed's two-disc set "Global Underground 019: Los Angeles" (Boxed Records U.K.); Mirwais' "Production" (Epic); "Glücklich IV—A Collection Of Brazilian Flavours From The Past And The Present" and "Compost Community" (both on Compost Records Germany); and "Brazilian Beats 2" (Mr. Bongos/Studio K7), which includes the difficult-to-find Sunset mix of India, Sao

Benitez, and River Ocean's "Latin Love And Happiness."

NEWSY NEIGHBORS: Trip-hop pioneer Tricky has signed with Hollywood Records for the U.S. release of his next album. The label says the set, scheduled to debut in July, will feature collaborations with Alanis Morissette, Live's Ed Kowalczyk, and Red Hot Chili Peppers . . . Robin Pelka, formerly of Rampage Music, is now handling mix show/radio promotion at Nervous Records.

John Anderson Moves To Columbia To Release 22nd Set

BY RAY WADDELL

NASHVILLE—Possessing one of country music's most instantly recognizable voices, veteran artist John Anderson is poised to release his first new album in more than three years, with his first on Columbia Records.

Due March 27, "Nobody's Got It All" is Anderson's 22nd major-label release on his seventh major-label imprint. Since he bowed in 1980 with "John Anderson" on Warner Bros., he has been labeled as something of a comeback kid, rising from the ashes time and again to find success at radio and retail.

Anderson, for his part, doesn't quite see it that way. "I wish they'd quit writing me off and killing me," he says with a wry chuckle. "I never quit working or touring—I never even threatened to. Other guys retire and come back, but I never even retired the first time. To tell you the truth, things have been pretty good in Smithville [Tenn., where Anderson makes his home] since 'Swingin' 'in '83."

The "Swingin'" Anderson refers to is his biggest hit, a jukebox staple that remains one of Warner Bros.' top-selling singles ever. Anderson's "Seminoles Wind" album on BNA nearly a decade later went double-platinum and produced four top 10 singles.

Along the way, Anderson has watched the record business change. "There are a lot of new and different techniques in the studio, but the bottom line is still the song," he says. "I still try to find as many good songs as I can, put 'em all in a pile, and then go with the 10 or 12 that come off the best."

STRONG STUFF

The word on Music Row is that Anderson has put together his best collection in years for Columbia, a notion his label naturally doesn't deflect. "I think this is one of the best records ever made at this company, overall," says Allen Butler, president of Columbia parent Sony Music Nashville.

Produced by Blake Chancey and Paul Worley, "Nobody's Got It All" features a wide palette for Anderson's expressive vocals, from the stone-country soul he's long been known for to some of the most hard-edged material he's ever laid down. Anderson is a veteran of many producers, but this is the first time he's worked with hitmakers Chancey and Worley.

"I felt like we've been working together all along," says Anderson. "I found them both to be great producers, and they both know exactly what they're looking for out of a track. To me, you've got good producers, and then you have guys whose opinions sell records, and both of these guys have a good track record in that regard."

He's high on the final result. "I'm as proud of this record as any I recall doing," Anderson says. "I think it's some good stuff, stuff our

fans will like."

The material ranges from hard-hitting observational cuts like "I Ain't Afraid Of Dying" and Bruce Springsteen's "Atlantic City" to powerful ballads like the Chris Knight/Craig Wiseman gem "It Ain't Easy Being Me" and John Scott Sherrill's "Five Generations Of Rock County Wilsons." The latter may well strike a chord in the heartland similar to the way Anderson's "Seminoles Wind" did with Native Americans and conservationists.



ANDERSON

Overall, Anderson feels the new record remains true to his style and country vision but still takes chances. "I feel like we've got something to offer on this record," he says. "If the young 'uns would pay attention, they might learn something."

TOTAL COMMITMENT

By far the record's edgiest song is "The Big Revival," which is slated to be the next single and is shipping to radio Feb. 19. (A previous single, "You Ain't Hurt Nothin' Yet," was worked by the Epic promotional staff last year before the project was shifted to Columbia.) "The Big Revival" is a rocking, tongue-in-cheek look at hardcore backwoods fundamentalist preachers. While certainly not typical country fare, the song's catch phrase of "Praise the Lord and pass me a copperhead," is sure to get some kind of reaction at radio.

"I love the song, and it doesn't scare me in the least," says Butler. "No guts, no glory" is what I always say, but I don't know if all the programmers agree with that philosophy."

"We're not afraid to play it—in fact, if it raises someone's hackles, we might be more inclined to play it," says Wes McShay, PD at WKDF Nashville. "We've already given it a few spins. I love the song, personally. It's tongue-in-cheek, and people ought to know John well enough to know he's not trying to offend anybody."

Butler doesn't think the internal shift of Anderson's project from Epic to Columbia cost the album any momentum. "John was initially signed to Epic last year, and their workload was such that they couldn't do the project justice," says Butler. "Then the guys at Columbia raised their hands. They're all big fans of John. We talked about whether it would do any damage to change John's project internally and decided that it wouldn't."

Anderson's management agrees. "We're very enthusiastic about the change," says Bobby Roberts, Anderson's longtime manager and agent. "Our enthusiasm comes from meeting with [Columbia promotion VP] Ted Wagner and the promotions staff at Columbia. They're huge John Anderson fans, they've followed his

career a long time, they love the album, and they're excited about the music. That's what you want in a promotions staff."

Butler says the internal shift of Anderson's album is a sign of the times. "Records are taking so long to develop at radio—25 weeks—that all the labels in town find themselves backed up with less time to work projects," he says. "Where we thought we could work five or six records at one time, we can only work three or four. Other than that, you're tripping over yourself. It's slowing down the whole process and our ability to work records."

Still, Butler and Columbia believe

Anderson's project can be very successful, particularly if it is supported by country radio. "Our basic philosophy is we know if we can get John on the radio, he'll sell records," says Butler. "That's his history. The format still needs core artists like John Anderson who, even though he has a distinctive country sound, remains totally contemporary in his choice of material. His ability to reinvent himself is phenomenal."

A media campaign will target core country outlets, and Internet marketing is planned, including some free downloads. At retail the label will go for "all the pricing and positioning we can get," Butler says. "We have to let

his fan base know there is new John Anderson product out there."

Meanwhile, Anderson remains a true country music original and appears content with his place within the genre. "You don't have to worry about us copying somebody else," he says. "I've never been touted as a real pioneer too much; I just let the music speak for itself."

"I always looked up to [Merle] Haggard and [George] Jones. I love their music, but I'm glad I have my own personal life," he adds. "I live like John Anderson and nobody else, and I wouldn't trade it for any recording star out there. They'd play hell to beat me."

Texas Country Movement Spawns Zine; Randy Travis Shifts To Indie Relentless

WHEN IN TEXAS: Following the success of its weekly Best in Texas chart, launched last year, Houston-based radio consulting firm Shane Media Services will extend the brand with the launch of a consumer magazine next month aimed at furthering the popularity of Texas country music.

Best in Texas Country Music magazine's initial run of 15,000 copies will be distributed free to the 55 country stations that report to the Texas chart and at several industry gatherings. Reporting stations are free to give the magazine away at events. **Ed Shane** hopes to be publishing the magazine monthly by summer. It will also eventually have an online component.

Joining as editor is **Leon Beck**, the longtime publicist for Gilley's nightclub, who also wrote for the magazines of Houston stations KILT and KKBQ (93Q).

Plans for a Best in Texas syndicated radio show are still in the works.

SIGNINGS: **Randy Travis** has signed to recently launched independent label Relentless Nashville. Travis had a lengthy stay on the Warner Bros. roster

and, more recently, recorded for DreamWorks. His first Relentless project, due in the fall, will include six to eight new tracks and four or five older songs from Travis' film and TV projects. **Kyle Lehning**, Travis' longtime producer, will again handle those duties on the album. Relentless is a division of Madaacy Entertainment.

Broken Bow Records signs **Elbert West** to its artist roster. West has written several hit songs, including **Tracy Lawrence's** "Sticks And Stones" and "Can't Break It To My Heart." West's debut album, "Living The Life," is due in May.

Austin, Texas-based group **the Hollisters** sign with Envoy Communications for management and the Artist Envoy Agency for booking.

Melissa Peirce, former A&R assistant at Giant Records, joins Malaco Music Group as a staff songwriter.

INDUSTRY NEWS: The Country Music Assn. (CMA) Awards have been set for Nov. 7. They will air 8-11 p.m. (EST) on CBS live from Nashville's Grand Ole Opry house. **Vince Gill** will host for the 10th consecutive year. This will be the first time the CMA Awards have aired during November sweeps. Because the show is a

month later than usual, the cutoff date for awards eligibility is extended to June 30 from May 30. First ballots will be mailed to CMA voting members June 5, followed by second and third ballots July 25 and Sept. 10. Nominees will be announced Aug. 28 in Nashville.

Academy of Country Music Award nominations will be announced Feb. 27 at 9:30 a.m. (PST) at the Sheraton Universal Hotel in Los Angeles. The live awards show will air May 9 on CBS.

Mootownmusic.com will launch March 1 and offer information about CDs and cassettes from Western music singers and poets. The site was created by **Vickie Mullen**, who owns Western supply company Hitching Post Supply. Information on the site will include tour schedules, bios, song snippets, and a Virtual Campfire chat room.

CMT will not renew the weekly series "Western Beat," hosted by **Billy Block**, which it began airing in July 2000. The last episode airs Feb. 24.

ARTIST NEWS: **The Warren Brothers** have been added to the lineup for the George Strait Country Music

Festival. They will perform on the side stage sponsored by Jack Daniels, along with previously announced performers **BR5-49**.

Confederate Railroad has exited the Atlantic Records roster.

ON THE ROW: The Americana Music Assn., a 540-member trade organization launched last year, has announced the election of its officers for this year: **Dennis Lord** (SESAC), president; **Traci Thomas** (Grassroots Media), VP; **Jessie Scott** (XM Satellite Radio), secretary; **Brad Paul** (Rounder Records), treasurer; and **Grant Alden** (No Depression), president-elect.

Former Virgin Records promotion coordinator **Katherine Chappel** joins the promotion department at DreamWorks Records Feb. 20. She will focus on secondary market promotion.

Maureen Miller exits her position as publicist for **Ricky Skaggs'** Skaggs Family Records.

Jeannie Winn joins the Farm, a co-publishing venture between **Jackie Solomon Chancey** and Hamstein Music Group. Winn, who will be creative manager, previously worked at Sony Music and as an independent song plugger.



by Phyllis Stark

Billboard TOP COUNTRY ALBUMS

FEBRUARY 24, 2001

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1/GREATEST GAINER ▶						
1	2	3	10	SOUNDTRACK ● MERCURY 170069 (11.98/18.98) 1 week at No. 1	O BROTHER, WHERE ART THOU?	1
2	1	—	2	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	1
3	3	1	28	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1
4	4	2	12	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	1
◀ Hot Shot Debut ▶						
5	NEW	—	1	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
6	6	5	66	FAITH HILL ▲ ³ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
7	5	4	76	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
8	8	8	38	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
9	7	6	20	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
10	9	10	67	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
11	10	9	34	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
12	11	7	4	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
13	12	14	3	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
14	14	13	28	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
15	13	11	92	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
16	15	12	14	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
17	16	15	15	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
18	18	19	19	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
19	17	16	18	SARA EVANS RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
20	20	18	89	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
21	19	17	69	ANNE MURRAY ● STRAIGHTWAY 20231 (11.98/19.98)	WHAT A WONDERFUL WORLD	4
22	21	22	54	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
23	23	20	36	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
24	25	25	68	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
25	24	24	29	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
26	22	21	20	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
27	28	26	21	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
28	26	28	13	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
29	27	23	22	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
30	29	27	89	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
31	32	32	44	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	31
32	34	31	44	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	31
33	31	30	15	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
34	33	35	49	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
◀ PACESETTER ▶						
35	39	29	36	RONNIE MILSAP VIRGIN 48871/CAPITOL (17.98/24.98)	40 #1 HITS	19
36	35	37	68	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
37	37	34	44	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	34

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	40	39	93	TIM MCGRAW ▲ ³ CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	1
39	41	44	51	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
40	38	43	10	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	38
41	42	41	92	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
42	36	54	15	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	36
43	43	38	17	JOHNNY CASH AMERICAN/COLUMBIA 69691*/CRG (17.98 EQ CD)	AMERICAN III: SOLITARY MAN	11
44	44	42	74	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
45	49	40	26	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
46	45	48	64	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
47	46	45	14	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
48	50	50	17	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
49	47	46	21	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
50	54	52	19	ROY D. MERCER HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP VIRGIN 50003/CAPITOL (10.98/16.98) HS		32
51	51	51	88	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
52	30	36	24	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
53	56	57	97	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
54	48	49	18	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
55	53	53	42	ROY D. MERCER GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA? VIRGIN 49085/CAPITOL (10.98/16.98)		26
56	61	66	74	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
57	55	63	17	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
58	63	62	25	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
59	52	—	14	PATSY CLINE UTV 560214 (21.98 CD)	THE ULTIMATE COLLECTION	49
60	58	65	91	DWIGHT YOAKAM ● REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
61	60	55	102	KENNY CHESNEY ▲ ² BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
62	64	64	5	VARIOUS ARTISTS RAZOR & TIE 89032 (10.98/13.98)	NUMBER ONE COUNTRY LOVE SONGS	62
63	57	61	27	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98)	THE GRASS IS BLUE	24
64	66	67	19	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
65	59	56	28	STEVE EARLE E-SQUARED 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
66	67	71	68	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS	HEART SHAPED WORLD	24
67	62	—	42	VINCE GILL ● MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
68	RE-ENTRY	21	21	VARIOUS ARTISTS UTV 170137/UNIVERSAL (11.98/17.98)	EVERLASTING LOVE SONGS	19
69	71	—	29	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
70	70	59	68	LEANN RIMES ▲ CURB 77947 (11.98/17.98)	LEANN RIMES	1
71	RE-ENTRY	42	42	ERIC HEATHERLY MERCURY 170124 (11.98/17.98) HS	SWIMMING IN CHAMPAGNE	17
72	75	—	14	TRAVIS TRITT WARNER BROS. 47666/WRN (9.98 CD)	SUPER HITS SERIES VOLUME 2: TRAVIS TRITT	50
73	68	68	26	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS		11
74	65	58	24	HANK WILLIAMS III CURB 77949 (10.98/16.98)	RISIN' OUTLAW	52
75	RE-ENTRY	64	64	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17

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

Billboard Top Country Catalog Albums

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

FEBRUARY 24, 2001

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (10.98 EQ/17.98) HS 22 weeks at No. 1	WIDE OPEN SPACES	159
2	2	SHANIA TWAIN ◆ ¹⁸ MERCURY 536003 (12.98/18.98)	COME ON OVER	171
3	4	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	178
4	3	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	113
5	8	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	277
6	5	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	138
7	6	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	349
8	10	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	97
9	7	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	147
10	9	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	117
11	11	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	127
12	12	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	115
13	21	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	169

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	17	PATSY CLINE ▲ ³ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	722
15	15	JO DEE MESSINA ▲ ² CURB 77904 (11.98/17.98)	I'M ALRIGHT	150
16	14	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	24
17	13	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	308
18	18	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	548
19	16	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	246
20	20	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	131
21	23	ALISON KRAUSS ▲ ² ROUNDER 610325/IDJMG (10.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	218
22	25	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	40
23	—	GARTH BROOKS ◆ ¹⁶ CAPITOL 30119 (16.98 CD)	NO FENCES	394
24	24	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	319
25	19	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	98

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

COUNTRY CORNER



by Wade Jessen

VICTORY FOR THE PURISTS: The last time a bluegrass album held court atop Billboard's Top Country Albums chart, **Richard Nixon** was in the early months of his truncated second term as president, **Roberta Flack** ruled The Billboard Hot 100 with "Killing Me Softly With His Song," and **Barbara Fairchild's** tortured "Teddy Bear Song" was perched at No. 1 on our country radio chart. This issue, "O Brother, Where Art Thou?" gains more than 11,000 scans and steps 2-1 with Greatest Gainer honors on Top Country Albums—the first bluegrass set to top that list since **Eric Weissberg & Steve Mandell's** "Dueling Banjos" spent four weeks there in spring 1973.

The two sets have a few things in common, including having a motion picture as their primary driving force. Weissberg & Mandell's album enjoyed success in part because of a folk music renaissance that began in the late '60s but mainly due to "Deliverance," a highly commercial 1972 film that featured the title track as its theme song. Both films nabbed Oscar nominations, too. The former got nods in three categories, but ended up trophyless. "O Brother" is up for two categories—best cinematography and best adapted writing. (The plot is loosely based on **Homer's** "Odyssey" [see story, page 15].) Although difficult to predict, a win at the March 25 telecast is likely to boost box-office receipts more than soundtrack sales. The album should get a nice spike from the Feb. 27 "Late Show With David Letterman," when the gap-toothed host welcomes soundtrack stars **Emmylou Harris, Alison Krauss, Gillian Welch, and the Soggy Bottom Boys** (featuring **Dan Tyminski, Harley Allen, and Pat Enright**) for a pair of performances.

Radio programmers embraced "Dueling Banjos" and made it a top five country and pop hit, and Mercury executives are undoubtedly hoping that history will repeat itself as they work "I Am A Man Of Constant Sorrow" by the Soggy Bottom Boys. The single is detected at five monitored country stations, including WXTU Philadelphia; WYAY Atlanta; WFMS Indianapolis; WQDR Raleigh, N.C.; and WESC Greenville, S.C.

GOD'S COUNTRY: Australian born singer/guitarist **Keith Urban** scores his first No. 1 on Hot Country Singles & Tracks, as "But For The Grace Of God" (Capitol) gains 249 detections and jumps 4-1. It is the first trip to No. 1 on that chart for Urban's label since **Garth Brooks'** "To Make You Feel My Love" reigned in the Aug. 1, 1998, issue.

Urban took "Your Everything" to No. 4 on the radio list in the Sept. 23, 2000, issue, after his debut single, "It's A Love Thing" stopped at No. 18 in Billboard's Feb. 12, 2000, issue. He also charted two singles as the lead singer for the **Ranch** in 1997 and 1998.

UNBELIEVABLE: **Diamond Rio** starts with its biggest opening-week sum and highest chart debut to date on Top Country Albums and The Billboard 200, as "One More Day" (Arista/Nashville/RLG) scans more than 41,000 copies. The group's sixth set of new songs bows with Hot Shot Debut applause on the country list and elbows its way onto the big chart at No. 36 (see Between the Bullets, page 90).

The previous opening-week sales benchmark was held by "Unbelievable," which moved more than 21,000 pieces in the Aug. 15, 1998, issue.

Texans Want 'More' Of Giant's Clay Walker

BY DEBORAH EVANS PRICE

NASHVILLE—When it comes to rabid fans in the Lone Star State, Clay Walker comes close to George Strait in his ability to fill Texas venues, selling out the 59,000-seat Houston Astrodome five times. Using that base as a launch pad, Giant Records is relying on a special radio promotion and strong lead single to generate enthusiasm for Walker's forthcoming album, "Say No More," due out March 27.

"If 'Say No More' just isn't a huge smash hit, then I need to pack up and move somewhere else," says David Macias, senior director of marketing at Giant. "That song is just phenomenal, and the whole album is incredibly strong."

"'Say No More' is probably the most different song we've ever cut," says Walker. "I like it from a creative aspect. It's very different melodically. It's one of those songs that makes you keep listening because the chord changes are very different."

WSM-FM Nashville PD Tim Murphy says he hasn't started playing the record yet, but he likes what he hears. "It sounds like one of the best things he's done in a while," says Murphy, who saw Walker perform last year in Houston where, Murphy says, "he's second only to George Strait. He sold out the Astrodome, but he doesn't quite have that same buzz other places."

Walker is hoping to change that with the new album. He penned three tunes himself and turned to Music City's top songwriters to provide the rest. Seven cuts were produced by Byron Gallimore and four by Blake Mevis, marking Walker's first association with those two at the helm.

One of the cuts Walker is most pleased with is a cover of "La Bamba," a song that's a staple in his live shows. "I've been learning Spanish for the last four years," he says. "I have a dream to break into that market some day or to pull more of the Latino market toward us [in country music]."

Looking toward future singles, Walker says his picks would be "If You Ever Feel Like Lovin' Me Again" and "Could I Ask You Not To Dance." "That song has a lot of emo-

tion in it," Walker says of the latter cut. "'If You Ever Feel Like Lovin' Me Again' is a song I can listen to over and over and over again. It has a cool charm to it."

To expose listeners to that charm, Macias says Giant will be pretty aggressive at retail. "Clay has been an amazingly consistent artist. He's never sold less than gold ever," says



WALKER

Macias of the artist who has scored 13 top five singles out of 23 releases. "We're going to be participating with all the major accounts in terms of pricing and positioning programs and getting involved with their media outlets—several of their inserts and advertising vehicles that are very effective."

Macias says Giant plans to do consumer advertising, primarily in country publications, as well as holding satellite radio interviews and working with reps of Giant distributor WEA to heavily push the album in Walker's home state of Texas, where he's particularly strong.

There are also plans to partner

with radio in a special promotion. "We're going to make a sampler of music off the new album," he says. "The stations will go to one of their frequent advertisers, like a car dealership, for instance, and [we] will allow them to give away samplers of the music in exchange for mentioning Clay's album and the street date in their advertising in the weeks preceding the album release. Hopefully, it will be a win/win situation where the stations will be able to do something nice for their clients. At the same time, the client is getting increased traffic at their place of business, and we're getting to promote the fact that Clay Walker has a new album out with an increased amount of frequency at radio."

Walker is managed by Erv Woolsey and booked by Buddy Lee Attractions. Despite being diagnosed with multiple sclerosis in 1996, Walker maintains a busy road schedule, taking an injection once a week for the disorder. He admits his right leg gets tired when he's had an especially hectic day, but otherwise he's managing well. "There are people with so many things that are worse," he says. "I just hope I can be an encouragement to other people."



Surfside Songwriters. Singer/songwriter Rusty Golden and other Nashville tunesmiths took a break from the winter doldrums to ply their craft at the beach during the 16th annual Frank Brown International Songwriters Festival. More than 10,000 songwriters from all over the world attended the 11-day event, which encompassed 26 venues running along a 35-mile stretch of the Gulf Coast through Florida and Alabama. Golden annually sponsors the "Songs On The Beach" series of showcases at the Barefoot Bar in Gulf Shores, Ala. ASCAP, Nashville Songwriters Assn. International, and Big Tractor Music were among the key sponsors of the festival. Pictured, in the back row, from left, are Jerry Salley, Larry Cordle, and Jimbeau Hinson. In front, from left, are Carl Jackson and Golden.

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

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

- | | |
|----------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 32 AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphisto, ASCAP) | 39 GO BACK (Isham, BMI/SwaydeMan, ASCAP) |
| 5 ASHES BY NOW (Tessa, BMI) | 12 A GOOD DAY TO RUN (EMI Blackwood, BMI/Hatley Creek, BMI/Mike Curb, BMI) HL/WBM |
| 52 BEATIN' IT IN (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Grinnin' Garrett, ASCAP) HL | 54 HE DRINKS TEQUILA (Songs Of Universal, BMI/WB, ASCAP/Shawn Camp, BMI) WBM |
| 18 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL | 31 THE HUNGER (Curb Magnasong, BMI/Red Quill, BMI/Moraine, BMI) WBM |
| 3 BURN (EMI Blackwood, BMI/EMI April, ASCAP/My Own Chit, BMI) HL | 51 I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM |
| 45 BURN DOWN THE TRAILER PARK (Yo Man, BMI/Illegal, BMI/Mambadaddi, BMI) | 55 I DON'T KNOW (BMG Songs, ASCAP/Randy Howard, ASCAP) HL |
| 1 BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM | 57 I DROVE HER TO DALLAS (Starstruck Angel, BMI/Mitchelltown, BMI/Harnstein Cumberland, BMI/Baby Mae, BMI) WBM |
| 60 BUT I DO LOVE YOU (Realsongs, ASCAP) WBM | 42 IF I FALL YOU'RE GOING DOWN WITH ME (Hillbillith, BMI/Songs Of Sally Sue's Medicine Show, BMI/Music Corporation Of America, BMI/Almo, ASCAP/Anwa, ASCAP) WBM |
| 24 DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL | 11 IF MY HEART HAD WINGS (Almo, ASCAP/Anwa, ASCAP/J. Fred Knobloch, ASCAP) HL/WBM |
| 17 DON'T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP) HL | 38 I'M IN (Universal-PolyGram International, ASCAP/St. Julien, ASCAP/On My Mind, ASCAP) WBM |
| 25 GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) WBM | 19 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/Willidawn, ASCAP/Brian's Dream, ASCAP/EMI, ASCAP) HL | ASCAP) |
| 56 LAREDO (Mark Hybner, ASCAP) | 28 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 |
| 34 THE LAST THING ON MY MIND (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/Al Andersongs, BMI/Bluewater, BMI) HL | 23 POUR ME (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM |
| 49 LOOKIN' FOR LOVE (Music City Music, ASCAP/EMI April, ASCAP/Southern Days, ASCAP/EMI, ASCAP) HL | 29 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL |
| 16 LUCKY 4 YOU (TONIGHT I'M JUST ME) (Without Anna, ASCAP/LehemSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) CLM/HL/WBM | 30 ROSE BOUQUET (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Artbyrne, BMI) HL |
| 13 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL | 53 A ROSE IS A ROSE (Warner-Tamerlane, BMI/Missoula, BMI/WB, ASCAP) WBM |
| 47 NO FEAR (Universal-PolyGram International, ASCAP/Terr-000, ASCAP/Why Walk, ASCAP) WBM | 59 SAY NO MORE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, BMI/Teren It Up, BMI) HL |
| 46 OKLAHOMA (WB, ASCAP/Richard And Castle, ASCAP/Song Of Van, ASCAP) WBM | 43 SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nicholson, BMI) HL |
| 6 ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM | 21 SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL |
| 35 PEOPLE LIKE US (Encore, ASCAP/Scott And Soda, ASCAP/Old Desperados, ASCAP/N2D, ASCAP/MRBI, ASCAP/Brian's Dream, ASCAP/EMI, ASCAP/Willidawn, | 37 SHOOT STRAIGHT FROM YOUR HEART (Vinny Mae, BMI) WBM |

- | | |
|------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 48 THINGS CHANGE (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI) CLM/HL/WBM | 10 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 | 50 WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI) HL/WBM |
| 15 WHEN IT ALL GOES SOUTH (Sony/ATV Cross Keys, ASCAP) HL | 8 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 | 14 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/MRBI, ASCAP) | 26 YOU MADE ME THAT WAY (Starstruck Angel, BMI/Malloy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI) WBM |
| 2 YOU SHOULDN'T KISS ME LIKE THIS (Tokeco Tunes, BMI) | 41 THERE YOU GO AGAIN (Still Working For The Man, |



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	4	4	20	No. 1 BUT FOR THE GRACE OF GOD M.ROLLINGS,K.URBAN (C.CAFFREY,J.WEIDLIN,K.URBAN)	KEITH URBAN (V) CAPITOL 58877 †	1
2	3	5	18	YOU SHOULDN'T KISS ME LIKE THIS J.STROUD,T.KEITH (T.KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	2
3	2	3	19	BURN B.GALLIMORE,T.MCGRAW (T.ARENA,P.RESWICK,S.WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	2
4	1	2	27	THERE IS NO ARIZONA K.STEGALL (J.O'NEAL,L.DREW,S.SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	1
5	6	6	20	ASHES BY NOW M.WRIGHT (R.CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	5
6	8	11	16	ONE MORE DAY M.D.CLUTE,DIAMOND RIO (S.D.JONES,B.TOMBERLIN)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	6
7	7	9	14	WILD HORSES A.REYNOLDS (B.SHORE,D.WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	7
8	10	13	15	WHO I AM B.GALLIMORE (B.JAMES,T.VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	8
9	5	1	23	TELL HER D.HUFF (C.WISEMAN,K.WESI B.)	LONESTAR BNA ALBUM CUT	1
10	9	12	24	THIS EVERYDAY LOVE M.BRIGHT,M.WILLIAMS (D.WELLS,G.NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	9
11	13	15	7	IF MY HEART HAD WINGS B.GALLIMORE,F.HILL (A.ROBOFF,J.F.KNOBLOCH)	FAITH HILL (V) WARNER BROS. 16773/WRN	11
12	14	14	21	A GOOD DAY TO RUN F.ROGERS,J.STROUD (D.WORLEY,B.TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	12
13	11	8	28	MY NEXT THIRTY YEARS B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR)	TIM MCGRAW CURB ALBUM CUT	1
14	12	7	26	WITHOUT YOU B.CHANCEY,P.WORLEY (N.MAINE,S.SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
15	16	16	17	WHEN IT ALL GOES SOUTH D.COOK,ALABAMA (J.JARVIS,R.CARNES,J.CARNES)	ALABAMA (V) RCA 69019 †	15
16	18	18	19	LUCKY 4 YOU (TONIGHT I'M JUST ME) D.HUFF (K.OSBORN,J.DEERE,C.MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT †	16
17	17	17	13	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	15	10	35	BORN TO FLY P.WORLEY (S.EVANS,M.HUMMOND,D.SCOTT)	SARA EVANS (V) RCA 69008 †	1
19	24	27	10	AIRPOWER IT'S A GREAT DAY TO BE ALIVE B.J.WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT COLUMBIA ALBUM CUT †	19
20	21	21	19	MOVE ON B.WARREN,B.WARREN,C.FARREN (B.WARREN,B.WARREN,D.WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	20
21	23	22	17	SHE MISSES HIM D.MALLOY (T.JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	21
22	22	24	9	IT'S MY TIME M.MCBRIDE,P.WORLEY (B.CRAIN,T.HYLER,K.TRIBBLE)	MARTINA MCBRIDE RCA ALBUM CUT	22
23	25	26	17	POUR ME C.HOWARD (TRICK PONY,R.BEIGHLEY,S.WEDLOCK)	TRICK PONY (C) (D) (V) WARNER BROS. 16816/WRN †	23
24	30	34	6	DON'T HAPPEN TWICE B.CANNON,N.WILSON,K.CHESENEY (C.LANCE,T.MCHUGH)	KENNY CHESNEY BNA ALBUM CUT †	24
25	26	25	22	GEORGIA P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,T.VERGES)	CAROLYN DAWN JOHNSON (C) (D) (V) ARISTA NASHVILLE 69010 †	25
26	19	20	20	YOU MADE ME THAT WAY D.MALLOY,J.G.SMITH (D.MALLOY,G.BURR)	ANDY GRIGGS RCA ALBUM CUT	19
27	27	28	20	WHAT DO YOU KNOW ABOUT LOVE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN †	27
28	29	29	10	PLEASE B.J.WALKER, JR. (M.DULANEY,J.STEELE,J.HOBBS)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	28
29	31	30	22	RIGHT WHERE I NEED TO BE T.BROWN,M.WRIGHT (C.BEATHARD,K.MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	29
30	35	40	6	ROSE BOUQUET B.GALLIMORE,P.VASSAR (P.VASSAR,R.BYRNE)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	30

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
31	32	31	14	THE HUNGER W.C.RIMES (B.MONTANA,D.FLINT)	STEVE HOLY CURB ALBUM CUT †	31
32	48	—	2	AIN'T NOTHING 'BOUT YOU K.BROOKS,R.DUNN,M.WRIGHT (T.SHAPIRO,R.RUTHERFORD)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	32
33	33	32	16	WRONG FIVE O'CLOCK K.STEGALL (H.HEATHERLY,R.E.CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT	32
34	34	35	7	THE LAST THING ON MY MIND E.GORDY, JR. (C.WISEMAN,A.ANDERSON)	PATTY LOVELESS EPIC ALBUM CUT †	34
35	39	39	7	PEOPLE LIKE US A.TIPPIN,B.WATSON,M.BRADLEY (D.L.MURPHY,K.TRIBBLE)	AARON TIPPIN LYRIC STREET ALBUM CUT †	35
36	37	42	5	SOMETIMES S.HENDRICKS,J.COLE (C.DAVIDSON,K.BEARD,C.BEATHARD)	CLAY DAVIDSON VIRGIN ALBUM CUT/CAPITOL †	36
37	41	41	6	SHOOT STRAIGHT FROM YOUR HEART T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 172195	37
38	38	38	16	I'M IN R.FOSTER (R.FOSTER,G.MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	38
39	36	37	14	GO BACK J.TAYLOR (J.CAMPBELL,D.HACKETT)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN	36
40	43	48	5	MRS. STEVEN RUDY M.MCGUINN,S.DECKER (M.MCGUINN,S.DECKER)	MARK MCGUINN VFR ALBUM CUT †	40
41	44	47	5	THERE YOU GO AGAIN K.ROGERS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	41
42	NEW	1	1	HOT SHOT DEBUT IF I FALL YOU'RE GOING DOWN WITH ME B.CHANCEY,P.WORLEY (M.BERG,A.ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	42
43	50	53	3	SHE COULDN'T CHANGE ME J.SCAIFE (C.KNIGHT,G.NICHOLSON)	MONTGOMERY GENTRY (C) (D) COLUMBIA 79540 †	43
44	46	46	6	THAT'S WHAT I LIKE ABOUT YOU B.CANNON,N.WILSON,J.M.MONTGOMERY (L.ALDERMAN,R.FAGAN)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	44
45	45	45	6	BURN DOWN THE TRAILER PARK D.HUFF (P.THORN,B.MADDOX,P.MACDONALD)	BILLY RAY CYRUS MONUMENT ALBUM CUT †	45
46	40	33	18	OKLAHOMA D.MALLOY,B.CHANCEY (D.V.WILLIAMS,J.ALLEN)	BILLY GILMAN (C) (D) (V) EPIC 79503 †	33
47	49	58	3	NO FEAR S.SMITH,K.STEGALL,T.CLARK (T.CLARK,M.C.CARPENTER)	TERRI CLARK (V) MERCURY 172197 †	47
48	42	36	16	THINGS CHANGE B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,C.LINDSEY,B.LUTHER,M.GREEN)	TIM MCGRAW CURB PROMO TRACK	32
49	47	44	11	LOOKIN' FOR LOVE M.A.MILLER,B.TANKERSLEY (W.MALLETTE,P.RYAN,B.MORRISON)	SAWYER BROWN CURB ALBUM CUT	44
50	56	60	3	WHAT I DID RIGHT J.SLATE,M.WRIGHT,SONS OF THE DESERT (D.WOMACK,S.LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	50
51	52	—	2	I COULD NOT ASK FOR MORE S.EVANS,P.WORLEY (D.WARREN)	SARA EVANS RCA ALBUM CUT	51
52	55	—	2	BEATIN' IT IN E.SEAY,J.HOBBS (B.BEAVERS,K.GARRETT)	NEAL MCCOY (C) (D) (V) GIANT 16871	52
53	51	51	4	A ROSE IS A ROSE K.STEGALL (D.BRYANT,D.BERG,S.RUSS)	MEREDITH EDWARDS (D) (V) MERCURY 172193 †	51
54	53	—	2	HE DRINKS TEQUILA N.WILSON,B.TANKERSLEY (S.CAMP,M.MCCORD)	LORRIE MORGAN & SAMMY KERSHAW RCA ALBUM CUT	53
55	57	50	5	I DON'T KNOW C.HOWARD,B.CAMPBELL-SMITH (R.HOWARD)	HANK WILLIAMS III CURB ALBUM CUT	50
56	60	—	2	LAREDO R.WRIGHT,C.CAGLE (C.CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL	56
57	58	56	4	I DROVE HER TO DALLAS G.BROOKS (T.MARTIN,M.NARMORE)	TYLER ENGLAND CAPITOL ALBUM CUT	56
58	54	59	3	THE MOST BEAUTIFUL GIRL B.HUFF (R.M.BOURKE,B.SHERILL,N.WILSON)	SOUTH 65 (D) ATLANTIC 85051	54
59	NEW	1	1	SAY NO MORE B.GALLIMORE,C.WALKER (T.SHAPIRO,G.TEREN)	CLAY WALKER GIANT ALBUM CUT	59
60	NEW	1	1	BUT I DO LOVE YOU T.HORN (D.WARREN)	LEANN RIMES (C) (D) CURB 73116	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 24, 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	5	No. 1 I HOPE YOU DANCE MCA NASHVILLE 172185	LEE ANN WOMACK WITH SONS OF THE DESERT
2	2	2	26	CAN'T FIGHT THE MOONLIGHT/BUT I DO LOVE YOU CURB 73116	LEANN RIMES
3	3	3	21	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
4	4	4	18	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
5	5	5	10	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
6	7	6	15	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
7	6	7	16	HOW DO YOU LIKE ME NOW? DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
8	8	8	15	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
9	NEW	1	1	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
10	9	9	23	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
11	11	11	32	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CYRUS
12	10	10	18	I'M IN EPIC 79496/SONY	THE KINLEYS
13	13	13	54	BREATHE WARNER BROS. 16884/WRN	FAITH HILL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	12	18	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS
15	18	19	192	HOW DO I LIVE CURB 73022	LEANN RIMES
16	15	14	22	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
17	14	15	18	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
18	17	17	36	THAT'S THE WAY CURB 73106	JO DEE MESSINA
19	NEW	1	1	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
20	21	20	42	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
21	16	18	19	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
22	19	16	29	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
23	20	21	7	WHAT DO YOU WANT FROM ME NOW COLUMBIA 79405/SONY	BILLY YATES
24	22	22	42	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
25	24	25	34	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY

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

Ocean Way, JVC Team For Custom-Built Mastering Studio

ALLEN SIDES, OWNER OF Ocean Way Recording in Hollywood, and Akira Taguchi, of JVC America Co., have opened in partnership a new mastering facility, Ocean Way/JVC Mastering Studio. Located in the Ocean Way Recording facility at 6050 Sunset Blvd., the new mastering studio conforms to the notably high standards set by its owners.

Ocean Way/JVC's engineer is Alan Yoshida, who spent eight years in the mastering department at A&M Studios and, earlier, at the Mastering Lab, both in Los Angeles. A&M Studios closed in 1999, after parent PolyGram merged with Universal Music Group. The A&M facility, now known as Henson Recording Studios, reopened without a mastering division.

During his tenure at A&M, Yoshida mastered JVC's Extended Resolution Compact Disc (XRCD) series, the intent of which is to offer maximum clarity, dynamics, and warmth on the current 16-bit/44.1-kilohertz CD standard through an enhanced mastering and manufacturing process. The XRCD process was adopted after extensive listening tests to determine the optimum configuration and combination of equipment, connections, power regulation, mastering format, and CD construction.

One of the premier recording studios in the U.S., Ocean Way Recording is a legendary facility, occupying United Recording Studios' former space, which was constructed in 1952. Sides, an engineer with numerous jazz,

pop, and rock credits, including Count Basie, Ella Fitzgerald, Joni Mitchell, and Stone Temple Pilots, as well as numerous film soundtracks, is known as a perfectionist in the professional recording world. The exacting standards Sides brings to his recording projects dovetail with those of Yoshida and the XRCD series; Ocean Way/JVC is a manifestation of their shared philosophy.

"JVC reissued a couple of recordings that I had done," Sides recalls, referring to the XRCD series. "I was so staggered with the way it sounded that I really became a fan. I guess you could say I am an 'audio snob,' and I was just knocked out with how good these CDs sounded. When A&M closed up shop, I grabbed Alan immediately. Alan is as fanatical as I am—we were going to spend about three months building this place, and it took about six. We built almost everything from scratch, which is something that Ocean Way has always done. We build our own consoles—custom boards, custom machines. It has always been one of our trademarks."

As Yoshida explains, the attention to retaining the highest sonic purity of the original master recordings—XRCD's raison d'être—carried over from his studio at A&M to his new home at Ocean Way Recording.

"While at A&M, we came up with this XRCD process, in conjunction with JVC," Yoshida states. "Akira Taguchi was a producer at JVC at the time and had



by Christopher Walsh

a friend at the manufacturing plant in Yokohama [Japan]. Essentially, we were able to have a plant at our disposal for testing. Dave Collins, Andrew Garver [mastering engineers at A&M], and I, in conjunction with Akira Taguchi, listened to all these tests. We would get a stack of 20 or so CDs from the Yokohama plant and a block diagram of what was going on. We would look at it and say, 'Let's change this one wire.'

"It was a dream, knowing we could do that," he adds. "We would change one wire, for example, to another position, and they'd document the stuff like crazy. We tried every conceivable combination of things in the digital domain that we could. It was amazing. Taguchi was still producing records at the time,

and we'd use Allen, particularly for big band stuff, recording live to 2-track."

Ocean Way's head technician, Bruce Marien, built most of the equipment in the Ocean Way/JVC studio. The equalizers on the console were built from scratch, Sides explains. The analog playback machine, Yoshida adds, is a Studer frame, employed solely for its transport, the portion of the tape machine that moves tape from the supply reel, past the heads, to the take-up reel.

"Despite how much digital recording everybody is doing," Sides says, "a lot of what comes in is on one-half-inch analog. So we built a playback machine that I thought was the end-all, ultimate-sounding playback recorder. That is half the battle."

"All we're using is that transport," Yoshida adds. "It has no electronics in it. The heart of the system is the console, which was built in-house, and analog tape machine. Bruce built everything, from the power supplies up. Everything that we have not built, we've probably messed around with way too much." Ocean Way/JVC also employs

JVC analog-to-digital converters and ancillary equipment from manufacturers, including Sony and Lexicon.

With a catalog that draws heavily from classic jazz recordings, capturing every nuance of a performance is critical to JVC's XRCD series and, likewise, to Sides and Yoshida.

"It's funny," Sides says, "I didn't think that a physical CD, at 44.1kHz, could sound that impressive. An old Count Basie record I had done was originally mastered by a very good friend of mine, and I thought it was as good as it could be. It was from years ago and was a pretty good recording, yet I was astonished by what the brass and everything sounded like on this [XRCD] disc. It almost sounds like you're playing the master. I was quite intrigued."

"We're all doing the best we can do with these little caricatures, these little watches we make," Yoshida says. "Yet, the struggle all through the history of this delivery system we call the recording business is just that: a big struggle to try to get some sort of realism."



Ocean Way/JVC Mastering has opened at the Ocean Way Recording facility in Hollywood and features custom-built equipment. Pictured, from left, are Alan Yoshida, mastering engineer, and Allen Sides, engineer and owner of Ocean Way Recording. (Photo: David Goggin)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 17, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	IT WASN'T ME Shaggy Feat. Ricardo "Rikrok" Ducent/ S. Pizzonia (MCA)	STUTTER Joe Feat. Mystikal/ Allstar (Jive)	BUT FOR THE GRACE OF GOD Keith Urban/ M. Rollings (Capitol Nashville)	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) Sting Int'l	FUTURE (Virginia Beach) George Meyers Frantz Verna	JAVELINA (Nashville) Justin Niebank	PANEMBRIELLO (Woodland Hills) Ron Aniello Jim Scott	TREE SOUND (Atlanta) Noel Golden
CONSOLE(S)/ DAW(S)	Yamaha O2R	Euphonics CS3000	API Legacy	Neotek elite	SSL 64G plus w/ Ultimotion
RECORDER(S)	Tascam D-A88	Tascam D-A88	Sony 48	Studer A820	Pro Tools
MIX MEDIUM	Quantegy D48	Pro Tools	Panasonic 3800 DAT	Quantegy 456	Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	RANCH RECORDING (Valley Stream) Sting Int'l	SONY (New York) Andy Blakelock	Javelina (Nashville) Justin Niebank	SOUTHERN TRACKS (Atlanta) Brendan O'Brien	EAST IRIS (New York) David Thoener
CONSOLE(S)/ DAW(S)	Yamaha O2R	SSL 6000G	API Legacy	SSL 4000 G plus	SSL 9000J
RECORDER(S)	Tascam D-A88	Studer A827	Sony 48	Sony 3348	Genex M.O.
MASTER MEDIUM	Quantegy D48	Quantegy GP9	Panasonic 3800 DAT	Quantegy 467	HHB M.O. disc
MASTERING Engineer	STERLING SOUND Chris Gehringer	STERLING SOUND Tom Coyne	THE WORK STATION Marty Williams	OCEAN VIEW Joe Gatswirt	STEPHEN MARCUSSEN Stephen Marcussen Stewart Whitmore
CD/CASSETTE MANUFACTURER	SONY	BMG	EMI	UNI	EMI

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A Southern Gospel Banquet Has Evolved Into An All-Inclusive Event Where The Music Is The Message

BY DEBORAH EVANS PRICE

For many consumers, their introduction to Christian music comes through the Dove Awards, the Gospel Music Assn.'s annual showcase for the numerous musical styles that can be found under the contemporary Christian/gospel umbrella. What began as a banquet in Memphis more than 30 years ago, where the Southern-gospel community saluted the top writers and artists of the day, has blossomed into an all-inclusive event honoring the many different creative communities that use music to spread the message of Jesus Christ.

As this genre's growth has been well documented during the years since SoundScan began monitoring Christian sales, it's been apparent that there are a variety of different types of Christian/gospel music that are propelling consumers to their local retailers. The Doves have changed with the times and continue to be a reflection of the talent that has made Christian/gospel the fifth-largest genre, selling more than classical, jazz and new age combined.

"It's the longest-running and most prestigious award show in the Christian community," says GMA president Frank Breedon. "It started in 1969, which was five years after the GMA was founded. Not unlike the country-music industry in Nashville, there was a need for an association of gospel labels—which were primarily Southern gospel at the time—to have a place to rally and to work on growing their industry and addressing mutual concerns. Out of that, naturally emerged an awards show, and they named it the Doves."

THE FIRST TIME

The first awards show was a banquet held in Memphis at the



Frank Breedon

Peabody Hotel. "The early GMA was basically Southern gospel music. In all fairness, that's all the commercial music there was at that stage," recalls Bill Gaither, who won the very first Dove Award for songwriter of the year, spurred by the

success of his song "He Touched Me."

"Les Beasley of the Florida Boys and I were on a committee for special events for the GMA meeting, which was always held during the National Quartet Convention in Memphis, Tenn. Therefore, the first Dove Awards were held in Memphis at the Peabody," says Gaither, who recalls that they only presented awards in seven or eight categories during the first show. Among the honors were favorite quartet, mixed group, song and songwriter.

Gaither credits Beasley with coming up with the name for the Dove Awards and the design of the trophy. "That name has worn well, and that is to Les' credit," he says. "It means something. It has some spiritual significance."

Gaither remembers that first awards show fondly. "It was the first time our little industry had come together," he recalls. "It wasn't competitive that night, even though there were awards given. It



Bill Gaither

was about coming together and cheering each other on. The Bible says, 'Rejoice with those who rejoice, and weep with those who weep.' We weep better with those who weep than we rejoice with those who rejoice. Just because we

are following Christ does not change that. That was a night when we were genuinely rejoicing with those who were rejoicing. Later on, it became more competitive, but that night there was an innocence about the whole thing. It was new, and it was fresh. It was truly an exciting night."

30-YEAR EVOLUTION

As Gaither is quick to point out, the whole gospel/contemporary Christian industry has changed dramatically over the past three decades, as many different styles of Christian music began gaining prominence and were reflected by the Doves.

"It has a rich history and, through the years, has grown significantly in its diversity to honor every viable category in which the Christian music community is making records," says Breedon. "Its job is to mirror what's happening in our music community. So we have a process that helps us determine if a specific style of music is making a big enough contribution to justify an award. Primarily, if we see 10 albums in a specific genre of music marketed in any given year, then that's a good signal our committee should create an award for that specific style of music. Clearly, it's gone from being a Southern gospel music award show to a very eclectic mix."

According to Breedon, the purpose of the Doves is now twofold: "to allow peers within our industry to be recognized among those peers and to raise awareness for our category of music among the general public. So we use it as a two-hour commercial for the category of Christian and gospel music. We've enjoyed the presence of mainstream celebrities who've stepped onto our platform

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DOVE AWARDS 2001

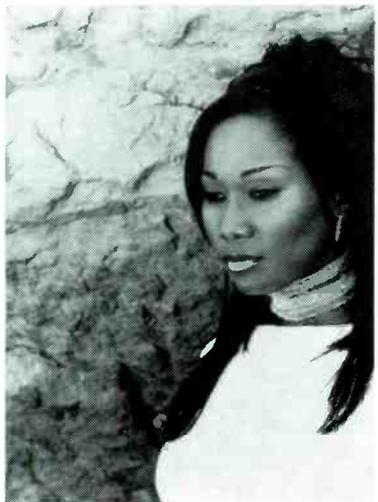
Gospel's Growth Generates New Chart Dynamics

No. 1 Debuts Are Harder To Come By, As Big-Name Artists And Sophisticated Marketing Edge Out The Competition

BY LISA COLLINS

With an aggressive slate of gospel releases from some of the genre's biggest names—including Yolanda Adams, Kirk Franklin, Fred Hammond, CeCe Winans, Bishop T.D. Jakes and the Mississippi Mass Choir—all set to hit the marketplace over the next six months, gospel executives are gearing up for their most aggressive marketing strategies (and stiffest competition) yet. In the meantime, industry analysts ponder the changing dynamics of the gospel charts and their role in the genre's escalating commerciality and success.

Jerry Mannery, executive director of the Mississippi Mass Choir and head of Malaco Records' gospel division, recalls, "At the time



Yolanda Adams

the choir debuted on the gospel charts back in 1988, there were very few pieces debuting in the No. 1 spot. Except for maybe the Winans, most of the music just worked its way up the charts. Within six months of our release, the record ["The Mississippi Mass Choir"] was at No. 1, and it stayed there for 48 consecutive weeks,

which was an all-time record."

The choir's next two projects—"God Gets The Glory" and "It Remains To Be Seen" (1993)—entered the charts in the top five and top 10, respectively. However, the top-selling choir's latest effort, "Emmanuel—God With Us," entered the charts at No. 27 last year and was not able to clear the top 10 before dropping off.

Mannery concedes that the dominance of his choir on the charts ended with the emergence of Kirk Franklin.

CHARTING COMPETITION

"Go back the last seven years, and there has been a tremendous change," Mannery notes. "At one time, you may have had five to 10 artists who dominated the charts—Walter Hawkins, John P. Kee, Daryl Coley, Shirley Caesar, the Winans. That is no longer the case. Now, you have new names like Mary Mary, Fred Hammond, Donnie McClurkin, projects like WOW Gospel and soundtracks, in addition to the older artists, making it far more competitive."

MCG Records CEO James Bullard agrees. "In the late '70s through the '80s, the charts didn't seem to change," he says. "You had Shirley Caesar, the Hawkins,

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New Acts Hit The Christian Market With Fervor

Young Fans Show Devotion To Diverse Talent

BY VERNELL HACKETT

The year 2000 proved to be one of the best in the history of Christian music for the emergence of new artists, with several new acts registering enough sales to earn gold albums from the Recording Industry Assn. of America. These acts tend to be younger and very diverse—and committed to the Christian music community even though they get airplay on mainstream radio as well as on Christian radio.

One of the interesting facts about this year's new artists is that sales for several of them came from the mainstream retail outlets rather than the Christian bookstores, where so many Christian artists' sales originate. The mainstream labels that now own or distribute Christian product have gotten behind these new artists with great marketing and publicity plans.

"What we did right in the year 2000 was break new artists to higher levels of sales quicker than ever before," says Frank Breeden, president of the Gospel Music Assn. "The partnership on the mainstream side brought marketing muscle and influence to these acts. Damita, Jake, Rachael Lampa, Mary Mary, Stacie Orrico, Plus One, Salvador, Mark Schultz and ZOEGirl are a class of artists not only new on the scene but new in their age range. These artists and the youthfulness they represent appeal to our youth, which resulted in more sales."

"There is so much exciting new

talent and music in our industry right now," says Leigh Ann Hardy, VP of marketing for Sparrow Label Group. "Plus One has exploded on the scene and redefined what a new artist is capable of accomplishing. ZOEGirl has been an exciting artist-



Plus One

development story. Stacie Orrico delivered a great pop/R&B record. Mary Mary's debut is a great listen from top to bottom. Earthsuit is perhaps one of the most unique artists our industry has seen in some time. Kendall Payne is passionate, intelligent, gutsy and real."

"I think the fact that three of the biggest sellers of the year [were new artists] tells me that the fans are ready to get back to the business of artist development," says Mitchell Solarek, manager, Mitchell Artist Management in Nashville. "Plus One, Rachael Lampa, Stacie Orrico and ZOEGirl have pretty much remained in the top of the charts. The fact that we released albums by these acts means nothing; the fact that the fans bought these albums



ZOEGirl

means everything. Not only did labels sign these artists and create great records, they put a full marketing plan behind them. Touring is important, but it has to be complemented with in-store visibility, magazine covers, traditional forms of advertising and radio play."

RECOGNIZING TALENT

The year's break-out artists may be nominated for numerous awards at the GMA's Dove Awards, but one of the most exciting categories for them is New Artist of the Year.

"It's always nice to be recognized by your peers," says Nicol Smith, who stepped out as a solo artist last year after performing with the group Sela. The group won the Dove Award for Inspirational Album last year, and Smith says she saw

Continued on page 44

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 SONG OF THE YEAR - "DIVE"



STACIE ORRICO
DOVE NOMINATIONS:
 NEW ARTIST OF THE YEAR
 SONG OF THE YEAR "DON'T LOOK AT ME"
 POP/CONTEMPORARY RECORDED SONG
 "DON'T LOOK AT ME"



NICHOLE NORDEMAN
DOVE AWARD NOMINATIONS:
 FEMALE VOCALIST OF THE YEAR
 SONG OF THE YEAR - "EVERY SEASON"

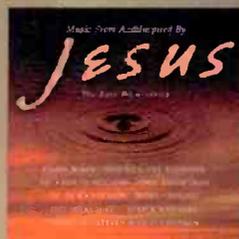


AARON NEVILLE
 2001 GRAMMY NOMINEE

DOVE AWARD NOMINATION:
 CONTEMPORARY GOSPEL
 ALBUM OF THE YEAR



RAZE
DOVE NOMINATIONS:
 RAP/HIP HOP/DANCE ALBUM
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 (2 SONGS NOMINATED)
 "ALL AROUND THE WORLD"
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DOVE AWARD NOMINATION:
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DOVE AWARD NOMINATION:
 SONG OF THE YEAR



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DOVE AWARDS 2001

GOSPEL CHART DYNAMICS

Continued from page 40

Andrae Crouch, the Winans, the Clark Sisters. The names of the releases changed, but the artists didn't. These people always had something on the charts.

"Now it's hard to get a spot," Bullard continues. "Chart positioning is not based on popularity, but on SoundScan, and I believe it signifies the growth of this genre. You have some phenomenal talent jockeying for position, and there are only so many slots. Back then, we were extremely lucky if we hit 50,000 to 60,000 units. Today, with all of Lee Williams' sales—and that's upwards of 250,000 units on his first release—he hasn't broken the top 10."

"I don't think that anyone can dominate anymore," Mannery adds. "We try to get our 15 minutes of fame and be happy. That's the time we're in right now."

Fact is, while the shelf life of gospel titles—across the board—has been a major industry asset, chart dominance is no longer a given for even its biggest names.

Yolanda Adams floundered on the charts until striking a chord with the smash single "Open Your Heart," and, despite the tremendous hype surrounding the release of dynamic newcomers Mary Mary, the record entered the charts at No. 2, behind the Brooklyn Taber-

nacle Choir.

Most credit the change to the revamping of Billboard's retail reporting panel.

Shawn Tate, marketing director at EMI Gospel, notes, "Five years ago, there was a core group of stores comprising the Billboard gospel charts. If you were a new artist and only selling in gospel stores, your title would chart. With more retailers reporting comes more accurate sales [reports] from a greater number of artists and greater opportunities for newer artists and labels like ours. The opening of the floodgates of the retail panel stopped the dominance and leveled—to some extent—the playing field for everybody."

"Gospel consumers are generally very loyal to established names. At the same time, if you are a new and developing artist with a great song and major marketing machine (i.e. Mary Mary), it is likely that you can come out of nowhere and debut in the top five," he says.

But yet another practice has evolved.

TIMING IS EVERYTHING

Demetrius Alexander, who just this month exited Atlantic Christian for CeCe Winans' Wellspring Records, reports, "People are

watching to see who's coming out and saying, 'Oh, I don't want to come out when they come out,' and some are waiting for the high-profile stuff to die down for a shot



Kirk Franklin

at better chart positioning."

James Roberson, CEO of JDI Records, is but one example. "It's very difficult to compete with the great majors," he says, "so I try to look at windows of opportunity with regard to the charts and plan releases in accordance with what's happening with other labels as well."

"When Norman Hutchins ["On The Battlefield"] came out in November 1999, it debuted at No.

24 and got to No. 9 four or five months later. We were on the tail end of Kirk's last project and Yolanda's project hadn't found the right single, so there was a window of opportunity," Roberson explains. "While it's becoming like the movie industry, where the first week sets the pace, I don't think it's a make-or-break situation."

Shawn Tate agrees. "If I know that a major artist is releasing an album, I would consider moving my release so as to have the best chance of exposure for my new artist, but it's not a given," he says.

"Chart positioning," he continues, "is very helpful in communicating the marketing story of your artist. With the Tri City Singers, we set a street date and felt very comfortable that the marketplace was 'ripe.' The result was a No. 2 chart debut."

However, those like Verity Records VP Jazzy Jordan have not bought in to the practice. "We do not look around to see who else is coming when it's time to release a record," he says. "While chart position is important, everything does not begin and end with No. 1 and No. 2. Yes, it's true that if Kirk Franklin and Yolanda Adams release a record, they are likely to occupy the top two spots for a con-

siderable amount of time, but there are 38 other spots on the chart.

"The difference between the gospel chart and any other chart is you have an album that's No. 1 for seven weeks and that's a stretch. But Kirk or Yolanda can occupy the No. 1 position for months," Jordan continues. "So are you not going to release a record if you're waiting for a No. 1 slot to open up? It's not worth it." Easy for Jordan to say. His label maintains about 30% to 40% of the top-10 releases on a regular basis. Three of his current charting artists—Fred Hammond, John P. Kee and Donnie McClurkin—debuted in the top five.

Still, most—if not all—gospel labels have beefed up their promotional efforts in hopes of securing key positioning on the charts when debuting new product.

"These days," Alexander points out, "you start set-up and street-team marketing months—at least 90 days—in advance. So many mainstream companies are in place now that everybody has to come up to the same measure. That means more dollars. I remember when a No. 40 on the Billboard charts was 300 units. Now I believe it's somewhere around 900 units."

"No. 1 is good," Jordan contends. "But I'm looking to spread the release to as many as possible. I'm not concerned where I start, but where I finish." ■

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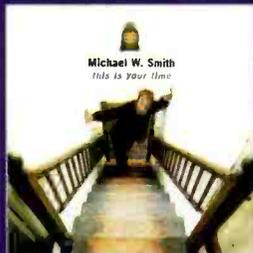
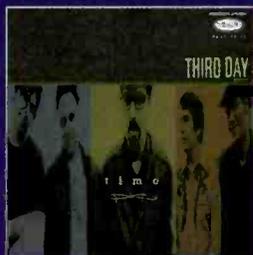




♦ **CITY ON A HILL** - 4
Nominations including: Song of the Year • Special Event Album



♦ **THIRD DAY** - 9 Nominations
including: Artist of the Year • Group of the Year • Rock Song • Praise & Worship Album • Male Vocalist (Mac Powell)



♦ **MICHAEL W. SMITH** - 7
Nominations including: Pop/Contemporary Album • Male Vocalist • Artist of the Year



♦ **JARS OF CLAY** -
2 Nominations including: Modern Rock/Alternative Song



♦ **SHINEMK** - 2 Nominations
including: Rap/Hip Hop/Dance Song • Rap/Hip Hop/Dance Album

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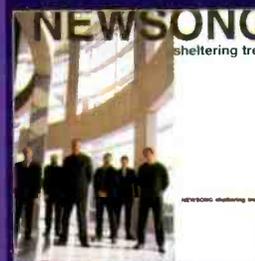
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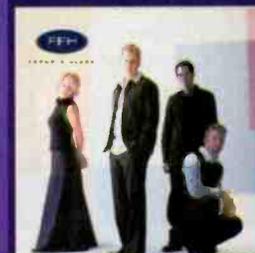
- ♦ Steve Hindalong ♦ Mac Powell ♦ Mark Lee ♦ Tai Anderson ♦ Brad Avery ♦ David Carr ♦ Joel Lindsey ♦ Tony Wood
- ♦ Steven V. Taylor ♦ Fred Hammond ♦ Jeromy Deibler ♦ Mark Pennells ♦ Zarc Porter ♦ KJ-52 (Jonah Sorrentino)
- ♦ Larnelle Harris ♦ Ben Tankard ♦ Ed Kee ♦ Dan Haseltine ♦ Matt Odmark ♦ Stephen Mason ♦ Charlie Lowell



♦ **NEWSONG** - 3 Nominations
including: Inspirational Song



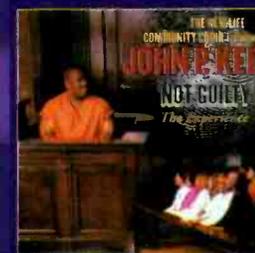
♦ **FRED HAMMOND & RFC** -
8 Nominations including: Urban Song • Traditional Gospel Song • Contemporary Gospel Album • Long Form Video



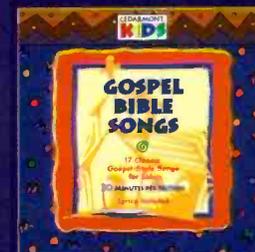
♦ **FFH** - 2 Nominations including:
Inspirational Song



♦ **DONNIE MCCLURKIN** - 6
Nominations including: Traditional Gospel Song • Contemporary Gospel Song • Contemporary Gospel Album



♦ **JOHN P. KEE & THE NEW LIFE COMMUNITY CHOIR** -
2 Nominations including: Traditional Gospel Song



♦ **CEDARMONT KIDS** -
Nominated for: Children's Music Album



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DOVE AWARDS 2001

DOVE AWARDS FLY HIGH

Continued from page 39

throughout the years, [including] Dolly Parton, Barbara Mandrell, Clifton Davis, Whitney Houston, Al Green and lots of sports figures."

Breeden says the Dove Awards have always been about the music. "If we were trying to program this show to be an event that is proselytizing or preaching, I think we would have a difficult proposition," Breeden admits. "The stance we take is to let the music speak for itself. This is a reflective show. Hopefully, this is a sampler of whatever is going on in our industry in a given year. If you don't know a lot about our music, you can tune in and get the tip of the iceberg and see how diverse it is. Our job is to make it as inclusive as possible, and it seems to have worked." Like the Grammy Awards, the Doves honor a diverse slate of talent with categories recognizing achievement in a variety of genres from bluegrass to rap to traditional gospel.

Over the past 15 years, the Doves have aired on a variety of outlets, including the former Nashville Network (now called The National Network) and the Family Channel, as well as in syndication the past two years.

This year, the show is being produced by Dick Clark Productions, and Breeden is hoping the show will finally land on a major network.

"Because Dick Clark Productions—and Dick Clark himself—is such a major force in live television, I don't think we could be with a stronger company," says Breeden. "The fact that he will be personally helping me to sell the show, along with our agent at William Morris, is a real plus. They are a really classy company, and it's a pleasure working with them. That chemistry is vital in order for a creative endeavor to come out with the best possible results. I'm so thankful we found a partner that understands what we are about and understands live television. We can learn from them. They'll take us places we've never been before. It seemed to be the next logical step in the growth of the show." ■

NEW CHRISTIAN ACTS

Continued from page 40

increased interest from media and booking. "If you win, nothing changes, as far as what you are doing, but it gives you a stamp of legitimacy, so it definitely helps your career."

"I think God is doing a lot of neat things with young artists from our generation in secular and in Christian music, and a nomination would show that people are looking at young artists and young bands not only for age but respecting them for their music and lyrics," says Philip LaRue; he and his sister Natalie



Salvador

make up the duo LaRue.

"A nomination shows that people appreciate your music, and that's obviously a cool thing," says Salvador's Nick Gonzales. "More than anything, I hope we've challenged people to re-examine the idea of Christian music and how it's performed. We're a Hispanic group, and I think that we've helped introduce a more ethnic sound to Christian music this past year."

"Winning New Artist of the Year would absolutely be amazing, but

Plus One and I have a lot of work to do," says Jason Perry of Plus One. "It's all happening very fast, and it would be great to win, but we've got a long way to go."

The artists who are nominated for New Artist of the Year will reap many benefits from the recognition. Not only do they draw more media attention, which can result in additional record sales, but they draw the attention of promoters who might not have been willing to book them before. "A new-artist win

is a seal of approval from the industry that seems to say, 'We believe in you, we expect much more from you, and we are here to support you,'" says Hardy. "This award carries with it expectation and anticipation to build a long and influential career. The award can often give the debut recording a second wind similar to the launch of the record."

Judging by the year 2000, the future of Christian music looks very good. "The number of new artists signals a new generation of consumers who are looking for something that they can be a part of from the beginning," says Hardy. "There is tremendous diversity among today's new artists, which is also promising for future growth."

"I believe Christian music is on a healthy growth curve, and the level of artistry continues to rise," agrees Elisa Elder, senior VP and GM of Word Records.

Breeden agrees but points out that there are some challenges to be met. "One of our challenges is to take these artists to the next level, so that they can continue to see success in the marketplace. Another is to get Christian retailers to sell these new acts. They have been used to picking up the people who have sold well for years, and they did not pick up on these new acts. They are missing huge potential to pick up on sales by stocking and promoting those titles." ■

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Hymns — A Place of Worship

Ginny Owens

Sixpence None the Richer

Ladysmith Black Mambazo

Roaring Lambs

ARTIST OF THE YEAR

Jaci Velasquez

NEW ARTIST OF THE YEAR

Plus One

POP/CONTEMPORARY ALBUM

Jaci Velasquez

Crystal Clear

Plus One

The Promise

INSPIRATIONAL ALBUM

Wayne Watson

Wayne Watson

INSPIRATIONAL RECORDED SONG

Jaci Velasquez

Adore

Ginny Owens

Blessed

SPECIAL EVENT ALBUM

Wayne Watson

Jody McBrayer

Michael Passons

Gary Chapman

Vince Gill

Donna Summer

Child of the Promise

Sixpence None the Richer

City on a Hill — Songs of Worship and Praise

Avalon

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Ladysmith Black Mambazo

Roaring Lambs

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from *Perfect Candidate* by Greater Vision, written by Rodney Griffin, Songs of Greater Vision/BMI

Southern Gospel Recorded Song of the Year

"On The Road To Emmaus"

from *For The Sake Of The Children* by the Steeles, written by Jeff R. Steele, Christian Taylor Music/BMI

Bluegrass Recorded Song of the Year

"Faith Like That"

from *Empty Fields* by Lewis Phillips, written by Wayne Haun and Daryl Williams

Christian Taylor Music/BMI, Centergetic Music/ASCAP

"I'll Meet You On The Mountain"

from *So Fine* by the Lewis Family, written by Mark Lowry, Bill Gaither, Gloria Gaither,

Buddy Mullins and Milton Smith

Gaither Music/ASCAP, Mark Lowry Music/ASCAP, Mullins Family Music/BMI

"Just Another Hill"

from *Heart and Soul* by the Easter Brothers, written by Russell Easter, James Easter and Edd Easter

Rex Nelson Music/BMI

Country Recorded Song of the Year

"Empty Fields"

from *Empty Fields* by Lewis Phillips, written by Wayne Haun and Ray Davis

Christian Taylor Music/BMI, Songs for Darshan/BMI

Southern Gospel Album of the Year

Perfect Candidate - Greater Vision

Produced by Wayne Haun and Gerald Wolfe

Bluegrass Album of the Year

*By Request * Their Greatest Hits* - The Easter Brothers

Produced by Jeff Easter, Russell Easter, James Easter and Edd Easter

Empty Fields - Lewis Phillips

Produced by Lewis Phillips

Heart and Soul - The Easter Brothers

Produced by Jeff Easter, Russell Easter, James Easter, Edd Easter, Bobby Easter and Bryan Sutton

Children's Music Album of the Year

Amber Thompson & Friends - Amber Thompson

Produced by Wayne Haun

Special Event Album of the Year

NQC Live 1999

Produced by Ed Leonard and Todd Payne

Choral Collection of the Year

We Will Know Joy

Arranged and Orchestrated by Wayne Haun

Long Form Music Video

We Will Know Joy

Produced by Wayne Haun, Norman Holland, Crystal Burchette and Russ Hall



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HIGHER GROUND



by Deborah Evans Price

DOVE NOMINEES SOAR: The 32nd annual Dove Awards is shaping up to be one of the best races ever. In this issue, a special Dove spotlight features a look at the history of the show and the competitive new artist category, among other topics. Like the Grammy Awards, one of the strengths of the Doves is the diversity of talent represented, and this year is no exception. From Southern gospel to modern rock, the Doves salute the best in the Christian music community.

The artist leading the pack this year is **Third Day** front man **Mac Powell**, who scored nine nominations, including a nod for male vocalist of the year. That in itself is noteworthy, as vocalists are rarely singled out from their group for such individual recognition (he also received nominations as part of the band). Powell got the good news while Third Day was on tour Down Under, performing dates in New Zealand and Australia.

"It's amazing. I keep telling everybody I think the people in Florida counted the votes, because it doesn't make sense," says Powell modestly.



THIRD DAY

"Whenever the Grammys come around, you hope to get nominated. And when the Doves come around, you hope to get two or three nominations. We got nine all together, and it blew us away."

He admits the male vocalist nomination was especially surprising. "It is very rare, so it was a big surprise. Somebody asked me in an interview, 'How do you keep yourself humble with all that happening?' I said, 'I know I'm going to lose, so it doesn't really matter,'" says Powell, laughing. "But it is a big honor, especially being in there with **Michael [W. Smith]** and **Steven [Curtis Chapman]** and **Fernando [Ortega]**. I love their music. It's a privilege. It's just blown us away. I think 'Offerings' [the band's current album] just did so much more than we were expecting. It's been great. Not only did our tour go great and the album did great, but these nominations are just the icing on the cake."

The next part of Third Day's tour will be stateside. **Kendall Payne** and **Lincoln Brewster** are set to open the next leg of the run, which begins this month.

Another man who had a lot of celebrating to do in the wake of the nominations is Atlantic Christian label chief **Barry Landis**. Although less than two years old, the label managed to land nominations for every act on its roster: Rockers **P.O.D.** received multiple nominations, including artist, group, and rock recorded song of the year. **Damita's** recognition includes a nod in the urban album category. **Randy Travis'** "Inspirational Journey" is up for bluegrass album of the year. The label picked up a nomination in the traditional gospel category with **Bishop Carlton Pearson's** "Azusa Praise Jubilee!" **Plus One** is among the year's most successful acts, with nominations in the group and pop/contemporary album of the year categories.

"I'm kind of overwhelmed with it all," says Landis. "I don't really know how else to feel about it except a lot of gratitude. We thank the Lord for it."

Since the label bowed in April 1999, Landis has led a very focused effort. "We aren't taking an approach where we're putting out a lot of products," says Landis. "So you spend more time, energy, and money on fewer things. I didn't really know that we would have that many nominations. You never know what the GMA [Gospel Music Assn.] voting process is going to bring to you, especially when you're talking about some of the more periphery-type things. You can understand more

of the CCM [contemporary Christian music] or AC type styles, but we've got very divergent things on our label from P.O.D. to Randy Travis, and Damita and Carlton Pearson and Plus One. That's stylistically all over the street."

Speaking of diversity, the song of the year category reflects the breadth and depth of talent in the Christian community. The slate of nominees includes everything from the straight-ahead Christian pop/rock of Chapman's "Dive" to the worshipful "God Of Wonders" and "I Could Sing Of Your Love Forever" to **Mark Schultz's** heart-tugging "He's My Son."

The only Southern gospel tune to receive a song of the year nomination is the **Greater Vision** hit "He's Still Waiting By The Well," penned by acclaimed writer **Rodney Griffin**. "My first reaction was shock!" Griffin says. "It is an honor to represent Southern gospel music in



GRIFFIN

the song of the year category. My hope is that the song exposes even more people to Southern gospel music. **Bill Gaither** has proven that there are millions of people that enjoy this music form, and I hope our representing Southern [gospel] in this category brings even more people to listen to our style. As a writer, I am humbled to have a song of mine included in these prestigious

awards."

VOICES FOR SUDAN: There's a powerful new release from the good folks at Spring Hill that deserves to be supported. Not only is it good music, it benefits a good cause—assisting the persecuted in Sudan. "Make Me Your Voice" features 15 songs by a "who's who" of the Christian music community, including **Andrae Crouch**, **Charlie Peacock**, **Kyle McKarty**, and others.

Produced by veteran artist/producer **Ken Tamplin**, all proceeds from the project benefit Christian Solidarity Worldwide (CSW), an organization devoted to fighting the persecution of Christians, and **Franklin Graham's** Samaritan's Purse, which has a hospital in Sudan that has been bombed seven times. Tamplin became aware of the horror in Sudan at an event held at Calvary Chapel in Costa Mesa, Calif., where baroness **Caroline Cox**, deputy speaker for the British House of Lords and CSW spokesperson, revealed how people are being murdered, tortured, and sold into slavery because of their religious beliefs.

Tamplin decided to do this project to create awareness of the atrocities and to raise money for aid. He enlisted the help of worship leaders from the nation's most prominent churches, among them the Church on the Rock in St. Peters, Mo.; the New Christ Memorial Church in Pacoima, Calif.; and the Faith World Outreach Center in Orlando, Fla. The result is a wonderful worship record that is not only a musical triumph but a beacon that will hopefully help shed light on a terrible tragedy. Spring Hill is to be commended for issuing a project that transcends entertainment and calls for social action.

A FOND FAREWELL. Many people say they can remember exactly where they were when they heard **John F. Kennedy** had died. Too young to recollect that day in history, I recall feeling I'd lost my hero on the day **Roy Rogers** died in 1998.

I was driving from Winter Park, Colo., to Denver when the news came on the radio, bringing back a flood of childhood memories and a nostalgic longing for a simpler time when a good guy in a white hat could save the day. I felt the same sadness wash over me upon hearing Roy's wife of 50 years, **Dale Evans**, had died Feb. 7 at 88. She was an actress, evangelist, singer, songwriter, author, and mother. She represented family values and Christian womanhood for a generation of Americans. There will never be anyone else like her (though I am encouraged that three of her granddaughters are carrying on the family tradition, performing as **the Rogers Legacy**). The "Queen Of The West" will be sorely missed. Perhaps the lyrics she wrote to her and Roy's theme song say it best... "Happy trails to you! 'Til we meet again!"

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	
			◀ No. 1 ▶	
1	1	15	VARIOUS ARTISTS ▲ SPARROW 1779/CHORDANT 15 weeks at No. 1	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
2	2	73	YOLANDA ADAMS ▲ ELEKTRA 62439/CHORDANT HS	MOUNTAIN HIGH... VALLEY LOW
3	3	25	DONNIE MCCLURKIN VERITY 43150/PROVIDENT HS	LIVE IN LONDON AND MORE...
4	4	37	MARY MARY ● C2/COLUMBIA 7602/WORD	THANKFUL
5	5	87	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
6	6	69	ANNE MURRAY ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
7	7	12	DC TALK FOREFRONT 5274/CHORDANT	INTERMISSION: THE GREATEST HITS
8	8	36	VARIOUS ARTISTS WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
9	10	46	VARIOUS ARTISTS ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
10	11	8	VARIOUS ARTISTS HOSANNA/HILLSONG AUSTRALIA/INTEGRITY 1867/WORD	SHOUT TO THE LORD: THE PLATINUM COLLECTION FEAT. DARLEINE ZSCHECH
11	9	38	PLUS ONE 143/ATLANTIC 83329/CHORDANT	THE PROMISE
12	14	23	JACI VELASQUEZ WORD 7392	CRYSTAL CLEAR
13	13	31	THIRD DAY ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
14	12	16	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139/PROVIDENT HS	NOT GUILTY... THE EXPERIENCE
15	15	16	NEWSBOYS SPARROW 1787/CHORDANT	SHINE: THE HITS
16	16	16	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC/INTERSCOPE 4267/WORD HS	AWESOME WONDER
17	18	24	BEBE MOTOWN/UNIVERSAL 159405/PROVIDENT	LOVE AND FREEDOM
18	19	12	MICHAEL W. SMITH REUNION 10002/PROVIDENT	FREEDOM
19	22	24	STACIE ORRICO FOREFRONT 5253/CHORDANT HS	GENUINE
20	21	40	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
21	26	26	ZOEGIRL SPARROW 51734/CHORDANT HS	ZOEGIRL
22	28	17	SOUNDTRACK REUNION 10022/PROVIDENT	LEFT BEHIND
23	23	13	GAITHER VOCAL BAND SPRING HILL 1009/CHORDANT	I DO BELIEVE
24	24	25	KIRK FRANKLIN PRESENTS 1NC B-RITE 9426/WORD	KIRK FRANKLIN PRESENTS 1NC
25	29	72	P.O.D. ▲ ATLANTIC 83245/CHORDANT HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
26	33	10	VARIOUS ARTISTS MARANATHA/CORINTHIAN 1226/PAMPLIN	TOP 25 PRAISE SONGS
27	32	25	VARIOUS ARTISTS ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
28	31	60	CECE WINANS ● WELLSPRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
29	20	3	LARUE REUNION 10068/PROVIDENT HS	TRANSPARENT
30	37	87	STEVEN CURTIS CHAPMAN ▲ SPARROW 1695/CHORDANT	(SPEECHLESS)
31	38	18	AARON NEVILLE TELL IT/EMI GOSPEL 0287/CHORDANT	DEVOTION
32	27	7	RANDY TRAVIS ATLANTIC 83417/CHORDANT	INSPIRATIONAL JOURNEY
33	30	7	DON MOEN HOSANNA/INTEGRITY 1782/WORD HS	I WILL SING
34	34	12	CARMAN SPARROW 1766/CHORDANT	HEART OF A CHAMPION: A COLLECTION OF 30 HITS
35	RE-ENTRY		VARIOUS ARTISTS INTEGRITY 1456/WORD	WORLDS BEST PRAISE AND WORSHIP — PRAISE & WORSHIP
36	RE-ENTRY		CHRIS RICE ROCKETTOWN 7912/WORD HS	SMELL THE COLOR 9
37	35	2	OLD FRIENDS QUARTET SPRING HOUSE 2321/CHORDANT HS	ENCORE
38	RE-ENTRY		REBECCA ST. JAMES FOREFRONT 5251/CHORDANT HS	TRANSFORM
39	RE-ENTRY		RACHAEL LAMPA WORD 3626 HS	LIVE FOR YOU
40	39	14	PASSION WORSHIP BAND SPARROW 1768/CHORDANT HS	PASSION: ONEDAY LIVE

Records 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. All albums available on cassette and CD. *Asterisk indicates vinyl available. **HS** indicates past or present Heat-seeker title. © 2001, Billboard/BPI Communications.

Tommy Boy's Expectations High For Live Sophomore Album By Kim Burrell

KIM BURRELL GOES LIVE: With the March 6 release of "Kim Burrell—Live In Concert," Tommy Boy Gospel hopes to capture the intensity and excitement of a performance that ended with the audience at last year's Church of God in Christ's convention rushing the stage.

Featuring **Burrell** backed by an eight-piece band, the release is

her much-anticipated sophomore Tommy Boy set and has a companion longform video. The album contains remixes of songs from previous releases, including "Try Me Again" and "Holdin' On."

While the sultry-voiced singer's debut album, "Everlasting Life," garnered her a Stellar Award last year and a Gospel Music Excellence Award, label executives



by Lisa Collins

believe this album will mark a turning point for Burrell, who has

been characterized by many as one of gospel's best-kept secrets.

According to Tommy Boy Gospel GM **Marvie Wright**, "This is Kim Burrell's time. We're expecting her to come in at No. 1. Anything less would be a disappointment. We feel that this is definitely the album that will bring her the exposure and the recognition she has long deserved."

That's hardly lip service, as the label has planned a seven-city promotional tour, kicking off with a midnight in-store performance March 5 in Philadelphia and winding down in Los Angeles, plus listening parties, retail stops, and key release parties at **B. Smith's** restaurant in New York and the home of **Vickie Winans** in Detroit. (The latter will be covered live by BET.)

Additionally, the label reports that Burrell will be the sole guest featured on **Bobby Jones'** "Gospel Show," slated to air March 4.

PROVIDENT LANDS GOSPO CENTRIC: In a deal sealed Feb. 7, Nashville-based Provident Music Distribution has scored exclusive rights to the distribution of Gospo Centric and B-Rite Music releases to the Christian marketplace.

The arrangement goes into effect April 2, just one day before the release of the soundtrack to the Fox Searchlight movie "Kingdom Come," featuring the music of **Kirk Franklin**, **Trin-I-Tee 5:7**, **Deborah Cox**, **Natalie Wilson &**

'This is Kim Burrell's time. We're expecting her to come in at No.

1. Anything less would be a disappointment'

— MARVIE WRIGHT —
TOMMY BOY GOSPEL

the **S.O.P. Chorale**, **1NC**, and **Carl Thomas**.

In other signing news, songwriter and **Colorado Mass Choir** director **Joe Pace** recently made a deal with Integrity Music for a multi-album production agreement for a new product series titled "Joe Pace Presents." The series, keying in on praise and worship music with an R&B flavor, officially launches with the Tuesday (20) release of "Let There Be Praise," featuring **Kirk Whalum** on the cut "I Worship You, Almighty God."

BRIEFLY: **Yolanda Adams** and her husband, **Tim Crawford**, have more to celebrate than her forthcoming live Elektra set, now scheduled for release April 24. The couple is focusing the lion's share of its attention on their first child, a baby girl, born Jan. 26. **Taylor Ayana Crawford** weighed in at 8 pounds, 9 ounces.

Fred Hammond has hit the road as part of the touring musical play "Been There, Done That." The play also features several members of Hammond's group, **Radical For Christ**.

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...a great song

...a great writer

and

...a great label

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"Don't Wanna Miss a Thing"—Southern Gospel Recorded Song
Windows—Inspirational Album

Karen Peck & New River

"Four Days Late"—Southern Gospel Recorded Song
A Taste of Grace—Southern Gospel Album

Sam Levine

Sax for the Spirit—Instrumental Album

Gaither Vocal Band

"God Is Good All the Time"—Southern Gospel Recorded Song
I Do Believe—Southern Gospel Album

Jeff & Sheri Easter

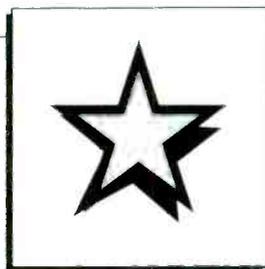
"Morning's Coming"—Country Recorded Song
"We're Not Gonna Bow"—Country Recorded Song

Gaither Vocal Band • David Phelps • The Ruppes • Scott Krippayne • The Oak Ridge Boys • Basix • Babbie Mason

Jeff & Sheri Easter • Janet Paschal • The Martins • Karen Peck & New River • Al Enson • Sam Levine • The Hoppers • Stan Whitmire



Classical KEEPING SCORE



This issue's column was written by Steve Smith.

WHEN the New York Philharmonic announced Jan. 29 that it had selected veteran conductor **Lorin Maazel** as its 24th music director, a period of uncertainty at the three major eastern seaboard orchestras finally drew to a conclusion. American's most venerable orchestra selected Maazel following a protracted search process conducted under intense public scrutiny. Earlier in the month, the **Philadelphia Orchestra** had also finally selected a new music director, **Christoph Eschenbach**, who had previously been among the leading contenders for the New York post. Only the **Boston Symphony Orchestra** remains uncommitted, though the New York Times has reported that an agreement between that orchestra and current Metropolitan Opera leader **James Levine** is likely.

Maazel's New York appointment surprised many observers of the seemingly painful search, which began three years ago when the orchestra announced that current music director **Kurt Masur's** contract would not be renewed beyond the 2001-02 season. The orchestra had offered the position to **Riccardo Muti**, who eventually turned it down. (He supposedly was unable to reconcile the demands of his schedule, which is already full with La Scala.)

Six months ago, the New York Philharmonic hired new executive director **Zarin Mehta**, previously chief of Chicago's Ravinia Festival. Mehta engaged a number of potential candidates to guest-conduct the orchestra for the current season. Eschenbach, music director of Ravinia and the **Orchestre de Paris**, and **Mariss Jansons**, outgoing music director of the **Pittsburgh Symphony**, were quickly identified as front-runners. Maazel, who had announced that he would not take on another music directorship following the end of his post at the **Bavarian Radio Symphony** in Munich, was not even under consideration.

Although Mehta had indicated that the wishes of the orchestra's members would be taken into account in selection of the new music director, he stops short of calling it "empowerment" (a term used by the Times in its coverage). "That they had a say [in the process] was something I told them when I came here six months ago," he tells Keeping Score. "I said, 'I'm not going to impose anybody on the musicians, and you're not going to impose anybody on management.' There's more than one aspect to a music director, and we've got to look at all sides."

The musicians, in turn, indicated that they had very much enjoyed their collaboration with Maazel, who led well-received concerts of **Bruckner** and **Wagner** last November. Despite the conductor's stormy relations with musicians during his previous posts in Cleveland and Pittsburgh, the Philharmonic musicians reportedly made it clear that he was their No. 1 choice.

"Lorin was someone I had been keeping an eye on," Mehta says. "But not as a music director, because he had sworn that he would never do a music director's job after he finished his post in Munich. But when he came here in November, things seemed to click. He found it wonderful to make music with these musicians and vice versa. So we gradually started romancing each other. When I made the decision and announced it, the musicians received it very pleasantly and said, 'Hey, that's somebody we wanted as well.' There was a good consultative process."

Mehta points to Maazel's "experience, his technique,

[and] his ability to keep an orchestra at an extraordinarily high level" as strengths the conductor should bring to the New York podium. While the orchestra has drawn some criticism for failing to select a younger candidate—one who might freshen up the orchestra's repertoire—Mehta rejects that complaint. "People think that because he is 70 years old that he doesn't do new music," Mehta says. "But he's done major premieres of operas by **Berio** and **Dallapiccola**. You don't have to be 30 years old to do that." A composer himself, Maazel has championed contemporary music throughout his career and has earned two ASCAP Awards for his programming of American music.

Mehta points to the recently established Maazel/Vilar Conductors' Competition Foundation—an international competition and training program for young conductors founded by Maazel and active arts philanthropist **Alberto Vilar**—as further proof of Maazel's commitment to rejuvenating the classical scene. "That's something in which I hope we'll have a role to play," Mehta says. "If you find a few exciting, young talents from this process, then they have to be nurtured. That's part of what our profession needs to do."

As for New York's recording plans, Mehta states that it is still too soon to tell. Maazel is one of the most-recorded conductors currently working, with scores of lauded discs still in print from vintage years with such labels as Decca and CBS/Sony. (His luminous recording of **Sibelius' Fourth and Seventh Symphonies** was recently reissued in the "Decca Legends" series.) More recently, Maazel recorded music of **Wagner, Debussy**, and **Richard Strauss** for RCA/BMG. Maazel was one of many artists dropped from the BMG Classics roster when the company folded its classical, jazz, and world music operations into the pop-oriented RCA Record Group last year. The New York Philharmonic's own longtime contract with Teldec lapsed in 1999.

"There have been approaches to Lorin and to me that we should start thinking about," Mehta says. "My concern is, if a company came to us and said, 'We want to record with you and Lorin,' what would we record that isn't already out there a hundredfold?"

If the Philharmonic has been largely absent from the shelves via new recordings, it has more than made up for that deficit with the acclaimed series of 10-disc archival boxed sets issued via its own Special Editions imprint, the most recent set being devoted to its most famous former music director, **Leonard Bernstein** (Keeping Score, Billboard, Sept. 2, 2000). The next of these, scheduled for release in October, is part of a season-long celebration of the tenure of outgoing music director Masur. The set will feature live recordings of works that neither the conductor nor the orchestra has previously recorded commercially.

Barbara Haws, the Philharmonic's archivist and executive producer of Special Editions, says that the set's size will ultimately be dictated by the repertoire selected. "One of the things that Masur has been known for during his time here has been the larger and more elaborate works with chorus," she says. While she won't divulge the contents of the collection at this point, Haws

hints that among the works to be included are complete takes on **Bach's St. Matthew Passion** (from '93) and **Beethoven's Missa Solemnis** (from '99). More recent recordings of **Debussy** and **Honegger** are also in the running. Producers **Sedgwick Clark** and **Larry Rock** are assembling the set.

In addition to the boxed set, the New York Philharmonic will issue a commemorative book to celebrate Masur's 11 years with the orchestra. An ambitious concert season will feature three world premieres and a tour of Asia; ending the year is a three-week celebration that will see Masur leading music by composers closely associated with himself (**Schnittke**, **Bruckner**) or with the orchestra (**Bernstein**, **Mahler**). **Beethoven's "Eroica" Symphony** will be the valedictory text.

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



MEHTA

NEW YORK
PHILHARMONIC
KURT MASUR, MUSIC DIRECTOR

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
NO. 1				
1	NEW		VARIOUS ARTISTS EMW/WORD 43163/VERITY	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
2	1	73	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG	MOUNTAIN HIGH... VALLEY LOW
3	2	26	DONNIE MCCLURKIN VERITY 43150	LIVE IN LONDON AND MORE...
4	3	41	MARY MARY ● C2/COLUMBIA 63740/CRG	THANKFUL
5	4	17	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139	NOT GUILTY... THE EXPERIENCE
6	5	21	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE	AWESOME WONDER
7	6	24	BEBE MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
8	7	48	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140	PURPOSE BY DESIGN
9	8	26	KIRK FRANKLIN PRESENTS 1NC B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
10	11	70	CECE WINANS ● WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
11	14	20	AARON NEVILLE TELL IT 20287/EMI GOSPEL	DEVOTION
12	10	53	VARIOUS ARTISTS ● EMW/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
13	12	16	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018	GOOD TIME
14	13	15	DOTTIE PEOPLES ATLANTA INT'L 10268	SHOW UP & SHOW OUT
15	9	4	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY	LOYALTY
16	38	18	TONEX TOMMY BOY/VERITY 43153/JIVE	PRONOUNCED TOE-NAY
17	16	68	YOLANDA ADAMS VERITY 43144	THE BEST OF YOLANDA ADAMS
18	15	15	NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC 490675/INTERSCOPE	[GIRL DIRECTOR]
19	26	60	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE	SPIRITUAL LOVE
20	18	23	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC	YOU CAN MAKE IT
21	19	21	T.D. JAKES INTEGRITY/WORD 61069/EPIC	GET READY! THE BEST OF T.D. JAKES
22	21	7	ARETHA FRANKLIN FLASHBACK 75717/RHINO	GOSPEL GREATS
23	17	4	SPIRITUAL PIECES TOMMY BOY GOSPEL 1407/TOMMY BOY	SOUL FOOD
24	20	66	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132	FAMILY AFFAIR
25	29	45	CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS JDI 1259	SING IT ON SUNDAY MORNING!
26	24	25	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2635	LIVE & ALIVE
27	27	61	NORMAN HUTCHINS JDI 1258	BATTLEFIELD
28	28	3	MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE	MUSIC
29	25	19	LUTHER BARNES & THE SUNSET JUBILAIRE AIR GOSPEL 10259/ATLANTA INT'L	WHEREVER I GO
30	22	50	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251	TRI-CITY4.COM
31	23	30	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE) CRYSTAL ROSE 20960	NO LIMIT
32	34	94	T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG	SACRED LOVE SONGS
33	40	43	THE BROOKLYN TABERNACLE CHOIR M2.0 COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
34	31	18	DAMITA ATLANTIC 83330/AG	DAMITA
35	35	11	EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS" W.O.S. 1273/WORLD WIDE GOSPEL	GOD DID IT!
36	37	89	VARIOUS ARTISTS ● VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
37	33	20	BISHOP CARLTON PEARSON ATLANTIC 83399/AG	BISHOP CARLTON PEARSON PRESENTS: AZUSA PRAISE JUBILEE!
38	30	25	DOROTHY NORWOOD WITH MIAMI MASS CHOIR MALACO 6032	OLE RICKETY BRIDGE
39	36	37	BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
40	39	44	VARIOUS ARTISTS MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2

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



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The Marshall Mathers LP

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Jill Scott

BEST MALE POP VOCAL PERFORMANCE

Don Henley

Taking You Home

Brian McKnight

6, 8, 12

Sting

*She Walks This Earth
(Soberana Rosa)*

BEST POP COLLABORATION WITH VOCALS

Mariah Carey*

Thank God I Found You

Sheryl Crow*

The Difficult Kind

Lauryn Hill*

Turn Your Lights Down Low

BEST POP INSTRUMENTAL PERFORMANCE

**The Brian
Setzer Orchestra**

Caravan

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BEST POP VOCAL ALBUM

Don Henley

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BEST FEMALE ROCK VOCAL PERFORMANCE

Sheryl Crow

There Goes the Neighborhood

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Don Henley

Workin' It

BEST HARD ROCK PERFORMANCE

Stone Temple Pilots

Down

BEST ROCK INSTRUMENTAL PERFORMANCE

Peter Frampton

Off the Hook

Kenny Wayne

Shepherd Band

Electric Lullaby

BEST FEMALE R&B VOCAL PERFORMANCE

Erykah Badu

Bag Lady

Jill Scott

Gettin' in the Way

BEST MALE R&B VOCAL PERFORMANCE

D'Angelo

Untitled (How Does it Feel)

Brian McKnight

Stay or Let it Go

BEST R&B SONG

Erykah Badu

Bag Lady

D'Angelo

Raphael Saadiq

Untitled (How Does it Feel)

BEST R&B ALBUM

D'Angelo

Voodoo

Jill Scott

Who is Jill Scott?

Words & Sounds Vol. 1

BEST TRADITIONAL R&B VOCAL ALBUM

The Temptations

Ear-Resistible

**BEST R&B PERFORMANCE
BY A DUO OR GROUP WITH VOCAL**

Wyclef Jean*

911

Lucy Pearl

Dance Tonight

Brian McKnight*

Coming Back Home

BEST RAP SOLO PERFORMANCE

Common

The Light

Eminem

The Real Slim Shady

*Shared Nomination

BEST RAP ALBUM

Eminem

The Marshall Mathers LP

BEST RAP PERFORMANCE BY A DUO OR GROUP

De La Soul*

Ooh

Eminem*

Forgot About Dre

Snoop Dogg*

The Next Episode

BEST FEMALE COUNTRY VOCAL PERFORMANCE

Jo Dee Messina

That's the Way

Dolly Parton

Travelin' Prayer

BEST MALE COUNTRY VOCAL PERFORMANCE

Vince Gill

Feels Like Love

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Asleep at the Wheel

Cherokee Maiden

Brooks & Dunn

You'll Always Be Loved By Me

The Wilkinsons

Jimmy's Got a Girlfriend

BEST COUNTRY COLLABORATION WITH VOCALS

Sheryl Crow*

Strong Enough

Vince Gill*

When I Look Into Your Heart

BEST COUNTRY INSTRUMENTAL PERFORMANCE

Nickel Creek

Ode to a Butterfly

BEST COUNTRY SONG

Vince Gill

Feels Like Love

BEST COUNTRY ALBUM

Vince Gill

Let's Make Sure We Kiss Goodbye

BEST BLUEGRASS ALBUM

Nickel Creek

Nickel Creek

Dolly Parton

The Grass is Blue

BEST CONTEMPORARY JAZZ ALBUM

Liquid Soul

Here's the Deal



BEST POP/CONTEMPORARY GOSPEL ALBUM

Avalon

Joy

Jaci Velasquez

Crystal Clear

BEST TRADITIONAL SOUL GOSPEL ALBUM

Aaron Neville

Devotion

BEST CONTEMPORARY SOUL GOSPEL ALBUM

CeCe Winans

Alabaster Box

BEST TRADITIONAL BLUES ALBUM

Willie Nelson

Milk Cow Blues

BEST LATIN POP ALBUM

Luis Miguel

Vivo

Shakira

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Fito Paez

Abre

BEST TRADITIONAL FOLK ALBUM

Ladysmith

Black Mambazo

Live at the Royal Albert Hall

BEST MUSICAL ALBUM FOR CHILDREN

Kenny Loggins

More Songs from Pooh Corner

BEST SPOKEN COMEDY ALBUM

Marsha Mason*

The Prisoner of Second Avenue

BEST MUSICAL SHOW ALBUM

The Estate of Meredith Willson

Meredith Willson's The Music Man

BEST SHORT FORM MUSIC VIDEO

Busta Rhymes

Fire

BEST LONG FORM MUSIC VIDEO

Andrew Solt

Gimme Some Truth — The Making of John Lennon's Imagine Album

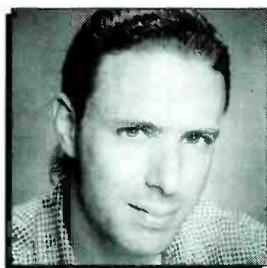
Willie Nelson

Teatro

Lifetime Achievement Award
Tony Bennett

Keepnews' New Label Is A Keeper

IF YOU OWN A CLASSIC jazz album, chances are **Orrin Keepnews'** name can be found on it. As a producer in the '50s and '60s, he helmed vintage masterpieces by the likes of **Thelonious Monk, Bill Evans, Cannonball Adderley, and Wes Montgomery.** In more recent years, he has overseen major reissue projects for a host of independent labels and such majors as Columbia/Legacy, Atlantic, and RCA Victor. (And his evocative liner notes have graced many of these reissues.)



by Steve Graybow



But jazz lovers are perhaps most indebted to Keepnews for his role as founder of the Riverside, Milestone, and Landmark labels, through which he helped shape the sound of jazz for more than five decades.

Keepnews' new label venture, Keeper Records, finds the producer at the forefront of both jazz and new technology. The label is a joint venture with Internet site EMusic.com, where for a monthly subscription fee users can download music—with appropriate royalties paid to the artists. The label's first two Keepnews-produced releases, **Anthony Brown & the Asian-American Orchestra's "Monk's Moods"** and **the Eric Reed Quintet's "E-Bop,"** were made available via download Feb. 13. A live project from **Lee Konitz** is on tap for March.

Subscribers to EMusic.com have access to the company's entire catalog and can download any or all of the tracks from the Keeper releases, storing them on their computer's hard drive or burning them to CD. EMusic.com VP **Brian Brinkerhoff** expects to license

Keeper releases to an established record label for release in brick-and-mortar stores by the end of the first quarter.

A similar strategy was employed by EMusic.com for singer/songwriter **John Hiatt's** latest album, "Crossing Muddy Waters." A track previewing the set first appeared as an exclusive EMusic.com download; the full release was subsequently licensed to Vanguard Records for distribution at retail. Keeper releases will gain visibility on EMusic.com's network of Internet sites, which includes rolling-

"I still love jazz, and I still strive to move the music forward, which was the motivation for starting a new label and working with the current technology"

— ORRIN KEEPNEWS —

stone.com. Ten Keeper releases are expected this year.

Keepnews gamely acknowledges the irony of a pro of his longevity partnering with an Internet-based company. "I am fond of saying I'm a couple of years older than stereo," he says. "I started in the business with 1-track recording, and here I am in-

involved with downloading. The fact is, I still love jazz, and I still strive to move the music forward, which was the motivation for starting a new label and working with the current technology."

Keepnews' career has weathered numerous pronouncements of jazz's imminent demise, so he remains adamant that the music today is as strong as ever. "You can't compare the state of jazz today to the way it was yesterday," he says. "Jazz is a living, changing medium. Of course, it's different today than it was years ago. The music today is not dominated by 'great men' as it was in the past—but so what? There are other values and virtues to be found. Jazz has always been a team sport, a group endeavor. It's an art form in which people share their creativity, and there is a lot of that today."

music today is as strong as ever.

Keepnews' inaugural releases champion its founder's "team sport" aesthetic. Konitz' label bow finds the saxophonist in an intimate duo setting with pianist **Alan Broadbent**, while Brown's album features a cross-cultural amalgam that combines a traditional big band with Eastern instrumentation. Reed's disc places the young pianist in the company of several equally promising musicians, including trumpeter **Marcus Printup.** As befits the label's Internet affiliation, Keepnews and Reed initially met through America Online's jazz discussion forum.

Keepnews is now at work with vocalist **Wesla Whitfield**, recording the cabaret singer alongside two acts that he produced in the past—the **Tommy Flanagan Trio** and edgy classical ensemble **the Kronos Quartet** (which recorded arrangements of Evans and Monk with Keepnews for Landmark, now reissued via 32 Jazz). Whitfield's project will be released on Keeper later this year.

Of his latter-day raison d'être, Keepnews explains, "There are older musicians to whom insufficient attention is being paid and younger musicians whom I am fascinated to hear as jazz' new voices. The projects for Keeper give a good idea of where my head is at."

LOOK FOR VOCALIST **Nnenna Freelon** to perform on the telecast of the 43rd annual Grammy Awards, to be held Wednesday (21). Freelon's "Soulcall" (Concord) is nominated for best jazz vocal album... Percussionist **Leon Parker** has signed with Label M and the PDSE Music Group. Parker's upcoming spring release features performances recorded on the streets of New York as well as in the studio. Joining Parker are bassist **Ugonna Okegwo**, saxophonists **Steve Wilson** and **Sam Newsome**, and vocalist **Elizabeth Kontonmanou.**

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	12	THE VERY BEST OF UB40 VIRGIN 50525	UB40
2	2	31	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN
3	NEW		MUSIC IS LIFE HARMONY HOUSE 1624*/VP	BERES HAMMOND
4	3	65	CHANT DOWN BABYLON TUFF GONG/ISLAND 546404*/DJMG	BOB MARLEY
5	4	38	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
6	8	84	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
7	5	12	STRICTLY THE BEST 26 VP 1620*	VARIOUS ARTISTS
8	6	9	BEST OF BEENIE MAN SHOCKING VIBES 1613*/VP	BEENIE MAN
9	7	25	UNCHAINED SPIRIT ANTI/PENTHOUSE 86580*/EPITAPH	BUJU BANTON
10	9	12	STRICTLY THE BEST 25 VP 1619*	VARIOUS ARTISTS
11	11	7	BEST OF BEENIE MAN COLLECTOR'S EDITION SHOCKING VIBES 1605*/VP	BEENIE MAN
12	10	82	REGGAE PARTY POLYGRAM TV/ISLAND 565654*/DJMG	VARIOUS ARTISTS
13	12	16	BIGGEST RAGGA DANCHALL ANTHEMS 2000 GREENLEAVES 4002	VARIOUS ARTISTS
14	13	17	REGGAE LEGEND STCLAIR 5813	BOB MARLEY
15	RE-ENTRY		JIMMY CLIFF — ULTIMATE COLLECTION HIP-O 546727/UNIVERSAL	JIMMY CLIFF

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	29	WHO LET THE DOGS OUT S-CURVE 751052/ARTEMIS	BAHA MEN
2	2	98	SOGNO POLYDOR 547222	ANDREA BOCELLI
3	3	41	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES	BEBEL GILBERTO
4	5	18	CHANCHULLO WORLD CIRCUIT/NONESUCH/AG	RUBEN GONZALEZ
5	4	23	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
6	7	101	THE IRISH TENORS MASTERTONE 8552/POINT	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
7	14	2	HAWAIIAN LOVE SONGS DANCING CAT 38050/RCA MUSIC GROUP	GEORGE KAHUMOKU JR.
8	11	5	BARRAGE SUITE 102 MUSIC 0499/MADACY	BARRAGE
9	8	86	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG	IBRAHIM FERRER
10	NEW		TATAKU: BEST OF KODO II 1994-9 RED INK 13914	KODO
11	RE-ENTRY		THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
12	RE-ENTRY		LA NOUBA RCA VICTOR 63502	CIRQUE DU SOLEIL
13	10	15	FREE FALL NARADA WORLD 49290/VIRGIN	JESSE COOK
14	9	41	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
15	12	40	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG	OMARA PORTUONDO

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	NEW		BEE N A LONG TIME TONE-COOL 471180/DJMG	DOUBLE TROUBLE
2	1	35	RIDING WITH THE KING DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON
3	2	9	MTRIARCH OF THE BLUES PRIVATE MUSIC/WINDHAM HILL 82205/RCA	ETTA JAMES
4	3	66	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
5	7	84	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
6	6	20	CROSSING MUDDY WATERS VANGUARD 79576	JOHN HIATT
7	9	3	LOVE SONGS CHESS 112498/MCA	ETTA JAMES
8	4	18	THE DOOR OKEH/550 MUSIC 61428/EPIC	KEB' MO'
9	5	91	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
10	8	17	NEW MILLENNIUM BLUES PARTY RHINO 79968	VARIOUS ARTISTS
11	11	99	THE REAL DEAL: GREATEST HITS VOLUME 2 LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
12	10	21	MILK COW BLUES ISLAND 542517/DJMG	WILLIE NELSON
13	12	12	SRV LEGACY 65714/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
14	13	70	LIVE ON GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
15	RE-ENTRY		BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

Albms with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. RIAA Latin awards: C Certification for net shipment of 100,000 units (Oro). Δ Certification of 200,000 units (Platino). ΔΔ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. BS indicates past and present Heatseekers titles © 2001, Billboard/PI Communications and SoundScan, Inc.

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HOT RAP SINGLES

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

HOT LATIN TRACKS

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



Anastacia Signs With Universal. Universal Music Publishing Group (UMPG) has signed Anastacia to an exclusive worldwide publishing deal. The Epic/Daylight artist's debut album, "Not That Kind," is set for U.S. release in the spring but has already achieved gold status in France, Germany, Switzerland, and Norway and spawned the international hit singles "I'm Outta Love" and the title track. The album features nine songs co-written by Anastacia as well as material co-written by Universal's Sturken and Rogers and Travon Potts. Pictured at the signing, in front, are Anastacia, left, and her mother, Diane Hurley. In back, from left, are UMPG senior VP of business affairs Michael Petersen, UMPG worldwide president David Renzer, manager Lisa Braude, UMPG director of creative services Donna Caseine, and UMPG executive VP of creative affairs Tom Sturges.



ASCAP Visits Aerosmith. ASCAP executives dropped in on Aerosmith at its Boston studio, where the act was recording its forthcoming album, "Just Push Play," due March 6 on Columbia. Pictured standing, from left, are the band's Steven Tyler and Joe Perry, album co-producer Mark Hudson, and ASCAP VP of membership Michael Stack. Seated is ASCAP senior VP of membership John Alexander.

Reba McEntire's Annie Gets Her Gun And Then Some In Berlin's Classic

A STAR IS REBORN: Early word was that **Reba McEntire's** performance in the title role of the ongoing Broadway revival of "Annie Get Your Gun" was better than **Bernadette Peters'** preceding Tony-winning run, and that if **Irving Berlin** had only hung on a little longer, he'd have seen his real Annie—**Ethel Merman** notwithstanding.

Sure enough, McEntire, who debuted Feb. 2, is a delightful dynamite, sort of a cross between the great **Roni Stoneman** of "Hee Haw" fame and **Elly May Clampett**. "She's the first performer I've seen in 30 years who's in the tradition of the real masters like

Sinatra and **Lena Horne** and **Maurice Chevalier**," marveled **Tony Bennett** after attending one of McEntire's initial "Annie" shows. Of course, the one-time Oklahoma cowgirl's only "doin' what comes natur'ly"—to borrow from the classic "Annie" song title.

Then again, they're all classics, noted Bennett. "Every song's a hit," he observed, extolling Berlin's genius. "In today's shows, you're lucky if you get one!"

Indeed, McEntire says that "Annie" songs like "You Can't Get A Man With A Gun" and "I Got Lost In His Arms" have "stayed in my head" ever since first seeing Peters sing them.

"They have such a 'character arc' in each one, which lets me take a roller coaster ride each time I sing them," she explains. "Someone said, 'I didn't know Irving Berlin wrote country songs!' But they certainly fit me to a 'T'—and it's hard to imagine they were written so long ago and still catch the attention of my 10-year-old son, who loves them as much as I do. They're timeless, marvelous, funny, intriguing, and a pleasure and honor to sing every night—with my Oklahoma twang and all!"

EAST SIDE STORY: Coloratura

opera soprano **Sumi Jo** has crossed over into the American pop song realm. Mixing classical songs and arias with show tunes from her current Atlantic Classics album, "Only Love," Jo recently delivered a transcendent version of **Leonard Bernstein's** "Tonight," magnificently accompanied by her special guest and fellow Korean native **Jung-Hack Seo**, a young classical baritone who had never performed nonclassical material live—let alone standing still at a microphone.

The duet, from a show dealing with American racial prejudice, showed again how the music, as always, crosses cultural barriers.

The concert, which was produced by **Pat Phillips** and conductor **Ettore Stratta**—who produced "Only Love"—also featured songs by **Jule Styne**, **Frank Wildhorn**, **Stephen Sondheim**, and **George Gershwin**.

SUPER BOWL II: ASCAP musicologist **Andy Shreeves** informs us that classical music was indeed the big gainer during last month's Super Bowl commercials.

Thus spoke Shreeves: A Grammys promo used "Also Sprach Zarathustra," Fedex used the waltz from "Coppelia," British Airways used the flower duet from "Lakme," Amex used **Tchaikovsky's** "Sleeping Beauty," and other ads variously imitated "The Planets," "Rite Of Spring," and a **Rossini** overture, among other classical themes.

TOUCHING MOMENT: **Dolly Parton** caught her band by surprise at her rare industry showcase at Joe's Pub in New York, when she suddenly switched from her current bluegrass output to sing "Appalachian Memories," a hopeful hardship tale from her 1983 album "Burlap & Satin." The emotional songstress said she was prompted by memories of her recently deceased father.



by Jim Bessman

Bistro Awards Announced

Laine, Dankworth Named Harrington Winners

Back Stage, the performing arts weekly, has announced the winners of the 16th annual Bistro Awards for outstanding achievement in cabaret. The awards will be presented March 5 at the Supper Club in New York, an event that kicks off Cabaret Month in the city.

Dame Cleo Laine and John Dankworth are receiving the Bob Harrington Lifetime Achievement Award. Other awards are as follows:

Outstanding major engagement: Polly Bergen.

Outstanding musical comedy: Jim Caruso and Jason Graae.

Outstanding vocalists: Scott Coulter, Jack Donahue, and Audrey Lavine.

Outstanding cabaret debuts: Kane Alexander and Julie Reburn.

Outstanding songwriter: Francesca Blumenthal.

Outstanding singer/songwriter: Christine Lavin.

Special material: David Gurland.

Outstanding revue: "This Life—The Songs Of Portia Nelson."

Outstanding performer in a revue: Bobby Peaco.

Special cabaret event bistro: "Purpose Of Love—A Tim Di Pasqua Songbook."

Unique entertainment: "Mind Games And All That Jazz."

Outstanding recording: Michael Feinstein (for "Romance On Film, Romance On Broadway").

Outstanding comedy performer: Cory Kahaney.

Outstanding variety show: Ron Poole (for "Poole Party!").

Outstanding musical direction: Mark Hartman.

Outstanding technical direction: Michael Barbieri.

This year, two special awards will also be presented. Songwriter Ervin Drake is being honored for his life-long contributions to the cabaret community, and Joe's Pub Songbook Series will receive a special Bistro for perpetuating the ever-expanding Great American Songbook.

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Another Valdés Takes To The Piano

THIRD-GENERATION VALDÉS AT THE KEYBOARD: First came **Bebo Valdés** at the piano. Then son **Chucho**. Now **Chuchito**, son of Chucho and grandson of Bebo, has also opted to play Latin jazz at the piano. But instead of going for a mainstream jazz label, the youngest Valdés has signed with Miami-based J&N Records, which is known mostly for its tropical fare.

"I realize jazz is a specialty market, but we want to sign artists from different genres and different countries," says label president **Juan Hidalgo**, who nevertheless admits this is a bit of a self-indulgence. "I'm a commercial guy," he says. "But I love jazz, especially Latin jazz. That's what I listen to when I get home."

Still, Hidalgo is quick to point out that he sees a future for Valdés, who is currently on tour and who will probably record at least one commercially driven track with **Willie Rosario**.

"He's Chucho Valdés' son," says Hidalgo, noting the obvious advantages of such a pedigree. "We hope he'll be the next Grammy winner." And maybe, a three-generation CD featuring Bebo, Chucho, and Chuchito is also a possibility.

In other Valdés family news, Chuchito, nominated for a best Latin jazz album Grammy for "Live At The Village Vanguard," kicks off a 17-city tour March 14 in support of his new live album, "Chucho Valdés, Solo—Live In New York," released Feb. 13. Valdés will perform solo and with his quartet. He's also featured with dad Bebo in the film "Calle 54," which will have its U.S. premiere during the Miami Film Festival later this month, prior to its U.S. release May 11.

RIVERA DRESSES UP REGIONAL MEXICAN MUSIC: As a student at Poly High School in Long Beach, Calif., **Lupillo Rivera** remembers being the sole Mexican student who cranked regional Mexican music in his car stereo.

"Everyone listened to hip-hop and rap," says Rivera. "I was the only Mexican listening to music in Spanish."

Years later, Rivera has made a compromise of sorts, singing regional Mexican music with contemporary flair. Witness the designer suits purchased in Beverly Hills, Calif., the shaved head, and the cigar in hand—all unlikely props for a regional Mexican artist.

On the other hand, though, Rivera has never been so traditional as with his new album, "Despreciado" (Sony Discos, out Feb. 13), a collection of mostly old standards (including **José Alfredo Jiménez's** "Despreciado," the first single) sung with a typical Sinaloense band.

"That was the intent," says Rivera, whose first album with Sony Discos, "El Toro Del Corrido," was criticized for the graphic content of its *corridos* (musical style). "Kids would come up to me and tell me their parents didn't allow them to buy my CD," says Rivera, who used to record on his father's Cintas Acuario label prior to signing with Sony Discos. "So I decided to record



by Leila Cobo

old songs that my young fans think are new and that their parents know. It's an album for the whole family."



RIVERA

According to Sony, "Despreciado," on its first day of release, had already shipped more than 150,000 units. The album includes **Consuelo Velasquez's** "Yo No Fui," which has become a hit in **Pedro Fernández's** recent version of the song.

"My mission is, no matter what it takes, to make sure regional Mexican music is accepted everywhere," says Rivera. "If it wasn't profitable, well, labels wouldn't sign regional Mexican music. Yet, they don't give it the support they should."

MONTANER'S 'REPETIDO' REPEATS FORMULA: Also out Feb. 13 is **Ricardo Montaner's** "Sueño Repetido," his second collaboration with producer **Bebu Silveti**, who also co-wrote many of the songs on the album.

"He's the perfect match," says Montaner, who worked with Silveti on his past disc, "Ricardo Montaner Con La London Metropolitan Orchestra."

The impetus behind that partnership, says Montaner, was to infuse new life and arrangements into his old hits. This time, in dealing with all-new tracks (with the exception of "Moliendo Café," by Venezuelan composer **Hugo Blanco**), the challenge is harder. But, says Montaner, "This album didn't affect my songs. It just affected the way they dressed."

Montaner kicks off a Latin American concert and promotional tour Feb. 21, stopping in Argentina, the Dominican Republic, Peru, and Ecuador. Mexico is scheduled for July, and possible stops in the U.S. could follow. On March 25, the singer will travel to Colombia to be the guest star at the Bogotá Fashion Week, organized by E! Entertainment Network.

MUSICMATCH EXPANDS LATIN MUSIC: MusicMatch has added a second Latin music station—Lowrider—to its 20-station Internet radio roster. The Lowrider format, which currently has 1,200 songs in rotation, includes old-school R&B, funk, and

Latin music, according to programming consultant **John Lannert**.

"It's kind of an R&B station with a Latin twist," says Lannert. "[Lowrider music and culture] used to be pretty much confined to Southern California, but it's become pretty mainstream. It's not a niche anymore."

Lannert also programs MusicMatch's Latin Hits station, balancing its Top 40 content with some alternative and hip-hop for a total of 600 songs in rotation.

According to spokesman **Gary Brotman**, for the month of January, MusicMatch had 550,000 unique listeners—that is, individual listeners who log on, not including repeat visitors. More than 1.6 million listening hours were recorded for all stations.

IN OTHER INDUSTRY NOTAS, songwriter/producer **Estéfano** has been tapped to helm the next CD from Argentine pop/folk singer **Soledad**. Sources say they hope Estéfano's hit-making touch will reignite Soledad's bid for international success following her phenomenal sales in Argentina. Estéfano is also working on tracks for **Alejandro Fernández's** upcoming disc... Doritos launched a TV campaign in Mexico Feb. 12 featuring the chorus of rock band **Los Rabanes'** next single, "Señorita A Mi Me Gusta" (Continued on page 56)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	6	1	30	25	11	28	15	34	20	19	14	13	27	9	35	31	12	38	32	37	16	10	4	39	36	17	5	2	24	33	22	18	21	8	30	2	3		
A PURO DOLOR (EMOA, ASCAP)	ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP)	AMOR SE PAGA CON AMOR (LOVE DON'T COST A THING) (D. Sharpe, ASCAP/Annotation, ASCAP/WB, ASCAP/G.Q. Romeo, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Sweetie Ya', ASCAP/J.-Rated, BMI/Gods Child, BMI)	BORRACHO TE RECUERDO (EMI April, ASCAP)	CUANDO SEAS MIA (MISS ME SO BAD) (Realsongs, ASCAP/WB, ASCAP)	CUANDO UNA MUJER (EMOA, ASCAP)	OEJA (Arpa, BMI)	DESPRECIADO (Copyright Control)	DEVUELVE ME (EMOA, ASCAP)	DIME, DIME, DIME (Elzaz, BMI)	DISCULPE USTED (Huina, BMI)	EL AMOR SONADO (Flamingo, BMI)	EN MI VIEJO SAN JUAN (Music Sales, ASCAP)	ENSENAMA A OLVIDARTE (Ser-Ca, BMI)	ESCLAVO Y AMO (Brambila Musical)	HISTORIA ENTRE TUS DEDOS (Universal Musica, BMI)	INFIEL (EMI April, ASCAP)	LA BOMBA (Sony/ATV Discos, ASCAP)	LA CLAVE DEL AMOR (EMI April, ASCAP/Bebu, ASCAP)	ME DA LO MISMO (EMOA, ASCAP)	MI PRIMER AMOR (Caribbean Waves, ASCAP)	MI SUENO (Not Listed)	NI QUE VALIERAS TANTO (Not Listed)	NI UNA LAGRIMA MAS (World Deep Music, BMI/Sony/ATV Latin, BMI/Universal Musica, BMI)	PERO ME ACUERDO DE TI (JKMC, ASCAP/Universal Musica, ASCAP)	POR AMARTE ASI (Erami, ASCAP/WB, ASCAP)	POR AMARTE ASI (WB, ASCAP)	QUE POCA (Ser-Ca, BMI)	QUE SEPAN TODOS (SACM Latin, ASCAP)	QUISIERA SER (EMI April, ASCAP)	SIN TU AMOR (Sony/ATV Latin, BMI)	SOLO QUIERO AMARTE (NOBODY WANTS TO BE LONELY) (Sony/ATV Tunes, ASCAP/Deaton, ASCAP/Desmundo, ASCAP/Norma Desmond, SESAC/Victoria Shaw, SESAC/Sony/ATV Songs, BMI/Gabburt, ASCAP/Universal-MCA, ASCAP)	TE QUISE OLVIDAR (BMG Songs, ASCAP)	TE SONE (Mas Music, ASCAP)	TU RECUERDO (BMG Songs, ASCAP/Vaices, ASCAP)	UN IDIOTA (Rio Musical/Edimusa, ASCAP)	UN SUENO (Not Listed)	Y (Peer Int'l., BMI)	Y YO SIGO AQUI (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP)	YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
NO. 1/GREATEST GAINER					
1	2	1	13	JUAN GABRIEL ARIELA/BMG LATIN	ABRAZAME MUY FUERTE E. MAGALLANES (J. GABRIEL)
2	1	2	18	MDO SONY DISCOS	TE QUISE OLVIDAR A. JAEN (Y. MARRUFO, C. BAUTE)
3	3	3	20	CHAYANNE SONY DISCOS	YO TE AMO ESTEFANO (ESTEFANO)
4	4	6	30	CHRISTIAN CASTRO ARIELA/BMG LATIN	POR AMARTE ASI K. SANTANDER (E. REYES A. MONTALBAN)
5	11	18	3	RICKY MARTIN WITH CHRISTINA AGUILERA COLUMBIA/SONY DISCOS	SOLO QUIERO AMARTE W. AFANASIEFF (D. CHILD V. SHAW, G. BURR)
6	6	5	52	SON BY FOUR SONY DISCOS	A PURO DOLOR A. JAEN (O. ALFANNO)
7	5	4	17	ROCIO DURCAL ARIELA/BMG LATIN	INFIEL B. SILVETTI (V. YUNES CASTILLO)
8	15	14	4	PAULINA RUBIO UNIVERSAL LATINO	Y YO SIGO AQUI M. AZEVEDO (ESTEFANO)
9	7	9	13	INTOCABLE EMI LATIN	ENSENAMA A OLVIDARTE R. MUÑOZ R. MARTINEZ (L. PADILLA)
10	17	22	5	CHRISTINA AGUILERA RCA/BMG LATIN	PERO ME ACUERDO DE TI R. PEREZ (R. PEREZ)
11	10	7	15	SON BY FOUR COLUMBIA/SONY DISCOS	CUANDO SEAS MIA R. WAKE (O. ALFANNO Y. HENRIQUEZ D. WARREN)
12	14	—	2	VICTOR MANUELLE SONY DISCOS	ME DA LO MISMO J. M. LUGO (O. ALFANNO)
13	20	35	3	LOS TUCANES DE TIJUANA UNIVERSAL LATINO	EL AMOR SONADO G. FELIX (M. QUINTERO LARA)
14	12	16	8	LOS HUMILDES RCA/BMG LATIN	DISCULPE USTED J. L. AYALA (F. DE JESUS MTZ. JR.)
15	9	12	11	BANDA EL RECODO FONOVISIA	DEJA G. LIZARRAGA (J. A. BARRERA)
16	22	21	5	NOELIA FONOVISIA	NI UNA LAGRIMA MAS M. AZEVEDO (H. S. BATTI, ESTEFANO M. AZEVEDO)
17	18	17	8	ALEJANDRO SANZ WEA LATINA	QUISIERA SER E. RUFFINENGO (A. SANZ)
18	16	13	13	LOS ANGELES DE CHARLIE FONOVISIA	UN SUENO I. RODRIGUEZ (G. AVIGLIANO)
19	8	8	11	CONJUNTO PRIMAVERA FONOVISIA	DIME, DIME, DIME J. GUILLEN (O. OCHOA)
20	21	24	3	EDNITA NAZARIO SONY DISCOS	DEVUELVE ME C. LEMOS (Y. HENRIQUEZ)
21	13	10	9	LUIS MIGUEL WEA LATINA	Y L. MIGUEL (M. DE JESUS BAEZ)
22	23	28	5	JOAN SEBASTIAN MUSART/BALBOA	UN IDIOTA J. SEBASTIAN (J. SEBASTIAN)
23	19	19	20	PEDRO FERNANDEZ MERCURY/UNIVERSAL LATINO	SIN TU AMOR H. PATRON (D. HARRIS D. TERRY JR.)
24	30	27	24	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN	TE SONE E. PAEZ J. A. LUGO RUBIO (J. SASUETA)
25	26	26	21	VICENTE FERNANDEZ SONY DISCOS	BORRACHO TE RECUERDO P. RAMIREZ (J. V. FLORES)
26	24	25	23	MICKEY TAVERAS KAREN/UNIVERSAL LATINO	HISTORIA ENTRE TUS DEDOS M. TAVERAS (L. MASSIMO G. GRIGNANI)
27	27	23	7	MARCO ANTONIO SOLIS FONOVISIA	EN MI VIEJO SAN JUAN M. A. SOLIS (N. ESTRADA)
28	29	29	26	MELINA LEON SONY DISCOS	CUANDO UNA MUJER A. JAEN (O. ALFANNO)
29	28	37	17	AZUL AZUL SONY DISCOS	LA BOMBA R. SAAVEDRA (F. ZAMBRANA MARCHETTI)
30	NEW	1	1	JENNIFER LOPEZ EPIC/SONY DISCOS	AMOR SE PAGA CON AMOR R. WAKE (D. SHARPE G. LAWSON G. FRANKLIN J. MONROE A. HARRIS M. BENITO)
31	NEW	1	1	RICARDO MONTANER WEA LATINA	LA CLAVE DEL AMOR B. SILVETTI (R. MONTANER)
32	37	—	2	LUIS FONSI UNIVERSAL LATINO	MI SUENO R. PEREZ (L. FONSI)
33	NEW	1	1	ILEGALES ARIELA/BMG LATIN	TU RECUERDO V. DOTEI V. WAILL (V. DOTEI)
34	39	—	2	LUPILLO RIVERA SONY DISCOS	DESPRECIADO P. RIVERA (J. NAVARRETE CURELI)
35	NEW	1	1	PEPE AGUILAR MUSART/BALBOA	ESCLAVO Y AMO P. AGUILAR (J. V. FLORES)
36	25	11	17	PEPE AGUILAR MUSART/BALBOA	QUE SEPAN TODOS P. AGUILAR (J. RAMIREZ)
37	NEW	1	1	EL PODER DEL NORTE DIS., EMI LATIN	NI QUE VALIERAS TANTO NOT LISTED (NOT LISTED)
38	31	36	17	KEVIN CEBALLO RMM	MI PRIMER AMOR I. INFANTE (W. DUVAL)
39	RE-ENTRY	2	2	JAY LOZADA UNIVERSAL LATINO	POR AMARTE ASI N. JAIME (A. MONTALBAN)
40	32	33	5	LOS INVASORES DE NUEVO LEON EMI LATIN	QUE POCA M. A. PEREZ (L. ELIZALDE)
POP		TROPICAL/SALSA		REGIONAL MEXICAN	
24 STATIONS		15 STATIONS		55 STATIONS	
1	MDO	1	VICTOR MANUELLE	1	INTOCABLE
2	JUAN GABRIEL	2	MDO	2	ENSENAMA A OLVIDARTE
3	CHRISTIAN CASTRO	3	RICKY MARTIN WITH CHRISTINA AGUILERA	3	LOS TUCANES DE TIJUANA
4	CHAYANNE	4	SON BY FOUR	4	LOS HUMILDES
5	RICKY MARTIN WITH CHRISTINA AGUILERA	5	MICKEY TAVERAS	5	CONJUNTO PRIMAVERA
6	CHRISTINA AGUILERA	6	PAULINA RUBIO	6	LOS ANGELES DE CHARLIE
7	PAULINA RUBIO	7	JUAN GABRIEL	7	MI SUENO
8	ROCIO DURCAL	8	JENNIFER LOPEZ	8	EL COYOTE Y SU BANDA TIERRA SANTA
9	SON BY FOUR	9	JAY LOZADA	9	ROGELIO MARTINEZ
10	EDNITA NAZARIO	10	KEVIN CEBALLO	10	VICENTE FERNANDEZ
11	NOELIA	11	ELVIS CRESPO	11	JOAN SEBASTIAN
12	SON BY FOUR	12	NOELIA	12	MARCO ANTONIO SOLIS
13	ALEJANDRO SANZ	13	TONNY TUN TUN	13	VISA EN MI VIEJO SAN JUAN
14	LUIS MIGUEL	14	ALEJANDRO SANZ	14	LUPILLO RIVERA
15	JENNIFER LOPEZ	15	EDDY HERRERA	14	EL PODER DEL NORTE
				15	LOS INVASORES DE NUEVO LEON

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

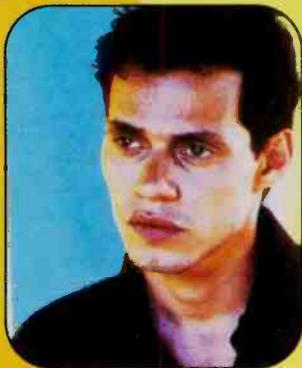
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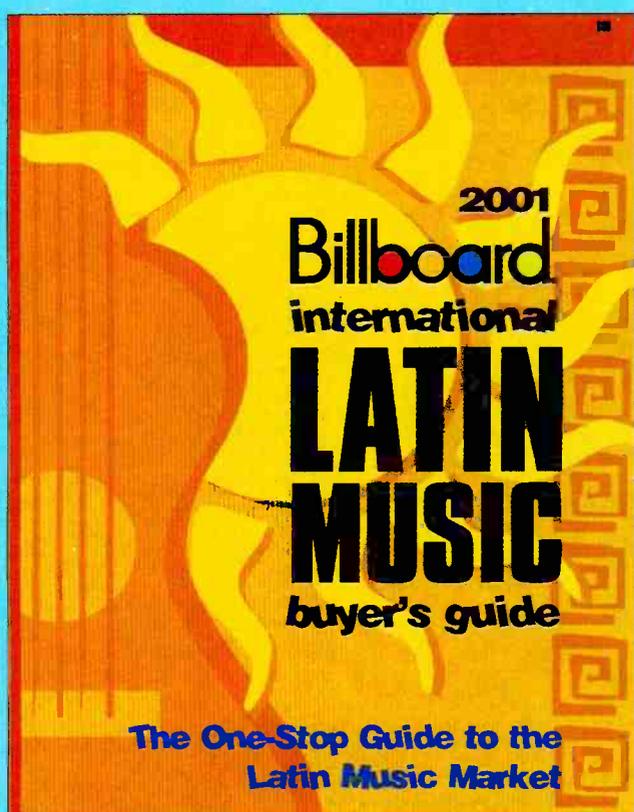
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NOTAS

(Continued from page 54)

Su Style." The 20-second spots will run for six weeks up to March 19. In addition to the ads, Doritos will include 20% discount coupons for Los Rabanes' album (Crescent Moon Records) in 5 million of its smallest-sized bags. According to Crescent Moon executives, Doritos has already featured rock bands such as La Ley in past Mexican promotions... In related news, Crescent Moon studio owner **Emilio Estefan Jr.**, already a real-estate mogul, is now expanding into the publishing business. Estefan has teamed up with **Jerry Powers**, publisher of Miami-based Ocean Drive Magazine, to launch a sister publication, Ocean Drive En Español, of which Estefan will be co-publisher. The first issue, slated for March, features **Gloria Estefan** on the cover. Emilio Estefan is also producing tracks for **Jaci Velásquez's** upcoming album and is gearing up for production of **Carlos Vives'** new disc... Nearly one year after its May 2000 release and after 33 weeks on the charts, **Paulina Rubio's** "Paulina" (Universal) has jumped to the top of the Billboard Latin 50, more than 2,000 units ahead of **Vicente Fernandez**, who is now in the No. 2 spot. "Paulina" registered sales of 7,658 units on SoundScan, 2,464 more than the previous week when it was in the No. 2 slot. The Estéfano Productions album has now been certified for sales of 1 million units by the Recording Industry Assn. of America (RIAA).

IN BRIEF: Los Angeles De Charly's second disc, "Un Sueño," (Fonovisa) has been certified gold by the RIAA for sales of 500,000 units... Regional Mexican singer **Carmen Jara** will open her own recording studio in Los Angeles March 3... Onstage, **Julio Iglesias** performed two sold-out shows at Miami's James L. Knight Center (capacity 4,646). Tasteful and understated, the singer regaled an adoring audience with more than two hours of hits in various languages. A superb tango-dancing couple punctuated Iglesias' contributions to that genre, and his back-up singers shone in their respective solos.

BRAZIL NOTAS: Long gone are the times when Brazilian music was labeled merely as an exotic rhythm in the international music market. Proof lies in the participation of Brazilian artists and music in the upcoming Grammy Awards. Aside from **João Gilberto**, who is nominated for his album "João Voz E Violão" in the best world music album category. Brazilian music has made it into the general pop categories, thanks to "She Walks This Earth," **Sting's** version of "Soberana Rosa" (nominated for best male pop vocal performance), and **Grover Washington Jr.'s** version of "Camaleao" (best pop instrumental performance).

Tom Gomes contributed to this column from Brazil. Leila Cobo may be reached at 305-361-5279 or at lcobo@billboard.com. Material may be sent to 101 Crandon Blvd, Suite 466, Key Biscayne, Fla. 33149.

THE Billboard Latin 50™

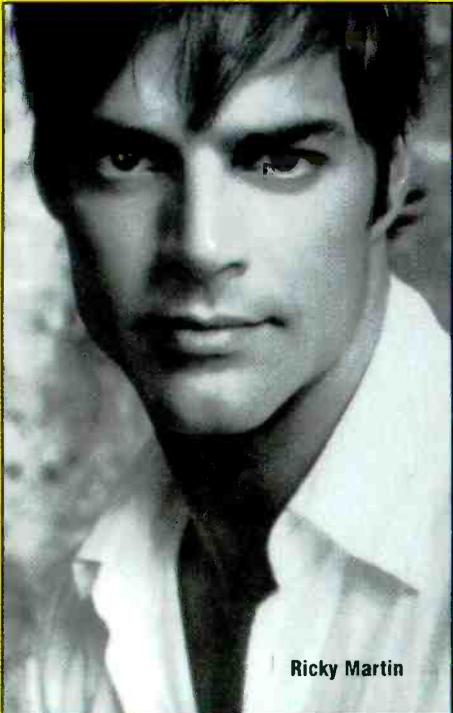
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THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE			
◀ No. 1/GREATEST GAINER ▶								
1	2	33	PAULINA RUBIO	UNIVERSAL LATINO 543319 HS	1 week at No. 1 PAULINA			
2	4	12	VICENTE FERNANDEZ	SONY DISCOS 84185 HS	HISTORIA DE UN IDOLO VOL. 1			
3	5	22	CHRISTINA AGUILERA	RCA 69323/BMG LATIN	MI REFLEJO			
4	3	10	JUAN GABRIEL	ARIOLA 80227/BMG LATIN HS	ABRAZAME MUY FUERTE			
5	8	52	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR			
6	1	2	VICTOR MANUELLE	SONY DISCOS 83768	INSTINTO Y DESEO			
7	28	25	AZUL AZUL	SONY DISCOS 83941 HS	EL SAPO			
8	6	12	INTOCABLE	EMI LATIN 23730 HS	ES PARA TI			
9	7	19	LUIS MIGUEL	WEA LATINA 84573	VIVO			
10	16	19	CHAYANNE	SONY DISCOS 84098 HS	SIMPLEMENTE			
11	10	42	THALIA	EMI LATIN 26232 HS	ARRASANDO			
12	24	21	LOS TIGRES DEL NORTE	FONOVI SA 6092 HS	DE PAISANO A PAISANO			
13	11	15	LOS ANGELES DE CHARLIE	FONOVI SA 6096 HS	UN SUEÑO			
14	50	34	JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN HS	SECRETO DE AMOR			
15	9	12	VARIOUS ARTISTS	J&N 82754/SONY DISCOS	BACHATAHITS 2001			
16	17	5	LOS PALOMINOS	FONOVI SA 10131	OBSESION			
17	15	10	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 71816	EN VIVO...EL HOMBRE Y SU MUSICA			
◀ HOT SHOT DEBUT ▶								
18	NEW		JUAN LUIS GUERRA 440	KAREN 930237/UNIVERSAL LATINO	COLECCION ROMANTICA			
19	12	12	VARIOUS ARTISTS	J&N 83752/SONY DISCOS	MERENHITS 2001			
20	18	13	LOS TUCANES DE TIJUANA	MERCURY 159675/UNIVERSAL LATINO HS	ME GUSTA VIVIR DE NOCHE			
21	20	66	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO... FROM THE BEGINNING			
22	21	15	MARCO ANTONIO SOLIS	FONOVI SA 0521 HS	EN VIVO			
23	19	99	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...			
24	14	12	ELVIS CRESPO	SONY DISCOS 84151	WOW FLASH!			
25	22	18	OSCAR DE LA HOYA	EMI LATIN 21967 HS	OSCAR DE LA HOYA			
26	43	10	VARIOUS ARTISTS	SONY DISCOS 84135	TOP LATINO 2000			
27	29	89	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR			
28	27	13	LOS TUCANES DE TIJUANA	MERCURY 013021/UNIVERSAL LATINO HS	CORRIDOS DE PRIMERA PLANA			
29	33	22	VARIOUS ARTISTS	EPIC 85133/SONY DISCOS	2000 LATIN GRAMMY NOMINEES			
30	23	11	VARIOUS ARTISTS	J&N 83753/SONY DISCOS	SALSAHITS 2001			
31	26	5	GUARDIANES DEL AMOR	FONOVI SA 10175	UN MILLON DE LAGRIMAS			
32	31	21	BANDA MACHOS	WEAMEX 84015/WEA LATINA	MI GUITARRA Y YO			
33	RE-ENTRY		CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA			
34	30	20	ALEJANDRO SANZ	WEA LATINA 84774 HS	EL ALMA AL AIRE			
35	25	5	LAS JILGUERILLAS	FONOVI SA 10100	CON SABOR A MEXICO			
36	34	23	OV7	SONY DISCOS 83967	CD00			
37	45	22	CONJUNTO PRIMAVERA	FONOVI SA 10118 HS	EL RECADO			
38	36	86	MANA	WEA LATINA 27864	MTV UNPLUGGED			
39	32	15	MDO	SONY DISCOS 84070 HS	SUBIR AL CIELO			
40	13	3	VARIOUS ARTISTS	FONOVI SA 31002	LOS #1 DE LA BACHATA			
41	RE-ENTRY		EL PODER DEL NORTE	DISA 28227/EMI LATIN	A ELLAS			
42	48	50	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED			
43	RE-ENTRY		BANDA EL RECODO	FONOVI SA 80769 HS	LO MEJOR DE MI VIDA			
44	37	14	EROS RAMAZZOTTI	ARIOLA 79330/BMG LATIN	ESTILO LIBRE			
45	RE-ENTRY		LOS ACOSTA	FONOVI SA 10133	NOMADAS			
46	49	75	INTOCABLE	EMI LATIN 21502 HS	CONTIGO			
47	42	22	LAURA PAUSINI	WEA LATINA 84397	ENTRE TU Y MIL MARES			
48	41	11	ANA GABRIEL	SONY DISCOS 84181	30 GRANDES EXITOS			
49	44	19	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79503/AG HS	CHANCHULLO			
50	39	23	GIPSY KINGS	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS			
			POP	TROPICAL/SALSA	REGIONAL MEXICAN			
1	PAULINA RUBIO	UNIVERSAL LATINO PAULINA	1	SON BY FOUR	SONY DISCOS SON BY FOUR	1	VICENTE FERNANDEZ	SONY DISCOS HISTORIA DE UN IDOLO VOL. 1
2	CHRISTINA AGUILERA	RCA/BMG LATIN MI REFLEJO	2	VICTOR MANUELLE	SONY DISCOS INSTINTO Y DESEO	2	INTOCABLE	EMI LATIN ES PARA TI
3	JUAN GABRIEL	ARIOLA/BMG LATIN ABRAZAME MUY FUERTE	3	VARIOUS ARTISTS	J&N/SONY DISCOS BACHATAHITS 2001	3	LOS TIGRES DEL NORTE	FONOVI SA DE PAISANO A PAISANO
4	AZUL AZUL	SONY DISCOS EL SAPO	4	JUAN LUIS GUERRA 440	KAREN/UNIVERSAL LATINO COLECCION	4	LOS ANGELES DE CHARLIE	FONOVI SA UN SUEÑO
5	LUIS MIGUEL	WEA LATINA VIVO	5	VARIOUS ARTISTS	J&N/SONY DISCOS MERENHITS 2001	5	JOAN SEBASTIAN	MUSART/BALBOA/CAIMAN SECRETO DE AMOR
6	CHAYANNE	SONY DISCOS SIMPLEMENTE	6	MARC ANTHONY	RMM/SONY DISCOS DESDE UN PRINCIPIO...	6	LOS PALOMINOS	FONOVI SA OBSESION
7	THALIA	EMI LATIN ARRASANDO	7	ELVIS CRESPO	SONY DISCOS WOW FLASH!	7	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE EN VIVO...EL HOMBRE...
8	MARCO ANTONIO SOLIS	FONOVI SA EN VIVO	8	VARIOUS ARTISTS	J&N/SONY DISCOS SALSAHITS 2001	8	LOS TUCANES DE TIJUANA	MERCURY/UNIVERSAL LATINO ME GUSTA...
9	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN AMOR, FAMILIA Y...	9	CARLOS VIVES	EMI LATIN EL AMOR DE MI TIERRA	9	LOS TUCANES DE TIJUANA	MERCURY/UNIVERSAL LATINO CORRIDOS...
10	OSCAR DE LA HOYA	EMI LATIN OSCAR DE LA HOYA	10	VARIOUS ARTISTS	FONOVI SA LOS #1 DE LA BACHATA	10	GUARDIANES DEL AMOR	FONOVI SA UN MILLON DE LAGRIMAS
11	VARIOUS ARTISTS	SONY DISCOS TOP LATINO 2000	11	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH/AG CHANCHULLO	11	BANDA MACHOS	WEAMEX/WEA LATINA MI GUITARRA Y YO
12	CHRISTIAN CASTRO	ARIOLA/BMG LATIN MI VIDA SIN TU AMOR	12	CELIA CRUZ	RMM CELIA CRUZ & FRIENDS	12	LAS JILGUERILLAS	FONOVI SA CON SABOR A MEXICO
13	VARIOUS ARTISTS	EPIC/SONY DISCOS 2000 LATIN GRAMMY NOMINEES	13	GLORIA ESTEFAN	EPIC/SONY DISCOS ALMA CARIBENA...	13	CONJUNTO PRIMAVERA	FONOVI SA EL RECADO
14	ALEJANDRO SANZ	WEA LATINA EL ALMA AL AIRE	14	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH/AG BUENA VISTA...	14	EL PODER DEL NORTE	DISA/EMI LATIN A ELLAS
15	OV7	SONY DISCOS CD00	15	GEORGE LAMOND	PRESTIGIO/SONY DISCOS GL	15	BANDA EL RECODO	FONOVI SA LO MEJOR DE MI VIDA

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. RIAA Latin awards: C Certification for net shipment of 100,000 units (Gold); Δ Certification of 200,000 units (Platinum); Δ Certification of 400,000 units (Multi-Platinum). 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. Greatest Gainer: shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2001, Billboard/BPI Communications and SoundScan, Inc.



Focus On Touring



Ricky Martin



Luna Sea

Rising COSTS Have Made International Acts Shy Away From HONG KONG, But Promoters Remain Optimistic.

BY WINNIE CHUNG

HONG KONG—The last time a worldwide superstar rocked Hong Kong was when Ricky Martin gave fans a taste of “Livin’ La Vida Loca” in October. And that was the only major international pop concert in this market for the whole of 2000.

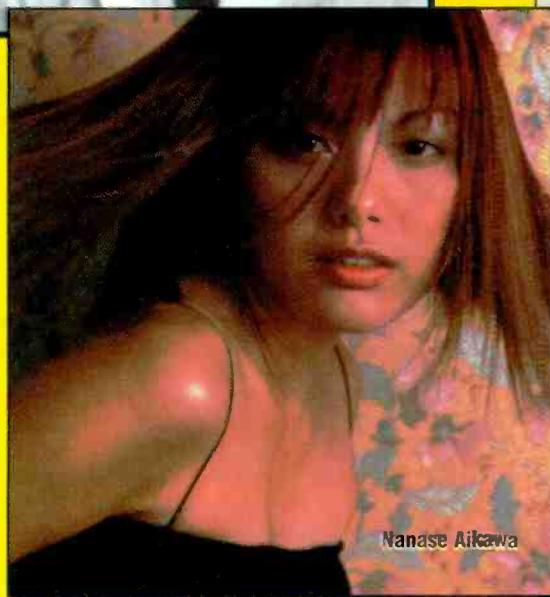
Various factors—ranging from rising costs, shrinking record sales and lack of suitable venues—have relegated Hong Kong, the supposed entertainment hub of Asia, to a veritable pop-culture desert of late. Where in the early '90s one could count on at least five or six good acts to come through town, or even the region, the international pop-concert scene has dwindled to virtually nothing.

Some have pointed to the Asian financial crisis in 1997 as a reason for the drop. Indeed, in countries such as Thailand, Malaysia and the Philippines—where the currency has weakened considerably against the U.S. dollar—this has played a heavy part in the decline of international touring business.

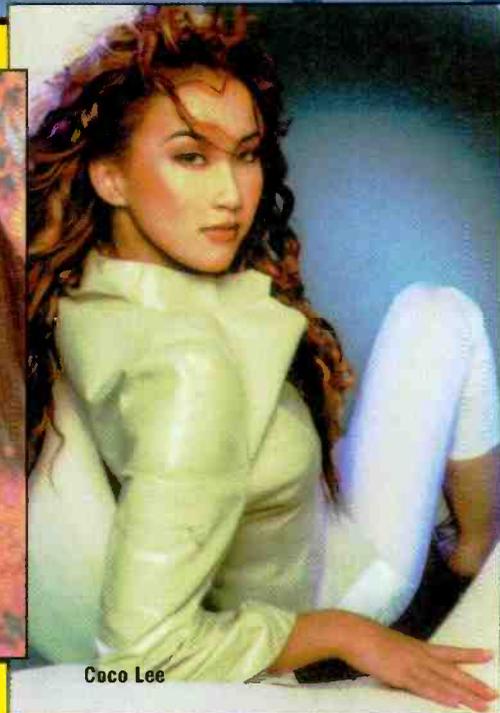
RED TAPE, WHITE ELEPHANT

“The weak Asian currencies and the strength of the economies in Europe and America have both had some bearing on it,” says Michael Hosking, managing director of Philippine-based Asian concert promoter, Midas Promotions. “When we were promoting Michael Jackson [in 1996], the [Philippine] peso was 26 pesos to a dollar. Now

Continued on page APQ-2



Nanase Aikawa



Coco Lee

Japan Hits The Road

As J-Pop Steadily Expands, Tours By Its Artists Are On The Move

BY STEVE McCLURE

TOKYO—Over the past few years, Japanese music—along with Japanese pop culture in general—has become wildly popular throughout the Asia Pacific region. New releases by Japanese artists are snapped up by eager fans, music-TV outlets are quick to pick up on the latest videos, and karaoke fans all over Asia are crooning J-pop chart hits almost as soon as

they're released.

And as the Asian market for J-pop steadily expands, concert tours in the region by Japanese artists are becoming increasingly frequent. Just a few years ago, concerts by J-pop acts in other parts of Asia were few and far between. All too often, the main reason Japanese artists did such shows was to impress the folks

back home with the fact that they'd played dates in Asia. But these days, doing an Asian tour, or at least a couple of shows in key markets such as Hong Kong or Taiwan, is becoming the norm for Japanese acts.

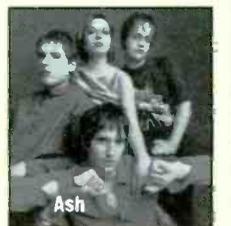
BIG NAMES, BIG CROWDS

In 2000, big-name Japanese

Continued on page APQ-4

News In Review: Live Scenes Across Asia

ALTHOUGH THAILAND'S climate for live concerts improved in 2000, following two years of relative silence, promoters say that the current weakness of the Thai baht and limited disposable income of most Thais prevent them from holding as many shows as they did during the mid-'90s. For example, BEC-Tero Entertainment, Thailand's leading concert promoter, held an average of 20 international shows a year before the Asian financial crisis hit in late 1997. This year, however, BEC-Tero does not plan on organizing more than 10. In addition, promoters must be much more selective in their choice of artists. According to BEC-Tero GM Neil Thompson, international pop acts—such as the Moffatts, 911, No Doubt and Alanis Morissette—were an extremely tough sell in 2000. Thailand's most successful concerts were those marketed toward an older audience (like George Benson and Air Supply) and, in smaller venues, toward a niche “Gen Y” audience—like Ash and Suede. This trend will most likely continue in 2001. Some international pop acts have been booked, such as Spice Girl Melanie C, who is set to perform at the 3,000-capacity Dance Fever club next month. But sources at BEC-Tero say the company will now devote a greater amount of its



Ash

Continued on page APQ-2

NEWS IN REVIEW

Continued from page APQ-1

resources to "family entertainment," such as last year's Disney On Ice and Guangzhou Acrobats shows, and less to popular music concerts.

ON VALENTINE'S DAY, the Corrs were set to play at the Singapore Indoor Stadium, one of the country's largest venues, with a



Melanie C

capacity of 8,500 before illness caused the band to cancel several dates. Organized by Lushington Entertainments, the concert was being sponsored by the telecommunication company M1. "We had been in this business for 11 years when we first staged Eric Clapton's concert here," says Michael Roche, director of Lushington Entertainments. "At its peak, we used to stage 15 concerts a year. This was because artists could command high fees and Singaporeans were paying top-dollar ticket prices. After the Asian financial crisis, there was hardly any activity. But Singapore's economy has been performing, so sponsors are coming back—especially telcos and banks with credit-card facilities. The concert scene is definitely returning." In fact, in the month of February, there have been two medium-sized concerts of 4,000-seat capacity, the first featuring Buena Vista Social Club and the second featuring Melanie C and Madison Avenue. Despite cancellation of some of the Corrs dates in the region, MTV Asia began a month-long promotion on the group in mid-January. Mishal Varma, MTV Asia's VP for network programming & talent and artist relations, says, "We [have been] featuring the Corrs regionally as our Artist of the Month. The special promo spot will run six times daily, and there will be additional programming of previous videos and even a 30-minute concert that they shot when they were in Taiwan. Also, we are running contests with merchandise and CD prizes on our MTV Asia Web site."

—PHILIP CHEAH

THE CORRS were also forced to cancel a performance this month in the Philippines at the 10,000-capacity Araneta Coliseum in Quezon City near the Manila metropolis due to illness. The political turmoil in the country was not a deterring factor for the band. Although former president Joseph Estrada was ousted from power



The Corrs

last month, the Corrs had previously given no indication of backing out of the show. However, the climate may well affect future international concert tours. "We haven't heard any concerns about the bombings, but if they continue, I think there will be problems in getting foreign artists to come here," says Yasmine Khan, marketing assistant at Nelcom Marketing, the promoter of the Corrs show. "The bombings were on CNN, which is seen around the

asia pacific

world, and it gives a bad impression." Khan is also concerned that international media coverage of the many political rallies concerning Estrada's impeachment trial, both for and against, heightens worries about the country's political stability.

—DAVID GONZALES

A COMBINATION OF a high currency-exchange rate with the U.S. (a 3.8 ringgit peg to the U.S. dollar) and a high entertainment tax has had an adverse effect on Malaysia's live touring scene. James Yong is managing director of Scenique Productions Sdn Bhd (which is partnered with Singapore-based Frontier Touring



No Doubt

Pte Ltd), who have previously presented acts such as No Doubt and Jewel. "Sometimes, it's not even worthwhile to bring down an act," he says. "It's a high-risk business." Concert promoters need sponsors to offset the costs; the cigarette brand Salem has been the most active for the past decade. Yong says, "It can give up to 20% of artist fees, compared to other sponsors who may be telecommunications companies, who only come up with A&P [advertising and promotion] costs." Yong says that Malaysia has the highest entertainment tax in the region at 19.9%, while Singapore and Hong Kong have 3% and 10%, respectively. With the involvement of sponsors, Yong is hoping to secure the Corrs and a Madison Avenue/Melanie C double-bill for the second quarter of 2001. Venues have yet to be confirmed. Yong says that another difficulty lies with top venues asking for 10% to 15% of gross profits from the promoter. The top venues in Malaysia are Shah Alam Stadium (with an indoor capacity of 8,000 and outdoor capacity of 80,000) and Bukit Jalil Stadium (with an indoor capacity of 10,000 and an outdoor capacity of 100,000). Cynthia Chen, executive director of another concert promoter, Yeng-Gi Entertainment Sdn Bhd, which has brought in Alanis Morissette and the Moffatts, is looking at Eric Clapton and Earth, Wind & Fire for the middle of next year but has not firmed up anything. "Besides the age-old problems of entertainment tax and the currency rates, I think the December 2000 Coco Lee last-minute concert cancellation has left a bad taste in everyone's mouth," she says. Lee's cancelled concert has resulted in legal battles. "There should be some sort of regulation for concert-promoters," says Chen. "Inexperienced promoters with no background can give the whole industry a bad image." Both Yong and Chen agree that the risk factor for local acts is higher, because they are subject to the same entertainment tax. "Also, music fans would rather save a little more money to go and watch an international act," says Yong.

—STEVEN PATRICK

THE HINDI FILM industry, or "Bollywood" as it is fondly called, largely dominates India's concert circuit as it does almost every aspect of this country's entertainment business. Though genres like classical and folk music have more than their fair share of live events, some with religious or ritualistic overtones, Bollywood-based events are the ones that fill stadiums and feed prime-time TV with enough glamour and glitz to take on the Oscars. With the dawn of the new year, film-awards ceremonies begin rolling out—of which a leading event is the Filmfare Awards, hosted by the magazine of the same name. A typical Bollywood event features top actors and actresses re-creating the onscreen magic of grand song and dance numbers—for which Indian films are so famous—from the hit films of the past year. As in the films, the actors mime to background vocalists. Without question, this year's top draw is superstar hunk Hrithik Roshan, whose rippling biceps and dazzling dance steps made his debut film, "Kaho Na Pyar Hai" (Say It's Love), the biggest hit of 2000. Among actresses, Aishwarya Rai—who was Miss Universe in 1994—is the current favorite with her guest appearance in last year's "Mohabbatein" (The Many Shades Of Love), ensuring box-office success for the film. Though the endless debate over the status of background singers never gets resolved, some artists who first made a name in Indian pop—or Indipop—and then crossed over to Bollywood are changing the rules of the game. Most notable among these is Lucky Ali, who has delivered hit albums for Sony Music, including his latest "Aks" (Reflection In Urdu). But Ali's two contributions to the soundtrack for "Kaho Na Pyar Hai" (on ex-EMI licensee Saregama Music) catapulted sales to almost 10 million units. Sellout gigs at London's Wembley Stadium are becoming common. It's no surprise then that last summer, London's Millennium Dome hosted the first ever International Indian Film Awards. This year, the IIFA event will probably be held in the U.S., which is also home to its own Bollywood awards night that takes place each year in New York.

—NYAY BHUSHAN

A RETAIL PROMOTION to accompany Mike Francis' concert in Quezon City last year brought together Sony Music Entertainment Philippines and Tower Records Philippines to help boost record sales around the event. According to Jenni Domingo, Tower advertising & promotions manager, SMEP provided such promotional materials as posters and banners for use in two Tower outlets. In addition, arrangements were made for Francis to sign autographs and perform several songs at the Tower site in Makati City. SMEP also provided copies of Francis' albums for placement in end-racks featuring a cardboard photo of Francis. According to Domingo, SMEP didn't stand to earn from the actual concert but from sales of Francis' albums. Although contests and raffles have been used in the past for promotional tie-ups, none were held for Francis' visit. Says Domingo, "There isn't a set standard. Promotions are arranged on a case-by-case basis."

—DAVID GONZALES

FOCUS ON TOURING

Continued from page APQ-1

it is 52 pesos to the dollar. The ability of Asian promoters to pay artists in U.S. dollars has become a problem."

Exacerbating the problem has been the boom in the U.S. and Europe that has resulted in "unrealistic" expectations of financial returns from the artists, says Andrew Bull, managing director of event organizer and concert promoter Arena.

"The scene has boomed in the West, whereas in Asia it has remained roughly the same," says Bull, who brought Celine Dion to Hong Kong in 1998 and was in the process of finalizing a Sting outing here last year before the "Brand New Day" tour was brought to an early end. "Because [Western acts] are so far away, it costs a lot for them to travel out here, even if it means making a detour on their way to Japan or Australia. As a result, they demand more for the shows here than in the U.S."

Most top-40 artists expect at least U.S. \$1 million for a performance in Asia, and this may not include travel, freight and accommodation expenses, sources say.

In Hong Kong, the lack of a big venue to accommodate a large enough crowd to bring in the returns needed to break even has been an inhibiting factor.

Hong Kong's largest concert venue is the Hong Kong Coliseum, which holds a capacity crowd of only 12,000. The Tokyo Dome, Seoul's Chamsil Olympic Stadium, the Taipei Municipal Stadium and even Malaysia's Merdeka Stadium all hold crowds of 40,000 or more. While Hong Kong Stadium is able to hold 40,000 spectators, bureaucratic red tape, bad management and complaints from wealthy residents in the neighborhood have turned it into a white elephant.

"If there were a bigger venue available today, there would be more people willing to bring in bigger acts, even someone like Madonna," says Alex Fung, special-projects manager at new concert promotion company Emperor Entertainment Group (EEG).



The Moffatts (top), Primal Scream

OPENING UP NEW MARKETS

Promoters have tried sourcing new venues, such as the old Kai Tak Airport runway—now no longer available—for artists like Celine Dion and Taiwanese pop star Sherry Cheng A-Mei's concerts. Fung feels that such venues might do more harm than good since they are not equipped for concerts.

"Bad arrangements for traffic and other things sometimes turn people off of the concert experience," says Fung. "For a place like Kai Tak, which can seat

20,000 to 30,000 people, a promoter would have to spend a large chunk just providing mobile toilets for the crowds. Can you imagine how many toilets you would need for such a large crowd?"

Venues such as the Hong Kong Coliseum are also heavily booked up for concerts by local Canto-pop stars that have, on average, one- to 20-show runs. It also has to accommodate other sporting and group events, such as religious meetings.

While Hosking says that artists were "asking for what they were getting back home," he and the other two promoters agree that, in the present economic climate, international acts should stop viewing Asian tours as another gold mine and instead look upon it as an opportunity to promote their music.

"This happens with groups who are on the rise and who see Asia as their biggest market. Westlife, for instance, sold more than 2.5 million copies of their album in Asia alone. After their concert tour, their album sales doubled," says Hosking.

"When we first brought Ricky Martin out to Asia in 1998, he hadn't even hit it big in the U.S. But a lot of hype was being generated by the fact that he was singing in Spanish and was enormously popular in Asia," he adds.

One of the reasons why EEG has worked so aggressively to bring Japanese artists to Hong Kong has been its understanding of the promotion factor in concerts here. Last year, EEG brought in Koji Tamaki, idol group KinKi Kids and visual-rock artists Luna Sea. With the availability of Japanese dramas here, J-pop and J-rock artists—who often sing drama theme songs—are gaining a following.

"They know they won't be able to make a lot of money from a show here, but they see it as promotional work for their albums and part of opening up new markets. Their production quality is also very good," says Fung, who adds that his job is helped by the fact that, as a new company, EEG was also willing to spend aggressively to build up its brand. "Otherwise, you really need to find big sponsors to be able to break even, and the break-even point is very high."

Continued on page APQ-4

PLUG-IN TO ASIA'S AWARD WINNING YOUTH NETWORK

2000
ASIAN TELEVISION AWARDS

- “MTV It’s My Life” Winning “Best Entertainment Program”
- “MTV Screen” 1st Runner Up “Best Entertainment Program”
- “LiLi : Version 1.2” Winning “Most Innovative Program”
- MTV Asia’s VJ Jaime Aditya “Best Light Entertainment Presenter/Performer”
- MTV Asia Runner Up “Broadcaster of the Year”

PROMAX

- MTV India 7 Gold And 9 Silver Awards
- MTV Mandarin 1 Silver Award

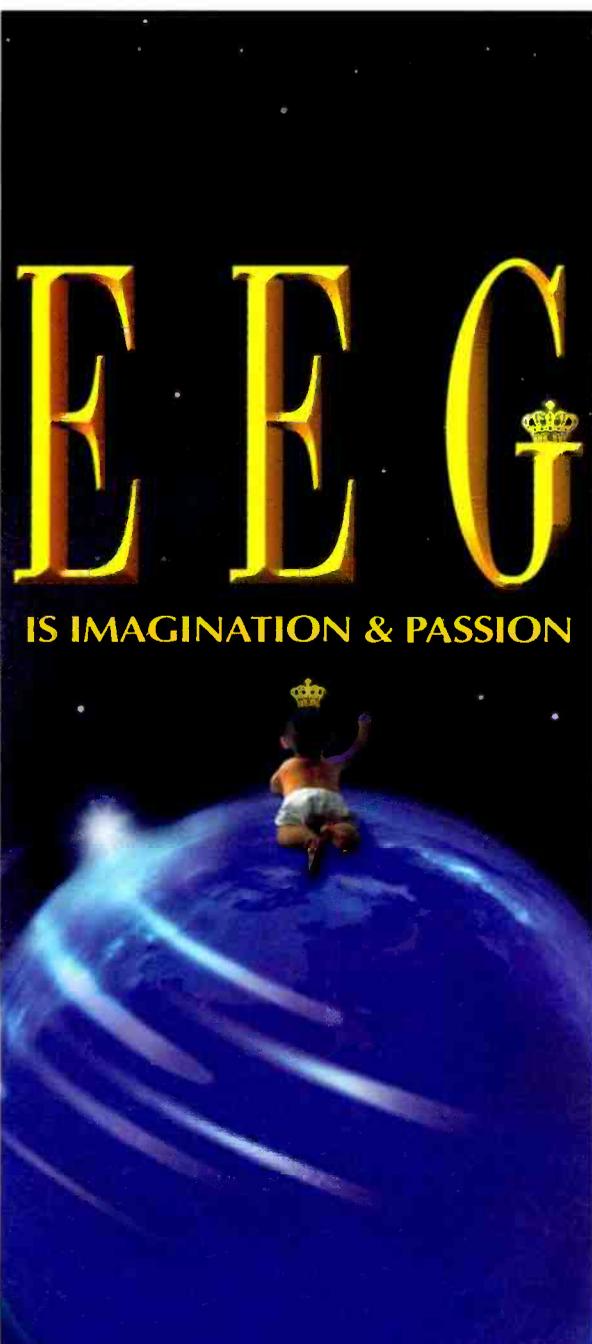
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FOCUS ON TOURING

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CATCHING THE YOUNG GROUPS

Hosking's Midas, which plans to bring Danish group Michael Learns To Rock to Asia this year, has mainly concentrated on the young groups for two reasons: They were willing to accept more reasonable fees, and they traveled with smaller entourages.

"We just did a tour with the Moffatts and, because it was a family affair, there were only eight people in the group, which kept costs down. Even Ricky Martin had to pare his entourage down from 130 in the U.S. to 84 for Hong Kong last October," explains Hosking.

But therein lies the double-edged sword, at least for Hong Kong.

With a rapidly shrinking international-repertoire market—on average, album sales are less than 10,000, except for the biggest acts—artists have no real incentive to come to the former colony.

"For the most part, they can make a lot more money and sell a lot more albums staying in their own domestic markets," says Bull.

Several years ago, record labels often arranged for large showcases for their artists on promotional tours in the region. With these artists stopping and performing in some of the major cities for free, concert promoters were hard-pressed to make audiences pay for a proper concert.

After vehement complaints from the promoters, labels have toned down such activities and limited showcases to one or two in the region, which cater mainly to the media and a limited number of fans.

"The record labels have been sensitive to our complaints [about free showcases], and things have improved considerably," says Hosking.

RESTARTING THE TREND

Although costs still remain a strong factor, the concerns aren't always financial or geographical. The lack of a social culture in attending concerts and the regimented rules at venues were other reasons for its wane, says Bull. In general, audience members are expected to remain in their

seats for the duration of the concerts.

"Hong Kong tends to work in a different sphere; concerts are over-regulated and very municipal. It seems like the whole system is working toward how to make you not enjoy the concert rather than how to enhance the experience," he adds. "It's the things like that that people care about. It's like serving a gourmet meal in a subway station—you need to have the frills and the romance to go with it. Hong Kong has just failed to deliver a satisfactory evening out."

New bank regulations enforced after one local promoter's fracas with a credit-card company over an uninsured cancelled show has made life even more difficult for small companies such as his, says Bull. "Under the new regulations, the banks won't release any money from ticket sales to the promoters until two weeks after the event. This means we have to pay for everything first, which can be a huge amount when it comes to a big act. It's money we don't have," he says.

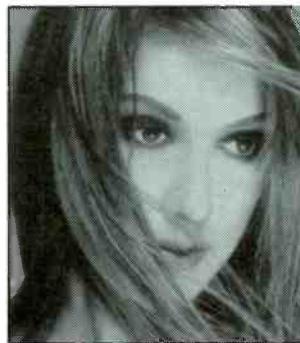
Despite the gloomy present, all three promoters are optimistic that there is still a market for quality international shows. "I don't think it will be that difficult to restart the trend if all the conditions are right," says Bull.

In the meantime, Bull will be concentrating on organizing rave parties—for which he has brought out acts like Primal Scream and Leftfield—and organizing music events for Heineken in China.

Hosking, too, will be spreading his risks across the region and plans to add Sri Lanka, Cambodia and Fiji to the 22 countries he already operates in. On EEG's timetable for 2001 will be more local concerts, especially by their own contracted singers.

All three, however, admit that they are still keeping one ear open for any good Western acts that might have reasonable expectations of touring Asia. "If they seriously want to play in this part of the world, they should work with someone they can trust and who can tell them the difference between this part of the world and theirs," says Bull.

Hosking agrees: "Asia isn't one country. Each country has its own complications and its own restrictions. [Artists] should also pay particular heed to the economic situation—the financial crisis isn't over yet." ■



Celine Dion

JAPAN HITS THE ROAD

Continued from page APQ-1

acts drew huge crowds when they played venues in continental Asia. The now-disbanded rock group Luna Sea (Universal Music K.K.), for example, drew 6,000 people two nights in a row when it played the Hong Kong Convention & Exhibition Center Nov. 10 and 11. On Nov. 18, the band played to 25,000 people at Taipei's Chung San Soccer Stadium. Those kinds of numbers were seldom matched in Japan, where the band did not usually play stadium-sized venues.

Another leading Japanese act that proved to be a crowd-pleaser in Taiwan last year was pop trio Dreams Come True (Toshiba-EMI), which played the Taipei Track & Field Stadium on Jan. 8, 2000, to a capacity crowd of 20,000.

Probably the most aggressive Japanese label in terms of taking its artists to Asia for live shows is Avex, Japan's biggest independent record company. Avex acts that played live dates in Asia included male idol group V6, which did shows in Hong Kong and Taiwan in January 2000, and female rock vocalist/guitarist Nanase Aikawa, who was one of the featured artists at the MTV Summer Summit 2000 in Taiwan.

There are differing opinions concerning what effects Asia's 1997 economic crash have had on the business of taking Japanese acts to Asia for live shows. "I wish we had some more history of commercial tours and were able to analyze how the economic crash has affected the market from a touring point of view," says Spike Sugiyama of Toshiba-EMI's international marketing group.

Giles Duke of BMG Funhouse says, "There certainly was a hiccup, but nothing long-term. Both Hong Kong and Taiwan are ardent consumers of Japanese music and fashion."

MOVING INTO KOREA

Aki Tanaka, VP of international marketing at Sony Music Entertainment (Japan), says the 1997 crash slowed down touring activities by Japanese acts in Asia "to a certain extent, but not drastically."

Tanaka notes that the group Tokio sold out venues ranging from 2,000 to 4,500 seats in Hong Kong and Taipei last October. "But if the economy had been good in those territories, I think the local promoter would have found it easier to find sponsors," he says. "We've been thinking of holding concerts by other Sony artists in Asia, but sometimes we are told by promoters, 'Hey, we did our

best, but we couldn't find a local sponsor.'"

Just as important a factor in limiting touring activity by Japanese acts in Asia is the relentless touring/promotion/recording schedule they have to follow back home. If they don't meet all those commitments, their careers can be damaged; so taking time out to tour overseas, even in relatively nearby Asia, is sometimes risky.

But there are opportunities on the Asian concert circuit for

Japanese acts that can keep the folks back home happy. Like many others in the Japanese music industry, BMG Funhouse's Duke sees Taiwan as the key market for Japanese music, including the concert business. "There is almost no 'lag' in recognition of trends between Japan and Taiwan," he notes. "The Taiwanese are on to whatever we do, and all in 'real time.' Another market to watch will be the Korean one."

Last year, the South Korean government, as part of its ongoing loosening of restrictions on Japanese pop culture, allowed public performances of Japanese music at indoor venues with a seating capacity of under 2,000. Since that hurdle is removed, look for Japanese artists to play much bigger gigs in South Korea, where there is huge latent demand for Japanese music. ■



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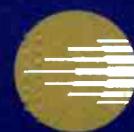
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Grammy Nominations Retain Their International Appeal

This story was prepared by Paul Sexton in London, with reports from Diane Coetzer in Johannesburg, Howell Llewellyn in Madrid, and Steve McClure in Tokyo.

LONDON—Does a Grammy Award nomination for a non-American talent enrich the commercial potency of the nominee, or does the echo of the endorsement fade away outside the U.S.?

As hundreds of nominees in dozens of categories await the results of the 43rd edition of America's musical awards institution Feb. 21, some of the non-indigenous talents to be singled out this year



MAKEBA

have been sharing their thoughts about their nominations with Billboard. Some are represented in international fields that will by definition produce a non-

U.S. winner, while others are vying with domestic favorites for ownership of one of the ever-coveted statuettes.

Candidates observing the Grammys from afar express varying degrees of enthusiasm for the awards, but none believe the nomination can do anything but enhance a career, if sometimes intangibly. In South Africa, for example, the impact of a Grammy nomination is measured more in prestige than in album sales, smoothing the passage to overseas markets, either in terms of releases or live shows.

Ladysmith Black Mambazo is South Africa's most-nominated group. Its nomination for "Live At The Royal Albert Hall" (on Shanachie in the U.S.) in the best traditional folk album category is its 10th, coming 15 years after it stepped into the international spotlight when it was featured on Paul Simon's "Graceland."

Songwriter/bandleader/chief vocalist Joseph Shabalala is buoyant both about the group's chances and the power of the Grammy nomination. "Ten is a good number for us," he says. "There are 10 members in Ladysmith Black Mambazo, and this is our 10th nomination."

"I hope we are going to get it and hope that South Africa will pray for us... We are very happy about the nomination. It means we are able to work with many artists around the world, including Dolly Parton and Des'ree, and people take us seriously."

Antos Stella, managing director of Gallo Music Africa, says that those 10 nominations have boosted the group's career everywhere except, ironically, the U.S. "The group [recently] left for a two-month tour of the U.S., and the album that has been nominated

is one that was recorded, produced, and filmed at the Royal Albert Hall in London in 1999, when Ladysmith was peaking in the U.K. Unfortunately we have not had the same success in the U.S. in terms of album sales, despite the Grammy nominations, [although] the group does tour there twice a year."

For several years, the Grammy ceremony has been broadcast in South Africa during prime time on M-Net, the country's only pay channel, which boasts an array of general entertainment and niche services and is broadcast to more than 1.23 million subscribers in 41 countries across



LADYSMITH BLACK MAMBAZO

Africa. This year, M-Net will air the event at 8:35 p.m. Feb. 22.

Another yardstick of the Grammys' profile among South Africans is the sales performance of an annual Grammy nominee album. The 2000 edition, marketed by BMG Africa as part of a rotation among several majors, shifted more than 30,000 units, according to the company, which is significantly over the gold threshold of 25,000 units. (The Grammy nominees for best rap album performed less favorably.)

In-demand English producer Nigel Godrich, currently in Los Angeles completing work on Scottish rock band Travis' third album, is nominated as producer of the year, with further recognition as Radiohead's "Kid A" (Capitol), which he engineered, competes for both album of the year and best alternative album.

"In terms of [the nominations] helping my career, that really is not

an issue with me," he says. "Having been to the Grammys before, it's a fantastic, glitzy American event. I loved it to death, but at the moment I'm just trying to get away from my career."

"Being nominated is obviously the best thing about it," continues Godrich, adding candidly, "Winning is a small nightmare, because I'd have to get up and justify why I was there. But a nomination is a tip of the hat saying, 'You're in the top five in the world,' and I never in my wildest dreams ever thought that."

In Spain, Angel Fernández, manager of nominated Spanish act Café Quijano (WEA Latina), has no doubts about the wider significance of the Grammys. "We mustn't forget that these are the Oscars of the music world," he says, elated by the group's short-listing for best Latin rock/alternative album with "La Extraordinaria Paradoja De Sonido Quijano" (The Extraordinary Paradox Of The Quijano Sound).

"Regardless of whether we win the award," Fernández continues, "the nomination in itself is a huge step toward consolidating the group's image, both among the public and within the media."

Cuban singer/guitarist Eliades Ochoa is up for his second Grammy with the Higher Octave album recorded with his band, El Cuarteto Patria, "Tributo Al Cuarteto Patria" (Tribute To The Cuarteto Patria). It is nominated for best traditional tropical Latin album.

Ochoa's first triumph was as part of the band Buena Vista Social Club, which comprises a group of veteran Cubans (although he is a "mere" 55). Ochoa is actually signed to Spanish label Virgin Yerbabuena, whose Cuban director José Ramón del Rio

notes that in Cuba, "the Grammys have a significant echo in the media, despite the U.S. economic blockade against the island."

Del Rio adds that the event is reported on state TV, especially when Cubans are nominated or are winners. "The Cuban music industry keeps a close eye on the Gram-

mys, from the label Egrem, the music management company Artex, to the official Cuban Institute of Music, all state-run."

Back in England, Bryan Ferry is pleasantly surprised by the nomination of his 1999 Virgin album, "As Time Goes By," in the best tradi-

(Continued on page 74)

BMG Sees Promise For Its Acts In Asia

BY STEVE McCLURE

HONG KONG—Despite the continuing grim state of the Asian music industry, BMG Entertainment International is bullish on the prospects for its acts in the region over the next several months.

Westlife, Dido, OutKast, Run-D.M.C., Usher, Shea Seger, and Dave Matthews Band were among the acts cited as promotion priorities at BMG's Asia-Pacific regional conference Feb. 5-7 in Hong Kong.

"We recognize and accept the challenge of the changed and changing business environment," said BMG Entertainment Asia-Pacific senior VP Michael Smellie. "We have some great releases over the coming months, including some exciting artist development prospects—especially Dido."

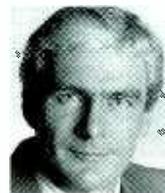
Arista Records international marketing VP Frances Georgeson sounded a characteristically upbeat note in urging BMG Asia-Pacific labels to get behind Run-D.M.C.'s upcoming album, "Crown Royal," and OutKast's "Stankonia."

"OutKast have been victims of a 'poverty of vision' in the region, said Georgeson, noting that in the U.S., the rap unit had crossed over to the main pop audience in the way the Fugees previously did.

Juliette Jackson, head of international development at BMG

Entertainment International U.K. and Ireland, noted that Westlife's album "Coast To Coast" has already sold some 1.5 million units in the Asia-Pacific region and stressed how eager the members of the Irish boy band are to return to the

region. BMG New Zealand managing director Stuart Rubin stressed the importance of using catalog material creatively. "Anything is possible with catalog if you believe in it—it is all additional business and a contribution to the bottom line," he said, citing BMG New Zealand's recent success with greatest-hits albums by such artists as Harry Belafonte, whose hits package racked up sales of more than 20,000.



SMELLIE

Spain's Naranjo, Estopa Lend Latin Flavor To Platinum List

BY PAUL SEXTON AND HOWELL LLEWELLYN

LONDON—Two Spanish successes joined the retail highfliers of North America and an erstwhile British rock figurehead in the International Federation of the Phonographic Industry (IFPI) million-sellers' club in January.

Local heroes Monica Naranjo and Estopa were among the seven acts that received a Platinum Europe Award last month for continentwide sales of 1 million or more units. Of Sony Music Spain's Naranjo's 1 million certified sales of her 1997 album, "Pal-

abra De Mujer" (A Woman's World), in January, international label manager Amelia Santos says the award is "just recognition of an artist with a powerful voice who triumphed in Mexico before Spain."

"She's now appearing constantly in Italy, where she is a national figure," adds Santos. "She even sang a duet with [Luciano] Pavarotti at the Pavarotti and Friends festival at Modena [last] June. At just 26, Monica has an awful long way to go."

Further swelling Spanish pride in the Platinum Europe club was BMG Ariola duo Estopa, with its self-titled album of rumba/rock (Billboard, Feb. 10). This triumph by brother act

David and José Muñoz is especially pleasing, says international label manager Sonsoles Armentariz, "because it is the brothers' debut album, and the sales are in Spain only. Next month the album is being launched in [other] European and Latino markets in Latin America and

the U.S., so we can say that this album is only now just taking off."

Shania Twain and Madonna made the latest of their frequent showings among the Platinum Awards for January. Twain's "Come On Over" (Mercury) advanced to European sales of 7 million; its last appearance on the IFPI roll of honor was in March 2000, so the pop/country superstar has sold a further 1 million copies in nine months with the international version of the album, which was released in Europe in March 1998.

(Continued on page 74)



Universal Canada Gives Priority To Veteran Jazzer Moe Koffman

BY LARRY LeBLANC

TORONTO—Six months following the release of the Moe Koffman Project's ear-catching "MKP," the jazz album has become the focus of a sizable promotional push by Universal Music Canada.

"When the album was released in June, there was a transition of staff in this department, followed by Moe being in poor health, and the album never got its due," says Glenda Rush, press and promotion manager of Universal's Verve Music Group. "It's now a priority for us."

Forever crossing musical lines and confounding critics, Koffman has been a leading figure in Canadian music for five decades. He's unquestionably best-known for the airy flute solo of his 1958 international hit, "Swinging Shepherd Blues," but his uniqueness lies in the breadth of his musicianship on flute, saxophone, and clarinet. He is equally brilliant as a jazz and classical musician, and his playing is marked by a discernible naturalness.

For Koffman, the blues-tinged album—his 30th and first new studio release in a decade—represents yet another challenge of new material—and new musical blends. "I'm very proud of this album," he says. "To work with these musicians—Ben Riley, in particular, who I've known since he was a baby—was a joy."

"Moe played like a 25-year-old," reports Koffman's longtime collaborator, keyboardist Doug Riley, who co-produced with Koffman and Andrew Hermant. "Bringing in a young rhythm section just goosed him right up the kazoo." Among the players featured are Riley's 24-year-old son, Ben (drums); Rob Piltch and Ted Quinlan (guitars); Steve Lucas and George Koller (bass); and Rick Lazar (percussion).

Over the years, Koffman has toured Australia, South America, Europe, and the U.S. He has been a featured soloist with the Toronto Symphony Orchestra and with the bands of Benny Goodman, Quincy

Jones, Dizzy Gillespie, and Woody Herman.

Koffman is also renowned in Canada as a sideman, playing with Rob McConnell & the Boss Brass from 1968 to 2000 and in orchestras led by Jimmy Dale, Guido Basso, and Peter Appleyard. He's also a first-call musician for TV soundtracks and commercial work and was the musical contractor throughout the '90s for Toronto runs of "Phantom Of The Opera," "Joseph And The Amazing Technicolor Dreamcoat," "Sunset Boulevard," and "Showboat."

"It's mind-boggling what Moe has done in his career," says Riley. "He's a brilliant cross-musician who set standards that everybody has had to aim for."

"Moe has made an enormous contribution to culture in Canada," says Ross Porter, host of CBC Radio Two's "After Hours" national jazz program.

Born in 1928 in Toronto to Polish parents, Koffman began to play violin at age 9 but switched to saxophone at 13, later taking up clarinet and flute. By age 15 he was studying clarinet at the Royal Conservatory of Music in Toronto while gigging weekends with local dance bands.

As a young musician, Koffman was soon captivated by the advanced harmonies and heated rhythms introduced to jazz by bebop in the 1940s. Among his early heroes were Duke Ellington's alto sax player Johnny Hodges, Charlie Parker, and Gillespie. "My first real and true love was bebop," says Koffman. "I just dug into it with a love and a passion."

The teenage Koffman—saxophone in tow—would also regularly head for local dance halls to scout visiting U.S. jazz players. One night, he talked his way backstage at Toronto's Massey Hall to have Louisiana tenor saxophonist Illinois Jacquet hear him perform. The bemused jazzmen asked for a Parker composition, which Koffman deftly handled. "I really had balls then," recalls Koffman. "I was ready for anything. Anything."

In 1948 Koffman was tipped as one of Canada's top alto saxophonists in several Canadian jazz polls, acclaim that led to a record contract with Main Stem Records in Buffalo, N.Y. Under the moniker Moe Koffman's Main Stemmers, he recorded two bebop 78s in 1948, "Bop Lop" and "Rocking With The Bop."

In 1950 Koffman moved to New York, first hooking up with Sonny Durham's band and then with bands fronted by Buddy Morrow, Jimmy Dorsey, Ralph Flanagan, Art Mooney, Charlie Barnet, and Tex Beneke. At the same time, he studied classical flute and clarinet.

Work lured Koffman back to Toronto in 1955. It was a period when TV was creating new opportunities for

(Continued on next page)

newsline...

THE GERMAN RECORD INDUSTRY had total sales of 4.8 billion marks (\$2.1 billion) in 2000, down approximately 2% from 4.9 billion marks (\$2.2 billion) the year before, according to Thomas Stein, chairman of labels' body the German Phonographic Assn. More than 200 million CDs were sold during the year, along with 100 million recordable CDs. The latter, Stein says, are causing considerable damage to the local industry. Full figures for the year are to be revealed in April.

WOLFGANG SPAHR

KINGFISHER

BRITISH RETAIL GIANT KINGFISHER, which dominates the U.K. music and video retailing scene with its Woolworths and MVC

chains, is set to accelerate the growth of its out-of-town Big W superstores. Kingfisher, which currently operates eight Big W outlets in the U.K., said it plans to open sites "at a rate of one every month for the foreseeable future." The company aims to operate at least 60 outlets by 2005, creating more than 15,000 jobs. The move comes, it says, after a particularly strong Christmas performance. According to Kingfisher chief executive Sir Geoffrey Mulcahy, "Customer feedback to the Big W concept has been overwhelmingly positive. Each of these stores now serves over a million customers a year and has annual sales of over 15 million pounds [\$21.8 million]."

SAM ANDREWS

MTV NETWORKS EUROPE has linked up with Swiss content and technology service provider MobileChannel.Network (MCN) to offer mobile phone ringing tones to European customers. The MTV Ring-tones service allows users to purchase tones based on current chart hits. The tones will be exclusively available at MTV's European Web sites: MTV.co.uk, MTV.it, and MTVE.com. Under the deal, MCN is responsible for all aspects of copyright, production, and delivery.

KAI R. LOFTHUS

LONDON-BASED INDIE LABEL Riverhorse, which last month terminated its funding agreement with Sony Independent Network Europe (**Billboard Bulletin**, Jan. 9), has inked a new distribution deal for the U.K. with 3MV. The first release under the deal will be singer/songwriter Lonyo's "Garage Girls" album, due March 19. Riverhorse, whose three-act roster includes Martay and Sherena Dugani, is in negotiations with European distributors with plans for an April release for Lonyo's "Summer Of Love" single, a No. 8 hit in the U.K. last July.

PAUL SEXTON

TWO RUSSIAN NATIONALS involved in a counterfeit-CD and credit-card syndicate, described as "the most sophisticated" case of its kind in Britain, were each sentenced Feb. 2 to four years in jail. After serving their sentences, they will be deported. An International Federation of the Phonographic Industry (IFPI) spokesman says the judgment in London's Southward Crown Court was "one of the biggest sentences handed out for a case involving CD fraud." Anti-piracy investigators from the British Phonographic Industry and the IFPI uncovered Vladimir Strogue and Alexander Tanov's CD-piracy operation in January 2000, leading police to an illicit credit-card scheme that is said to have cost British banks millions of pounds.



LARS BRANDLE

FINNISH DANCE ACT DARUDE was the biggest winner at the annual Emma Awards Feb. 3 in Helsinki, where it picked up three honors. The act collected awards for best song, "Sandstorm" (16 Inch Records/BMG); debut album, "Before The Storm" (16 Inch records/BMG); and best new hip-hop/dance act. Metal group HIM was named best band and also won in the best album category with the Terrier/BMG release "Razorblade Romance." Other key winners at the Emmas, organized by the Finnish affiliate of the IFPI, were AXR/edel signing Mari Rantasila (female singer); RCA's Kirka (male singer); MusicMakers/BMG act Kemopetrol (new pop/rock act); and Interscope's Limp Bizkit (international act). The awards are voted for by a music industry/media panel.

JONATHAN MANDER

BMG ENTERTAINMENT in the U.K. has signed a nonexclusive deal with London-based E-commerce firm Tornado Group, whereby the latter will digitally store the major's repertoire for electronic delivery to traditional and online retailers in the U.K. and Ireland. Trials at the end of March will precede a full commercial launch later this year. InterTrust will supply digital-rights management, and Magex will handle clearinghouse services. Last year, Tornado signed a similar deal with EMI for Europe (**Billboard Bulletin**, Oct. 19, 2000).

KAI R. LOFTHUS

U.K. Folk Awards Honor Jansch

Waterson, Danu Also Honored In Event's 2nd Year

BY NIGEL WILLIAMSON

LONDON—Veteran guitarist Bert Jansch—cited as an influence by musicians ranging from Jimmy Page to Neil Young—was honored with a lifetime achievement award Feb. 5 at the U.K.'s only annual folk awards.

At the second edition of the BBC Radio 2 Folk Awards, held at the Cumberland Hotel in central London, Jansch—who played with 1960s folk/rock supergroup the Pentangle—was joined onstage by rock guitarists Johnny Marr (formerly of the Smiths and the Pretenders) and Bernard Butler (formerly with Suede) to form an acoustic trio spanning more than four decades of musicianship. Both Marr and Butler played on Jansch's acclaimed "Crimson Moon" (Castle) album last year.

Others who were honored included Norma Waterson, named folk singer of the year; and the seven-piece Danu from Waterford, Ireland, which won the best group award. The event also marked the arrival of the latest young female folk star in Bill Jones, who won the Horizon Award as most promising young folk artist.

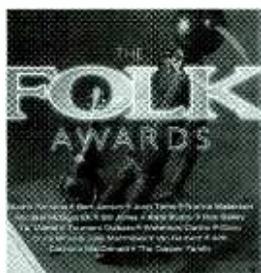
Jones, 26, whose real name is Belinda, received her award from Chris Smith, the U.K. Secretary of State for Culture. The singer gave her first public performance just two years

ago, and her debut album "Turn To Me" (Bedspring Music), was released on her own Boing Records label last year. "The album is fantastic. I listened to it and was bowled over," Smith said in presenting the award. "Folk music is not only part of our tradition but part of our future." Jones' second album is due for June release.

Singer/songwriter John Tams secured a double triumph when he won best album for "Unity," released last year on Topic Records, and best original song for "Harry Stone." Irish flute and whistle player Michael McGoldrick, who is currently playing in Kate Rusby's band, was voted best instrumentalist, and Vin Garbutt won best live act.

There was also a special roots award that was presented to Taj Mahal. Bob Copper, 86, who began singing as part of the Copper Family in the 1920s, won the Good Tradition Award.

The ceremony was broadcast on national AC station BBC Radio 2 Feb. 7, two days after the event. The audience included leading young U.K. folk performers Rusby and Eliza Carthy. To mark the show, on Feb. 12 U.K. roots label Topic Records released a compilation album called "The Folk Awards," featuring 16 tracks from nominated artists, including all of the award winners.



Sony Australia Looks To Increase Export Rate Of Local A&R

BY CHRISTIE ELIEZER

SYDNEY—Sony Music Entertainment Australia chairman/CEO Denis Handlin hopes his recent rebuilding of the company's A&R structure will start paying dividends by bolstering its local market share and stepping up its export success rate.

Sony Australia's two most successful exports in recent years have been pop singer Tina Arena, who sold 1 million units of her "In Deep" album in France alone, and rock band Silverchair, which shifted a total of 6 million units worldwide of three albums before its switch last November to Atlantic for North America. (The band is with Murrur/Sony in Australia and Epic for the rest of the world.)

Handlin, who last year put the company through two bouts of restructuring in order to focus on breaking more acts, says it's now time to up the ante. As part of those changes, the operations of the marketing, sales, and promotions divisions were tied more closely together, with marketing being further fine-tuned to provide more support to A&R activities.

"Our marketing managers now work closer to A&R, right from being there when records and videos are made, to tying up strategies with our affiliates when our records are released abroad," explains Handlin. "We need A&R to be given the proper support by the rest of the team."

In January, Michael Taylor, formerly New York-based A&R director at Maverick Records, was appointed Sony Australia A&R manager. Based in East Sydney, he reports to A&R GM John O'Donnell. Handlin reckons Taylor's presence will strengthen the Australian operation's contacts with U.S. artists/management, publishers, booking agencies, and TV and film production companies.

"Michael will give us an edge, because of his knowledge of the international market as well as his networking abilities," Handlin says.

Sony's eagerness to export its Australian talents is seen in an impressive overseas release schedule. Pop band Human Nature, whose self-titled album has gone platinum (70,000 units) Down Under, will be launched in the U.K. in March. The band will appear around that date in two episodes of the frothy Australian soap "Neighbours," which has a U.K. viewership of 20 million. The video for leadoff single "He Don't Love You"—which sold 120,000 units in Australia—has been remade to include a cameo by "Neighbours" actress Holly Valance. The band will also undertake extensive promotional activity in Europe, where the album will be issued late this year.

Another Sony Australia act, singer/songwriter Leah Haywood, releases the single "We Think It's Love" in late March in the U.K. The track is included on the soundtrack

to the recent Mel Gibson movie "What Women Want."

Columbia has scheduled an April release in the U.S. for teen rock band Sunk Loto's debut album, "Big Picture Lies."

Alternate rock band Jebediah, whose sophomore album, "Of Someday Shambles," went platinum here, returns to North America this year after touring these territories last year. Guitar band Lo-tel's releases through Europe will work around the release of the hit movie "Looking For Alibrandi," a rite-of-passage tale of an Australian-Italian girl growing up in Sydney's industrial west; the act's "Teenager Of The Year" single was a key cut on its soundtrack.

Of the more established Sony Australia acts, Arena has left the lead role in the U.K. run of the successful "Notre Dame" musical to start work on an album due in Sep-

tember. Her "In Deep," sold 1.6 million units worldwide. Arena is writing with a number of international names, including Desmond Child and French writers David Halliday and Robert Goldman. Arena will also attempt to consolidate her European base by recording some tracks in French.



HANDLIN

Says Handlin, "Everyone knows this next record has to be *the* one. She's motivated and focused on making this the right record. Doing 'Notre Dame' really increased her confidence."

Local acts make up 20% of Sony Australia's business, according to Handlin, who insists that the previous domestic roster success rate of 32%—back when the label's Mid-

night Oil was scoring top 20 hits in the U.S. and European album charts—is still attainable, despite changing market conditions. "You have to set realistic goals," he agrees. "But we've got a number of new signings, and if we make the right records, we'll obviously kick goals."

Five of those domestic signings include pop singer Tony Scott, urban pop trio Times Three, teen act Delta, raunchy urban singer Anna Maria LaSpina (a former backing singer for Savage Garden), and alternative pop performer Charlton. Negotiations are continuing with a number of new acts, as well as a number of influential writers and producers.

Last year, as part of a move to reinvent the company, Sony's national sales office was moved from Melbourne to Sydney, and a national state-of-the-art-call center

was launched last October to give retailers instant information on releases.

"We had to make some tough decisions," Handlin says about staff cuts. "But we had our best Christmas ever, which vindicated our changes." According to the Australian Record Industry Assn., Sony held a 24.43% share for December, followed by EMI at 21.72% and Universal Music at 18.42%. In the calendar year, Sony claims a market lead with an average of a 19.86% share.

Plans announced December 2000 for joint-venture projects with lucrative budget label Rajon Music Group (RMG)—which is estimated to turn over \$20 million Australian (\$11 million) this year, according to RMG managing director John Evans—will also help Sony Music expand its market share, says Handlin.

Virgin Spain's Jarabe De Palo Ready For The Next 'Round'

BY HOWELL LLEWELLYN

MADRID—Pau Donés, leader/singer in the biggest-selling Spanish group of the past four years, walks across a Barcelona, Spain, square, wind blowing through his very long hair, and sits down in a chair as he hums a song.

That was the total content of a 10-second TV advertisement shown nationally here throughout January. It was a campaign that left half of Spain asking, "What happens next?"

Those teaser ads by Virgin Spain preceded a longer version of the advertisement, broadcast through the first two weeks of this month. It showed an old man shaving off

Donés' hair as bemused onlookers stood by. As an attention-grabbing device for the Feb. 12 Spanish release of Jarabe De Palo's long-awaited third album, "De Vuelta Y Vuelta" (Round And Round), the innovative campaign certainly seems to have worked. The shaved head of Donés is everywhere—on TV spots, promo videos, press articles, street posters—in Spain. And the album has shipped an initial 225,000 copies.

"This is the Spanish record of the year," insists Mari Cruz Laguna, Virgin's marketing and Internet director. "We decided on a pre-cam-

paign of expectation, as the band had not released an album for more than two years, and we knew people were getting expectant. It has worked wonders, and the 'shaved Pau' is one of the country's talking points."



DONÉS

Jarabe De Palo (slang for "a good beating") has sold more than 700,000 units in Spain of each of its previous albums, 1996's "La Flaca" (Thin Girl) and 1998's "Depende" (It Depends). However, "La Flaca" came close to flopping initially—copies were being returned to warehouses after four months when the then unknown band's career was saved after a

Spanish cigarette brand used the title track in an advertising campaign. As a result, "La Flaca" was hailed as the album of the year in 1997.

Both albums later went triple-platinum in Italy (a total of more than 300,000 units), and between them they racked up global sales of more than 2.5 million copies, thanks to strong sales in Argentina, Chile, Uruguay, Mexico, and the U.S. In 1999, Jarabe De Palo played sold-out concerts in New York, Los Angeles, and Chicago.

"De Vuelta Y Vuelta" was released Feb. 12 in Spain, France, Portugal, Belgium, and Switzerland. (Continued on page 90)

UNIVERSAL CANADA GIVES PRIORITY TO VETERAN JAZZER MOE KOFFMAN

(Continued from preceding page)

musicians; he appeared on such top Canadian series as "Juliette," "Cross-Canada Hit Parade," "Front Page Challenge," and "The Wayne & Shuster Show." Simultaneously, Koffman led his own group, playing in Toronto after-hours clubs.

In 1957, Koffman recorded a demo tape that landed his group a record deal with Jubilee Records in New York—he had actually trudged around the city with the tape and a tape machine, trying to sell the band to labels. Producer Morty Palitz, then working at Jubilee, agreed to record the group in a Toronto studio.

During the session for Koffman's first album, "Cool And Hot Sax," at the RCA Victor Studio in Toronto, his composition "Blues A La Canadiana" was retitled "Swingin' Shepherd Blues" by Palitz, who wanted a title with greater appeal. "I didn't care what we called it," says Koffman. "The next thing I knew, someone showed me a full page ad for the record in Billboard. Then DJ Marty Fay at WAAF in Chicago started playing it, and the switchboard lit up. It just

grabbed people."

"Swingin' Shepherd Blues" became an international hit in 1958, reaching No. 23 on Billboard's singles chart in the U.S. and hitting the same position on the U.K. singles chart. It has been recorded by more than 100 other artists, including Ted Heath (No. 14 in the U.K. in 1958) and Ella Fitzgerald (No. 15 in the U.K. the same year).

Koffman, however, failed, to click with follow-up recordings. He also turned down an appearance on Dick Clark's popular teen TV show "American Bandstand" to promote "Swingin' Shepherd Blues" in order to honor a previously booked club date in northern Ontario. "When a Jubilee executive telephoned to tell me I was to be on 'American Bandstand,' I said, 'I can't do it. I'm in Timmins.' Then there was a long silence."

For the next four decades, despite further recordings for a string of labels, Koffman primarily made his living with studio work and concert tours. "If the phone rang for a job, I took it," he recalls. "I was into everything." Start-

ing in 1956 and until its closure in 1998, he was music director of premier Toronto jazz club George's Spaghetti House, while paying sessions for such Canadian artists as Anne Murray, Ronnie Hawkins, Klaatu, and Raffi.

In 1967, Koffman took part in celebrated sessions for the Decca album "North Of The Border," with Ellington as piano soloist and featuring compositions by Canadians Ron Collier, Gordon Delamont, and Norman Symonds. "Ron worked months writing this piece for Ellington," recalls Koffman. "The day of the recording at Hallmark Studio, Duke was handed the music, and he never even looked at it. I swear. He didn't play one note of music written for him. What he did play came out of his head, and it was fantastic."

In 1971, Koffman approached GRT Records of Canada with the idea of making contemporary jazz and pop-style recordings of classical music. The first, "Moe Koffman Plays Bach" (1971), went gold (50,000 units) in Canada, as did the 1972 follow-up, the two-album "Vivaldi's Four Seasons,"

which featured interpretations by Koffman and by Riley of Antonio Vivaldi's compositions.

In total, Koffman recorded nine albums for GRT Records of Canada before its demise in 1979, with only "Live At George's" (1975) being straight-ahead jazz. "It was a very productive period for me," he says. "I was never more serious in what I was doing."

Crossover success with his classical works, however, badly scorched Koffman's reputation as a top jazz musician. That only changed in the '80s when he recorded a series of jazz albums for the Toronto-based independent Duke Street, including "One Moe Time" (1986), "Moe-Mentum" (1987), "Oop-Pop-A-Da" (1988), and "Moe Koffman Quintet Plays" (1990).

With those releases, his reputation was restored. As Porter recalls, "The pendulum of opinion [against Koffman] swung the other way, because these recordings were magnificent, straight-ahead jazz albums."

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 02/14/01			GERMANY (Media Control) 02/14/01			U.K. (CIN) 02/11/01 Supported By worldpop			FRANCE (SNEP/IFOP/Tite-Live) 02/14/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	BOKUNO SENAKANIWA HANGA ARU KINKI KIDS JOHNNY'S ENTERTAINMENT	1	NEW	DAYLIGHT IN YOUR EYES NO ANGELS ZEITGEIST/POLYDOR	1	1	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	1	1	SEUL GAROU COLUMBIA
2	NEW	TSUMETAI UMU/START IN MY LIFE MAI KURAKI GIZA STUDIO	2	1	MS. JACKSON OUTKAST LAFACE/ARISTA/ARIOLA	2	NEW	TEENAGE DIRTBAG WHEATUS COLUMBIA	2	2	DADDY DJ DADDY DJ M6 INT/SONY
3	1	EVOLUTION AYUMI HAMAZAKI AVEV TRAX	3	10	WHAT A FEELING DJ BOBO & IRENE CARA EAMS	3	NEW	LAST RESORT PAPA ROACH DREAMWORKS/UNIVERSAL	3	20	WASSUUP! DA MUTTZ WEA
4	NEW	BOARDING T.M. REVOLUTION ANTINOS	4	2	STAN EMINEM FEATURING DIDO INTERSCOPE/MOTOR/UNIVERSAL	4	4	ROLLIN' LIMP BIZKIT INTERSCOPE	4	3	L'ALIZEE ALIZEE POLYDOR
5	3	FRAGILE EVERY LITTLE THING AVEV TRAX	5	5	OVERLOAD SUGABABES EASTWEST	5	NEW	LOCO FUN LOVIN' CRIMINALS CHRYSALIS	5	4	ELLE TE REND DINGUE (POOM POOM SHORT) DADDY NUTTEE DELABEL/VIRGIN
6	2	MINIMONI, JANKENPYON! MINIMONI! ZETMA	6	4	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN EPIC	6	3	CASE OF THE EX (WHATCHA GONNA DO) MYA INTERSCOPE	6	6	SOLAAR PLEURE MC SOLAAR EASTWEST
7	5	COME AGAIN M-FLO RHYTHM ZONE	7	3	ICH GEH' NICHT OHNE DICH WALTER HANSA/BMG	7	NEW	STUTTER JOE FEATURING MYSTIKAL JIVE/ZOMBA	7	NEW	TU VAS ME QUITTER HELENE SEGARA ORLANDO/EASTWEST
8	NEW	MEMAI CHIHIRO ONIZUKA TOSHIBA-EMI	8	NEW	WAS KOSTET DIE WELT CHRISTIAN HANSA/BMG	8	13	DANCING IN THE MOONLIGHT TOPLADER SONY S2	8	7	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
9	4	SUKINA DAKAJA DAME NANO DREAMS COME TRUE TOSHIBA-EMI	9	8	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/EMI	9	6	POP YA COLLAR USHER LAFACE/ARISTA	9	5	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
10	16	COFFEE RUMBA YOSUI INOUE FOR LIFE	10	6	GRAVEL PIT WU-TANG CLAN EPIC	10	2	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND	10	8	AVANT DE PARTIR EVE ANGELI M6 INT/SONY
11	17	S.O.S./TIKI TIKI-TA ABBA POLYDOR	11	NEW	ROLLIN' LIMP BIZKIT INTERSCOPE/MOTOR/UNIVERSAL	11	7	THE NEXT EPISODE DR. DRE FEATURING SNOOP DOGG INTERSCOPE	11	10	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL
12	12	TOWANI... THE GOSPELLERS KIVON	12	16	EXPLORATION OF SPACE COSMIC GATE EMI	12	5	CHASE THE SUN PLANET FUNK VIRGIN	12	11	VERONE FREDERIC CHARTER & LA TROUPE MERCURY/UNIVERSAL
13	8	PURAIMARU THE YELLOW MONKEY FUN HOUSE	13	9	LA PASSION EP GIGI D'AGOSTINO ZYX	13	9	EVERYTIME YOU NEED ME FRAGMA FEATURING RUBIA POSITIVA	13	12	911 WYCLEF JEAN FEATURING MARY J. BLIGE S.M.A.L.L./SONY
14	6	I'M HERE SAYING NOTHING HITOMI YADA TOSHIBA-EMI	14	7	WHO LET THE DOGS OUT BAHAMEN ARTEMIS/EMEL	14	NEW	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO AM-PM	14	9	J'EN REVE ENCORE DE PALMAS POLYDOR/UNIVERSAL
15	9	M AYUMI HAMASAKI AVEV TRAX	15	12	HEY BABY DJ OTZI EMI	15	11	TOUCH ME RUI DA SILVA KISMET/ARISTA	15	15	LA BAS ASSIA VIRGIN
16	7	LUCKY POOL JUDY AND MARY EPIC	16	18	RETURN OF HIP HOP DJ TOMEKK FILA	16	10	THINGS I'VE SEEN SPOOKS ARTEMIS/SONY	16	NEW	R&B 2 RUE MATT BARCLAY/UNIVERSAL
17	13	EVERYTHING MISIA FUN HOUSE	17	13	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC	17	12	WHAT MAKES A MAN WESTLIFE RCA	17	RE	L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
18	15	DESIRE DO AS INFINITY AVEV TRAX	18	14	EVERYTIME YOU NEED ME FRAGMA FEATURING MARIA RUBIA RCA	18	NEW	FEVER STARSAILOR CHRYSALIS	18	19	MS. JACKSON OUTKAST LAFACE/ARISTA
19	NEW	IS THIS LOVE EARTH AVEV TRAX	19	NEW	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA	19	NEW	WE WILL SURVIVE WARP BROTHERS NULIFE/ARISTA	19	14	IF I EVER FEEL BETTER PHOENIX SOURCE/VIRGIN
20	14	THINK OF ME NAMIE AMURO AVEV TRAX	20	15	JENNIFER LOPEZ J.L.O EPIC	20	18	NOT THAT KIND ANASTACIA EPIC	20	NEW	SUPREME ROBBIE WILLIAMS EMI
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	JUDY AND MARY WARP EPIC	1	1	THE BEATLES 1 EMI	1	1	DIDO NO ANGEL ARISTA	1	2	GAROU SEUL COLUMBIA
2	1	MORNING MUSUME! BEST! MORNING MUSUME, ONE ZETIMA	2	2	DIDO NO ANGEL ARISTA/ARIOLA	2	3	ANASTACIA NOT THAT KIND EPIC	2	3	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
3	NEW	ABBA S.O.S.—THE BEST OF ABBA POLYDOR	3	11	DJ BOBO PLANET COLORS EAMS	3	2	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE	3	1	ALIZEE GOURMANDISES POLYDOR/UNIVERSAL
4	3	LOVE PSYCHEDELIC THE GREATEST HITS VICTOR	4	NEW	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	4	5	TEXAS GREATEST HITS MERCURY	4	16	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
5	NEW	AJICO FUKA MIDIRI VICTOR	5	4	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/MOTOR/UNIVERSAL	5	4	TOPLADER ONKA'S BIG MOKA SONY S2	5	10	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
6	2	HIRO BRILLIANT TOY'S FACTORY	6	7	SUGABABES ONE TOUCH EASTWEST	6	10	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	6	NEW	NTM LE CLASH—ROUND 4 EPIC
7	4	VARIOUS ARTISTS THE BEST OF DETECTIVE CONAN ZAIN	7	NEW	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/MOTOR/UNIVERSAL	7	7	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND	7	5	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
8	12	THE GOSPELLERS SOUL SERENADE KIVON	8	5	HOWARD CARPENDALE ALLES O.K. POLYDOR	8	9	COLDPLAY PARACHUTES PARLOPHONE	8	9	GERALD DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
9	5	THE BEATLES 1 CAPITOL	9	NEW	SONNE MANNHEIMS ZION SONNE MANNHEIMS/EPIC	9	8	DR. DRE DR. DRE—2001 INTERSCOPE	9	6	MYLENE FARMER MYLENIUM TOUR POLYDOR/UNIVERSAL
10	9	SOUTHERN ALL STARS BALLADS 3—THE ALBUM OF LOVE VICTOR	10	10	OUTKAST STANKONIA LAFACE/ARISTA	10	12	OUTKAST STANKONIA LAFACE/ARISTA	10	7	JENNIFER LOPEZ J.L.O EPIC
11	13	VARIOUS ARTISTS IMAGE SONY	11	6	CHRISTIAN NOMINATOR HANSA/BMG	11	19	ROY ORBISON LOVE SONGS VIRGIN	11	8	ANASTACIA NOT THAT KIND EPIC
12	10	MEJA REALITIES EPIC	12	3	WESTERNHAGEN SO WEIT—THE BEST OF WEA	12	11	THE BEATLES 1 APPLE	12	4	MANU CHAO CLANDESTINO VIRGIN
13	7	RINA AIUCHI BE HAPPY GIZA STUDIO	13	9	ANASTACIA NOT THAT KIND EPIC	13	16	DAVID GRAY WHITE LADDER JHT/EASTWEST	13	11	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
14	11	VARIOUS ARTISTS MAX BEST SONY	14	9	MADONNA MUSIC MAVERICK/WEA	14	13	MADONNA MUSIC MAVERICK/WARNER BROS.	14	19	MUSICAL ROMEO & JULIETTE (VERSION INTE-GRAL) MERCURY/UNIVERSAL
15	6	ARASHI ARASHI NO. 1 ARASHI HA ARASHI O YOBU PONY CANYON	15	12	CREED HUMAN CLAY EPIC	15	15	CRAIG DAVID BORN TO DO IT WILSTAR	15	17	DIDO NO ANGEL ARISTA
16	14	ENYA A DAY WITHOUT RAIN WEA	16	15	ENYA A DAY WITHOUT RAIN WEA	16	14	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	16	14	MADONNA MUSIC MAVERICK/WEA
17	15	ABBA ABBA GOLD POLYDOR	17	13	LINKIN PARK (HYBRID THEORY) WEA	17	6	JENNIFER LOPEZ J.L.O EPIC	17	12	MOBY PLAY CONNECTED
18	8	GARNET CROW FIRST SOUNDSCOPE—MIZU NO HAI HARETAUMI GIZA STUDIO	18	NEW	VANESSA AMOROSI THE POWER UNIVERSAL	18	18	LINKIN PARK (HYBRID THEORY) WARNER BROS.	18	13	VARIOUS ARTISTS PREMIERE CLASSE 2 HOSTILE/VIRGIN
19	RE	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA	19	17	EROS RAMAZZOTTI STILELIBERO ARIOLA	19	NEW	EVA CASSIDY SONGBIRD BLIX STREET	19	15	CRAIG DAVID BORN TO DO IT EDEL
20	RE	KEN HIRAI THE CHANGING SAME DEFSTAR	20	16		20	RE	ANDREA BOCELLI ROMANZA POLYDOR	20	18	BOND BOND DECCA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	JUDY AND MARY WARP EPIC	1	1	JENNIFER LOPEZ J.L.O EPIC	1	1	DIDO NO ANGEL ARISTA	1	2	GAROU SEUL COLUMBIA
2	1	MORNING MUSUME! BEST! MORNING MUSUME, ONE ZETIMA	2	2	THE BEATLES 1 EMI	2	3	ANASTACIA NOT THAT KIND EPIC	2	3	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
3	NEW	ABBA S.O.S.—THE BEST OF ABBA POLYDOR	3	11	DIDO NO ANGEL ARISTA/ARIOLA	3	2	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE	3	1	ALIZEE GOURMANDISES POLYDOR/UNIVERSAL
4	3	LOVE PSYCHEDELIC THE GREATEST HITS VICTOR	4	NEW	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	4	5	TEXAS GREATEST HITS MERCURY	4	16	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
5	NEW	AJICO FUKA MIDIRI VICTOR	5	4	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/MOTOR/UNIVERSAL	5	4	TOPLADER ONKA'S BIG MOKA SONY S2	5	10	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
6	2	HIRO BRILLIANT TOY'S FACTORY	6	7	SUGABABES ONE TOUCH EASTWEST	6	10	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	6	NEW	NTM LE CLASH—ROUND 4 EPIC
7	4	VARIOUS ARTISTS THE BEST OF DETECTIVE CONAN ZAIN	7	NEW	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/MOTOR/UNIVERSAL	7	7	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND	7	5	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
8	12	THE GOSPELLERS SOUL SERENADE KIVON	8	5	HOWARD CARPENDALE ALLES O.K. POLYDOR	8	9	COLDPLAY PARACHUTES PARLOPHONE	8	9	GERALD DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
9	5	THE BEATLES 1 CAPITOL	9	NEW	SONNE MANNHEIMS ZION SONNE MANNHEIMS/EPIC	9	8	DR. DRE DR. DRE—2001 INTERSCOPE	9	6	MYLENE FARMER MYLENIUM TOUR POLYDOR/UNIVERSAL
10	9	SOUTHERN ALL STARS BALLADS 3—THE ALBUM OF LOVE VICTOR	10	10	OUTKAST STANKONIA LAFACE/ARISTA	10	12	OUTKAST STANKONIA LAFACE/ARISTA	10	7	JENNIFER LOPEZ J.L.O EPIC
11	13	VARIOUS ARTISTS IMAGE SONY	11	6	CHRISTIAN NOMINATOR HANSA/BMG	11	19	ROY ORBISON LOVE SONGS VIRGIN	11	8	ANASTACIA NOT THAT KIND EPIC
12	10	MEJA REALITIES EPIC	12	3	WESTERNHAGEN SO WEIT—THE BEST OF WEA	12	11	THE BEATLES 1 APPLE	12	4	MANU CHAO CLANDESTINO VIRGIN
13	7	RINA AIUCHI BE HAPPY GIZA STUDIO	13	9	ANASTACIA NOT THAT KIND EPIC	13	16	DAVID GRAY WHITE LADDER JHT/EASTWEST	13	11	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
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16	14	ENYA A DAY WITHOUT RAIN WEA	16	15	ENYA A DAY WITHOUT RAIN WEA	16	14	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	16	14	MADONNA MUSIC MAVERICK/WEA
17	15	ABBA ABBA GOLD POLYDOR	17	13	LINKIN PARK (HYBRID THEORY) WEA	17	6	JENNIFER LOPEZ J.L.O EPIC	17	12	MOBY PLAY CONNECTED
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20	RE	KEN HIRAI THE CHANGING SAME DEFSTAR	20	16		20	RE	ANDREA BOCELLI ROMANZA POLYDOR	20	18	BOND BOND DECCA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	JUDY AND MARY WARP EPIC	1	1	JENNIFER LOPEZ J.L.O EPIC	1	1	DIDO NO ANGEL ARISTA	1	2	GAROU SEUL COLUMBIA
2	1	MORNING MUSUME! BEST! MORNING MUSUME, ONE ZETIMA	2	2	THE BEATLES 1 EMI	2	3	ANASTACIA NOT THAT KIND EPIC	2	3	MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
3	NEW	ABBA S.O.S.—THE BEST OF ABBA POLYDOR	3	11	DIDO NO ANGEL ARISTA/ARIOLA	3	2	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE	3	1	ALIZEE GOURMANDISES POLYDOR/UNIVERSAL
4	3	LOVE PSYCHEDELIC THE GREATEST HITS VICTOR	4	NEW	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	4	5	TEXAS GREATEST HITS MERCURY	4	16	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/EASTWEST
5	NEW	AJICO FUKA MIDIRI VICTOR	5	4	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/MOTOR/UNIVERSAL	5	4	TOPLADER ONKA'S BIG MOKA SONY S2	5	10	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
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8	12	THE GOSPELLERS SOUL SERENADE KIVON	8	5	HOWARD CARPENDALE ALLES O.K. POLYDOR	8	9	COLDPLAY PARACHUTES PARLOPHONE	8	9	GERALD DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
9	5	THE BEATLES 1 CAPITOL	9	NEW	SONNE MANNHEIMS ZION SONNE MANNHEIMS/EPIC	9	8	DR. DRE DR. DRE—2001 INTERSCOPE	9	6	MYLENE FARMER MYLENIUM TOUR POLYDOR/UNIVERSAL
10	9	SOUTHERN ALL STARS BALLADS 3—THE ALBUM OF LOVE VICTOR	10	10	OUTKAST STANKONIA LAFACE/ARISTA	10	12	OUTKAST STANKONIA LAFACE/ARISTA	10	7	JENNIFER LOPEZ J.L.O EPIC
11	13	VARIOUS ARTISTS IMAGE SONY	11	6	CHRISTIAN NOMINATOR HANSA/BMG	11	19	ROY ORBISON LOVE SONGS VIRGIN	11	8	ANASTACIA NOT THAT KIND EPIC
12	10	MEJA REALITIES EPIC	12	3	WESTERNHAGEN SO WEIT—THE BEST OF WEA	12	11	THE BEATLES 1 APPLE	12	4	MANU CHAO CLANDESTINO VIRGIN
13	7	RINA AIUCHI BE HAPPY GIZA STUDIO	13	9							

HITS OF THE WORLD

CONTINUED

EUROCHART (02/24/01)

THIS WEEK	LAST WEEK	SINGLES
1	1	STAN EMINEM FEATURING DIDO AFTERMATH/INTERSCOPE
2	2	MS. JACKSON OUTKAST LAFACE/ARISTA
3	3	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
4	4	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
5	7	ROLLIN' LIMP BIZKIT INTERSCOPE
6	6	SEUL GAROU COLUMBIA
7	9	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN
8	NEW	WHAT A FEELING DJ BOBO & IRENE CARA METROVINYLS/EAMS
9	NEW	TEENAGE DIRTBAG WHEATUS COLUMBIA
10	RE	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA
ALBUMS		
1	4	DIDO NO ANGEL ARISTA
2	1	JENNIFER LOPEZ J.LO EPIC
3	2	THE BEATLES 1 APPLE
4	3	EMINEM THE MARSHALL MATHERS LP AFTERMATH/INTERSCOPE
5	6	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE
6	5	ANASTACIA NOT THAT KIND EPIC
7	7	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS
8	8	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
9	9	MADONNA MUSIC MAVERICK/WARNER
10	RE	TEXAS GREATEST HITS MERCURY

SPAIN (AFYVE/ALEF MB) 02/08/01

THIS WEEK	LAST WEEK	SINGLES
1	NEW	LA OTRA DRILLA REINCIDENTES BOA MUSIC
2	1	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
3	5	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
4	2	THE CALL BACKSTREET BOYS JIVE/ZOMBA
5	3	SUPER GIGI D'AGOSTINO FEATURING ALBERTINO VALE MUSIC
6	6	ONE MORE TIME DAFT PUNK VIRGIN
7	NEW	TU VENENO NATALIA OREIRO ARIOLA
8	4	TRACEY IN MY ROOM EVERYTHING BUT THE GIRL VIRGIN
9	NEW	LA PLAYA LA OREJA DE VAN GOGH EPIC
10	10	WE WILL SURVIVE WARP BROTHERS DOS OR DIE
ALBUMS		
1	1	JENNIFER LOPEZ J.LO EPIC
2	2	ESTOPA ESTOPA ARIOLA
3	3	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
4	NEW	M-GLAN SIN ENCHUFE DRO
5	4	THE BEATLES 1 EMI
6	5	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS ARIOLA
7	6	CARLOS CANO 30 GRANDES CANCIONES SONY MUSIC MEDIA
8	7	CRAIG DAVID BORN TO DO IT EDEL
9	10	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
10	9	ALEJANDRO SANZ EL ALMA AL AIRE WEA

NEW ZEALAND (Record Publications Ltd.) 02/11/01

THIS WEEK	LAST WEEK	ALBUMS
1	3	THE HOLLIES GREATEST HITS EMI
2	1	SHAGGY HOTSHOT UNIVERSAL
3	2	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
4	5	THE BEATLES 1 EMI
5	NEW	DIDO NO ANGEL ARISTA/BMG
6	7	COLDPLAY PARACHUTES EMI
7	4	WESTLIFE COAST TO COAST BMG
8	RE	LENNY KRAVITZ GREATEST HITS VIRGIN
9	9	NELLY COUNTRY GRAMMAR UNIVERSAL
10	10	FINN/DOBBYN/RUNGA TOGETHER LIVE IN CONCERT SONY

PORTUGAL (Portugal/AFP) 02/13/01

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	LARA FABIAN LARA FABIAN SONY
2	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
3	1	RUI VELOSO O MELHOR DE RUI VELOSO 20 ANOS DEPOIS EMI
4	3	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN
5	4	LENNY KRAVITZ GREATEST HITS VIRGIN
6	6	MOBY PLAY MUSICA ZONA
7	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
8	9	SADE LOVERS ROCK SONY
9	7	THE BEATLES 1 EMI
10	8	CELINE DION THE COLLECTOR'S SERIES VOL. ONE SONY

SWEDEN (GLF) 02/14/01

THIS WEEK	LAST WEEK	SINGLES
1	1	ROMEO SHEBANG BONNIER
2	2	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG
3	3	GOES AROUND COMES AROUND ADDIS BLACK WIDOW INSTANT KARMA/SONY
4	4	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
5	6	THE CALL BACKSTREET BOYS JIVE/ZOMBA
6	5	WHO LET THE DOGS OUT BAHAMEN ART/EMIS/EDEL
7	7	UPSIDE DOWN A* TEENS STOCKHOLM
8	NEW	ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL
9	8	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
10	NEW	SANNING ELLER LOGN FRE EMI
ALBUMS		
1	1	KENNY ROGERS ENDLESS LOVE CMC
2	2	DIDO NO ANGEL ARISTA/BMG
3	NEW	SOUNDTRACK OF OUR LIVES BEHIND THE MUSIC TELEGRAM
4	NEW	HAKEN HELLSTROM KONN INGEN SORG FOR MIG GOTEBOURG VIRGIN
5	5	ARK WE ARE THE ARK VIRGIN
6	NEW	SISSEL KYRKEBO ALL GOOD THINGS MERCURY/UNIVERSAL
7	3	SADE LOVERS ROCK EPIC
8	4	THE BEATLES 1 EMI
9	8	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE
10	7	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI

DENMARK (IFPI/Nielsen Marketing Research) 02/08/01

THIS WEEK	LAST WEEK	SINGLES
1	1	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
2	2	HANG ON FREEDOM SCOOP/EDEL
3	5	MS. JACKSON OUTKAST LAFACE/ARISTA
4	3	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
5	NEW	THE 6TH GATE D-DEVILS BONNIER
6	4	HOS DIG AR JEG ALT BLA OJNE SPIN/EDEL
7	6	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
8	8	FLY HIGH ME & MY EMI
9	NEW	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL
10	7	WE WILL SURVIVE WARP BROTHERS BONNIER
ALBUMS		
1	NEW	TV-2 AMERICA EMI
2	NEW	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN
3	NEW	BENT FABRICIUS-BJERRE MIT LIVS MELODI CMC
4	3	ERANN DD STILL BELIEVING MEGA
5	1	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
6	4	ROGER WHITTAKER FROM ROGER WITH LOVE BMG
7	RE	LIS SORENSEN ROSE RECARAT
8	NEW	SIMPLY RED IT'S ONLY LOVE WARNER
9	6	SOUNDTRACK COYOTE UGLY CURB/WARNER
10	7	DIDO NO ANGEL ARISTA/BMG

NORWAY (Verdens Gang Norway) 02/13/01

THIS WEEK	LAST WEEK	SINGLES
1	1	MS. JACKSON OUTKAST LAFACE/ARISTA/BMG
2	3	911 WYCLEF JEAN FEATURING MARY J. BLIGE SONY
3	NEW	TROUBLE COLDPLAY EMI
4	6	EVERYTIME YOU NEED ME FRAGMA FEATURING MARIA RUBIA EDEL
5	8	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
6	2	SKA DU HANGA ME BOB HUND MNW
7	7	STAY ICE BONNIER
8	9	THE CALL BACKSTREET BOYS JIVE/ZOMBA
9	4	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL
10	5	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
ALBUMS		
1	3	BURL IVES UNFORGEMMELGE KLASSIKERE NORSKE GRAM
2	NEW	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN
3	2	DUM DUM BOYS SCHLAGERS SONY
4	5	HERBORG KRAKEVIK KRAKEVIKS SONGBOK UNIVERSAL
5	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
6	6	LARA FABIAN LARA FABIAN SONY
7	1	KINGS OF CONVENIENCE QUIET IS THE NEW LOUD SOURCE/VIRGIN
8	NEW	COLDPLAY PARACHUTES EMI
9	7	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
10	8	OUTKAST STANKONIA LAFACE/ARISTA/BMG

FINLAND (Radiomafia/IFPI Finland) 02/12/01

THIS WEEK	LAST WEEK	ALBUMS
1	1	SAMULI EDELMAN KAIKKI TAHTOO BMG
2	2	DIDO NO ANGEL ARISTA/BMG
3	3	IRWIN GOODMAN RENTUN RUUSTUT F-RECORDS
4	NEW	TYRAVYAA TYRAVYAA MEGAMANIA
5	4	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
6	NEW	LAURA PAUSINI TRA TE E IL MARE WARNER
7	5	THE BEATLES 1 EMI
8	10	DARUDE BEFORE THE STORM 16 INCH RECORDS
9	8	OUTKAST STANKONIA LAFACE/BMG
10	6	JENNIFER LOPEZ J.LO EPIC

ARGENTINA (CAPIF) 01/31/01

THIS WEEK	LAST WEEK	ALBUMS
1	1	LENNY KRAVITZ GREATEST HITS EMI
2	3	CHAYANNE SIMPLEMENTE SONY
3	2	CHRISTINA AGUILERA MI REFLEJO BMG
4	4	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
5	8	MANA TV MTV UNPLUGGED WARNER
6	9	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS BMG
7	5	BACKSTREET BOYS BLACK & BLUE JIVE/EMI
8	6	WALTER OLMOS A PURA SANGRE LEADER
9	10	RODRIGO A 2000 BMG
10	RE	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

MANIC STREET PREACHERS have become one of the first Western rock bands to play Cuba. The band, which adopts a staunchly left-wing political stance, was due to preview material from its sixth album, "Know Your Enemy," at a Feb. 17 concert in Havana. The event was staged in conjunction with the British Council (a U.K. government organization that promotes international cultural cooperation) and the Cuban Ministry of Culture. Epic Records flew out a planeload of selected journalists and tastemakers for the show at Havana's Karl Marx Theater, but the bulk of the 5,000 tickets went on sale to local residents at 25 cents each. "Know Your Enemy," recorded in El Cortijo, Spain, is due for release March 19 and is expected to debut at No. 1 in the U.K. chart. **Manics'** last single, "Masses Against The Classes," which sported the Cuban flag on its sleeve, topped the U.K. chart in January 2000. Meanwhile, in another unusual move, the new album will be preceded by the simultaneous release of two different singles, "So Why So Sad" and "Found That Soul," Feb. 26. The band performed both songs Feb. 9 on BBC TV's flagship music show, "Top Of The Pops," and the two singles are being streamed on the band's official Web site, manics.co.uk. On March 9, the site is also due to Webcast a concert recorded the previous day in the Welsh capital of Cardiff. **NIGEL WILLIAMSON**

laide with his in-laws, flew out producer **Ben Grouse (Filter)** to lay down some tracks. **CHRISTIE ELIEZER**

SWISS DANCE ARTIST DJ Bobo (signed to German record company EAMS) has enjoyed top 10 success in Germany with his



DJ BOBO

NINE MONTHS after **Madonna** told *Billboard*, "I truly believe this man is a genius" (*Billboard*, May 8, 2000), Epic is preparing to launch French star **Mirwais** in the U.S. **Mirwais** (pronounced *Mirways*) Ahmadza, the electronica artist/producer of Afghan-Italian descent, co-wrote and produced seven songs on **Madonna's** "Music," including the title track. His recent second single, "Naïve Song," picked up heavy European airplay. Released on **Naïve Records** and licensed to Sony outside France, the track is taken from **Mirwais'** solo album, "Production." **Naïve** managing director **Frédérique Rebet** says, "Naïve Song" is a real pop single. We wanted to start with the more edgy tracks to build **Mirwais'** profile and image, along with a strong music video by **Jean-Baptiste Mondino**. But when someone like **Madonna** takes the risk to bring us music that is a bit sharp or underground, that shows that people are ready to go for it." The album "Production" will be released in the U.S. by Epic Feb. 27, and the single "Naïve Song" has already shipped to U.S. radio. **MILLANE KING**

dance/rap version of "What A Feeling." The new version is a duet with **Irene Cara**, who originally scored a worldwide hit with the Grammy-winning song from the movie "Flashdance." "After seeing the movie I was so inspired by this song that I got into dancing, which to this day is a major part of my stage performance," DJ Bobo says. The song is the first single from his new album, "Planet Colors" (EAMS), released Feb. 5 and produced by the artist and longtime producer **Axel Breitung**. The album, which has entered the album chart at No. 4, offers DJ Bobo more scope to prove his singing abilities after a succession of rap tracks. The success of the single was supported by performances on German TV shows "Wetten Dass" (ZDF), "Top Of The Pops" (RTL), and "The Dome" (RTLII), as well as on music channel Viva Interaktiv. A major venue tour of 31 key cities is slated to run March through June, kicking off at the Cologne Arena. DJ Bobo also recently received the World Music Award as most successful Swiss artist for the sixth consecutive year. **ELLIE WEINERT**

MTV INDIA believes it has found four new potential stars via its Video Ga Ga contest. ("Ga" in Hindi means "sing.") Winners **Harshdeep**, age 14, from Delhi and the 20-something **Sreekanth** from Mumbai each won a two-week, all-expenses-paid trip to the Sir **Paul McCartney**-backed Institute for Performing Arts in Liverpool, England, and a record deal with Sony Music India. MTV India will also produce videos with the two singers. The other two winners were **Chitra** from Coimbatore, South India, and **Arnab** from Calcutta, who have landed contracts singing "playbacks" in Indian films. The four winners were selected from more than 5,000 entrants after auditions were conducted in 13 Indian cities. **NYAY BIHUSAN**

THE AUSTRALIAN SUNSHINE has attracted three international acts to make their next albums Down Under. **Portishead** member **Geoff Barrow**, who spent the last few months as a DJ around Sydney, called on fellow members **Adrian Utley** and **Beth Gibbon** to join him. **Wheatus**, which decided not to return to New York's cold after their shows here in December, are working in the White House complex in the New South Wales area of Bowral. U.S. pianist **Ben Folds**, who spent Christmas in Ade-

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Best Buy Develops Strategy For Recently Acquired Musicland

BY ED CHRISTMAN

NEW YORK—With the acquisition of the Musicland Group finally closed, Best Buy has begun to impress its stamp on the music-specialty chain.

In addition to Best Buy executive Kevin Freeland assuming the presidency of the Musicland Group and Jack Eugster, Musicland chairman/CEO, leaving the chain to join the Best Buy board of directors, the Eden Prairie, Minn.-based consumer electronics chain also transferred three of its executives to the Minnetonka, Minn.-based entertainment software specialty chain.

Those executives are Rob Willey, Best Buy director of brick-and-mortar strategy, who has been named Musicland's VP of acquisition integration and who will report to Keith Benson, Musicland COO; Duane Hoff, Best Buy VP of interactive television, who has been named Musicland VP of merchandise transformation and who will report to Gil Wachsmann, Musicland's vice chairman; and Tim Sheehan, Best Buy VP of retail operations, who has been named Musicland's VP of stores transformation and who reports to Jonathan Reckford, Musicland president of stores.

Willey and Benson will head up the combined integration teams, according to a Best Buy press release.

In looking ahead to what the integration team might do, Freeland says there is "unlikely to be any integration in any customer interfacing functions," like store organizations, marketing, and advertising. But behind the scenes, he says, "it would be our intent over time to create functions that could serve multiple formats," which would include distribution, human resources, and accounting. In the area of distribution, he points out that since Best Buy and Musicland will be growing, it doesn't necessarily mean the shuttering of any warehouses.

"Both companies will grow, and Musicland will grow at a greater rate" than it did last year, Freeland says. "The repositioning of each of the four concepts should have significant impact on sales. We would add stores in all four brands. The rationale for this [deal] was growth."

The other area that the integration team will examine is "how we can become a better partner with the suppliers to work with our customers for our mutual benefit. We intend to be a more efficient partner for our vendors," Freeland says.

While the integration team figures

out the best way to combine operations at the two retail chains, some decisions have already been made, according to Freeland. First off, all four Musicland concepts will be repositioned, with the addition of complementary consumer electronic products, starting with Sam Goody and On Cue.

In Sam Goody's case, "we want it to include any and all devices that play back music in their stores," Freeland says.

In addition to the new portable digital units and personal CD and cassette players, he also foresees the store carrying product lines that help the personal computer play

back music and CD burners. He adds that Sam Goody stores also will carry cellular phones.

Despite those changes, Freeland says music inventory will continue playing a strong role in the Sam Goody stores. To make room for the additional inventory, Best Buy would capitalize on racks that provide for densification of product. Moreover, he says that Best Buy will retain the Sam Goody logo, which enjoys "very high awareness" among consumers. "We would like to enhance the [Sam Goody] brand, not replace it," he adds. "In no way do we want to lose the uniqueness of these companies, in terms of their brands."

As for On Cue, since its trade area is very small rural areas, "we will test some stores in the spring to see if we can change the mix of the stores," Freeland reports. Other products that Freeland would like to test in the On Cue stores include video games, computer software, and satellite dishes.

As for Musicland's other two concepts, Freeland says that Suncoast is being dramatically affected by DVD, so based on the tremendous performance of those stores, they are Best Buy's lowest priority, leaving Media Play as the next priority after Sam Goody and On Cue.

"In Media Play, many of the changes that I described in the other

stores would occur in Sam Goody," Freeland says. But don't look for the Media Play superstores to be converted into Best Buy outlets. For the most part, Media Play is usually in the same market as a Best Buy. There is a small possibility that a few stores might be targets for conversion, but it "didn't materialize as a significant benefit to either company," he says.

Moreover, he says that the Best Buy and Musicland online stores will remain different brands, although there likely will be links and there are obvious areas of synergy. For instance, he says, "We were very impressed with Musicland's fulfillment" capabilities.

Florida's Asylum Store Boasts Eclectic Offerings

BY STEVE TRAIMAN

ST. PETERSBURG, Fla.—When Walt Plott opened his first record store in Sarasota, Fla., in October 1970, he chose the name Asylum so it would be among the first in the phone book. "Aardvark was already taken," he recalls. "Leon Russell had just released his 'Asylum Choir' album, and a local band called Bethlehem Asylum was just breaking out, so the choice was easy."

But over the ensuing 30 years, Asylum Sights & Sounds has extended the relevance of its name beyond its position in the telephone directory and its links to certain musicians. The

eight storefronts, is still thriving.

In fact, Asylum is believed to be the oldest independently owned record store in the Tampa Bay area. "We've survived despite nearby competition from Best Buy, Circuit City, Borders, Barnes & Noble, and now the Internet," Plott says.

Describing himself as a "frustrated guitarist, bassist, and cello player who loves music," Plott

started with mostly used vinyl 45s and albums and eight-track tapes. The store now boasts a mix of about 20% new and 80% used CDs, cassettes, and vinyl, as well as videocassettes and some DVDs. Plott estimates an inventory of more than 50,000 CDs, more than 10,000 tapes, some 7,000 vinyl albums, and more than 3,000 VHS movies and music videos, plus about 200 DVDs.

The store's vinyl selection is a particular favorite with shoppers and over the years has attracted visits from such artists as Jimmy Buffett, Southside Johnny, and Marilyn Manson, among others.

"They can preview any selection before they buy it," he notes. "We created our own listening station that includes two turntables and dual CD and tape players with headphones."

Asylum also carries about 350 CDs from local, regional, and Southeast bands. "They need a break, and even if some never sell, it doesn't cost us much, and it comes

back to you eventually," Plott says. Local groups like the Hazies, Sugar-spoon, and Sister Hazel are among the better-known bands that have received early exposure from the store in recent years.

Plott's store boasts of a highly eclectic merchandise mix. There are hand-painted tapestries and clothes from Bali, Indonesia; action figures such as the "Planet Of The Apes" characters; Todd McFarlane-branded figures of Janis Joplin and Kiss; memorabilia and collectibles, including Woodstock tickets and Marilyn Monroe photos; Beavis & Butt-head masks; water pipes and rolling papers; incense and nail polish; and dozens of phonograph needles for audiophiles and DJ-turntable loyalists.

"We try to make use of every bit of space we have, and we will sell anything," Plott says. "We even had our own brand of hot sauce for a while."

Until the mid-'80s, he did everything from ordering all the product to overseeing all sales and stocking the shelves. But the job became too big for just one person, and Plott says he started to burn out. After hiring several managers, he settled on current manager John

Harris, a former DJ for Sarasota stations WYNF and WHPT, whom he credits with keeping Asylum operating on an even keel. Harris himself is no stranger to the record retail business—he owned a used-record store called Time Warp Albums before

joining Asylum.

The rest of the staff is equally knowledgeable, says Plott, and it has helped build customer loyalty by knowing just what the visitors want. Assistant manager Lenny Austin is a classic rock and jazz expert who worked in the local Funky Disc store and is a guitarist/songwriter whose track "Heartless" was recently picked up by Alligator Records artist Michael Burks. Austin is creating a "retro store" within the store that will feature classic vinyl album cover art on the walls, as well as the growing collection of mostly used albums and 45s.

Bill Speakman is Asylum's country/video maven, Rachel Hook is known as "the punk queen," Jen Schipper knows techno and hip-hop, and Plott's daughter, Rachel, now 14, is an expert on the CD buffing machine for smoothing scratched discs, a free service for Asylum customers.

The store gets a lot of tourist traffic, particularly from the Canadians, Brits, and Germans, and does an average of about 50 special orders a week, Harris notes. New product is ordered mostly from Norwalk Distribution in Los Angeles and AEC One Stop Group in Coral Springs, Fla. Valley Media and Southwest Wholesale Records & Tapes are also used. Imports come from Phantom and Wave, among other outlets.

Front-line pricing is mostly \$14.95 or \$15.95 for new releases, "as we don't try to compete with the big guys," Harris says. Asylum pays up to \$4 for used CDs, which sell for about \$8; up to \$1 for used tapes, which go for \$3 each or four for \$10; and 25 cents to \$1 for used vinyl. "We only charge \$2.50 for the vinyl albums to get more of the kids turned on to this stuff," he says, "and knowledgeable collectors have found some real

(Continued on page 65)



FREELAND



Asylum Sights & Sounds offers more than 70,000 titles of new and used CDs, tapes, vinyl, videos, and DVDs in a 4,200-square-foot store located at a busy St. Petersburg, Fla., intersection. (Photo: Steve Traidman)



Asylum owner Walt Plott, left, and manager John Harris flank a parental advisory sign. (Photo: Steve Traidman)

newsline...

BLOCKBUSTER posted higher revenue and cash flow for the fourth quarter and full year that ended Dec. 31, 2000, but the video rental company reported increased earnings losses over the same period due, in part, to its investment in online operations. Quarterly video revenue increased 12% to \$1.34 billion from \$1.19 billion in the same period a year ago, primarily as a result of higher worldwide same-store sales, which increased 7%, and the increase in the number of company-operated stores. Total earnings before interest, taxes, depreciation, and amortization (ebitda) increased 8% to \$152 million from \$140.8 million. For the year, video revenue increased 11% to \$4.96 billion from \$4.46 billion in 1999 as a result of higher worldwide same-store sales. Ebitda increased 3% to \$535 million from \$520 million the year before. Worldwide same-store sales and rental revenue increased



5.6% and 5.9%, respectively. In December, Blockbuster launched an entertainment-on-demand service in three markets, with a technical trial in a fourth. The company is also conducting a trial of online rentals in two markets, with a nationwide rollout planned for later this year. Additionally, the company plans to launch a co-branded pay-per-view movie service with DirecTV later this year. Blockbuster ended the fourth quarter of 2000 with 7,677 company-owned and franchise stores, a net increase of 524 stores over the fourth quarter of 1999.

AMPLIFIED HOLDINGS has laid off 40 of its 129 employees. The cuts were across the board and involved the closure of the New York office. Additional cuts were made at Amplified's other offices in Los Angeles, San Diego, Atlanta, and Fairfax, Va. In a statement, the company says it is "in the process of restructuring our business to provide better operational efficiency and effectiveness and a more focused portfolio of technology service offerings." It adds that it is "evolving [its] business model to deliver infrastructure technology and services to online content and retail sites."

EPIC WILL RELEASE the first full-length DVD featuring Pearl Jam on April 10. The three-hour disc will be available one week earlier for fan-club members at pearljam.com. The disc features 28 live songs filmed in various cities during the band's 2000 U.S. tour. Fifty minutes of "bonus" material features selections from last year's European tour, backstage footage, outtakes, the previously unreleased video for "Oceans," and more. The DVD was filmed by Pearl Jam crew members without a director or producer. The material will also be available in the VHS format.

EXECUTIVE TURNTABLE

HOME VIDEO. **Mark Halperin** is promoted to VP of operations for Universal Studios Home Video in Universal City, Calif. He was director of operations.

DISTRIBUTION. **Susan Roberts** is named senior director of Internet marketing for Universal Music and Video Distribution in Universal City, Calif. She was VP of sales for VEON.

NEW MEDIA. **James Glicker** is named president of music services for FullAudio in New York. He was VP of marketing for GeoCities.

Jefferson Macklin is named COO for Digital Media on Demand in Allston, Mass. He was a partner at Furnace Labs.

BET Interactive names **Navarow Wright** chief technology officer and **Carla Kelly** VP of marketing in Washington, D.C. They were, respectively, VP of technology for 360hiphop.com and senior product manager for the Irish



HALPERIN



ROBERTS

Spring franchise at Colgate Palmolive.

Lynn Thomlison is promoted to VP and creative director for Get-Music in New York. She was creative director.

Michael Amicone is named editor in chief of news and story content for Farmclub.com in Los Angeles. He was managing editor of Billboard *Bulletin*.

Howie Kleinberg is named account executive, promotions for ElectricArtists in New York. He was senior director, marketing and artist development, for W&R Music Group/DV8 Records.

Disney Responds To Changing Industry

Best-Selling 'Jams' Set Features Top 40 That Appeals To All Ages

STATE OF THE INDUSTRY (part one of three): There was a time, not so very long ago, when creators and purveyors of music for children could be reasonably expected to hang onto their young audience at least until the kids finished the primary grades. But thanks to the ascendance of teen queens and boy bands, that's no longer necessarily true—now even 4-year-olds are as likely to ask for a **Britney Spears** album as for a "Sesame Street" collection. And that has wrought attendant changes in the kids' audio business.

"Kids are getting older younger," says **Carol Lee**, VP of Kid Rhino. "Eight- to 11-year-olds and younger—the 'pre-tweens'—are listening to pop music that teens and even adults are listening to. It's affecting the children's music business."

TOP 40'S INFLUENCE: What it has meant for many of the bigger companies—Walt Disney Records, Kid Rhino, Lyric Stu-



by *Moira McCormick*

dios, and others—is a more visible move into the pop arena. In fact, the top-selling children's album of 2000 was Disney's "Radio Disney Jams Vol. 2," a compilation that included megahitmakers **Spears**, **Christina Aguilera**, **Backstreet Boys**, and **98°**, in addition to tunes from novelty acts and classic rockers beloved by a wide age range of children.

"Age compression" is the term we use," says **Mike Bessolo**, senior VP of marketing for Walt Disney Records, referring to the "older younger" phenomenon. "I see it at home with my 9-year-old daughter, who likes Britney Spears and Christina Aguilera."

HOW DISNEY DEALS: Disney's strategy now, Bessolo says, is to "keep the label contemporized, keep it in tune with the tastes of the kids." One of its most recent releases is "Radio Disney Jams Vol. 3," which streeted Feb. 13. It includes tracks from **A*Teens**, **Vitamin C**, **BBMak**, **Smash mouth**, **Hoku**, **Destiny's Child**, Disney discovery **Myra**, and other pop artists.

"We're launching it with plenty of support," says Bessolo, "including ads on Radio Disney and an hourlong release party on Radio Disney at the end of March. We'll probably have a mall-based event as well, and

we're looking into lining up a packaged-goods promotional partner." Disney will encourage retailers to merchandise all three "Radio Disney Jams" albums "as a three-volume CD franchise."

Myra's own pop album, "Dreams," will be released in the summer, says Bessolo. "We've just filmed a music video of Myra doing 'Dancing In The Street,' (Continued on page 67)

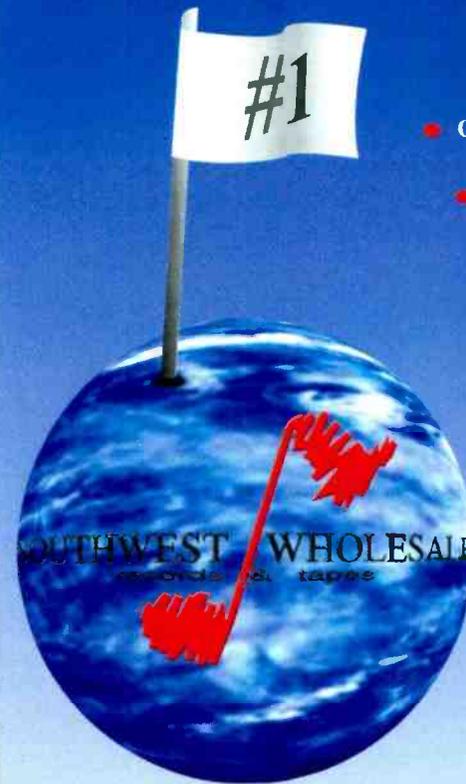
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Count American Gramophone Among The Midliners; Red House Rolls Out A Birthday Tribute To Dylan

MORE MIDLINE MADNESS: We continue to receive feedback on our page 1 story about indie labels' reluctance to midline their back catalogs (Billboard, Jan. 27). Following an E-mail from Matador Records GM **Patrick Amory**, reprinted in this space two weeks ago, we received a similar communiqué from **Dwight Montjar**, director of sales at Omaha, Neb.-based American Gramophone, home of label chief **Chip Davis'** best-selling outfit **Mannheim Steamroller**.

Montjar asked that we add his label's name to the list of those who have been chosen to drop the price on certain catalog titles.

He wrote, "We at American Gramophone introduced our first midline series in August of last year—the Mannheim Steamroller 'Fresh Aire' series, 'Fresh Aire 1' through 'Fresh Aire 7.' We did this simultaneously with the release of the new 'Fresh Aire 8.' We 'refreshed' (pun intended) all the original master recordings and remastered them utilizing HDCD technology and made them all an \$11.98 list price. To make the transition easier at retail, in January of last year we deleted the same titles as frontline, and re-introduced the titles as midlines with new catalog numbers in August.

"The support from retail has been terrific," he wrote, "and the titles are selling at a better weekly clip as midlines than they were as frontlines. (Of course, some sales of the seven midline 'Fresh Aire' titles could be attributed to the exposure generated from the new 'Fresh Aire 8.' Obviously, there's no quantitative way to measure that.)"

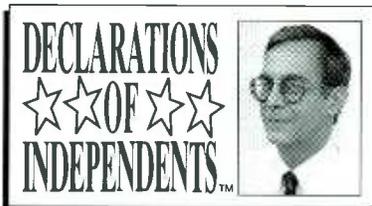
Montjar added that, as frontline titles, all seven "Fresh Aire" packages tallied gold-album sales, "so it's not like these titles are bottom-of-the-barrel titles."

In a conversation we had with Montjar after receiving his electronic missive, the executive admitted that American Gramophone had initially resisted the idea of midlining its catalog, but in the end, "it seemed like the right time to do it."

Interestingly, all of the midlined titles are perennial sellers; American Gramophone, which is distributed by Navarre Corp., experiences potent seasonal business on its Steamroller titles year in and year out. And the label's move to midline the "Fresh Aire" series was especially bold, since it placed nearly a quarter of American Gramophone's albums at a lower price (Montjar says the firm's entire catalog numbers just 32 titles).

Montjar says the company is weighing the possibility of midlining its "Day Parts" series of "gourmet music for the four basic mood groups," which Davis initiated in the early '90s.

If anyone else has further



by *Chris Morris*

thoughts about the wisdom of midlining catalog product—or other indie issues, for that matter—drop us a line via snail mail at Billboard's Los Angeles office, or E-mail us at cmorris@billboard.com.

A FETE FOR MR. DYLAN: The release is still months away, and the final track listing remains tentative, but **Bob Feldman**, president of Red House Records in St. Paul, Minn., rang up *Declarations of Independents* to give us a heads-up about his label's forthcoming 60th-birthday tribute to **Bob Dylan**,

"['Fresh Aire'] titles are selling at a better weekly clip as midlines than they were as frontlines"

— **DWIGHT MONTJAR** —
AMERICAN GRAMOPHONE

scheduled for May 8.

There couldn't be a more fitting subject for a homage from Red House than Dylan, who hits the six-decade mark May 24. After all, he was born in Hibbing, Minn., a snowball's throw away from the Twin Cities. And it's difficult to fathom whether folk labels such as Red House would have flourished (or even been founded) if Dylan hadn't excited America's appetite for contemporary folk music four decades ago. (The singer/songwriter was signed to Columbia Records, his label for most of his career; 40 years ago this October.)

Red House has recorded a batch of tracks, all penned by Dylan, for its tribute set. Some key figures from Dylan's past have been tapped, including **Ramblin' Jack Elliott** (acolyte of **Woody Guthrie** and, with Guthrie himself, a key influence on the young Dylan), string player **Peter Ostroushko** (who appeared on "Blood On The Tracks"), and guitarist **Norman Blake** (an important sideman on "Nashville Skyline"). Red House's own **Greg Brown** will of course appear. Other talents who have recorded interpretations of the master's works include **John Gorka**, **Eliza Gilkyson**, **Cliff Eberhardt**, **Lucy Kaplansky**, Twin Cities homeboy **Spider John Koerner**, veteran **Rosalie Sorrels**, Quebec's **Hart-Rouge**, and Eng-

land's **Martin Simpson**.

FLAG WAVING: After an absence of nearly 30 years, the amazing family vocal group **the Free Design** is returning with a new album, "Cosmic Peekaboo." The set, on Hamburg's Marina Records, will be issued in the U.S. March 6 by Caroline Distribution.

The Free Design—siblings **Chris, Bruce, Sandy, and Ellen Dedrick**—recorded six albums for **Enoch Light's** audiophile label **Project 3** from 1967 to '72. The records featured some of the most sophisticated singing this side of **the Beach Boys**, often against intriguingly spare instrumental backgrounds.

After the group's recording career ended, Chris Dedrick emigrated to Toronto, where he became involved in soundtrack scoring; he often sang with his sisters in the classically oriented **Starscape Singers**. In the intervening years, the Free Design acquired a cult following that included such hip acts as England's **Stereolab** and the **High Llamas** and Japan's **Cornelius** (whose versions of the original Free Design albums turned the group into an underground sensation in the Land of the Rising Sun).

Chris recalls, "I was working on a series of TV films here in Toronto, and the music supervisor had a young guy working in the office who recognized my name. It was totally amazing that this 21-year-old guy knew who the Free Design was."

This young fan knew the people at Marina; that association led to the re-formation of the Free Design, minus Bruce, to cut a one-off track for last year's Beach Boys tribute "Caroline Now! The Songs Of Brian Wilson And The Beach Boys" (*Declarations of Independents*, Billboard, July 29, 2000). Marina extended an offer for a full-length Free Design album.

Bruce rejoined the group for the new project, but Ellen declined due to a busy personal schedule. Her chair was taken by **Rebecca Pellett**.

Chris says of the young Toronto-based vocalist, who first worked with him as an assistant at his production company, "We tried some vocal things together, and they worked great... It kind of reminded me of the Free Design. When Ellen was not available, it was just a natural. Rebecca sight-reads like mad, and she blends perfectly."

"Cosmic Peekaboo" showcases the Free Design's unique sound and original writing at their best—lighter-than-air, dazzlingly layered, and briskly melodic.

Chris says that the group is "open to possibilities" involving future touring and says the Free Design has been approached about appearing at L.A.'s annual International Pop Overthrow.

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	29	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) HS * 23 weeks at No. 1	WHO LET THE DOGS OUT
2	2	10	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
3	3	3	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
4	4	12	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
5	5	13	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION
6	NEW		DROPKICK MURPHYS HELLCAT 80430*/EPITAPH (16.98 CD) HS	SING LOUD SING PROUD
7	6	13	PRODIGY OF MOBB DEEP ● INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
8	7	4	SOUNDTRACK TVT SOUNDTRAX 6950/TVT (17.98 CD)	SNATCH
9	9	57	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
10	10	35	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
11	NEW		THE DAYTON FAMILY'S OWN GHETTO E OVERCORE 2210/TVT (10.98/16.98) HS	GHETTO THEATER
12	NEW		PROPAGANDHI FAT WRECK CHORDS 617* (14.98 CD) HS	TODAY'S EMPIRES, TOMORROW'S ASHES
13	12	17	EVERLAST ● TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
14	13	36	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
15	8	18	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP
16	16	43	NICKELBACK ROADRUNNER 8586 (11.98/17.98) HS	THE STATE
17	NEW		MOE. FATBOY 66342 (17.98 CD) HS	DITHER
18	18	12	DOGGY ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98) HS	PLEEZBALEEVIT!
19	14	19	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD
20	23	14	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2
21	24	18	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ
22	22	15	TRIPLE 6 MAFIA SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3
23	29	6	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK
24	36	14	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US
25	34	57	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
26	26	44	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
27	RE-ENTRY		LOS TIGRES DEL NORTE ● FONOVI SA 6092 (8.98/12.98) HS	DE PAISANO A PAISANO
28	43	3	JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD) HS	USEFUL MUSIC
29	19	7	SOUNDTRACK TVT SOUNDTRAX 6940/TVT (17.98 CD)	MISS CONGENIALITY
30	39	15	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN'
31	47	19	JOHN HIATT VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
32	32	57	KITTIE ● NG 751002/ARTEMIS (10.98/16.98) HS	SPIT
33	27	7	DON MOEN HOSANNA! 1782/INTEGRITY (10.98/12.98) HS	I WILL SING
34	44	20	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
35	33	8	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 (10.98/16.98) HS	GOOD TIME
36	42	18	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
37	45	2	TYRONE DAVIS MALACO 7505 (10.98/15.98)	RELAXIN' WITH TYRONE
38	NEW		LUNA ARENA ROCK 017* (15.98 CD)	LIVE
39	35	7	DOTTIE PEOPLES ATLANTA INT'L 10268 (10.98/15.98) HS	SHOW UP & SHOW OUT
40	48	12	LOS ANGELES DE CHARLIE FONOVI SA 6096 (8.98/12.98) HS	UN SUENO
41	RE-ENTRY		JOAN SEBASTIAN ▲ MUSART/BALBOA 2280/CAIMAN (10.98/16.98) HS	SECRETO DE AMOR
42	40	27	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
43	41	15	SPINESHANK ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS
44	NEW		O.A.R. EVERFINE 46026 (15.98 CD)	RISEN
45	31	3	THE DONNAS LOOKOUT! 255* (14.98 CD) HS	THE DONNAS TURN 21
46	25	4	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98) HS	LOYALTY
47	NEW		LOS PALOMINOS FONOVI SA 10131 (6.98/10.98)	OBSESSION
48	50	7	BADLY DRAWN BOY XL 40133/BEGGARS BANQUET (15.98 CD) HS	HOUR OF BEWILDERBEAST
49	38	8	SOUNDTRACK IZZY/ANTRA 622014/ARTEMIS (18.98 CD)	DISAPPEARING ACTS
50	37	4	LIL' KEKE RELIANT 2001 (11.98/16.98) HS	FROM COAST TO COAST

100 independent albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Gold). △ Certification of 200,000 units (Platinum). ▽ Certification of 400,000 units (Multi-Platinum). *Asterisk indicates vinyl LP is available. †Most tape prices are suggested lists. ‡Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ††Indicates past or present heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

ASYLUM STORE

(Continued from page 62)

gems." Asylum also pays up to \$2 for used videos, which sell for \$4 to \$8.

In addition to repairing scratched CDs, which Harris says has become a real problem in the last few years, Asylum holds albums for shoppers under a layaway plan. The store also alerts its regular customers when any used or new titles come in that the staff thinks they might want, based on knowledge of previous purchases.

This service has led to great word-of-mouth referrals that have minimized the need for paid advertising, Harris notes. However, the store does still advertise. Harris reports Asylum has seen some good response from local spots running on Time Warner cable-TV stations during the last year.

The store is also raising its profile via the Internet. Asylum launched its own Web site, asylumsite.com, several years ago and has seen an expanding E-commerce business for everything from bargain CDs to the import tapestries and incense. The store also has a link to the Alliance All Music Guide database.

Plott says, "I love the music business, and we've proved that you can survive with a unique approach to the market. We'll do anything we have to in order to keep our customers coming back to us."

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Fig 10 Revenue Breakdown by Music Media Site

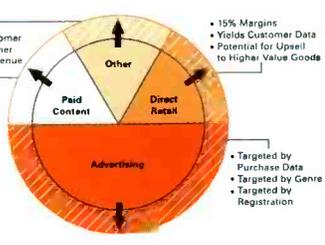
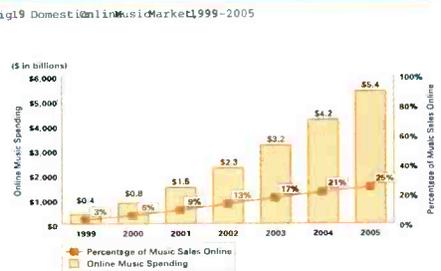


Fig 19 Domestic Online Music Market 1999-2005



MUSIC DISTRIBUTION FOR THE NEW MILLENNIUM

Business Models, Projections, and Devices for the Mass-Market Phenomenon

Lead Analysts
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Analysts
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Virgin Restructures Its Buying Staff For New York And Los Angeles Megastores

BUYING CHANGE: The Virgin Entertainment Group has realigned buying in its Southern California and New York area stores. The company, which until

now had a buying staff inside each Virgin Megastore, is opting for a regional buying structure in those two areas, with one staff buying for the four stores in Southern

California and another staff for the three stores in New York.

Dave Alder, senior VP of purchasing and marketing, confirms that there were some "minimal" layoffs at the chain due to the change but declines to specify. Sources put the number at about 20.

Glen Ward, president of the Los Angeles-based Virgin Entertainment Group, acknowledges that the move allows the company to attain economies of scale.

But industry observers say that it also enhances the buying staff, as the company now has its best buyers servicing seven stores instead of two. The way Alder puts it is that the change allows Virgin to "exploit the talent and skills we have."

Alder says that Virgin has been experimenting with the buying structure for the past year in New York with classical music and movies. "We believe [the test] has been very successful," says Alder. He adds that the company's goal is to have "the strongest range of product available to our customers . . . and to make sure that we can retain the integrity of the catalog on a local and regional basis. We never have and never will be a cookie-cutter retailer."

Moreover, he notes, "the guys in New York are still running the show there. They still understand their needs better than we can in Los Angeles."

He also says the move will have a positive impact on the stores in that more staff will be free to

work on the shop floor.

In other Virgin news, Ward reports that the chain is close to making a deal in Toronto.

MEANWHILE IN TORONTO, HMV North America president **Peter Luckhurst** confirms that HMV is reorganizing its management team. **Bruce Helbein**, VP of operations, and **Sue Duck** and **Philippe Eloy**, both of whom hold the title of director of purchasing,

Music, which similarly absorbed those responsibilities from Caroline Distribution.

OFF THE BLOCK: Though **Richard Powers**, president of Houston-based Southwest Wholesale, says that the acquisition of his company by starzMusic.com has fallen through and that the company is no longer for sale, **Harald Blakeslee**, acting president of the suitor, says he is still interested.

According to Powers, the deal fell through because starzMusic didn't get its financing together; Blakeslee says his team wasn't able to complete the due diligence by the deadline for closing the deal.

If starzMusic had approached Southwest Wholesale a year earlier before the dotcom revolution bit the bullet, the deal likely would have been completed, says Power. "We were not up for sale; they approached us," he reports.

But now, for Southwest, "it's back to business as usual," says Powers. "Now, there is no deal, and there will be no deal. We are looking forward to the upcoming year."

A RECENT ARTICLE in the Wall Street Journal about Trans World Entertainment certainly had a negative spin for the company in particular and music specialty retailers in general.

Without getting into the article point by point, here are some things that the article didn't touch upon: The Wall Street Journal reports that Trans World spent about \$500 million on acquisitions (\$541 million to be exact), but of that, about \$427 million was in Trans World stock, and the remainder, \$114 million, was in cash. That breaks out to \$37 million for Strawberries, the assumption of \$25 million in Camelot debt, and about \$52 million for Disc Jockey. So in other words, for \$114 million, the company doubled its market share from about 5% to about 10%.

Which brings me to the same point put another way. Yeah, the mass merchants may have doubled market share since 1990, as The Wall Street Journal article states, but so has Trans World, despite the loss of market share by music specialty merchants.

Another point that should be addressed is that despite the fact that Trans World's current fiscal year will not be as strong as last year, it's been nearly four years since the company last drew down on its revolving credit facility. Not many merchants, including those in the broad spectrum of retail, can make the claim that their businesses are being solely financed by cash flow.

Assistance in preparing this column was provided by Larry LeBlanc.

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RETAIL TRACK

by Ed Christman



have been let go. Luckhurst says that there will be no further staff departures and that replacements will be named shortly.

"The reason we have done this is to try to drive top-line sales by bringing more product focus into the company," says Luckhurst.

SOURCES SAY that WEA is assuming pick-pack-ship fulfillment responsibilities for Alternative Distribution Alliance, which up until now had its own warehouse in Chicago. With this, the Warner Music Group is following in the footsteps of Sony Music Entertainment, which once upon a time took over those functions from the then wholly owned RED subsidiary, and of EMI Recorded

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CHILD'S PLAY

(Continued from page 63)

which is the end-title song on the 'Recess' movie ["Recess: School's Out" spun off Disney Channel's animated series], which opens Feb. 16. The video will be seen on ABC, UPN, the Disney Channel, and the Radio Disney Web site; Radio Disney is playing the single, which is also being heard on United Airlines and in the Disney theme parks. It's a great setup and platform for Myra.

"We want to continue to appeal to kids whose tastes are increasingly sophisticated," says Bessolo, who notes that Disney's "Recess" soundtrack will include a collection of '60s and '70s clas-

sics (like **Martha & the Vandellas'** original "Dancing In The Street," along with Myra's remake)—much as the label's well-performing 2000 soundtrack to "Remember The Titans" did.

MORE DISNEWS: Disney's also just begun a midline soundtrack promotion, rereleasing 23 Disney movie soundtracks at a midline price (\$11.98). Twelve titles streeted Jan. 30, with additional releases slated for April, August, and October.

The first wave includes "Lady And The Tramp," "Alice In Wonderland," "Sleeping Beauty,"

"Bambi," "Cinderella," "The Jungle Book," "Mary Poppins," "Newsies," "A Goofy Movie," "Beauty And The Beast," "The Nightmare Before Christmas," and "A Bug's Life."

Other upcoming Disney releases include "Michael Crawford: My Disney Favorites," in which the Tony-winning Broadway star performs hand-picked Disney ballads; the soundtrack to summer animated film "Atlantis," with the score by **James Newton Howard** and the end-title song penned by **Diane Warren**; "Dis-

ney's Greatest, Volumes 1 & 2," a re-compiled and streamlined version of the five-volume Classic Disney compilations, along with new selections; and "Silly Classical Songs," the third volume in the "Silly Songs" series, which puts humorous lyrics to well-known classical pieces.

Also forthcoming are "Lion King CD Read-Along"; "House Of Mouse Soundtrack," featuring music (including **Brian Setzer's** theme song) from ABC's new Saturday morning show "House Of Mouse," described as "a new

Toontown-style cartoon club where all of Disney's animated toons [Mickey, Minnie, Donald, Goofy, etc.] gather each Saturday"; and a "Playhouse Disney" soundtrack, with music from Disney Channel's preschool programming block, including the shows "Bear In The Big Blue House," "Rolie Polie Olie," "Out Of The Box," and "PB&J Otter."

Part two will run in Child's Play in the March 10 issue of Billboard.

Billboard®

FEBRUARY 24, 2001

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
◀ No. 1 ▶				
1	1	120	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
2	2	267	VARIOUS ARTISTS ▲ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
3	4	84	BEAR WALT DISNEY 860640(9.98/12.98)	BEAR IN THE BIG BLUE HOUSE
4	3	218	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
5	5	232	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
6	7	18	RIDERS IN THE SKY WALT DISNEY 860676(9.98/12.98)	WOODY'S ROUNDUP
7	6	18	FRED MOLLIN WALT DISNEY 860677(9.98/12.98)	DISNEY'S LULLABY ALBUM
8	8	286	VARIOUS ARTISTS ▲ WALT DISNEY 860865(10.98/16.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
9	9	146	VEGGIE TUNES ● BIG IDEAWORD 9451/LYRICK STUDIOS(5.98/8.98)	VEGGIE TUNES
10	10	119	VEGGIE TUNES BIG IDEAWORD 9451/LYRICK STUDIOS(6.98/10.98)	VEGGIE TUNES 2
11	11	50	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
12	12	241	VARIOUS ARTISTS ▲ WALT DISNEY 860866(10.98/16.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
13	14	193	VARIOUS ARTISTS ▲ WALT DISNEY 860606(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
14	13	17	READ-ALONG WALT DISNEY 860477(6.98/9.98)	TOY STORY 2
15	15	16	THE COUNTDOWN KIDS MADACY 50572(2.98/4.98)	MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR
16	16	12	VEGGIE TUNES BIG IDEAWORD 86090/LYRICK STUDIOS(6.98/10.98)	QUEEN, A KING, AND A VERY BLUE...
17	18	7	THE COUNTDOWN KIDS MADACY 56775(2.98/4.98)	MOMMY AND ME: OLD MACDONALD HAD A FARM
18	23	217	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
19	22	13	READ-ALONG WALT DISNEY 860478(9.98 CD)	ONE HUNDRED TWO DALMATIANS
20	17	194	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
21	RE-ENTRY		RAFFI ▲ ROUNDER 8051/IDJMG(10.98/16.98)	SINGABLE SONGS FOR THE VERY YOUNG
22	RE-ENTRY		WALT DISNEY READ-ALONG WALT DISNEY 860469(6.98 Cassette)	DINOSAUR
23	24	34	VARIOUS ARTISTS WALT DISNEY 860680(9.98/12.98)	LA VIDA MICKEY
24	RE-ENTRY		VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570(2.98/4.98)	KID'S DANCE PARTY
25	21	33	WONDER KIDS WONDER WORKSHOP 1273/MADACY(2.98/4.98)	KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *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. © 2001, Billboard/BPI Communications, and Soundscan, Inc.

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New Media

MERCHANTS & MARKETING

Imagining File-Sharing Without Free Napster

BMG May Buy Up, Congress May Step In, Other Music Sites May Benefit

This issue's column was prepared by Brian Garrity.

NAPSTER appears to be officially on the legal ropes with the Recording Industry Assn. of America (RIAA) in the wake of a Feb. 12 federal appeals court ruling against the company that declared it likely violated copyright law and could be held liable for copyright infringement. Could an acquisition of the file-swapping service and/or its assets by backer Bertelsmann AG be near at hand?

At least one Wall Street analyst who follows the digital music industry thinks so.

In a note to investors following the ruling, Raymond James & Associates analyst **Phil Leigh** said that if major-label content starts disap-

SITES+ SOUNDS

pearing from the Napster directory, the service, under legal and financial pressure, may put its assets up for sale à la another controversial peer-to-peer technology site, Scour.com. Bertelsmann would then be poised to scoop up the company's assets.

It's a tested model at this point, Leigh notes. Scour—formerly the second-most popular music file-sharing community, behind Napster—was sued for copyright infringement and, in the wake of the suit, filed for bankruptcy last October. The assets of the company, including its name and membership lists, were sold to CenterSpan Communications in December. CenterSpan intends to relaunch the Web site as a subscription service.

If such a scenario were to play out with Napster, Bertelsmann would certainly top the list of potential acquirers of its assets.

"Since Bertelsmann has loaned Napster funds to keep the site operating, it might also be a logical buyer of the Napster assets," Leigh states, adding, "Bertelsmann is also attempting to purchase EMI, and if it can get access to the EMI catalog, then a reborn Napster under BMG ownership might have enough content to make an interesting subscription service."

And buying only the assets—including the Napster name and the membership list—could be advantageous to Bertelsmann because such a purchase would allow the media conglomerate to avoid the potential liabilities otherwise associated with buying Napster, including inheriting the contingent liabilities of the current lawsuits against the company.

Certainly there are plenty of eyeballs to be had in an asset acquisition. Analysts have long considered Napster's user list and consumer data a highly valuable prize.

Napster ranked 16th among the top 50 most-trafficked sites for the

month of January, according to a study by Jupiter Media Metrix. The company also reports that the number of U.S. home users of the Napster application increased from 1.3 million in February 2000 to 9.1 mil-

lion in December 2000—an increase of 609%. And between May and December of 2000, Media Metrix estimates the number of at-work Napster users more than tripled (Continued on page 77)

TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

TOTAL VISITORS		VISITORS AGE 18-24	
1. amazon.com	20,314	1. amazon.com	1,879
2. walmart.com	7,074	2. cdnow.com	745
3. barnesandnoble.com	5,967	3. walmart.com	503
4. buy.com	5,234	4. bestbuy.com	414
5. cdnow.com	5,137	5. barnesandnoble.com	410
6. bestbuy.com	4,410	6. buy.com	384
7. bmgmusicservice.com	3,749	7. columbiahouse.com	309
8. columbiahouse.com	3,592	8. bmgmusicservice.com	299
9. towerrecords.com	815	9. towerrecords.com	63
10. samgoody.com	360	10. samgoody.com	60

VISITORS AGE 25-34		VISITORS AGE 35-49	
1. amazon.com	5,526	1. amazon.com	7,526
2. walmart.com	2,375	2. walmart.com	2,730
3. buy.com	1,726	3. barnesandnoble.com	2,354
4. barnesandnoble.com	1,626	4. buy.com	2,060
5. bestbuy.com	1,456	5. cdnow.com	1,649
6. cdnow.com	1,187	6. bestbuy.com	1,635
7. bmgmusicservice.com	1,154	7. bmgmusicservice.com	1,592
8. columbiahouse.com	1,140	8. columbiahouse.com	1,512
9. towerrecords.com	323	9. towerrecords.com	259
10. samgoody.com	93	10. samgoody.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 24, 2001

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	6	IN BLUE ● 143/LAVA/ATLANTIC 83352/AG	THE CORRS	71
2	2	13	1 ▲ APPLE 29325/CAPITOL	THE BEATLES	2
3	3	6	O BROTHER, WHERE ART THOU? ● MERCURY (NASHVILLE) 170069	SOUNDTRACK	19
4	13	3	ALL THINGS MUST PASS ▲ APPLE 30474/CAPITOL	GEORGE HARRISON	—
5	NEW		BEEN A LONG TIME TONE COOL 471180/DJMG	DOUBLE TROUBLE	126
6	7	13	LOVERS ROCK ▲ EPIC 85185	SADE	8
7	5	21	NO ANGEL ▲ ARISTA 19025 HS	DIDO	6
8	10	12	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA	38
9	6	15	ALL THAT YOU CAN'T LEAVE BEHIND ▲ INTERSCOPE 524653	U2	37
10	8	11	WHITE LADDER ● ATO 69351/RCA HS	DAVID GRAY	44
11	NEW		RISEN EVERFINE 46026	O.A.R.	—
12	11	16	GREATEST HITS ▲ VIRGIN 50316	LENNY KRAVITZ	7
13	9	5	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC ● LEGACY/COLUMBIA/VERVE 61432/CRG	VARIOUS ARTISTS	142
14	15	4	KIND OF BLUE ▲ LEGACY/COLUMBIA 64935/CRG	MILES DAVIS	—
15	NEW		HUMAN ATLANTIC 83411/AG	ROD STEWART	50
16	17	6	HOTSHOT ▲ MCA 112096*	SHAGGY	1
17	NEW		YOU HAD IT COMMING EPIC 61625	JEFF BECK	110
18	NEW		THIS IS THE MOMENT DECCA 013052	DONNY OSMOND	64
19	NEW		PURE MOODS III VIRGIN 50836	VARIOUS ARTISTS	66
20	12	4	SAVE THE LAST DANCE ▲ HOLLYWOOD 162288	SOUNDTRACK	3

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed-sets, and double albums with a running time of 100 minutes or more, the RIAA 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

NUON Technology 'Bedazzles' With Its Multimedia Capabilities

BY CATHERINE CELLA

If VM Labs has its way, NUON will become a standard for the multimedia consumer. The technology, which VM Labs develops, is based on a chip that, when embedded in the set-top device of a DVD player or DSS system, expands it into a multimedia center (Billboard, May 22, 1999).

The company's Web site describes NUON as a "powerful and versatile embedded technology that enhances the passive elements of digital-video products... while adding high performance interactive graphics and audio. [This] allows consumers to enjoy next-generation 3-D video games, interactive family software, and other flexible applications, all on the same digital platform."

The technology will get its first

DVD test drive when 20th Century Fox Home Entertainment includes it in the March 13 release of "Bedazzled." The title will take advantage of NUON's smooth shuttling, searching, zooms, pans, and multi-angle playback features that will be accessible when a consumer plays the disc on a NUON-enhanced machine.

"Fox is always pushing the DVD envelope as opposed to just bringing out a movie on a different format," says Fox senior VP of marketing Peter Staddon. "NUON provides a better user interface, as well as some unique features."

Staddon says that while consumers with a standard DVD player won't get anything less on "Bedazzled," they will get a little something extra with a NUON player. Among the additional elements on the

NUON-enhanced disc are a gallery of stills that are coupled with the corresponding scene clip from the film and chapter selections with full-motion views.

Staddon's personal favorites are the condensed commentaries and a function that can shed light on what's happening in the shadows. "I like the gimmicky stuff," he admits. "It will be interesting to see how consumers react."

Staddon says the supplier plans on releasing two or three more NUON DVDs this year, and the company's DVD developers are working closely with VM Labs to see how they can push the technology even further.

"Bedazzled," he says, is the first stage in the evolution of NUON. How far that evolution proceeds will depend on the penetration of the

player. "If consumers adopt it as a significant advantage, it would be a competitive advantage for us to put it on all our releases," Staddon says. "At this stage we're glad to be supporting it, to be the first. We'll just see how it develops."

Currently Toshiba and Samsung have NUON-enhanced DVD players, and other manufacturers are expected to come on board this year. Those designers include Oritron and LG, which markets DVD players under the Zenith and Goldstar brands, according to Paul Culberg, VP/COO of VM Labs' NUON division. Most players retail for the same price as standard DVD players.

Video games are also being developed for use on NUON-enhanced DVD players. While not sophisticated enough for hardcore gamers, DVDs that include a game element will nevertheless find a market, Culberg says.

"The games are directed toward casual gaming," he says. "Last year's three primary game consoles—Sega, Nintendo, and Sony—were purchased by 30% of TV households, which is around 30 million."

Based on these figures, Culberg concludes that there is a market of more than 70 million consumers who don't want to buy a sophisticated game system but may want to play a more casual type of video game.

"There are 70 million homes with people who are not going to play 'Tomb Raider' but may well want to play 'Monopoly' or 'Tetris,'" Culberg says. "As other [companies] focus on the hard-core gamers, we have the opportunity to grow the entire gam-

ing marketplace."

Culberg cites other internal research that shows, for the first time, female players outnumbering males: They account for 50.6% of online gamers. "This lends support to (Continued on page 71)



Window Shopping. Fashions and props from "What Lies Beneath" gave the windows at Barney's New York in Beverly Hills a Hollywood look in a promotion for the film's video release. The DreamWorks Home Entertainment movie debuted at the top spot of the VidTrac VHS and DVD rental chart following its Jan. 30 street date. The thriller stars Harrison Ford and Michelle Pfeiffer. VidTrac charts are prepared by the Video Software Dealers Assn.

Video Leads Disney Back To Profitability; Critics' Choice, VSDA Launch Web Sites

RED TO BLACK: Video can once again be credited for bringing another film division out of the red and into the black, as evidenced by the Walt Disney Co.'s earnings for the quarter that ended Dec. 31, 2000.

Lifted by VHS and DVD sales of "Toy Story 2," "Fantasia 2000," the direct-to-video "Little Mermaid II: Return To The Sea," and live action titles "Gone In 60 Seconds," "Keeping The Faith," and "Shanghai Noon," video helped bring up studio division operating income to \$152 million. During the same period of the previous year, the studio division reported an operating loss of \$45 million.

Disney further reports that the strong video performance partially offset weak international box office for "Tarzan" and "The Sixth Sense," which was the biggest rental title of all time, according to VidTrac data from the Video Software Dealers Assn. (VSDA).

According to the VSDA, the title earned more than \$135 million in VHS and DVD retail revenue last year. The title was No. 2 in DVD sales according to Billboard's year-end Top DVD Sales chart, compiled by VideoScan. The "Toy Story/Toy Story 2" twin pack ranked No. 6 on the chart.

On the other hand, Disney's consumer products group suffered a 6% decrease in revenue, which dropped to \$828 million, and a 13% decrease in operating income, which sunk to \$177 million. The decline was blamed on lower comparable-store earnings in the U.S.

Overall, the company reported that revenue increased 7% to \$7.3 billion and operating income rose 12% to \$1.3 billion.

Separate from the earnings release, the video division announced that "Snow White And The Seven Dwarfs" will be available Oct. 9 as a first-time DVD. The title will be part of Disney's "Platinum Collection," which will release one Disney classic animation title each year for the next 10 years.

HOW LOW CAN YOU GO? Infinity Resources, which owns the Critics' Choice Video catalog, has launched an online retail site called DeepDiscountDVD.com. Crit-

ics' Choice Video operates its own Web site, called CCVideo.com, which will be folded into the new site.

The site offers new releases at a 25-30% discount, which is competitive with Amazon.com and Express.com. The added incentive, though, is Deep Discount offers free shipping on some titles. Consumers can also sign up for an E-mail service alerting them about release dates for titles not yet on the market.

Critics' Choice, which celebrates its 14th year in the video business this year, is best-known for classic catalog titles. Chicago-based Infinity purchased Critics' Choice from Playboy Enterprises Inc. The new Web site launched this month.

Meanwhile, the VSDA announced it has acquired business-to-business Web operation videoretailer.com.

The site offers dealers title synopses, pre-book information, downloadable copy-depth calculators, purchasing spreadsheets, marketing materials, and classified ads.

The site will remain separate from the VSDA's own Web site,

but eventually the two will be combined and accessible only to VSDA members. Videoretailers.com business tools will be offered in a new area on the trade organization's Web site. The VSDA purchased the site from Ken McAleer, who owns Video Headquarters in Keene, N.H.

KIDS PICK 'DRAGON': Four titles from Columbia TriStar Home Entertainment's "Dragon Tales" have been given the seal of approval by the Coalition for Quality Children's Media.

Titles honored are "Big Brave Adventures," "Let's All Share," "You Can Do It," and "Follow The Rules." The nonprofit Children's Coalition comprises 3,300 teachers, librarians, child development specialists, and kids.

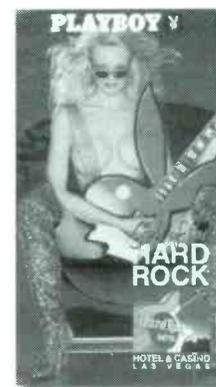
"Dragon Tales" is a co-production of Sesame Workshop and Sony Pictures Family Entertainment Group and is aired on PBS stations. The show is also funded by the Department of Education through the Corporation for Public Broadcasting and Kellogg's.

PICTURE THIS



by Eileen Fitzpatrick

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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	25	2	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99
2	6	26	THE SILENCE OF THE LAMBS	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	1991	R	9.94
3	15	3	PLAYBOY: THE COMPLETE ANNA NICOLE SMITH \$450 MILLION PLAYMATE	Playboy Home Video Universal Music & Video Dist. 0882	Anna Nicole Smith	2001	NR	19.98
4	4	4	JAZZ: A FILM BY KEN BURNS	PBS Home Video 8262	Keith David	2001	NR	149.88
5	17	19	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
6	10	9	PLAYBOY'S CALIFORNIA GIRLS	Playboy Home Video Universal Music & Video Dist. 0870	Various Artists	2000	NR	19.98
7	1	11	CHICKEN RUN	DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	26.99
8	14	11	X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
9	11	2	STREET FIGHTER ALPHA: THE MOVIE	Manga Entertainment Palm Pictures 4064	Animated	2001	NR	19.95
10	5	7	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
11	29	9	THE NUTTY PROFESSOR 2: THE KLUMPS	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson	2000	PG-13	22.98
12	18	13	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 20859	Animated	1999	G	26.99
13	RE-ENTRY		HIGH FIDELITY	Touchstone Home Video Buena Vista Home Entertainment 20910	John Cusack Jack Black	2000	R	19.99
14	9	4	JUBEI-CHAN THE NINJA GIRL: VOLUME 4	Bandai Entertainment Pioneer Entertainment 71168	Animated	2001	NR	19.98
15	30	4	THE UP IN SMOKE TOUR	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95
16	NEW ▶		FARSCAPE: VOL. 1	A.D.V. Films 0839	Ben Browder Claudia Black	1999	NR	14.98
17	2	6	BRITNEY IN HAWAII: LIVE & MORE ▲	Jive/Zomba Video BMG Video 41704	Britney Spears	2000	NR	19.95
18	20	17	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 19947	Tom Hanks Tim Allen	1999	G	26.99
19	3	12	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
20	8	13	PLAYBOY'S PLAYMATES BUSTIN' OUT	Playboy Home Video Universal Music & Video Dist. 0869	Various Artists	2000	NR	19.98
21	7	37	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrail	2000	NR	39.92
22	22	18	BALLER BLOCKIN' ▲	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
23	33	21	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
24	28	17	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. 0867	Various Artists	2000	NR	19.98
25	27	32	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
26	13	12	FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
27	26	14	THE GREEN MILE: THE COLLECTORS EDITION	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	19.98
28	12	12	LIVE AT MADISON SQUARE GARDEN ▲	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.95
29	24	7	THE ROAD TO EL DORADO	DreamWorks Home Entertainment 83669	Animated	2000	G	24.99
30	39	3	E.	Interscope Video Universal Music & Video Dist. 60819	Eminem	2000	NR	19.95
31	23	15	AMERICAN BEAUTY	DreamWorks Home Entertainment 86477	Kevin Spacey Annette Bening	1999	R	24.99
32	21	50	BUENA VISTA SOCIAL CLUB	Artisan Home Entertainment 10171	Buena Vista Social Club	1999	G	9.98
33	16	11	MLB: WORLD SERIES 2000	USA Home Entertainment 60087	Various Artists	2000	NR	19.95
34	35	12	THE PERFECT STORM	Warner Home Video 18943	George Clooney Mark Wahlberg	2000	PG-13	22.99
35	40	3	ELVIS: THAT'S THE WAY IT IS-SPECIAL EDITION	Warner Home Video 65058	Elvis Presley	1970	NR	14.95
36	NEW ▶		AMERICAN PSYCHO	Universal Studios Home Video 86469	Christian Bale	2000	NR	19.98
37	34	112	STAR WARS TRILOGY	FoxVideo 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
38	31	11	ANNIE GET YOUR GUN	Warner Home Video 65438	Betty Hutton Howard Keel	1950	NR	19.98
39	19	14	WHEN HARRY MET SALLY...	MGM Home Entertainment 206752	Billy Crystal Meg Ryan	1989	R	9.94
40	32	2	BATMAN BEYOND: RETURN OF THE JOKER	Warner Home Video 18173	Animated	2000	NR	19.96

▲ 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	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	4	ME, MYSELF & IRENE (R)	FoxVideo 2000785	Jim Carrey Renee Zellweger
2	NEW ▶		WHAT LIES BENEATH (PG-13)	DreamWorks Home Entertainment 86402	Harrison Ford Michelle Pfeiffer
3	2	11	GLADIATOR (R)	DreamWorks Home Entertainment 86026	Russell Crowe
4	3	5	THE CELL (R)	New Line Home Video Warner Home Video 5150	Jennifer Lopez
5	4	5	HOLLOW MAN (R)	Columbia TriStar Home Video 04956	Kevin Bacon Elisabeth Shue
6	9	9	GONE IN 60 SECONDS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21369	Nicolas Cage Angelina Jolie
7	17	3	COYOTE UGLY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21714	Piper Perabo Adam Garcia
8	NEW ▶		DISNEY'S THE KID (PG)	Walt Disney Home Video Buena Vista Home Entertainment 19690	Bruce Willis
9	11	3	BATTLEFIELD EARTH (PG-13)	Warner Home Video 18566	John Travolta Barry Pepper
10	NEW ▶		BAIT (R)	Warner Home Video 18804	Jamie Foxx
11	10	3	AUTUMN IN NEW YORK (PG-13)	MGM Home Entertainment 1001430	Richard Gere Winona Ryder
12	14	5	THE ART OF WAR (R)	Warner Home Video 18871	Wesley Snipes
13	5	4	THE VIRGIN SUICIDES (R)	Paramount Home Video 338173	Kirsten Dunst James Woods
14	13	3	UNDER SUSPICION (R)	Columbia TriStar Home Video 05877	Gene Hackman Morgan Freeman
15	6	7	SCARY MOVIE (R)	Dimension Home Video Buena Vista Home Entertainment 21371	Anna Faris Jon Abrahams
16	8	17	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney
17	7	11	CHICKEN RUN (G)	DreamWorks Home Entertainment 85754	Mel Gibson
18	18	2	CECIL B. DEMENTED (R)	Artisan Home Entertainment 10835	Melanie Griffith Stephen Dorff
19	16	6	ROAD TRIP (NR)	DreamWorks Home Entertainment 86392	Tom Green
20	12	20	HIGH FIDELITY (R)	Touchstone Home Video Buena Vista Home Entertainment 20910	John Cusack Jack Black

◆ 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	1	2	DINOSAUR (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19572	Animated
2	2	2	WHAT LIES BENEATH (PG-13) (26.99)	DreamWorks Home Entertainment 86406	Harrison Ford Michelle Pfeiffer
3	5	3	ME, MYSELF & IRENE (R) (26.98)	FoxVideo 2000625	Jim Carrey Renee Zellweger
4	3	12	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
5	4	4	COYOTE UGLY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 21627	Piper Perabo Adam Garcia
6	8	10	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
7	NEW ▶		DR. T & THE WOMEN (R) (24.98)	Artisan Home Entertainment 11548	Richard Gere
8	NEW ▶		URBAN LEGENDS: FINAL CUT (R) (24.95)	Columbia TriStar Home Video 05666	Jennifer Morrison Joseph Lawrence
9	9	6	HOLLOW MAN (R) (24.95)	Columbia TriStar Home Video 05072	Kevin Bacon Elisabeth Shue
10	7	3	DISNEY'S THE KID (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19690	Bruce Willis
11	13	73	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
12	10	8	THE CELL (R) (24.98)	New Line Home Video/Warner Home Video 5150	Jennifer Lopez
13	18	16	THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson
14	12	9	SCARY MOVIE (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 18300	Anna Faris Jon Abrahams
15	15	8	ROAD TRIP (NR) (26.99)	DreamWorks Home Entertainment 87111	Tom Green
16	NEW ▶		A FEW GOOD MEN (R) (29.95)	Columbia TriStar Home Video 27899	Tom Cruise Jack Nicholson
17	RE-ENTRY		AIR FORCE ONE (R) (29.99)	Columbia TriStar Home Video 67188	Harrison Ford
18	19	12	X-MEN (PG-13) (29.98)	FoxVideo 2000640	Patrick Stewart Ian McKellen
19	NEW ▶		MANHUNTER (NR) (24.98)	Anchor Bay Entertainment 11256	William L. Petersen Kim Greist
20	16	7	THE ART OF WAR (R) (24.98)	Warner Home Video 18871	Wesley Snipes

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Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Suggested List Price VHS/DVD
			NO. 1		
1	NEW		MAKING THE TOUR Jive/Zomba Video BMG Video 41726	'N Sync	19.95/ 24.97
2	1	8	THE UP IN SMOKE TOUR ▲ Eagle Vision Red Distribution 30001	Various Artists	19.95/ 23.97
3	2	9	SALIVAL Tool Dissection/Volcano BMG Video 31159	Tool	24.98/ 29.98
4	3	16	LIVE AT MADISON SQUARE GARDEN ▲ ³ Jive/Zomba Video BMG Video 41739	'N Sync	19.95/ 24.97
5	4	9	BRITNEY IN HAWAII: LIVE & MORE ▲ Jive/Zomba Video BMG Video 41704	Britney Spears	19.95/ 24.97
6	5	4	THE COMPLETE VIDEO ANTHOLOGY 1978-2000 Columbia Music Video Sony Music Entertainment 49010	Bruce Springsteen	14.95/ 29.97
7	6	21	BALLER BLOCKIN' ▲ Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95/ 24.97
8	7	8	E. Interscope Video Universal Music & Video Dist. 60819	Eminem	19.95/ 24.97
9	9	256	HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95/ 24.99
10	NEW		ONE LAST TIME LIVE IN CONCERT Eagle Vision Red Distribution 300059	Tina Turner	19.95/ 23.97
11	14	22	SUPERNATURAL LIVE ▲ ² Arista Records Inc. BMG Video 15750	Santana	19.95/ 24.97
12	11	25	AARON'S PARTY (COME GET IT) — THE VIDEO ▲ Jive/Zomba Video 41721	Aaron Carter	9.95/ 14.97
13	15	8	CRUSH TOUR LIVE Island Video Universal Music & Video Dist. 53331	Bon Jovi	19.95/ 24.97
14	16	65	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95/ 24.97
15	19	64	S & M ▲ Elektra Entertainment 40218	Metallica	19.95/ 34.97
16	33	14	IRISH HOMECOMING Spring House Video Chordant Dist. Group 44400	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
17	17	2	DIRTY SOUTH-RAW & UNCUT Slipside Video 211	Various Artists	16.98 VHS
18	18	64	TIME OUT WITH BRITNEY SPEARS ▲ ³ Jive/Zomba Video 41651	Britney Spears	19.95/ 24.97
19	10	18	HARMONY IN THE HEARTLAND Spring House Video Chordant Dist. Group 44395	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
20	21	179	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95/ 24.97
21	NEW		STILL SMOKIN' Columbia Music Video Sony Music Entertainment 50219	Cypress Hill	14.95/ 24.97
22	22	12	LIVE: INSIDE JOB Image Entertainment 92	Don Henley	19.98/ 24.99
23	12	35	GOOD NEWS Spring House Video Chordant Dist. Group 44380	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
24	8	23	BECAUSE HE LIVES/THE BEST-LOVED SONGS OF BILL & GLORIA GAITHER Spring House Video Chordant Dist. Group 44396	Various Artists	29.95 VHS
25	24	13	FEELIN' SO GOOD Epic Home Video Sony Music Entertainment 50211	Jennifer Lopez	19.95/ 24.97
26	20	58	DEATH ROW UNCUT ◆ Death Row Ventura Distribution 66200	2Pac/Snoop Doggy Dogg	19.98/ 19.95
27	RE-ENTRY		MEMPHIS HOMECOMING Spring House Video Chordant Dist. Group 44397	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
28	29	87	HOMECOMING-LIVE IN ORLANDO ▲ ³ Jive/Zomba Video 41675	Backstreet Boys	19.95/ 19.97
29	23	12	VIDEO ANTHOLOGY ● Capitol Video 92423	Beastie Boys	26.97 DVD
30	36	110	CUNNING STUNTS ▲ ² Elektra Entertainment 40202	Metallica	19.95/ 34.97
31	32	15	WHISPERING HOPE Spring House Video Chordant Dist. Group 44401	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
32	NEW		WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS Verity Video BMG Video 43163	Various Artists	19.95/ 19.97
33	30	20	BRAND NEW DAY-LIVE FROM THE U.N. A&M Video Universal Music & Video Dist. 53283	Sting	19.95/ 24.97
34	25	255	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95/ 24.97
35	34	37	WHITNEY: THE GREATEST HITS ▲ Arista Records Inc. BMG Video 15746	Whitney Houston	19.95/ 24.97
36	40	12	VIVO Wea Latina Video 84574	Luis Miguel	19.95/ 24.97
37	RE-ENTRY		HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Entertainment 50138	Michael Jackson	14.95/ 24.97
38	27	86	LIVE AT THE BEACON THEATRE ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	14.95/ 24.97
39	38	11	VIDEO COLLECTION: VOLUME 2 Epic Music Video Sony Music Entertainment 54016	Bone Thugs-N-Harmony	14.95/ 24.97
40	28	5	LIVE IN LONDON & MORE... Verity Video 43150	Donnie McClurkin	19.95 VHS

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NUON TECHNOLOGY 'BEDAZZLES' WITH ITS MULTIMEDIA CAPABILITIES

(Continued from page 69)

a less violent, more broad-based kind of playing," he says, which he concludes is perfect for interactive DVDs.

Since NUON acts like a computer hard drive, it can keep up with the Joneses as new entertainment formats emerge. The system supports not only DVD standards but MPEG, Dolby ProLogic, MP3, JavaScript, and nearly 20 other digital media standards.

An example of NUON's versatility is Motorola's Streamaster 5000, a set-top device that's powered by the NUON chip. The technology will be used by Blockbuster Entertainment and Enron Broadband Services for their video-on-demand services in the U.S., as well as by Aliant Telecom of Canada and Australia's TransACT Capital Communications. The Canadian and Australian companies plan to deliver digital-broadcast TV, Web access, and E-mail services, and Motorola is targeting telecommunications carriers looking for DSL capability.

"NUON is a technology that is delivery-agnostic," explains Culberg. "It can be delivered by disc, by DSL, by Ethernet, or by satellite. It doesn't matter. So broadband is really a primary piece of our strategic growth."

An upcoming Internet connectivity kit is on the horizon to upgrade the set-top box. Culberg says that despite the low penetration of electronic delivery, it will become a significant part of the mix.

The technology also has music applications. It includes a feature called the Virtual Light Machine, which provides a kaleidoscopic show for any audio CD.

In this age of the next thing, Culberg says NUON's combination of hardware and software features will drive consumers to purchase the players. "Software is a question of how much content there is going to be," he says. "How far can we continue to expand the features to make it intuitive, easy, and fun?"

On the other hand, consumer electronics manufacturers constantly search for new technology that will give them an edge. "Hardware manufacturers have always driven toward technology," he says "because they like to give consumers more bells and whistles."



Some of the NUON enhancements are found on 20th Century Fox Home Entertainment's March 13 release of "Bedazzled," the first DVD to include the interactive technology.

Top Special Interest Video Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			NO. 1	
1	3	12	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 Red Line Entertainment 77002	15.95
2	1	43	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254	14.95
3	NEW		RODEO: BULLBUSTERS ALL-STARS OF RODEO Goldhill Home Video 268	14.98
4	2	3	WWF: ARMAGEDDON World Wrestling Federation Home Video 266	19.95
5	4	26	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261	14.95
6	6	3	WWF: SURVIVOR SERIES-THE RULES HAVE CHANGED World Wrestling Federation Home Video 265	19.95
7	7	12	WWF: CHRIS JERICHO-BREAK DOWN THE WALLS World Wrestling Federation Home Video 262	14.95
8	9	13	MLB: WORLD SERIES 2000 USA Home Entertainment 60087	19.95
9	5	26	WWF: TABLES LADDERS CHAIRS World Wrestling Federation Home Video 259	14.95
10	10	10	WWF: MOST MEMORABLE MATCHES '00 World Wrestling Federation Home Video 826	14.95
11	17	2	MICHAEL JORDAN TO THE MAX FoxVideo 2001286	14.98
12	11	12	WWF: KURT ANGLE-IT'S TRUE IT'S TRUE World Wrestling Federation Home Video 263	14.95
13	15	64	WWF: AUSTIN VS. MCMAHON ◆ World Wrestling Federation Home Video 240	14.95
14	8	42	WWF: EVE OF DESTRUCTION World Wrestling Federation Home Video 256	14.95
15	13	26	WWF: STONE COLD STEVE AUSTIN-LORD OF THE RING World Wrestling Federation Home Video 260	14.95
16	14	13	ECW: PATH OF DESTRUCTION (UNCENSORED) Pioneer Entertainment 71548	19.98
17	NEW		CRASH & BURN Tokyo Pop 763	19.99
18	16	86	WWF: THE ROCK-KNOW YOUR ROLE ◆ World Wrestling Federation Home Video 234	14.95
19	19	35	JUGGALO CHAMPIONSH-T WRESTLING Psychopathic Video 2200	21.95
20	NEW		TOTAL CARNAGE Tokyo Pop 783	19.99

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			NO. 1	
1	1	111	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution 2274	39.95
2	2	103	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
3	3	49	YOGA CONDITIONING FOR WEIGHT LOSS Living Arts 1203	14.98
4	4	22	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10152	14.98
5	5	84	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution 2271	34.95
6	9	20	BILLY BLANKS: TAE-BO LIVE Ventura Distribution 2723	59.95
7	6	93	YOGA FOR BEGINNERS: ABS YOGA Living Arts 1075	9.98
8	7	40	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 2276	24.95
9	8	57	LIVING YOGA COLLECTION Living Arts 1070	17.98
10	10	118	TOTAL YOGA Living Arts 1080	9.98
11	15	4	MINNA LESSIG: OPTIMIZER-FAT ELIMINATOR Parade Video 11213	14.98
12	11	330	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
13	12	7	DENISE AUSTIN: BLAST OFF TEN POUNDS Artisan Home Entertainment 10154	14.98
14	13	11	THE METHOD: TARGET SPECIFICS Parade Video 840	12.98
15	17	109	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
16	14	78	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment 10885	14.98
17	19	50	YOGA FOR BEGINNERS: STRESS RELIEF Living Arts 1077	9.98
18	RE-ENTRY		BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK Ventura Distribution 110013	49.98
19	RE-ENTRY		POWER YOGA FOR BEGINNERS Living Arts 60017	9.98
20	RE-ENTRY		THE METHOD: PRECISION TONING Parade Video 572	12.98

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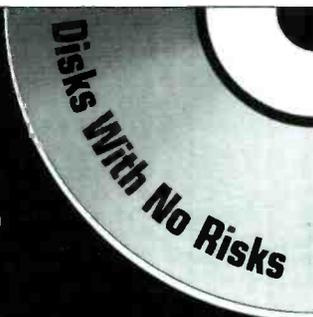
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Update

CALENDAR

FEBRUARY

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, **ByLarm 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**, Amsterdam 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.

March 15, **10th Annual Echo Awards**, International Congress Centre, Berlin, Germany. 49-40-581-935.

March 15-17, **Million Dollar Black College Radio & Music Conference 2001**, Doubletree Club Atlanta Airport Hotel, Atlanta. 404-766-1275.

March 21-22, **Yahoo! Internet Life Online Film Festival**, Hollywood Athletic Club and Directors Guild of America Theater, Los Angeles. 646-658-8323.

March 24-28, **Winter Music Conference 2001**, Radisson Deauville, Miami Beach. 954-563-4444.

APRIL

April 1, **2nd Annual 'A Family Celebration'**, Royce Hall, Los Angeles. 323-966-4669.

April 2-3, **Plug In Europe**, presented by Jupiter Media Metrix in association with Billboard, Princess Sofia Inter-Continental, Barcelona, Spain. 44-207-747-0578, plugin.jup.com.

April 18, **10th Annual Music Video Production Assn. Awards**, Directors Guild, Los Angeles. 323-469-9494.

April 18-21, **7th Annual College Urban Music Fest Spring Jam Celebration**, Atlanta University Center, Atlanta. 770-908-6102.

April 22-26, **Gospel Music Assn.'s Annual Convention**, Renaissance Hotel/Nashville Convention Center, Nashville. 616-963-3358.

April 23, **2nd Annual Hope & Harmony Gold And Tennis Classic**, presented by Billboard and the University of Miami's Diabetes Research Institute, Doral Golf Resort And Spa, Miami. 954-964-4040.

April 24-26, **Billboard Latin Music Conference**, Eden Roc Hotel, Miami Beach, Fla. 646-654-4660.

April 25, **10th Annual Ella Awards**, Beverly Hilton Hotel, Los Angeles. 323-656-4499.

April 26, **32nd Annual Dove Awards**, the Opry House, Nashville. 616-963-3358.

MAY

May 3, **Fifth Annual Online Hip-Hop Awards**, Manhattan Center Grand Ballroom, New York. 201-985-8892.

May 14, **10th Annual Polar Music Prize**, Berwald Hall, Stockholm. 46-8-407-1816.

May 28, **41st Edison Classical Music Awards**, de Nieuwe Kerk, The Hague, Holland. 31-35-6254422.

May 31-June 2, **Forte Riga International Music Industry Forum**, International Exhibition Centre, Riga, Latvia. forte.lv.

JUNE

June 6, **Radio-Mercury Awards**, Waldorf-Astoria, New York. 212-681-7205.

June 20, **Getting Your Music Heard**, presented by California Lawyers For The Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or E-mail jppesselnick@billboard.com.

GRAMMY NOMS RETAIN INTERNATIONAL APPEAL

(Continued from page 57)

tional pop vocal album category, where it is up against releases by Rickie Lee Jones, Joni Mitchell, Barbra Streisand, and countryman George Michael.

"I was quite surprised," says Ferry. "It's not as if it was a record that was pushed in America in any way, or worldwide, for that matter, but it did really well. It was great, because it was a record I made off my own bat. I wasn't actually with a record label when I made it—it was just a labor of love. The fact that [the nomination] has come out of nowhere is extraordinary. I'm really pleased. But Barbra Streisand, Joni Mitchell—it's tough company."

Japanese star Kitaro, like Lady-smith Black Mambazo, is a multiple international nominee, hopeful of



FERRY

success this year in the best new age album category with the Domo release "Thinking Of You." "I'm extremely proud to have been nominated for my seventh Grammy," he

says. "This year, I hope to have the opportunity to capture this prestigious award after six previous nominations."

Miriam Makeba, whose 2000 comeback album, "Homeland" (Putumayo World Music), has been nominated for best world-music album, says the honor was especially sweet since she no longer lives in the U.S., where she spent much of her exile from her homeland of South Africa.

"I am more pleased with this nomination than I was with my 1965 one," she says. "Now I am back and eating my pap [porridge] and *chakalaka*, and being nominated in the U.S. makes me extremely happy. Not simply for myself, but for everyone involved, like Cedric Samson, who worked very closely with me on 'Homeland.' It is a great compliment."

Makeba adds that the nomination is a vindication of sorts, as the renowned singer had to hunt around for a deal for her first album in six years, finally settling on Dan Storp-er's America-based Putumayo, from which Sheer Sound has licensed the album for South Africa.

One international nominee, also a winner in 2000, has a particularly sharp perspective on the Grammy Awards as an Austrian living in New York. Producer/mixer Peter Rauhofer won last year's remixer of the year award and is nominated for it again, this time with Deep Dish, Hex

Hector, Club 69, and Maurice Joshua.

"I didn't expect to win last year," says Rauhofer, "because the Grammys are pretty new in this category, and the previous winners were Frankie Knuckles and David Morales, who are two legends... You feel really special and honored—to win a Grammy, you belong to the history of dance music. Especially as an Austrian and European, it's even more special, because I was the first Austrian who ever won a Grammy or was even nominated for one, so there was a lot of attention on me, in my country especially."

"But the Grammys are mainly based on the American market, not Europe, and I live [in New York]," he adds. "People see me as an American mixer. I remember [German] Mousse T. was the first European remixer who was nominated, but most of the Grammy voters are from America, so it's hard for European remixers to win."

"But [winning] doesn't mean that everybody calls you and wants you to remix stuff," he continues. "I saw no difference, except that a lot of companies got scared because they think, 'He won a Grammy—now I can't [afford] him anymore.' That's not the fact. I'm the same, and I charge the same."

Godrich agrees that Grammy recognition does not affect bankability directly, and it would be a mistake to treat it that way. "I suppose if you really stand on a chair and say, 'Now I deserve this fee,' you could, but that's a load of crap. I've never done any of my work on the basis of the fee—that's a recipe for disaster. [The nomination] just affects your profile."

The producer feels the Grammys compare well with the Brit Awards in his native U.K., which no longer even has a producer category.

"The Brits are pretty dubious," says Godrich. "Awards ceremonies generally don't suit English people. It works here [in the U.S.], because it's a meritocracy. In the U.K. it's the opposite. I suppose the Brits don't have a producer category because they think people wouldn't be interested, which maybe is fair enough. But [the awards] are sort of a PR tool for the industry."

Ferry, who at press time was considering whether to attend the ceremony, jokes that his perception of the awards is now quite different. "I'd never thought about them before [this nomination]. Now, of course, I think they're marvelous."



KITARO

LIFELINES

BIRTHS

Girl, Mally, to **Lesley and Ron Harwood**, Jan. 31 in Edmonton, Alberta. Father is a marketing and promotions representative for Universal Music Canada and is on the Canadian Country Music Assn. board of directors.

Boy, Altan Haines, to **Lisa and Bernard Matthews**, Feb. 4 in Burbank, Calif. Mother is a traffic manager for Sunset Sound studios. Father is an independent recording engineer.

Girl, Arianna Marie, to **Jennifer and John Dunham**, Feb. 8 in Edmonton, Alberta. Father is a sales rep for Universal Music Canada.

DEATHS

Hal Blair, 85, of natural causes, Feb. 2 in Biggs, Calif. Blair was a songwriter who is known for Elvis Presley's "I Was The One," Lorne Greene's "Ringo," and Hank Snow's "Ninety Miles An Hour Down A Dead End Street." He got his start working on Western films, which starred, among others, Gene Autry and the Sons Of The Pioneers. Blair also acted in films himself. In the early 1950s, he met Don Robertson, who would become his songwriting collaborator for close to 50 years. Blair's songs have been recorded by Bob Dylan, Jimmie Dale Gilmore, Gladys Knight, Dolly Parton, John Fogerty, Eddy Arnold, Bobby Darin, and Tom Jones. He is survived by his wife.

GOOD WORKS

SURF'S UP: The Wave Riders Against Drugs (WRAD) have released the compilation CD "WRAD Aloha Collection" to aid their drug education efforts. The CD includes tracks from **Mike Young, Sistah Robi, Sprung Monkey, Dennis Kamakahi, Wicked Blend**, and others. WRAD brings professional surfers, other water athletes, and recovering drug addicts and alcoholics to schools in Hawaii and Southern California for anti-drug programs. Contact: **Mike Young** at 808-337-2227.

GOLFING FOR DOUGH: At the Schwing Alternative Golf Magazine's

Third Annual Duffing for Dollars event March 25-26, musicians such as **Adrian Young of No Doubt, Allen Shellenberger and Jeremy Popoff of Lit, and Fat Mike and Erik Sandin of NOFX** will tee off to benefit Target House and My Friends Place. A series of competitions such as longest drive, hole in one, and best overall score will take place at Las Vegas' Angel Park Golf Club. Target House helps families through illnesses, and My Friends Place trains homeless and impoverished youth to become self-sufficient. Contact: **Keri Lee** at 323-468-6988.

SPAIN'S NARANJO, ESTOPA LEND LATIN FLAVOR TO PLATINUM LIST

(Continued from page 57)

Madonna's "Music" (Maverick/Warner Bros.) took another Platinum Europe Award in January, progressing to 4 million sales. The album went double-platinum within 10 days of release in September 2000, completing a third million in November. Madonna's previous release, "Ray Of Light," currently stands at 6 million European sales.

Mark Knopfler's "Sailing To Philadelphia" (Mercury) continues to confound those who doubted the commercial potential of the former Dire Straits front man. Three months after

reaching its first million, the album doubles that tally. "We have amazing figures from the small territories, let alone the big ones," enthuses London-based Mercury director of international marketing Sian Thomas, pointing to particularly strong sales in Norway and Holland in addition to Knopfler's larger markets.

At press time, "Sailing" was still No. 2 on the Dutch Mega Album Top 100 sales chart. Hopes are high that the album will continue its strong run in Europe and beyond for some

months to come, as Knopfler begins a world tour March 27 in Mexico City.

A dogged sales performance across Europe by Lenny Kravitz's "Greatest Hits" collection on Virgin took it over the 1 million sales threshold in January. The retrospective continues to hold down a top 10 sales berth in a broad sweep of territories, including Portugal, Sweden, and Finland. Kravitz has a particularly loyal fan base in Italy, where the album debuted at No. 1 in November 2000.

Veteran punk revivalists the Off-

spring crested 1 million European sales of its "Conspiracy Of One" album during the month to set alongside the platinum certification for a further 1 million U.S. sales of the set, released last November. The band completed European tour dates last month. The IFPI certification is all the more significant against the backdrop of the band's original intention to offer a free download of the album via their Web site, a plan that was canceled after discussions with Columbia (**Billboard-Bulletin**, Sept. 25, 2000).

Programming

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

newsline...

STUDY EXAMINES '80S FORMAT. While there aren't many long-term case studies yet, Coleman Research's initial study on the ratings impact of 20 of the earliest all-'80s stations finds that most of those outlets are, thus far, having trouble holding audiences past their often significant debut books. Researchers found that of the handful of '80s outlets that had been around for four full-ratings books, there was a typical 8% ratings drop in the second book, followed by a 6% drop in the third and a 21% drop between books three and four. The study also found that modern rock-leaning '80s outlets tended to do better than their pop counterparts and that half of the stations' listeners fell in the 25-34 demo. Coleman's Warren Kurtzman also said that playlist analyses of the 20 stations showed a "certain consistency" in the playlists and average era ('83-'84) of the stations, sparking concerns that the '80s outlets tend to be basing their playlists on each other rather than properly researching their markets.

FCC DISMISSES DECENCY COMPLAINTS. The Federal Communications Commission (FCC) has dismissed an indecency complaint filed against album rock WRLR Birmingham, Ala. The complaint was prompted when Angela F. Woods of Hueytown, Ala., heard the syndicated Lex and Terry use the word "pussy" on the air. She called the show to complain, which prompted the pair to call her a "bitch" who needed a "stick up her ass." Enforcement Bureau chief Charles Kelley says the remarks were "certainly offensive but are not indecent." Commissioner Gloria Tristani blasted that decision, as well as a separate case that was also dismissed. In the second instance, the FCC dismissed a complaint filed against oldies KLOU St. Louis, on which a jock told a joke that included the line "The wallet was found stuffed up the ass of a dead guy" during a midday shift last October.

FCC SIDES WITH STOP 26 IN YOUNGSTOWN SPAT. The latest chapter in the squabble between Clear Channel and Stop 26 Riverbend over a Youngstown, Ohio, station is costing Clear Channel a \$25,000 fine. The FCC, in its order levying the fine, says Clear Channel took control of WBTJ-FM before it was given FCC permission. In May 1998, Stop 26 CEO Percy Squire agreed to sell the 101.9 frequency to Clear Channel, but several months later he changed his mind. Squire refused to return the advance made to Stop 26 by Clear Channel, and the case went to court. Over the past year, both companies have broadcast on the station, until Stop 26 gave control of the stick back to Clear Channel under an order issued by a Mahoning County, Ohio, judge. Stop 26 eventually resumed control of WBTJ's programming Nov. 17, 2000. However, Stop 26 also filed a formal complaint with the FCC, saying it was forced to go to court to regain control of the station, although it still held the FCC license.

WORLDSPACE COVERS MORE WORLD. WorldSpace is expanding the reach of its global satellite radio service through a deal with P.T. Hartono Istana Teknologi (HIT) to manufacture, market, and distribute WorldSpace receivers in Indonesia. HIT, the largest electronics manufacturer in the country, already manufactures items for Okei and other brands, as well as Wal-Mart. WorldSpace expects the Assn. of Southeast Asian Nations Free Trade Area agreement, which takes effect in 2003, to boost sales of the WorldSpace receivers.

NOTED. Duncan's American Radio reports that top 40 KIIS Los Angeles became the No. 1 billing station in America last year with a sharp increase in revenue from \$44.5 million to \$66.5 million, boosting it from fifth place. It's the first time since 1995 that sports talk WFAN New York hasn't been the top biller. . . . The FCC has suspended its Equal Employment Opportunity rules indefinitely. The move follows a Jan. 16 ruling by the U.S. Court of Appeals for the District of Columbia Circuit, which said the rules are unconstitutional. . . . Westwood One is presenting "Backstage At The Grammys" from the Staples Center Arena in Los Angeles and from 25 radio stations in 21 cities across the U.S. and 22 international radio stations in Europe, Asia, South America, and Mexico. The show will present Grammy highlights as well as worldwide reaction to the winners and losers.

With reporting by Frank Saxe and Sean Ross in New York.

Should Eminem Be Denied Airplay?

Both Gay And Female PDs Have Mixed Feelings On The Issue

BY SEAN ROSS
and FRANK SAXE

NEW YORK—The nomination of Eminem's "The Marshall Mathers LP" for four Grammy Awards touched off immediate protests by gay and female advocacy groups. Since the album's release last summer, those organizations have been outraged by such lyrics as "My words are like a dagger with a jagged edge/That'll stab you in the head whether you're a fag or a lez . . . Hate fags? The answer's yes." They were further infuriated by what they saw as the National Academy of Recording Arts and Sciences' (NARAS) legitimization of hate speech.

"If this were just one person singing this in his garage, that would be one thing, but this is [nominated for album of the year]," Susan Lewis of the National Sexual Violence Resource Center told New York's Daily News.

"I think it's pretty clear that someone who is perceived as a role model by young people is fostering a climate where it's OK to call people 'fag' and 'dyke,'" added Cathy Renna of the Gay and Lesbian Alliance Against Defamation.

But ask gay or female radio programmers about the possibility that Eminem may emerge a Grammy winner or about the larger controversy, and mixed feelings arise. While a number of gay top 40 programmers, most of whom spoke to Billboard on the condition of anonymity, are personally offended by Eminem, only a few say their feelings about the rapper extended to the point of denying him airplay. And the response by female PDs and musical directors was even more philosophical.

Both gay and female programmers, to differing degrees, told Billboard that their job was to program to the audience's tastes, not their own. Both groups also saw the suitability of the artist's radio hits as something to be determined on their own merits, rather than linking them to more controversial songs such as "Kill You" or the above-quoted "Criminal." And few PDs felt their audience was likely to regard the rapper's music as a call to emulate him. One gay broadcaster, when asked about the Grammy nomination, went as far as to say, "As terrible as the message is, it's less important than the overall style of his rap."

That echoes NARAS CEO/president Michael Greene's contention that "The Marshall Mathers LP" has artistic merit overall, despite its "repugnant" lyrics (Billboard, Jan. 20).

'SO HATEFUL TO OUR LISTENERS'

But some gay PDs were troubled enough by Eminem to keep him off their stations, although not entirely. One PD we spoke to played "The Real Slim Shady" but "had jocks ask me how could we in good conscience play this song by someone who's so hateful to our listeners, as well as some of the employees of the station, because they're gay or women. That was at the end of the cycle of the record, so it kind of went away," the PD says. "But when the next single came out, I just decided to pass. The job of the PD is to be a gatekeeper for the audience, and if you have an artist that projects such an image to a part of your audience, maybe it is time to make that type of decision. If somebody put out a song that said 'kill all the black people,' most of us would go, 'This is wrong.' I doubt that most of us would even [have to discuss] it. Because words do make a difference in people's lives. Words can sometimes hurt a lot more than physical violence."

Similarly, another top 40 PD briefly played "The Real Slim Shady," then pulled it and sat out subsequent singles, but only because "lyrically he didn't make sense for what we're trying to do, which is be the family's top 40 station. He offends me a lot on many levels, not just the gay-bashing but everything else he sings about: the pissed-off-at-the-world attitude that he purveys."

That PD calls his decision "one of the toughest programming [choices]

that I had to make." But he adds, "If I was programming in a larger city, I would recognize the importance of playing the record."

'NOT MY JOB TO BE A CENSOR'

But another medium-market PD has a different take. "It takes a lot to offend me," he says. "My job is to get ratings and play [what] my listeners want to hear. It's not my job to be a censor. My job is to get ratings. I can have all the beliefs I want, but if I don't have a job, I don't have any outlet to express my views and creativity."

"It's an act, and I am not completely offended by him. I look at this and realize he's doing this to get attention," says WBBO/WJLK Monmouth/Ocean Counties, N.J., operations manager Mike Kaplan, one of the few broadcasters who would speak for attribution. "He's captivated an entire mind-set and the youth culture right now. There's a responsibility that comes with that on the artistic level, but there's also the issue of freedom of speech and the ability to do your own thing."

Kaplan was one of several PDs who say that Eminem's "Stan" sends the positive message that the artist doesn't intend his words to be taken at face value. "On that song, he's doing a great job of . . . making people realize that [violence against women] is something awful."

WHERE MY GIRLS AT?

Female PDs and music directors contacted by Billboard tended to have a similar take on Eminem—minus, in most cases, the same level of personal opposition to the rapper.

"The station's not my personal juke-
(Continued on next page)



KAPLAN

SurferNetwork Awarded Webcaster

NEW YORK—Webcaster SurferNetwork.com has been awarded the radio assets of fellow audio streamer BroadcastAmerica.com as a result of a court-ordered bankruptcy auction.

SurferNetwork and BroadcastAmerica initially intended to combine, and SurferNetwork loaned BroadcastAmerica \$1 million in funding. But the relationship soured when that money dried up, and the Portland, Maine-based BroadcastAmerica closed up shop, laid off all 90 employees, and filed for Chapter 11 bankruptcy. A separate unit, BroadcastEurope.com, is also for sale, and SurferNetwork may make a bid for it as well.

Judge James Haines ruled that

SurferNetwork's million-dollar loan would be entered as its bid for the 300 streaming-radio station contacts. That bid turned out to be the highest submitted, thereby giving the Mount Olive, N.J.-based SurferNetwork the company it had once sought.

Although some of the 750 stations streamed by BroadcastAmerica have found new streaming providers since the company ceased feeding their stations Dec. 23, 2000, SurferNetwork chairman/CEO Gordon Bridge says stations are still legally bound by their contract with BroadcastAmerica. He expects to resume their streaming shortly.

FRANK SAXE

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	21	THIS I PROMISE YOU JIVE 42746* †	'N SYNC 8 weeks at No. 1
2	2	2	19	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
3	4	4	25	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
4	3	3	29	BACK HERE HOLLYWOOD 164040 †	BBMAK
5	5	5	22	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
6	7	7	14	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
7	6	6	47	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
8	9	8	42	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
9	8	11	24	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
10	11	10	72	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
11	13	13	76	AMAZED BNA 65957 †	LONESTAR
12	10	9	56	BREATHE WARNER BROS. 16884 †	FAITH HILL
13	12	14	10	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
14	14	15	70	THAT'S THE WAY IT IS 550 MUSIC 79473*/EPIC †	CELINE DION
15	15	12	51	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
16	16	17	20	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
17	20	22	6	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/IDJMG †	BON JOVI
18	21	24	3	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
19	18	19	15	BY YOUR SIDE EPIC ALBUM CUT †	SADE
20	17	16	42	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
21	25	26	3	I CAN'T DENY IT ATLANTIC ALBUM CUT †	ROD STEWART
22	23	23	9	EVERYTHING IS DIFFERENT NOW WARNER BROS. ALBUM CUT †	DON HENLEY
23	26	25	5	THIS COULD BE HEAVEN LONDON-SIRE SOUNDTRACK CUT †	SEAL
24	27	30	3	YOU CAN'T WALK AWAY FROM LOVE EPIC ALBUM CUT †	GLORIA ESTEFAN
25	29	—	2	ONLY TIME REPRISE ALBUM & SOUNDTRACK CUT †	ENYA

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	21	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY 10 weeks at No. 1
2	2	2	20	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
3	5	5	14	THANK YOU ARISTA 13922* †	DIDO
4	3	3	26	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
5	4	4	28	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT †	EVAN AND JARON
6	6	7	21	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
7	7	6	27	PINCH ME REPRISE 16827 †	BARENAKED LADIES
8	9	11	10	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
9	8	9	20	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
10	10	8	24	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
11	11	12	25	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
12	12	13	32	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
13	16	19	5	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
14	13	10	32	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
15	15	15	33	WONDERFUL CAPITOL 58870 †	EVERCLEAR
16	14	14	44	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
17	17	17	16	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
AIRPOWER					
18	21	23	4	JADED COLUMBIA ALBUM CUT †	AEROSMITH
19	19	22	4	TOO LITTLE TOO LATE REPRISE ALBUM CUT †	BARENAKED LADIES
20	18	16	21	LEAVING TOWN CAPITOL ALBUM CUT †	DEXTER FREEBISH
21	22	24	6	I DID IT RCA ALBUM CUT	DAVE MATTHEWS BAND
22	23	25	11	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/IDJMG †	BON JOVI
23	24	26	10	HEMORRHAGE (IN MY HANDS) 550 MUSIC ALBUM CUT/EPIC †	FUEL
24	25	27	12	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
25	27	30	7	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 78 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airplay 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.

EMINEM

(Continued from preceding page)

box. The obligation of radio is to play a hit," says former KSLZ St. Louis assistant PD/music director Kandy Klutch. "You don't have to agree with what he says, but he starts people talking about sexism or homophobia, and I don't think that's a bad thing," says KRBE Houston assistant PD/music director Leslie Basenberg-Whittle. "The stuff on that album that's blatantly offensive was never something we considered playing, so we never had to cross that bridge." Despite Houston's considerable gay population, she says the station hasn't received calls from listeners who object to KRBE playing Eminem.

Asked about her reaction to the Grammy nomination, Nassau Broadcasting's Michelle Stevens says, "If people are embracing an artist and their music, then you'd better recognize that... Freedom of speech doesn't come without a price."

WKSS Hartford, Conn., PD Tracy Austin says her station has played Eminem judiciously. She agrees that "if you start eliminating certain people from the Grammys, you're interfering with freedom of speech, and that would also be wrong." But she adds, "I don't think he should win. I'll be upset if he wins."

Two larger issues may inform female PDs' reactions to Eminem. One is that, as one programmer pointed out, they're looking to be viewed as



ST. JOHN

PDs, not female programmers. Another is that his lyrics are hardly the first ones they've had to grapple with. "I feel that way about a lot of rap songs," says Austin, adding that songs "don't necessarily have to be in that genre to have questionable lyrics."

THE KIDS ARE ALL RIGHT

And even the PD who chose not to support Eminem feels that his audience is able to distinguish between lyrics and real life. "I think most kids are smart enough, and if they're not, then they're kids who probably would have gotten in trouble in some fashion anyway," he says, echoing comments made by several PDs.

St. John, the openly gay p.m. driver at KYLD San Francisco, believes that in his market the possibility of fans taking Eminem's words to heart is a "non-issue... It doesn't seem like Eminem's message gets through to people. Kids just listen to it because it's got attitude, or whatever."

"We have to realize that kids are impressionable, and they look up to Eminem," says a group programmer. "It's not our responsibility to censor and decide what people can and cannot hear; [but] we also have to tell them that's not the appropriate way to act."

And some people feel that kids are already receiving positive messages that counterbalance Eminem. "We play Eminem two or three times during my show, but I have 11 or 12 opportunities an hour to take any preconceived notions about sexual orientation and blow those out of the water," says St. John. "In terms of having an impact, what I do every day... says more than one rap artist using the 'fag' word so freely can."

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	13	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ 4 weeks at No. 1
2	2	2	15	AGAIN VIRGIN	LENNY KRAVITZ
3	3	6	10	ANGEL MCA	SHAGGY FEATURING RAYVON
4	4	5	20	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
5	7	7	19	HE LOVES U NOT BAD BOY/ARISTA	DREAM
6	8	8	12	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
7	9	12	12	CRAZY MCA	K-CI & JOJO
8	5	3	21	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
9	6	4	18	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
10	14	17	5	NOBODY WANTS TO BE LONELY COLUMBIA	RICKY MARTIN WITH CHRISTINA AGUILERA
11	10	9	26	WITH ARMS WIDE OPEN WIND-UP	CREED
12	18	23	5	BUTTERFLY COLUMBIA	CRAZY TOWN
13	16	16	8	THANK YOU ARISTA	DIDO
14	13	13	12	MS. JACKSON LAFACE/ARISTA	OUTKAST
15	11	11	21	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
16	15	14	31	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
17	17	19	5	JADED COLUMBIA	AEROSMITH
18	12	10	25	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
19	21	25	4	AROUND THE WORLD (LA LA LA LA LA) REPUBLIC/UNIVERSAL	ATC
20	20	21	9	YOU MAKE ME SICK LAFACE/ARISTA	PINK
21	19	15	14	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
22	26	29	8	NO MORE (BABY I'MA DO RIGHT) NINE LIVES/EPIC	3LW
23	31	39	3	FREE UNIVERSITY/RUFFNATION/INTERSCOPE/WARNER BROS.	MYA
24	23	24	23	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
25	24	22	20	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
26	27	31	4	PUT IT ON ME MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING LI'L MO & VITA
27	29	35	4	THE CALL JIVE	BACKSTREET BOYS
28	25	20	22	THIS I PROMISE YOU JIVE	'N SYNC
29	22	18	13	MY EVERYTHING UNIVERSAL	98 DEGREES
30	33	36	4	BREATHLESS 143/LAVA/ATLANTIC	THE CORRS
31	38	37	3	HEMORRHAGE (IN MY HANDS) 550 MUSIC/EPIC	FUEL
32	28	26	15	WHAT'S YOUR FANTASY DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	LUDACRIS FEATURING SHAWNA
33	37	—	2	THANK YOU FOR LOVING ME ISLAND/IDJMG	BON JOVI
34	NEW ▶	—	1	BEST I EVER HAD (GREY SKY MORNING) RCA	VERTICAL HORIZON
35	32	28	25	PINCH ME REPRISE	BARENAKED LADIES
36	39	—	2	STUTTER JIVE	JOE FEATURING MYSTIKAL
37	NEW ▶	—	1	I'M LIKE A BIRD DREAMWORKS	NELLY FURTADO
38	40	—	2	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
39	30	27	19	E.I. FO' REEL/UNIVERSAL	NELLY
40	34	32	24	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN

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. 243 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.

It's strange that "Hello Time Bomb," a song written in order to win a bet, has turned into the Vancouver-based Matthew Good Band's breakout hit in the U.S. But it isn't a big deal for group front man Matthew Good.

He says, "It was on a rare night off on a Sunday, I think, and I was hanging out with a couple of friends. We were at my apartment, and we were about to go out for the night. One of my friends said, 'Let's start a side project. It'll be funny.' He said, 'I bet you could write a song for it. I bet you could write a song in half an hour.'"

"I thought I'd be a smartass," Good continues. "Everyone's got a talent, and this would be mine. I picked up this guitar I had that only had two

strings on it because everything else was in the studio. A half hour later we walked out of my apartment and I had the first two verses and the chorus done. I finished it the next morning. I



played it for my producer on a cassette tape in my car. We got to the studio and played it for the guys. We messed around with the third verse a bit, and three takes later it was done."

The song, which is No. 34 on this issue's Modern Rock Tracks chart and is featured on the group's Atlantic set "Beautiful Midnight," fit in perfectly with the theme Good had in mind for the album. "The song's reminiscent of sitting around a gas station kiosk thinking about getting laid," he says. "The entire record is about my past and being young, and this fit in well."

Good focused on giving the project universal appeal, though he still kept it personal. He says, "I try to write on at least three levels. One, everything is always about me, but you never make that apparent. Second of all, can I make it seem like it's about you? Third of all, can I make it seem like it's about all of us?"

SITES+SOUNDS

(Continued from page 68)

from 417,000 users in May 2000 to 1.6 million in December 2000. As of December, Napster users represented 11.2% of all U.S. home computer users and 5.8% of computer users at work, according to Media Metrix.

Those numbers aren't too far behind those of the biggest online services like Yahoo! and America Online.

And it's that kind of size and rapid growth that has made the Napster service such a cause for concern among the major labels, which want to see all those users paying for that music.

It's also why the Feb. 12 ruling is being seen as such a victory for the companies represented by the RIAA.

Though the federal appeals court only sent the injunction against Napster back to a district court for further clarification—and though the temporary stay on the injunction issued last summer remains in place for now—it's widely believed that Judge Marilyn Patel, the federal district court judge who ordered the preliminary injunction against Napster pending trial, is likely to reissue her decision. Under the Appellate Court guidelines, that means Napster must remove content it knows, or has good reason to believe, is infringing on copyrights.

That likely signals rough times on the horizon for Napster, say analysts, because expectations are that traffic at Napster will plunge as the best content disappears from the site.

"We see this decision as a positive for the music industry whose businesses have been negatively impacted, in varying degrees, by the availability of free music via Napster," Bear Stearns analyst Jeff Vilenky said in a note to investors following the ruling.

WHAT'S NEXT FOR FILE-SHARING? But just how good the ruling is for the music business remains to be seen.

According to Phil Leigh, a potential scenario of what will happen in a post-free-Napster world is that Congress becomes involved and requires mandatory licensing. ("If there are truly tens of millions of users at Napster, then the potential for a political movement gets to be genuine," he argues.) Or Napster users may shift to alternative free sites like AIMster, limewire.com, bearshare.com, and iMesh and to technologies like Gnutella and Freenet. Or Napster-like companies may emerge offshore, exempt from U.S. copyright law and the RIAA's lawyers.

However, Leigh expresses concern that the most immediate impact of the Napster decision will be a slowdown of the pace at which the major labels roll out their digital distribution offerings. The majors "have channel conflicts with their traditional terrestrial retailers and distributors who still account for the vast majority of CD sales. Unless some competitive online developments somehow lead to a decline in CD sales, they have little incentive to move away from their traditional distribution channels," he notes.

Billboard®

FEBRUARY 24, 2001

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	5	JADED	AEROSMITH
				JUST PUSH PLAY	COLUMBIA †
2	2	2	20	AWAKE	GODSMACK
					REPUBLIC/UNIVERSAL †
3	3	6	11	OUTSIDE	AARON LEWIS OF STAINED WITH FRED DURST
				THE FAMILY VALUES TOUR 1999	FLAWLESS/GEFFEN/INTERSCOPE †
4	6	5	24	ONE STEP CLOSER	LINKIN PARK
				(HYBRID THEORY)	WARNER BROS. †
5	7	9	8	BREAKDOWN	TANTRIC
					MAVERICK
6	4	4	36	LOSER	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
7	5	3	27	HEMORRHAGE (IN MY HANDS)	FUEL
				SOMETHING LIKE HUMAN	550 MUSIC/EPIC †
8	8	8	7	DUCK AND RUN	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
9	9	7	14	HANGING BY A MOMENT	LIFEHOUSE
				NO NAME FACE	DREAMWORKS †
10	10	10	12	DRIVE	INCUBUS
				MAKE YOURSELF	IMMORTAL/EPIC †
11	11	11	33	N.I.B.	PRIMUS WITH OZZY
				NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	DIVINE/PRIORITY
12	12	12	14	ANGEL'S SON	STRAIT UP FEATURING LAJON
					IMMORTAL/VIRGIN †
13	14	13	25	ARE YOU READY?	CREED
				HUMAN CLAY	WIND-UP
14	15	15	8	KILLING THE FLY	THE UNION UNDERGROUND
				...AN EDUCATION IN REBELLION	PORTRAIT/COLUMBIA
				AIRPOWER	
15	23	29	3	INNOCENT	FUEL
				SOMETHING LIKE HUMAN	550 MUSIC/EPIC †
16	13	14	23	ROLLIN'	LIMP BIZKIT
				CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	FLIP/INTERSCOPE †
17	33	—	2	ARE YOU THERE?	OLEANDER
				UNWIND	REPUBLIC/UNIVERSAL
18	16	19	11	VOICES	DISTURBED
				THE SICKNESS	GIANT/REPRISE †
19	17	18	43	I DISAPPEAR	METALLICA
				"MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD †
20	18	17	43	LAST RESORT	PAPA ROACH
				INFEST	DREAMWORKS †
21	22	25	5	WALK ON	U2
				ALL THAT YOU CAN'T LEAVE BEHIND	INTERSCOPE
22	19	21	13	RENEGADES OF FUNK	RAGE AGAINST THE MACHINE
				RENEGADES	EPIC †
23	29	—	2	THE HOLLOW	A PERFECT CIRCLE
				MER DE NOMS	VIRGIN
24	25	28	5	I DID IT	DAVE MATTHEWS BAND
				EVERYDAY	RCA †
25	21	20	13	KARMA	DIFFUSER
				INJURY LOVES MELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD
26	32	33	5	BUTTERFLY	CRAZY TOWN
				THE GIFT OF GAME	COLUMBIA †
27	24	26	9	WARNING	GREEN DAY
				WARNING:	REPRISE †
28	NEW ▶	1	1	RIDIN'	BUCKCHERRY
				TIME BOMB	DREAMWORKS
29	30	34	3	WANT YOU BAD	THE OFFSPRING
				CONSPIRACY OF ONE	COLUMBIA †
30	20	16	11	LET SALLY DRIVE (RIDE SALLY RIDE)	SAMMY HAGAR
				TEN 13	CABO WABO/BEYOND
31	28	23	22	WHY PT.2	COLLECTIVE SOUL
				BLENDER	ATLANTIC †
32	31	31	4	GRACE TO GRACE	GEDDY LEE
				MY FAVORITE HEADACHE	ANTHEM/ATLANTIC
33	26	24	10	OLD ENOUGH	NICKELBACK
				THE STATE	ROADRUNNER
34	36	39	3	VENT	COLLECTIVE SOUL
				BLENDER	ATLANTIC
35	27	22	18	STEP INTO THE LIGHT	DUST FOR LIFE
				DUST FOR LIFE	WIND-UP †
36	39	40	3	BLEEDER	NOTHINGFACE
				VIOLENCE	TVT
37	NEW ▶	1	1	NO ONE	COLD
				13 WAYS TO BLEED ON STAGE	FLIP/GEFFEN/INTERSCOPE
38	34	30	11	RIDERS ON THE STORM	CREED
				STONED IMMACULATE - THE MUSIC OF THE DOORS	ELEKTRA/EEG
39	35	35	23	BEAUTIFUL DAY	U2
				ALL THAT YOU CAN'T LEAVE BEHIND	ISLAND/INTERSCOPE †
40	NEW ▶	1	1	WASTE	SKRAPE
				NEW KILLER AMERICA	RCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

Billboard®

FEBRUARY 24, 2001

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	2	15	BUTTERFLY	CRAZY TOWN
				THE GIFT OF GAME	COLUMBIA †
2	2	3	13	DRIVE	INCUBUS
				MAKE YOURSELF	IMMORTAL/EPIC †
3	4	4	14	OUTSIDE	AARON LEWIS OF STAINED WITH FRED DURST
				THE FAMILY VALUES TOUR 1999	FLAWLESS/GEFFEN/INTERSCOPE †
4	3	1	18	HANGING BY A MOMENT	LIFEHOUSE
				NO NAME FACE	DREAMWORKS †
5	5	5	21	ONE STEP CLOSER	LINKIN PARK
				(HYBRID THEORY)	WARNER BROS. †
6	7	9	17	SOUTH SIDE	MOBY FEATURING GWEN STEFANI
				PLAY	V2 †
7	6	8	13	YELLOW	COLDPLAY
				PARACHUTES	CAPITOL †
8	8	10	6	I DID IT	DAVE MATTHEWS BAND
				EVERYDAY	RCA †
9	9	7	27	HEMORRHAGE (IN MY HANDS)	FUEL
				SOMETHING LIKE HUMAN	550 MUSIC/EPIC †
10	12	14	8	WANT YOU BAD	THE OFFSPRING
				CONSPIRACY OF ONE	COLUMBIA †
11	11	11	14	RENEGADES OF FUNK	RAGE AGAINST THE MACHINE
				RENEGADES	EPIC †
12	14	13	19	AWAKE	GODSMACK
				AWAKE	REPUBLIC/UNIVERSAL †
13	15	16	8	WALK ON	U2
				ALL THAT YOU CAN'T LEAVE BEHIND	INTERSCOPE
14	17	19	4	INNOCENT	FUEL
				SOMETHING LIKE HUMAN	550 MUSIC/EPIC †
15	10	6	13	WARNING	GREEN DAY
				WARNING:	REPRISE †
16	13	12	30	LOSER	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
17	19	22	5	DUCK AND RUN	3 DOORS DOWN
				THE BETTER LIFE	REPUBLIC/UNIVERSAL †
18	20	20	5	DIGITAL BATH	DEFTONES
				WHITE PONY	MAVERICK
19	16	15	23	ROLLIN'	LIMP BIZKIT
				CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	FLIP/INTERSCOPE †
20	18	18	10	VOICES	DISTURBED
				THE SICKNESS	GIANT/REPRISE †
21	24	31	4	FLAVOR OF THE WEAK	AMERICAN HI-FI
				AMERICAN HI-FI	ISLAND/IDJMG †
22	23	23	23	BEAUTIFUL DAY	U2
				ALL THAT YOU CAN'T LEAVE BEHIND	ISLAND/INTERSCOPE †
23	22	21	14	BREATHE	NICKELBACK
				THE STATE	ROADRUNNER
24	36	—	2	ARE YOU THERE?	OLEANDER
				UNWIND	REPUBLIC/UNIVERSAL
25	25	24	7	I CAN'T MOVE	EVERLAST
				EAT AT WHITEY'S	TOMMY BOY †
26	27	30	9	ONE ARMED SCISSOR	AT THE DRIVE-IN
				RELATIONSHIP OF COMMAND	GRAND ROYAL/VIRGIN †
27	26	27	9	KARMA	DIFFUSER
				INJURY LOVES MELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	HOLLYWOOD
28	31	36	3	MOVIES	ALIEN ANT FARM
				ANTHOLOGY	DREAMWORKS
29	38	—	2	THE HOLLOW	A PERFECT CIRCLE
				MER DE NOMS	VIRGIN
30	21	17	12	ANGEL'S SON	STRAIT UP FEATURING LAJON
				STRAIT UP	IMMORTAL/VIRGIN †
31	37	—	2	HIT OR MISS	NEW FOUND GLORY
				NEW FOUND GLORY	DRIVE-THRU/MCA
32	34	38	3	LIFE	OUR LADY PEACE
				SPIRITUAL MACHINES	COLUMBIA
33	28	25	19	AGAIN	LENNY KRAVITZ
				GREATEST HITS	VIRGIN †
34	35	35	6	HELLO TIME BOMB	MATTHEW GOOD BAND
				BEAUTIFUL MIDNIGHT	ATLANTIC †
35	29	29	24	3 LIBRAS	A PERFECT CIRCLE
				MER DE NOMS	VIRGIN †
36	33	32	13	BABYLON	DAVID GRAY
				WHITE LADDER	ATO/RCA †
37	NEW ▶	1	1	MY WAY	LIMP BIZKIT
				CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	FLIP/INTERSCOPE †
38	30	26	22	MAN OVERBOARD	BLINK-182
				THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES BACK)	MCA †
39	NEW ▶	1	1	I DON'T HAVE ANYTHING	VAST
				MUSIC FOR PEOPLE	ELEKTRA/EEG
40	NEW ▶	1	1	NO ONE	COLD
				13 WAYS TO BLEED ON STAGE	FLIP/GEFFEN/INTERSCOPE

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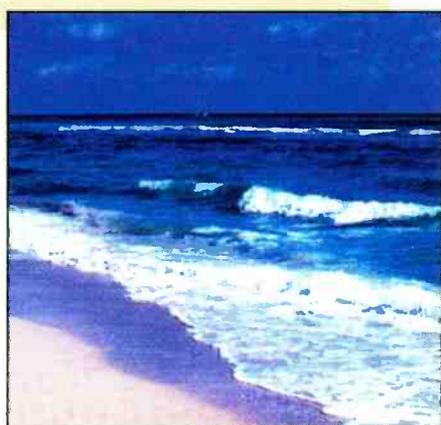
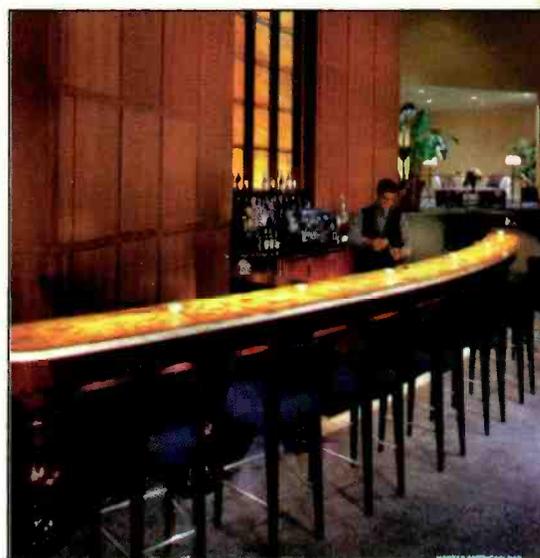
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THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuous programming
 1235 W. Street, NE
 Washington, D.C. 20018

- Ludacris, Southern Hospitality
- Joe Feat. Mystikal, Stutter
- Iconz, Get Crunked Up
- Master P, Bout Dat
- Jagged Edge, Promise
- 112, It's Over Now
- Monica, Just Another Girl
- Jaheim, Could It Be
- Ja Rule F/Li'l Mo & Vita, Put It On Me
- Tamia, Stranger In My House
- Silkk The Shocker, That's The Cool
- Jill Scott, A Long Walk
- Dave Hollister, One Woman Man
- Lil Bow Wow, Bow Wow (That's My Name)
- Mystikal Feat. Nivea, Danger
- Jay-Z, Change The Game
- Shaggy, It Wasn't Me
- Koffee Brown, After Party
- Mos Def & Pharoahe Monch, Oh No
- Tank, Maybe I Deserve
- OutKast, Ms. Jackson
- Memphis Bleek, Is That Your Chick
- Trick Daddy, Take It To Da House
- Musiq, Just Friends (Sunny)
- Spooks, Sweet Revenge
- Mr. C The Slide Man, Cha-Cha Slide
- Wu Tang Clan, I Can't Go To Sleep
- Memphis Bleek, Do My...
- Jay-Z, I Just Wanna Love U
- Snoop Dogg, Snoop Dogg
- Tela, Bye Bye Hater
- Project Pat, Chickenhead
- Transitions, Ghetto Laws
- Shyne, Bonnie & Shyne
- Eve, Who's That Girl?
- Lucy Pearl, You
- Dirty, Hit Da Floe
- Common, Geto Heaven Pt. Two
- Cuban Link, Still Telling Lies
- Xzibit, X
- Erykah Badu, Didn't Cha Know
- City High, What Would You Do
- Snoop Dogg, Lay Low
- Black Eyed Peas, Request Line
- Jesse Powell, I I
- Talib Kweli & Hi-Tek, The Blast
- Lil' Zane, None Tonight
- 3LW, No More
- Soul For Real, Candy Rain
- Olivia, Bizouance

NEW ONS

Maxwell, Get To Know Ya
 R. Kelly, A Woman's Threat
 Ginuwine, There It Is
 Beatnuts, No Escapin This
 8Ball & MJG, Buck Bounce
 Short Khop, Dollaz
 Jurassic 5, The Influence
 Public Announcement, A Man Ain't...
 Qua Billz, Can I Live



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- Jamie O'Neal, There Is No Arizona
- Carolyn Dawn Johnson, Georgia
- Joe De Messina, Burn
- Alison Krauss, Maybe
- Toby Keith, You Shouldn't Kiss Me
- Dwight Yoakam, What Do You Know About Love
- Rascal Flatts, This Everyday Love
- Diamond Rio, One More Day
- Gary Allan, Right Where I Need To Be
- Dixie Chicks, Without You
- Keith Urban, But For The Grace Of God
- Darryl Worley, A Good Day To Run
- Jessica Andrews, Who I Am
- Lee Ann Womack, Ashes By Now
- Mark McGuinn, Mrs. Steven Rudy
- Kenny Chesney, Don't Happen Twice
- Travis Tritt, It's A Great Day... *
- Billy Gilman, Oklahoma *
- Meredith Edwards, A Rose Is A Rose *
- Sherrie Austin, Jolene
- Montgomery Gentry, She Couldn't Change Me *
- George Strait, Don't Make Me Come Over... *
- Clay Davidson, Sometimes *
- Nickel Creek, When You Come Back Down *
- Soggy Bottom Boys, I Am A Man O'... *
- Patty Loveless, The Last Thing... *
- Sara Evans, Born To Fly
- Alan Jackson, Wwww.Memory
- Terri Clark, No Fear *
- Martina McBride, Valentine
- Alabama, When It All Goes South
- Collin Raye, Couldn't Last A Moment
- LeAnn Rimes, I Need You
- Aaron Tippin, Kiss This
- Rascal Flatts, Prayin' For Daylight
- The Kinleys, I'm In
- Shedaisy, Lucky 4 You
- Trick Pony, Pour Me
- Marshall Dillon, Live It Up
- Tim Rushlow, She Misses Him
- Steve Holy, The Hunger
- Aaron Tippin, People Like Us
- Bryan White, How Long
- Billy Ray Cyrus, Burn Down The Trailer Park
- Cleudus T. Judd, How Do You Milk A Cow
- Billy Ray Cyrus, You Won't Be Lonely Now
- Clay Davidson, I Can't Lie To Me
- Garth Brooks, When You Come Back... *
- Travis Tritt, Best Of Intentions
- Jolie & The Wanted, Boom

* Indicates Hot Shots

NEW ONS

No New Ons This Week



Continuous programming
 2806 Broadway, NY, NY 10036

- Ja Rule F/Li'l Mo & Vita, Put It On Me
- Jennifer Lopez, Love Don't Cost A Thing
- Limp Bizkit, My Way
- Backstreet Boys, The Call
- Ludacris, Southern Hospitality
- Joe, Stutter
- Ricky Martin/Christina Aguilera, Nobody Wants...
- 112, It's Over Now
- Crazy Town, Butterfly
- Marilyn Manson, The Fight Song
- OutKast, Ms. Jackson
- Snoop Dogg, Snoop Dogg
- Madonna, Don't Tell Me
- Mya, Free
- Dream, He Loves U Not
- O-Town, Liquid Dreams
- Dido, Thank You
- Mystikal Feat. Nivea, Danger
- Shaggy, It Wasn't Me
- Trick Daddy, Take It To Da House
- R. Kelly, I Wish
- Jay-Z, I Just Wanna Love U
- Black Eyed Peas, Request Line
- David Gray, Babylon
- Lenny Kravitz, Again
- Pink, You Make Me Sick
- SoulDecision, Ooh It's Kinda Crazy
- Britney Spears, Stronger
- Green Day, Warning
- Moby, South Side
- Incubus, Drive
- Fuel, Innocent
- Linkin Park, One Step Closer
- Eve, Who's That Girl
- At The Drive In, One Armed Scissor
- 3LW, No More
- Aaron Lewis Of Staind, Outside
- Xzibit, X
- Aerosmith/N Sync/Britney Spears, Walk...
- 98 Degrees, My Everything
- Jagged Edge, Promise
- 'N Sync, This I Promise You
- K-Ci & JoJo, Crazy
- Bryan White, How Long
- Lifehouse, Hanging By A Moment
- Evan And Jaron, Crazy For This Girl
- Monica, Just Another Girl
- Dave Hollister, One Woman Man
- Tamia, Stranger In My House
- Lil Bow Wow, Bow Wow (That's My Name)

** Indicates MTV Exclusive

NEW ONS

Dave Matthews Band, I Did It
 Shaggy Feat. Rayvon, Angel
 Aerosmith, Jaded
 Jill Scott, A Long Walk
 American Hi-Fi, Flavor Of The Weak



Continuous programming
 1515 Broadway, NY, NY 10036

- Lenny Kravitz, Again
- Madonna, Don't Tell Me
- U2, Beautiful Day
- Jennifer Lopez, Love Don't Cost A Thing
- Matchbox Twenty, If You're Gone
- Fuel, Hemorrhage (In My Hands)
- Dido, Thank You
- The Corrs, Breathless
- Barenaked Ladies, Too Little Too Late
- Everclear, Am Radio
- Lifehouse, Hanging By A Moment
- David Gray, Babylon
- Don Henley, Everything Is Different Now
- Evan & Jaron, Crazy For This Girl
- Ricky Martin/Christina Aguilera, Nobody Wants...
- Bon Jovi, Thank You For Loving Me
- Creed, With Arms Wide Open
- Destiny's Child, Independent Women Pt. 1
- Rod Stewart, I Can't Deny It
- Moby, South Side
- Sade, By Your Side
- Green Day, Warning
- K-Ci & JoJo, Crazy
- Nelly Furtado, I'm Like A Bird
- Jill Scott, A Long Walk
- Bon Jovi, Thank You For Loving Me
- Creed, With Arms Wide Open
- Faith Hill, The Way You Love Me
- Coldplay, Yellow
- R.E.M., The Great Beyond
- Barenaked Ladies, Pinch Me
- 3 Doors Down, Kryptonite
- Sting Feat. Cheb Mami, Desert Rose
- B.B. King & Eric Clapton, Riding With...
- Go Go Dolls, Broadway
- Lucy Pearl, Dance Tonight
- Dexter Freebish, Leaving Town
- Josh Joplin Group, Camera One
- Vertical Horizon, You're A God
- 3 Doors Down, Kryptonite
- R.E.M., Losing My Religion
- Nirvana, Smells Like Teen Spirit!
- Go Go Dolls, Iris
- Sherly Crow, There Goes The Neighborhood
- D'Angelo, Untitled (How Does It Feel)
- Beck, Mixed Bizness
- Everclear, Wonderful
- James Taylor, Your Smiling Face
- Creed, Higher
- Shelby Lynne, Gotta Get Back
- Toni Braxton, He Wasn't Man Enough

NEW ONS

Aerosmith, Jaded
 Dave Matthews Band, I Did It
 Jon B., Don't Talk

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 24, 2001.



Continuous programming
 1111 Stewart Ave.
 Bethpage, NY 11714

Eve, Who's That Girl? (NEW)
 American Hi-Fi, Flavor Of The Weak (NEW)
 Monica, Just Another Girl
 Green Day, Warning
 Jay-Z/Beanie Sigel/Memphis Bleek, Change The Game
 Limp Bizkit, My Way
 Mya, Free
 Crazy Town, Butterfly
 Fuel, Innocent
 Ja Rule F/Li'l Mo & Vita, Put It On Me
 Godsmack, Awake
 Aaron Lewis With Fred Durst, Outside
 Jennifer Lopez, Love Don't Cost A Thing
 OutKast, Ms. Jackson
 Madonna, Don't Tell Me
 Linkin Park, One Step Closer
 Moby Feat. Gwen Stefani, South Side
 Pink, You Make Me Sick
 Coldplay, Yellow
 Matthew Good Band, Hello Time Bomb



Continuous programming
 3800 W. Alameda Ave.
 Burbank, CA 91505

3LW, No More (Baby I'ma Do Right)
 Aaron Carter, That's How I Beat Shaq
 A*Teens, Bouncing Off The Ceiling
 BB Mak, Still On Your Side
 Backstreet Boys, Shape Of My Heart
 Britney Spears, Stronger
 'N Sync, This I Promise You
 Plus One, Last Flight Out
 Samantha Mumba, Gotta Tell You
 SoulDecision, Ooh It's Kinda Crazy



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

Dave Matthews Band, I Did It
 Aerosmith, Jaded
 Disturbed, Voices
 Sunna, I'm Not Trading
 Trick Daddy, Take It To Da House
 3 Doors Down, Duck And Run
 Uncle Kracker, Follow Me



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

The Offspring, Want You Bad (NEW)
 Incubus, Drive (NEW)
 Eve, Who's That Girl? (NEW)
 Lenny Kravitz, Black Velveten (NEW)
 Manic Street Preachers, So Why So Bad (NEW)
 The Underdog Project, Tonight (NEW)
 DJ K-Rec, Mindbender (NEW)
 DJ K-Rec, Turn My Back (NEW)
 Jennifer Lopez, Love Don't Cost A Thing
 Nelly Furtado, I'm Like A Bird
 Shaggy, It Wasn't Me
 OutKast, Ms. Jackson
 Baby Blue Soundcrew, Money Jane
 Eminem Featuring Dido, Stan
 Our Lady Peace, In Repair
 Madonna, Don't Tell Me
 SoulDecision, Gravity
 Snow, The Plumb Song
 The Tea Party, Walking Wounded
 Matthew Good Band, The Future Is X-Rated



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

Westlife, My Love
 Madonna, Music
 Eminem Feat. Dido, Stan
 Britney Spears, Stronger
 Ronan Keating, Life Is A Rollercoaster
 Paulina Rubio, Y Yo Sigo Aqui
 Green Day, Warning
 Blink-182, Man Overboard
 Backstreet Boys, Shape Of My Heart
 The Offspring, Original Prankster
 Red Hot Chili Peppers, Road Trippin'
 Lenny Kravitz, Again
 Thalia, Arrasando
 Creed, With Arms Wide Open
 Limp Bizkit, My Generation
 Linkin Park, One Step Closer
 Robbie Williams, Rock DJ
 Christina Aguilera, Pero Me Acuerdo De Ti
 Spice Girls, Holler
 Alejandro Sanz, Quisiera Ser



2 hours weekly
 3900 Main St
 Philadelphia, PA 19127

Snoop Dogg, Snoop Dogg
 Jennifer Lopez, Love Don't Cost A Thing
 Ludacris, Southern Hospitality
 Jill Scott, A Long Walk
 M.O.P., Ante Up (Robbing-Hoodz Theory)
 Tamia, Stranger In My House
 Eminem Featuring Dido, Stan
 Erykah Badu, Didn't Cha Know
 Wu-Tang Clan, Careful
 112, It's Over Now
 Scarface, Look Me In My Eyes
 Pink, You Make Me Sick
 Jay-Z/Beanie Sigel/Memphis Bleek, Change The Game
 Olivia, Bizouance
 Prodigy Feat. B.G., Y.B.E.



5 hours weekly
 223-225 Washington St
 Newark, NJ 07102

Madonna, Don't Tell Me
 Everclear, When It All Goes Wrong Again
 Britney Spears, Stronger
 David Bowie, Fame
 Rod Stewart, I Can't Deny It
 Marilyn Manson, Disposable Teens
 Rage Against The Machine, Renegades Of Funk
 Vitamin C, The Itch
 Everlast, Black Jesus
 No Doubt, Bathwater
 Green Day, Warning
 Sade, By Your Side
 Lifehouse, Hanging By A Moment
 Spice Girls, Holler
 Boyz II Men, Thank You In Advance
 Pink, You Make Me Sick
 Crazy Town, Butterfly
 BB Mak, Still On Your Side
 Radiohead, Idioteque
 Semisonic, Chemistry



15 hours weekly
 10227 E 14th St
 Oakland, CA 94603

O-Town, Liquid Dreams
 Dream, He Loves U Not
 Joe, Stutter
 Dido, Thank You
 K-Ci & JoJo, Crazy
 Backstreet Boys, The Call
 Jennifer Lopez, Love Don't Cost A Thing
 'N Sync, This I Promise You
 Jay-Z/Beanie Sigel/Memphis Bleek, Change The Game
 Madonna, Don't Tell Me
 Lil Bow Wow, Bow Wow (That's My Name)
 3LW, No More (Baby I'ma Do Right)
 Ricky Martin/Christina Aguilera, Nobody Wants...
 Lucy Pearl F/Snoop Dogg & Q-Tip, You
 Limp Bizkit, Rollin'

Music Video PROGRAMMING

What Industryites Think Of Major Music Video Nets

MEMOS TO NETS: In doing research for Billboard's global report on music video networks (Billboard, Feb. 17), one thing became clear: The music industry at large has serious concerns over the direction of certain U.S. music video networks.

Every week, The Eye hears complaints about MTV in particular, because of the network's increasing elimination of music in MTV's programming. Indeed, as our exclusive Billboard report revealed, out of all the major U.S. music video networks, MTV ranked last when it came to airing music videos over the past year.

Virtually all the people with these complaints say that they don't want their names linked to their comments because, for many of these people, their jobs depend on music video networks' support for their artists. They have expressed fear that if they speak frankly on the record that they could be reprimanded by their employers or that the network they're criticizing will withdraw support in some form or other.

The Music" and "Divas Live"—which have dramatically increased the network's ratings and strengthened its relationship with the music industry.

RE: VH1. Although VH1's focus on music is appreciated, viewers seem to be tiring of the outlet's overplayed reruns of "Behind The Music." Insiders say that VH1 should produce more unique programs that give exposure to artists. The network's TV movies have gotten a mixed reaction, so VH1 is cautioned to not turn into the USA Network with too many tacky, dreadfully acted movies.

RE: BET. The general concern about BET is that the network will lose its distinct cultural edge and become just another corporate cog in Viacom's wheel. Although there is some dissatisfaction with BET's music video standards and practices (some believe that certain artists' videos are scrutinized more than others), others seem pleased that BET takes a more responsible approach to programming videos.



by Carla Hay

So, if these people cautiously refrain from directly telling any of the networks what they really think about them, then The Eye will report what is being said.

The following is a summary of complaints and concerns that we've heard from dozens of people in the industry over the past year. By no means a scientific survey, this is rather a snapshot of what many people—especially those who must work directly with the networks—are saying.

The networks should take this collation of commentary as it is meant—constructive criticism. Let's hope it serves as food for thought.

RE: MTV. MTV viewers who've given us feedback are disgusted with what they see as the unnecessary saturation of non-music shows in MTV's programming. The general belief in the music industry seems to be that giving exposure to musical artists is less of a priority for MTV than ever before.

People know it's unrealistic for MTV to go back to being a 24-hour-a-day music video-only channel. But many disgruntled MTV viewers think that the outlet is capable of having more music-oriented longform programs. These would be akin to what VH1 has been able to with flagship shows "Behind

RE: MUCHMUSIC USA. MuchMusic USA needs to improve its communication with record companies, according to many label executives. They say that the network hasn't been as proactive in establishing relationships as MuchMusic USA's competitors have been. MuchMusic USA is also not signed up with A.C. Nielsen for TV ratings—an oversight that insiders say puts MuchMusic USA at a disadvantage in marketing itself to stateside record labels.

RE: MTV2. People in the music industry generally like MTV2, but they want the network to have more original programming and not borrow so much from MTV. MTV2 is also not affiliated with Nielsen.

RE: CMT AND GREAT AMERICAN COUNTRY. These are the two major U.S. music video networks that generally seem to have the best relationships with artists, record labels, and video promoters. We haven't heard any serious complaints about these networks. The approval rating for these country-music channels is as good as it gets, and music industry people say that CMT and Great American Country are examples of what more music video networks should be like.

GREEN LINNET CELEBRATES 25 YEARS OF IRISH MUSIC

(Continued from page 1)

that its director feels can move audiences—and then the label takes a hands-off policy, letting the artists record the music by their own lights.

Green Linnet gives its artists freedom in recording, because “we trust the artists that we sign musically, and we know that they are going to give us good work,” Newton says. “We pay attention, but we don’t meddle.”

Fiddler Kevin Burke—a solo artist and member of Patrick Street, Open House, and the Celtic Fiddle Festival—affirms that this “is the prime reason for so many groups staying with [Green Linnet] for such a long time. There is very little interference. It’s usually the other way. I know so many musicians who feel like they’re in a strait-jacket after six months with a company.”

Early on, Newton understood just what type of music she wanted to pursue when she heard a band called the Irish Tradition in Washington, D.C. “I remember how I felt when I walked in and first heard them,” she says. “I was rooted to the spot. The way they played the music, the depth, the heart, the pace, the choice of tunes. It gave me the perspective on what I loved and why I love it.”

Recognizing the love of music that powers Green Linnet, Kevin Crawford—a solo flutist and member of Lúnasa—says, “It’s what has kept Green Linnet going for 25 years. It’s not an overnight success to turn a passion into a profitable company, but it’s worked out well. That’s the inspiring story. Many of the bands in Ireland are striving to get on a label like Green Linnet. That’s where they know there is commitment.”

Burke, who has been with Green Linnet for two decades, is the individual artist most featured on the label’s upcoming two-CD anthology, “Green Linnet: 25 Years Of Celtic Music.” The 32-track set—to be released Feb. 20 to kick off various 25th anniversary promotions—includes musical selections that span the label’s entire history. Compiled by Rob Simonds (who put together the label’s first compilation in 1988, “Flight Of The Green Linnet”), the anniversary collection is distributed

by Ryko Distribution and carries a list price of \$16.98.

Retailers are predicting interest. Geoffrey Stoltz, senior genre buyer for Torrance, Calif.-based Wherehouse Music, says, “They’re releasing this new collection at a time when Irish music is doing very well, [plus] Irish music always has a huge growth period before St. Patrick’s Day, and we’ll be doing a Celtic intensification around that time. This 25th anniversary collection will do better than their 20th anniversary set from five years ago.” (According to Green Linnet, the two-CD “20th Anniversary Collection” sold more than 100,000 copies.)

At Ann Arbor, Mich.-based Borders Books & Music, the anniversary collection will be featured in the chain’s listening stations devoted to “The Thistle & Shamrock,” a weekly Celtic program on NPR that is sponsored by Green Linnet and Borders. Says Borders international music buyer Erika Grande, “Green Linnet followers will be happy, and for those who are not aware of who they are, it will be the best introduction.”

Fiona Ritchie, host of “Thistle,” plans to use some of the CD tracks on the program. “Green Linnet has been such a wonderful pioneer,” she says. “Their driving force has definitely been a love of the music and a desire to feed it. Through their sponsorship gesture, they’re in a sense nurturing all Celtic music.”

WFUV New York’s Kathleen Biggins, the host/producer of the Saturday morning Celtic program “A Thousand Welcomes,” also plans to air tracks from the CD and will tout other upcoming Green Linnet discs. “I’m excited about the compilation and about the new Lúnasa album,” she says. “They’re one of the hottest bands on the planet.” (Lúnasa’s next album, “Merry Sisters Of Fate,” is expected in June; “Otherworld,” its 1999 release, sold 15,500 copies, reports SoundScan.)

Green Linnet will be sending a special radio-promo version of the anniversary set—featuring spoken-word intros by Newton and several Green Linnet artists—to an international list of radio stations. The compilation will also be fea-

tured in listening posts at select Tower and Barnes & Noble stores nationwide. Further marketing promotions will include advertisements in Irish-audience magazines and newspapers.

The label’s 25th anniversary promotions also include a St. Patrick’s Day CD sale on the label’s Web site (greenlinnet.com) and through a direct mailing sent to some 145,000 people. From Feb. 13 through April 15, customers who buy three Green Linnet CDs will receive a fourth CD free. Free shipping is offered with a purchase of \$50 or more.

The label’s celebration also includes the Green Linnet Celtic Festival Tour, featuring Niamh Parsons, Liz Carroll, and the Old Blind Dogs. Set for March, the tour will touch down in various cities in the Northeast and in Northern California. Green Linnet will also promote the wares of such current artists as Lúnasa, Patrick Street, and Martin Hayes & Dennis Cahill in conjunction with their tour dates.

“There’s no big event for the 25th anniversary,” says Paul L. Riley, Green Linnet’s director of distribution, sales, and marketing. “We don’t have an Irish fiddler parachuting into the Super Bowl. It isn’t our style. We’re focusing on supporting our artists. When they’re touring, we make sure the CDs are in stock at local stores, we advertise in local press, and we send store managers to shows. It’s grass roots.”

Green Linnet is also considering promotional events at the San Francisco Celtic Festival, which takes place the first week in March, and at the Washington Irish Folk Festival in Washington, D.C., in August.

Green Linnet’s international reach has grown tremendously since its humble beginnings in Newton’s pure delight for the music she heard during her Ireland vacation. “What happened there was an experience that was so intense that it just brought my life to a stop,” she says. “And I had to figure out how to keep that music near me.”

After returning home and encountering the music again in a New York pub, Newton came upon an opportunity she couldn’t pass up.

She was contacted by a former co-worker who needed help with her small Innisfree Records—which included a label called Green Linnet. “I decided to work for her for a limited amount of time,” Newton says, “and the next thing I knew, I was buying a record company.”

Newton’s initial desire was to record music that meant something to her. But as her staff expanded, she had to shift focus to keep up with the label’s growing economic responsibilities. (The staff, many of them musicians themselves, now numbers 10.) She says, “It has to be good music, we have to love it—but we have to know to whom we’re going to sell it, because the stakes are high.”

Green Linnet now releases about 20 albums a year. Its COO, Chris Teskey, who joined the company in 1986, says, “In the last six years, we’ve done much better than the previous 10. We do release records for their artistic or historic quality, but we have to try to figure out the math ahead of time. If it’s a record by a new artist, we’re thrilled if we can sell 7,000-10,000 copies. But if we only sold 50,000 of Lúnasa, I would think that is fine, but we’d be more on our way if we sold more.”

Green Linnet doesn’t “have any wool over their eyes when it comes to the business,” says Carroll (whose solo disc “Lost In The Loop” has sold 5,000 copies since its 2000 release, according to SoundScan). “They’re aware that it won’t sell a ton. But they’ve definitely stuck with it. That’s unique in this day and age. They’ve never swerved from what they love, and they’ve gone with their own ebb and flow.”

In 1992, Green Linnet began to diversify, looking outside the Celtic realm by launching the world-music label Xenophile. But there haven’t been any new releases on the label of late because Newton has decided to return to concentrating on what she knows best—Celtic music, although that now includes searching out Celtic traditions in Scotland, Brittany, and Galicia.

Green Linnet also expanded in ’97 with the creation of Celtophile, a series of budget-priced Celtic titles (Billboard, Oct. 4, 1997). Though the \$7.98-priced releases were successful, Newton says no new albums on



CARROLL



NEWTON

Green Linnet Looks Forward To '01 Releases

APRIL

Kevin Crawford, “In Good Company.” Crawford, a flute player who is also a member of Lúnasa, plays a series of flute/fiddle duets with some of Ireland’s finest fiddlers, including Martin Hayes and Tommy Peoples.

JUNE

The Old Blind Dogs, “Fit.” This young Scottish quintet combines vocals, pipes, fiddle, bass, and percussion on its second Green Linnet disc.

Lúnasa, “Merry Sisters Of Fate.” An instrumental quintet that redefines Irish acoustic music with bass-driven tunes and creative arrangements. The follow-up to the group’s 1999 Green Linnet album, “Otherworld.”

SEPTEMBER

Martin Hayes & Dennis Cahill. Hayes, an Irish fiddler, and Cahill, an American guitarist, come together again for an as-yet-untitled album of unique duets. Hayes has won Ireland’s equivalent to the Grammy, the National Entertainment Award, for his lyrical fiddling style.

OCTOBER

Celtic Fiddle Festival. The third, as-yet-unnamed album for a trio of premier fiddlers—Kevin Burke, Johnny Cunningham, and Christian LaMaitre. It combines the sounds of Ireland, Scotland, and Brittany.

Johnny Connelly. The debut album from this Irish accordion player, who was discovered by Burke.

JILL PESSELNICK

the imprint are planned.

The Celtophile label came about at a time when Celtic music was booming business in the U.S., with the phenomenal success of “Riverdance” and the “Titanic” soundtrack. Green Linnet soon had to compete with a rash of Celtic labels that sprung up in response to the genre’s

(Continued on next page)

25 Years Of Irish Music At Green Linnet: A Time Line

1975—Wendy Newton, then working as a peace organizer for the World Affairs Center in Westport, Conn., goes to Ireland on vacation. She is entranced by the Irish traditional music she hears.

1976-77—On most weekends, Newton’s search for Irish traditional music brings her to the Bunnatty Pub in the Bronx, N.Y. She hears some of the best traditional players from Ireland and America, such as Joe Burke and Andy McGann. To keep the music near

her, she finds a way to record it, eventually acquiring Green Linnet Records. Musicians start coming to Newton’s home in rural Connecticut for jam sessions that sometimes last all night.

1982-84—Green Linnet presents a series of traditional Irish music concerts at New York’s venerable club Folk City. Newton says, “We called it the Irish Festival at Folk City. The old, noncommercial music had really never been featured during the St. Patrick’s Day

season before. We didn’t know if it would work—but the gigs were wildly successful. The music was so good, it had to be a hit.”

Mid-’80s—About 25 musicians from both Ireland and America perform at Green Linnet’s Celts Rise Again concerts at the Bottom Line in New York. Newton remembers, “It was 6 degrees out, but people were lined up around the block waiting for the second show. We had to turn hundreds away. It went on until 3 o’clock in the morn-

ing. The Bottom Line said it was the latest they ever closed.”

Green Linnet also signs the Tannahill Weavers, its first Scottish band, and begins to add music from other territories with Celtic traditions—Brittany in France and Galicia in Spain.

1987—Green Linnet signs Altan, a group from Northern Ireland whose songs combine twin fiddles and flute with acoustic guitar and bouzouki. Newton says, “The first time I heard Mairead [Ni Mhaon-

aigh] and Frankie [Kennedy] was at Willie Clancy Week”—a renowned week of concerts and workshops showcasing traditional music, held in Milltown Malbay, County Clare, Ireland. “It was thrilling. We were staying in the same house, so I got to listen to them a lot. They were both schoolteachers. About a year later, when they talked about quitting their day jobs, it made a lot of sense.”

1993—The record release party in Dublin for Altan’s “Island Angel”

(Continued on page 82)

MERCURY'S HIT 'O BROTHER' SINGS A ROOTS TUNE AT RETAIL

(Continued from page 15)

put the clip for the album's first (and possibly only) single—the Soggy Bottom Boys' "I Am A Man Of Constant Sorrow"—in regular rotation. The video includes film footage of lead actor George Clooney lip-syncing vocals recorded by Tyminski.

The amount of work and care put into the "O Brother" soundtrack is nearly as unusual as some of the characters in the film, which chronicles the picaresque adventures of the three jailbirds as they encounter a blind prophet, a one-eyed Klansman, and a Delta blues musician who sold his soul to the devil, among others.

Before tracking started, Burnett immersed himself in the music of early-20th-century America, picking out ideas and the songs and sounds that captured them. When it came time to record, the producer made sure the sonics were kept consistent with the time period. Modern instruments, headphones, and overdubs were banned and vintage microphone techniques employed. All songs were performed "live," with vocals and instruments tracked simultaneously in the same room.

"There was just so much attention to period detail," Tyminski says of the recording. "And I think it really paid off that they went the extra mile to make it truly authentic."

Out of these sessions, the Coens (creators of "Raising Arizona" and "Fargo," among others) culled the music that would play a role equal to that of any of the film's stars. Moviegoers hear many of the tracks—including Stanley's four-minute take on the folk traditional "O Death"—in their entirety.

Although surprised by the soundtrack's sales so far, Burnett says he has a good idea why the album is performing so well. "People are responding to it because the songs tell

GREEN LINNET

(Continued from preceding page)

popularity. But most of the competitors quickly faded away. Even Wicklow—a world and Celtic imprint set up by Paddy Moloney of the Chieftains in conjunction with BMG—was viable for less than three years.

"A lot of the things [Wicklow] was licensing were things we had done," Teskey says. "We knew what the sales potential was. I looked at what they were doing and thought, 'They're going to have to sell twice what we did to make it worth their while.' A lot of other majors leaped into world music at that time. The last company onto the bandwagon is typically the first one off."

Though Green Linnet itself has suffered financial hardships at times and Newton is considering bringing in a partner to shoulder some of these burdens, her thoughts on the future of her label hark back to her original passion.

"We're still comfortable with the way we've done things for 25 years," Newton says. "We have a great staff. But I'd like to increase our sales and always be able to fulfill our obligations in a timely way. We would like to develop our Web site, as an educational tool and as a commercial instrument. I want to think of new ways to spread this music."

stories. And the singers tell the stories very well, and the musicians play beautifully. And they're all playing at once; there are no machines—which separates it from a lot of pop music today, where machines are actually making the records."

To Lewis, the soundtrack's success indicates that "there's a huge audience sort of disenfranchised by radio out there," he says. "Maybe all of us in the record industry occasionally underestimate the sort of appetite for roots music that doesn't find its way onto mainstream radio. When the music gets exposed to people, such as through a film like this, they obviously don't mind buying it."

Ready or not, listeners to KSCS Dallas have gotten a taste of "I Am A Man Of Constant Sorrow," which features Tyminski on vocals and guitar, along with Harley Allen and Pat Enright on backing vocals. KSCS is one on a small list of country stations playing the single.

"We tend to be a little traditional, and I can see where the song may be a little too traditional for stations in the Midwest and Northeast," explains PD Dean James, who adds that the song just seems to fit in the station's format, which emphasizes the likes of George Strait and Randy Travis but also includes Faith Hill and Shania Twain. "But I think it's a fun record. I don't know what's gonna happen with it, but the

'The musicians play beautifully. And they're all playing at once; there are no machines—which separates it from a lot of pop music today, where machines are actually making the records'

- T-BONE BURNETT -

more I hear it, the more I like it."

The popularity of the song no doubt benefits from a second version requested in the studio by Burnett. After cutting a slower, more traditional bluegrass version, the producer asked Tyminski and the boys to kick it up a notch.

"I said, 'We're making a rock'n'roll record here,'" Burnett recalls. "I think all this music is basically rock'n'roll. One of the things that distances music from large audiences is the fact that some of the musicians lost that rock'n'roll spirit, that freedom and abandon. I just wanted

POP GENRE LIKELY TO BE TOP TOURING DRAW IN 2001

(Continued from page 1)

Those on the front lines tend to agree. "I don't think there has been any slowdown in this phenomenon," says Brad Wavra, VP at SFX Music Group and producer of the mega-tours by Backstreet Boys and 'N Sync. "I think perhaps the expectations for some of these album releases may have been pegged a little higher than reality, but from a touring standpoint, bands like Backstreet Boys and 'N Sync have more than maintained their momentum heading into this year."

Indeed, touring is a large and lucrative part of the teen-pop equation. On Jan. 22, Backstreet Boys kicked off their 115-date worldwide tour in Miami, selling out the venue and taking in more than \$2 million. This epic tour alone is projected by producers to generate as much as \$250 million from dates at stadiums and arenas worldwide, putting BSB in an elite group of wage-earners that includes such bands as the Rolling Stones.

Not to be outdone, rival boy band 'N Sync recently announced dates for its own 45-city, all-stadium tour of North America, which is projected to gross another \$100 million. 'N Sync has been a road warrior since it came on the scene only a few years ago, ascending rapidly through the ranks from a supporting act to a headliner of theaters, auditoriums, amphitheatres, arenas, and now stadiums.

"'N Sync hasn't stopped working for over three years, and each tour is bigger and better than the last," Wavra says. "These guys are tireless. When we're not touring them, they're off on their own individual projects. Every day's a new adventure."

While few acts ever attain the box-

office muscle expected from BSB and 'N Sync this year, several other acts from their genre are increasing their clout. Britney Spears, currently working on a new album, will tour this fall. '98 will tour arenas this spring, followed by an amphitheater run this summer. And artists like Jennifer Lopez, Sisqó, and Usher who cross over into the teen-pop demo are also expected to do well on the road in 2001.

Waiting in the wings are a bevy of up-and-comers, including Jessica Simpson, Mandy Moore, BBMak, Aaron Carter, Lil' Bow Wow, InnoSense, Jordan Knight, LFO, Take 5, Dream, 3LW, O-Town, A*Teens, B*Witched, and Canada's B4-4. Obviously, the genre is alive and kicking, and the proof is in the ticket counts.

"Backstreet Boys have sold out every ticket available on their arena tour," says Wavra, adding that 'N Sync's stadium tour is off to a great start, with sellouts in Jackson, Miss., and Hershey, Pa., and 20,000-plus in first-day sales in markets such as Florida's Jacksonville, Miami, and Tampa, with weeks left to sell.

Last year, BSB, 'N Sync, and Spears alone topped \$130 million in grosses among them. While that top-pop triumvirate will blow those numbers away in 2001, industry observers point to others poised to do serious business in the coming months.

"'98 is a band to keep your eye on," Wavra says. "They continue to cultivate an audience. Aaron Carter is doing sellout theater business. He and acts like Lil' Bow Wow fill a niche that 'N Sync and Backstreet Boys have somewhat grown out of—a much younger audience."

[Tyminski] to rip it up—I like to hear those boys rip it up. That's key."

Joel Coen says he and his brother are both surprised and not surprised by the soundtrack's popularity. "The album starts with a four-minute Alan Lomax recording of a chain gang—which you wouldn't expect to go gold. But people do like to discover music they're not familiar with, especially music like this that's inherently accessible and enjoyable. So, we thought it had a good chance [to perform well at retail] and are really gratified it's found new listeners."

"O Brother" is definitely "helping take the music out of the Kentucky hills and into the mainstream," says Len Cosimano, VP of merchandising at the 339-store Borders Books & Music chain—which, like some other retailers, has been displaying the soundtrack alongside the individual acts' own albums.

The soundtrack is helping to bring attention to performers on the soundtrack—like Krauss and rootsy singer/songwriter Gillian Welch, two artists who have been working on the "margins of popular culture," Burnett says. "We wanted to shine a light on all these extraordinary musicians. Having [an album with] Ralph Stanley singing a four-minute a cappella version of 'O Death' in Billboard's top 30 is a cause of great mirth around these parts."

To compare "O Brother" with such hit soundtracks as 1998's

"Armageddon" (which was driven by the Aerosmith single "I Don't Want To Miss A Thing"), 272,000 units in sales so far isn't that impressive. Big-ticket soundtracks ship more than that, points out Kathy Nelson, president of film music for Universal Pictures and the Universal Music Group.

"But 'O Brother' is the type of soundtrack—because it's not trendy—that keeps selling," Nelson says, adding that the album has helped break conventional thinking on soundtracks (see story, page 1). "It proves that you can do something in this copycat world that doesn't necessarily fit the format of MTV or KISS-FM."

On the Feb. 27 "Late Show With David Letterman," Harris, Welch, and Krauss will perform "Didn't Leave Nobody But The Baby," and gospel group the Whites will sing "Keep On The Sunny Side." Others from the project are also scheduled to appear.

Though Burnett invested hours of research and studio work into the soundtrack's creation, he says there's probably a simple explanation as to why the album is enjoying such high-profile popularity. "Every once in a while, the universe balances out."

This story was prepared with assistance from Jim Bessman in New York.

BIG PRODUCTION

One reason why 'N Sync and Backstreet Boys can violate a cardinal law of touring by returning to the same markets again and again in a relatively short period of time is that they don't scrimp on production or tour support. Both BSB's Black & Blue tour and 'N Sync's upcoming tour boast multi-million-dollar stage sets, with more than 16 semis need to tote props, pyro, and the rest.

And while headlining acts inspire passion among their fans, strong support helps close the deal when tickets go above \$30, as they generally do with top acts. Backstreet Boys, with tickets priced from \$49.50 to \$58.50, have enlisted such strong openers as Nelly and Destiny's Child. BBMak and 3LW support 'N Sync early in its tour, with tickets at \$25, \$45, and \$65.

COUNTRY POP

Country music is certainly not immune to the youth movement. LeAnn Rimes, now 18, started making noise at country radio when she was barely into her teens. Such acts as Lila McCann, Alecia Elliott, Jessica Andrews, the Clark Family Experience, Billy Gilman, South 65, Marshall Dyl-

lon, and others are now following the trend. In the contemporary Christian genre, Plus One embarks on a high-profile headlining tour this fall, with Rachel Lampa and Stacy Orrico opening. Orrico will also open dates for Destiny's Child starting in March.

"This is definitely not strictly a pop thing," says Rod Essig, agent at Creative Artists Agency for such acts as Rimes, Elliott, Andrews, and Gilman. "If you look at the [country] charts, acts like Jessica Andrews and Billy Gilman are selling records."

The entree into headliner status is a more difficult transition. Rimes will headline this summer with the Clark Family Experience as support, but no others who fall into this category are headlining. Essig says, "We're still putting these acts in front of people, we're just very protective."

Marshall Dyllon—which records and is managed through Kenny Rogers' Dreamcatcher Entertainment and booked by the William Morris Agency—has opened for Rogers and will continue to tour this summer. "As things evolve, I wouldn't be surprised if they cross over," says Pearlman, who is also involved in the group's career. "But right now, we're concentrating solely on country."

Meanwhile, be it country, rock, pop, or R&B, Pearlman remains sold on youth-oriented music. "When I first started Backstreet Boys, people told me it was over, and they've told me that every day since," he says. "Backstreet Boys, 'N Sync, O-Town, and LFO collectively have sold over \$2.2 billion in retail, including merchandise and album sales. I'm not complaining."

SOUNDTRACK SALES AREN'T 'TITANIC'

(Continued from page 1)

"Titanic" and other major productions—points out that the soundtrack business "isn't a whole lot different than the record business as a whole, which is that it's all generally cyclical."

"The soundtrack business has always been, for the most part, a piggyback business to the movie business," Gerston says. "So we're at the mercy of trends that are occurring in the moviemaking business. You can't put out soundtracks to movies that don't exist. So, if you get into a trend where, for instance, a lot of big action movies are happening or comedies—well, action movies and comedies don't typically spawn big soundtrack albums."

For their part, some retail observers see the decreasing sales longevity of soundtracks as the product of a variety of factors, including a lack of major hit songs to drive the projects, the absence of the music featured on the albums from the films themselves, and, possibly, a general impatience with the cross-marketing machinery that drives the movie-soundtrack business.

"It may be that people are a little burned on the synchronicity of the release and the talk show and the soundtrack," says Dave Crouch, GM of the Rhino Records retail store in Los Angeles. "Maybe it is a little over-hyped."

Don Van Cleave—owner of the Magic Platter shop in Birmingham, Ala., and president of the 74-store Coalition of Independent Music Stores—says, "I think a lot of us got really

worn out by soundtracks. The soundtrack formula finally became very formulaic at the labels. They were shoving bad ones out. The A&R was bad—like they hadn't really thought it out. It's almost like soundtracks are another place to stick your baby bands, [or] soundtracks are an in-between project for a superstar. I just don't think the songs have been there."

SOUNDTRACK SALES ANEMIA?

The overall number of film soundtracks on The Billboard 200 has remained remarkably consistent in recent years: 50 titles charted there in the year 2000, 45 in 1999, 56 in 1998 (including three separate sets for "The Prince Of Egypt" and two for the ill-fated "54"), and 48 in 1997.

But only five soundtracks issued last year made it into the top 10 of The Billboard 200. They were "Romeo Must Die—The Album" (Virgin, April), which peaked at No. 3 and spent 28 weeks on the chart; "Music From And Inspired By Mission: Impossible 2" (Hollywood, May), which climbed to No. 2 and spent 32 weeks on the chart; "Nutty Professor II: The Klumps" (Island/Def Jam, July), which peaked at No. 4 and lasted 18 weeks on the chart; "Coyote Ugly" (Curb, August), which has risen as high as No. 10 and stands at No. 28 this issue, in its 28th week on The Billboard 200; and "Charlie's Angels" (Columbia, November), which peaked at No. 7 and now stands at No. 87 in its 16th week on the chart.

"Charlie's Angels" has sold 1.3 million units to date, according to SoundScan. The resurgent "Coyote Ugly," which rebounded with the film's January home-video release, has sold 1 million units to date. None of the top 2000 soundtrack entries has sold more than 1.4 million units to date.

The number of hot soundtrack entries last year represented a slight drop-off from 1999, which saw seven top 10 entries on The Billboard 200. But at least a couple of those titles were long-running hits that spent



more than a year on the chart: "The Matrix" (Maverick), which peaked at No. 7 and tallied 55 weeks on the chart (with sales of 1.3 million, according to SoundScan), and "Tarzan" (Walt Disney), which soared to No. 5 and lasted 67 weeks on the chart (with a total of more than 2.2 million units sold).

Last year's soundtrack numbers reflected a marked plunge from the sales witnessed in the recent peak years of 1997-98. In '98, 10 soundtrack albums made the top 10 of The Billboard 200, including such enormous hits as "City Of Angels" (Warner Sunset, a No. 1 peak position, 77 weeks on the chart, 5.1 million sold); "Hope Floats" (Capitol, No. 4, 59 weeks, 2.6 million sold); and "Armageddon" (Columbia, No. 1, 56 weeks, 3.9 million sold).

In the boom year of 1997, 20 soundtracks charted simultaneously on The Billboard 200—a record number for the period since May 1991, when Bill-

board began using SoundScan data (Billboard, April 26, 1997). A total of 11 soundtracks reached the top 10 that year. Dominating the pack was a late-year debut—Sony Classical's monumental "Titanic," which went on to spend 16 weeks at No. 1 during a 71-week chart run in 1998 and ulti-

'I think a lot of us got worn out by soundtracks. It became formulaic at the labels. They were shoving bad ones out'

**- DON VAN CLEAVE -
MAGIC PLATTER**

mately sold more than 9.9 million units, according to SoundScan.

Gerston notes that the James Cameron blockbuster and its accompanying soundtrack album were exceptional in every way: "Huge movie, huge composer, huge singer, massive song, really emotional movie with two stars," he says. "It had everything, every single thing you could ask for, and that simply doesn't happen very often."

SMASH TUNES GO MISSING

Retail insiders note that the big hit song—like Celine Dion's "My Heart Will Go On" from "Titanic," Aerosmith's "I Don't Want To Miss A Thing" from "Armageddon," or Houston's "I Will Always Love You" from "The Bodyguard"—has been a missing ingredient in recent soundtrack collections.

Rhino's Crouch asks, "How often do you get a Diane Warren ballad that goes straight to the top, an Aerosmith song or something like that? There has to be that amazing single—the right song that encapsulates the movie. There has to be something of incredible pop quality and construction. Maybe that's what they're up against."

Len Cosimano, VP of merchandising at 338-store Borders Books & Music in Ann Arbor, Mich., has found the depth of many recent soundtracks to be shallow.

"If you look at some of the records, like 'City Of Angels'—the movie didn't do that well, but the soundtrack did incredible," Cosimano says. "You had three or four singles on the album that came out over time. That is lacking in today's soundtracks. Look at last year: 'Coyote Ugly'—you had one song off of that record. 'My Best Friend's Wedding' [in 1997] had several songs."

Retailers complain in virtual unison that many soundtracks are really soundtracks in name only, since several of the packages consist mostly of music that is never heard in the features at all.

Cosimano says, "You look at the 'Godzilla' soundtrack, where you had all these great songs, but none of them were in the movie, and you had to wait until the closing credits before you got the theme song. I think that's another issue you have with several soundtracks—the music that's integral [to the album] is not interspersed

in the movie."

Van Cleave says, "I'll get some of these soundtracks, and then I'll see the movie—and I'll never hear the songs! It's like, 'Where did that come from?' They call it a soundtrack, but it isn't really. I don't think you fool the public as easily as everybody wants to think you can. One song might be featured in the background in a bar scene on a movie soundtrack, and then you don't know where the hell the rest of the songs on the album come from, because they just didn't play a big part in the movie. They didn't slide one by the public. They just said, 'Uh, I don't think so.'"

Dave Alder, senior VP of product and merchandising at L.A.-based Virgin Entertainment (operator of the Virgin Megastores), notes that the practice of fabricating "soundtrack" albums from non-soundtrack music has placed the sets in direct competition with conventional compilation records.

"The growth of the compilation market in the U.S., which didn't really play much of a part three or four years ago, is starting to have increasing importance in terms of music sales," Alder says. "There's a real blurred line between the standard compilation and the real hit, mass-market-type soundtrack. We did very well with 'Charlie's Angels' or 'Coyote Ugly,' but that's effectively what they are—they're good, solid compilations, but there's not a great deal of difference."

Universal's Nelson adds, "Maybe they aren't even soundtracks at all. Maybe they're just compilation albums. If you hold on to the concept that a soundtrack should be a souvenir of the movie, you could go down the list and throw a lot of those soundtracks out, based on the fact that they're not that at all."

One such project was last year's "Mission: Impossible 2." Hollywood Records senior VP of A&R and soundtracks Mitchell Leib, who produced the package, admits that only three of the set's 16 songs were



heard in the film.

"Is that bad for the soundtrack business?" he asks. "I don't think so. Is that good for the soundtrack business? Well, probably not. But, being the beneficiary of the biggest soundtrack of last year, which turned out to be an inspired-by record, it's hard for me to sit back and say I see something really wrong with it."

HONOR THY FILM

According to Leib, it's the combination of well-aimed music and committed marketing that has put over Hollywood's current soundtrack hit, "Save The Last Dance," which stands at No. 3 on The Billboard 200 this issue, with 840,000 units sold.

"Soundtrack successes parallel the success of the motion picture," Leib says, "which is why my philosophy is if you honor thy film, the soundtrack will always follow, especially in this case. What you're looking at [with

"Save The Last Dance"] is a youth-oriented musical, marketed by the best theatrical marketing entity in the business, which is Paramount Pictures. On the other hand, you have the single-greatest youth-marketing machine in the world, which is MTV. And then you've got a lucky guy like me, who steps in and helps them make their final musical selections for the movie."

But Leib also acknowledges that a force-fed soundtrack market has led to a cloning process that has clogged stores with mirror-image releases.

"A glut of soundtracks has taken the emphasis off of the unique event nature of a great soundtrack coming out," he says. "Multiple soundtracks are competing for the same artists, are all having the same artists on every record. It has diluted the importance of the great ones, so that the consumer walks into the store, picks up the 'End Of Days' record and the 'Mission: Impossible 2' record, and flips them over and says, 'Well, they're the same!'"

One thoughtfully produced soundtrack hit that could prove to have far-longer-than-usual shelf life is the bluegrass-heavy album to "O Brother, Where Art Thou?," the Coen Brothers film in which roots sounds of the American South play a lead role. Issued late last fall, the Mercury Nashville album serves as something of a modern anthology of that "old-time music" and, perhaps surprisingly, stands at No. 19 on this issue's Billboard 200.

Another recent non-pop soundtrack success is the Sony Classical album for the film "Crouching Tiger, Hidden Dragon." Featuring a score by contemporary classical composer Tan Dun (with solos by star cellist Yo-Yo Ma), the disc has not only crowned the Top Classical Crossover chart for the past couple of months but resides at No. 106 on The Billboard 200. The film's nomination for 10 Academy Awards—including best score—should provide a boost, but unlike "Titanic," the album doesn't have a crossover single to really drive major pop sales.

ELUSIVE FORMULA

When it comes to those mega-hit major-label soundtrack albums of yore, the formula does seem evermore elusive.

Beth Dube, VP of music at 22-store Newbury Comics in Boston, believes the right chemistry entails a number of necessary ingredients and that the labels haven't recently managed to put them all together in one socko set.

Dube says, "The perfect soundtrack to sell millions of units over a period of years and years has to have compelling content, in that there's either unreleased music or interesting music that is predominant in the movie—and that is also driven by radio or video and marketing around those things."

"I don't think that the labels have been developing anything with that whole picture in mind," she adds. "Either it has the one song that's an unreleased song, like [Destiny's Child's track on] the 'Charlie's Angels' soundtrack, or it's got the interesting music, like the 'O Brother, Where Art Thou?' soundtrack, or it's got the marketing of an MTV movie, like 'Save The Last Dance.' But there doesn't seem to be that whole package for very many."

GREEN LINNET TIME LINE

(Continued from page 80)

is at Lillie's Bordello. The celebration spills over into a session at a local pub, with the Chieftains and the Rolling Stones joining in the festivities. The album went on to spend 39 weeks on Billboard's Top World Music Albums chart.

1993-96—Green Linnet presents four annual November gatherings of Celtic musicians in the Catskills in New York. The three-day festival attracts 150 musicians and step dancers, along with 1,000-1,500 guests. The nonstop performing and dancing includes *ceilis*, the Irish version of the square dance, and *seisiuns*, the playing of old tunes by a combination of professional and amateur musicians. Some highlights over the years include a Frank McCourt reading that erupted into laughter, playing, and drinking despite a monsoon and power blackout and people dancing so hard that the floor started to sag.

1996—Green Linnet's 20th anniversary. The company's two-CD "Green Linnet 20th Anniversary Collection" becomes its best-selling set yet, with sales of more than 100,000 copies. A nationwide concert series features such artists as Martin Hayes, Liz Carroll, Niamh Parsons, Patrick Street, and Eileen Ivers.

1997-2001—Green Linnet continues its legacy in traditional Celtic music with a roster of exciting performers, including Ireland's Lúnasa, Scotland's Old Blind Dogs, and Chicago fiddle sensation Liz Carroll.

JILL PESSELNICK

NAPSTER, INDUSTRY RESPOND TO APPEALS COURT DECISION

(Continued from page 1)

"This case has occupied a lot of our time," says Napster CEO Hank Barry, "but we're working on having the new service this year and are moving it forward."

Universal Music Group and Sony Music Entertainment are planning to launch a subscription service by the end of the summer that may incorporate a large-scale digital distribution network. AOL Time Warner is working on a similar service to be launched later this year.

On Feb. 12, the U.S. Court of Appeals for the 9th Circuit upheld U.S. District Judge Marilyn Patel's July 2000 ruling that Napster is liable for copyright infringement, stating that the service "fails to use its ability to patrol its system and preclude access to potentially infringing files." (The Recording Industry Assn. of America [RIAA], on behalf of its member labels and publishers, had filed a copyright infringement lawsuit against Napster in December 1999.)

But the circuit court ruled that a preliminary injunction put in place by Patel was "overbroad" and has returned the case to her court with instructions to narrow its scope. The circuit court's stay of the injunction remains in effect, leaving Napster to continue operating.

Since Patel's ruling, Napster's number of users has jumped from 30 million to more than 60 million, according to the company. Patel's court has not set a date for further hearings on the

modified injunction.

Napster attorneys also plan to ask for a review of the circuit court's opinion by the entire 25 sitting judges of the court. The Feb. 12 opinion was rendered by three judges of the court.

The circuit court could refuse Napster's request, but cases like this often have an advantage, says San Francisco-based Morrison & Foerster copyright attorney Fred von Lohmann. "Judges like to get themselves involved in high-profile cases, and during the *en banc* [review by the entire court] you might end up with an amended decision," he says.

In its ruling, the circuit court has also ordered the RIAA member companies and publishers to provide Napster with a list of the copyright works that are being infringed upon. The RIAA hasn't delivered the list to Patel.

"We haven't taken any actions yet because we're still studying the [circuit court's] opinion," says RIAA senior counsel Cary Sherman. "But as of today we can get to work."

In addition, Napster must integrate a mechanism to remove the copyrighted material identified by the RIAA and publishers. During the course of the preliminary injunction hearings last year, Napster repeatedly said it cannot delete files because they are housed on individual computers. But it has since changed its tune and met with several companies that claim to have the solution to the problem.

Los Gatos, Calif.-based Audible Magic, for one, has developed a "crawler" technology that can be sent to individual computers and identify a song by matching its digital "fingerprint" against an internal database. The company has fingerprinted more than 500,000 songs, according to president Vance Ikezoye. "Our software could be integrated into the next generation of Napster software, but con-

sumers would be forced to download a new player," he says.

Technology from Bellevue, Wash.-based Cantamatrix monitors the transfer of a file by "sniffing" it for unauthorized songs. If the song can be legally transferred, the file swap is uninterrupted. The company has fingerprinted more than 1 million songs and is in "continued talks" with Napster, according to co-founder Max Wells. He says Cantamatrix expects to announce deals with Napster's competitors shortly.

While the technologies exist, Barry says all are in test mode and haven't been proved to work on a large scale. "We have millions of people, and the server base architecture is very difficult," he says. "We haven't found one yet that can work at a usable rate. I don't think there's a solution yet."

However, Steve Canepa, a VP with IBM's global media and entertainment group, which includes the company's digital rights management technology EMMS, says, "There is no reason why a database architecture could not be created that secured content while in transmission in a peer-to-peer network."

"So, even though you have an MP3 file, when you move it to someone else, it could go through a process that secured the track and registered it, made sure it was identified, and placed it in some form of rights and royalty structure to ensure that, before it got passed on further, it could go through a clearing process," he adds.

Sarfeld says record companies shouldn't throw flowers on Napster's grave. "The other labels are celebrating a victory," says Sarfeld, "but Napster is not shut down. In the meantime, we're going to have a new business model that meets what the court has ordered."

Assistance in preparing this story was provided by Brian Garrity in New York.

Indie Act Breaks The Mold

The Rosenbergs Offer Free DGM CDs Via Napster

BY MOIRA MCCORMICK

CHICAGO—With the Feb. 27 release of their new album, New York guitar-pop band the Rosenbergs enter the next phase of a rule-changing career—a phase in league with Napster and the group's label, the innovative, artist-friendly Discipline Global Mobile (DGM).

The first 10,000 copies of "Mission: You" will be bundled with a free Napster-sponsored copy of the complete album (packaged in a CD-single jewel case, without any album

artist David Fagin, bassist Evan Silverman, drummer Joe Darone, and guitarist Joe Mahoney—were put off by what they considered a too-restrictive TV-appearance contract. (A Farmclub spokeswoman says some of those restrictions have since been changed.) Resultant publicity culminated in the Rosenbergs signing with DGM, which was founded by maverick guitarist/producer Robert Fripp and his partner, engineer David Singleton (Billboard, July 11, 1998).

The DGM roster includes Fripp, his band King Crimson and its various offshoots, former Led Zeppelin bassist John Paul Jones, new-wave guitar hero Bill Nelson, and the classical/crossover California Guitar Trio.

Inked last August, the Rosenbergs/DGM deal has



THE ROSENBERGS

Last week's federal court ruling against Napster "does not affect our deal," Molloy says. "In fact, it strengthens a relationship we were already pleased with. We believe Napster users to be fans, not infringers—and as such, hope they embrace what we're trying to do."

The Rosenbergs first gained attention a year ago, when they turned down an offer to appear on USA Network's "Doug & Jimmy's Farmclub.com," the TV component of the Farmclub talent-search venture launched by Universal Music Group chairman Doug Morris and Interscope Records co-founder Jimmy Iovine.

The band members—singer/gui-

been hailed as a new business model, one that reconciles with the paradigm-shifting ramifications of the Internet. Under the deal, the Rosenbergs retain ownership of their master recordings. DGM shares revenue from concert-ticket receipts, sales from the band's Web site, merchandising, and synch fees. Both sides characterize the relationship as a virtually equal partnership.

"We act as if the artist is its own label, and we're simply administering this label," says Singleton, who notes that this flies in the face of the major labels' longstanding "false

(Continued on next page)

To Messier, BMG Pays Too Much To Napster

BY CHARLES MASTERS

CANNES—Vivendi Universal chairman/CEO Jean-Marie Messier says he foresees paying "significantly less" to an Internet music-distribution platform than the 40% of revenue that BMG is expected to pay to controversial file-sharing service Napster.

Speaking on the sidelines of the MILIA interactive market in Cannes just hours before a San Francisco court ruled on whether to shut down Napster, Messier said, "Beyond the legal angle [of the Napster case], the accord with BMG allows for the distribution platform to receive 40% of the revenues from online music. We don't agree with the economic terms—a 40% distribution fee for an online platform seems, to me, very excessive."

Asked what percentage of revenue Vivendi Universal might pay to a file-sharing Internet platform like Napster, Messier replied, "I can't give you a figure, but significantly less than 40%."

Messier has previously said that his company would continue its lawsuit against Napster for intellectual-property infringement.

"If it goes back to court and the procedure goes on," he said, "we are still of the same mind to continue the legal battle—until we have either a definitive legal decision or an accord of the type reached with MP3."

Senators Mull New Legislation In Wake Of Napster Ruling

BY BILL HOLLAND

WASHINGTON, D.C.—On the heels of the Feb. 12 Napster court ruling, several prominent federal lawmakers announced they will soon introduce legislation to facilitate digital music commerce and have called for a hearing to study the implications of the decision on artists and consumers.

On the Senate side, Sen. Orrin Hatch, R-Utah, chairman of the Judiciary Committee, and Sen. Patrick Leahy, D-Vt., the ranking Democrat on the committee, took to the Senate floor Feb. 14 to announce hearings to study changes to the "fair use" section of the U.S. Copyright Act and whether Internet privacy protection, including U.S. encryption policy, negatively affects the growth of E-commerce, access for broadband technologies, and trademark and Internet domain names.

Both legislators announced that the Judiciary Committee will hold hearings to determine the ruling's possible effects on the online music market and to get an update on developments in the arena.

If Napster is shut down, says Hatch, and consumers turn to "Napster clones like Gnutella or Freenet, which have no central server and no

central business office to negotiate a marketplace licensing arrangement, such a development would further undermine the position of copyright law online and the position of artists in the new digital world."

Claiming the record companies' legal victory "may prove Pyrrhic," Hatch once again suggests to the industry that "now might be a good time to get those [license negotiation] deals done, for the good of music fans and for the good of the copyright industries and the artists they represent."

Leahy says, "The exponential growth of Napster has proven that the Internet works well to distribute music, but this case is a warning that copyrights may not be ignored when new online services are deployed. The district court must now fashion a remedy to ensure that the distribution of music over Napster serves the needs not only of Internet users but also of artists, songwriters, performers, and copyright holders."

The Senate Judiciary Committee held a hearing on the online music issue last July and encouraged a marketplace solution to the Napster and MP3.com controversies.

On the House side, Rick Boucher,

D-Va., a prominent Congressional E-commerce champion, says he plans to reintroduce his Music Owner's Listening Act this spring.

Boucher's legislation, which was nicknamed the MP3.com Bill, would amend the copyright law to make the transmission of "personal interactive performances" legal. It would

allow consumers to create databases of recordings they bought without having authorization and licenses from record-company copyright owners.

He says he was "not surprised" that Napster was found guilty of contributory infringement and

believes Napster and record companies must now come up with a business model or face infringement from other services, some perhaps out of the reach of U.S. authorities and lawsuits.

Boucher says his bill would "legitimize the MP3.com business model" by amending the copyright act to allow consumers to download music from an Internet site for personal use as long as they can prove they have already purchased the recording and are not using the music for commercial purposes.

In September, New York Dis-

trict Judge Jed Rakoff sided with the five major record companies and ruled that MP3.com knowingly violated the law when it copied recordings to create its MyMP3.com digital-locker-service database without getting authorization and licenses. Rakoff rejected MP3.com's contention that the service did not need licenses because it only "enabled" an existing right of consumers to make copies of CDs for their personal use.

Boucher says he believes that under the first-sale doctrine, the infringement is a "technical violation" and a barrier to growth that needs to be remedied. He also says his bill will be stand-alone legislation, not a bill to amend the Digital Millennium Copyright Act.

Hilary Rosen, president/CEO of the Recording Industry Assn. of America, says, "This [MP3.com infringement] issue was resolved in the marketplace. It's hard to understand why Congress would want to reopen a matter already solved."

Boucher says his office has not received many E-mails on the Napster ruling, but that if the service is shut down, "when the pedal hits the metal, that's when you're going to see a lot of E-mails on the issue."

newsline...

JACK ROVNER has been named president of RCA Records, replacing and reporting to Bob Jamieson, who now oversees BMG North America. The move has been expected. Since 1995, Rovner held the position of executive VP/GM. Prior to that, he was senior VP of Arista Records, overseeing marketing, artist development, publicity, and video. Before that, he spent 10 years with Columbia Records in various positions, including VP of marketing. Meanwhile, Jamieson has apparently broken up the RCA Music Group and set up the Windham Hill, Private Music, and BMG Classics and Jazz labels as a stand-alone entity that will report to a soon-to-be-named executive VP/GM. Sources indicate he is David Weyner (*Billboard Bulletin*, Nov. 29, 2000). **ED CHRISTMAN**

FORMER EAGLES GUITARIST Don Felder is suing bandmates Don Henley and Glenn Frey, charging that they improperly fired him from the band in an attempt to buy him out of the group's corporation. Filed in Los Angeles Superior Court Feb. 8, the lawsuit claims that Henley and Frey "have repeatedly abused their authority and acted unfairly" toward Felder and former band members Randy Meisner and Bernard Leadon. Felder has been in the band and a one-third shareholder in Eagles Ltd. since 1974. The lawsuit seeks the dissolution of the corporation and a full accounting of all business transacted since Felder became a shareholder. **EILEEN FITZPATRICK**

EMILIO AZCARRAGA JEAN, president of the giant Televisa network, and Ricardo Salinas Priego, president of rival TV Azteca, have announced that both companies will work together to stage a benefit concert, Unidos por la Paz, featuring such acts as Maná, Jaguares, and Santana March 3 at the Estadio Azteca in Mexico City. Members of Maná and Jaguares are reportedly collaborating on two songs to be written specifically for the event. The concert comes at a time when the Chiapas, Mexico, conflict is reaching its climax. The three-hour show will air on each of the network's channels with no interruptions. Money from ticket sales will be donated to the Chiapas Indians, who have been affected by the conflict. **TERESA AGUILERA**

FMCITIES.COM and its companion site, FMCCanada.com, have "temporarily suspended operations" due to what a spokesman says is "a lack of funds." FMCities operated 1,350 Internet-only radio stations in North America. An expansion into London had been in the works before broadcasting ceased Feb. 2. The city-based sites each feature 50 commercial-free music formats, as well as local news, weather, and information. **FRANK SAXE**

UNIVERSAL MUSIC GROUP (UMG) parent Vivendi Universal reports that music revenue for the year that ended Dec. 31, 2000, is expected to total 6.6 billion euros (\$6.1 billion), based on preliminary results. Directly comparable 1999 figures were not available because under previous owner Seagram, UMG's fiscal year ended June 30. Vivendi and Seagram merged Dec. 8, 2000. The company will report complete figures March 9. **BRIAN GARRITY**

INDIE ACT BREAKS THE MOLD

(Continued from preceding page)

economy, built on advances." DGM is "looking past [the idea that] the plastic disc is the only income for the company funding the band," Molloy adds. "Instead, we're sharing in the other revenue streams as well."

Such an arrangement is bound to "hit pitfalls," Fagin says, "but there are also common pitfalls we're guaranteed not to hit. Our record won't be out for two weeks and then pulled. We won't be taken off the road after a month because we're not in [Los Angeles station] KROQ's top 10. We're not going to be pushed aside for the band of the moment; we're not gonna be dumped because our A&R guy lost his job."

Fagin adds that Molloy and Singleton—who came up with the idea of the free album—"were kind of hesitant" when proposing it. "They said, 'How do you guys feel about just letting people have a copy?' We were like, 'Let's do it.' Even if this is uncharted territory, we feel there's a hell of a lot more risk in going with a major than in doing this."

Wholesaled by Ryko Distribution,

DGM is utilizing at least one old-school record-industry tool in pushing "Mission: You." The record is being handled by powerhouse independent radio promotion firm Jeff McClusky & Associates (JMA) of Chicago. But JMA's director of new media, James Schureck, is working the album solely to Internet radio, aiming to build demand there before approaching terrestrial radio.

The song "After All" is being worked as the album's single—"what-ever 'single' means in the I-radio world," Schureck says. "We've also given two more potential singles, 'Paper And Plastic' and 'Little Lies,' to Radio Free Virgin, RadioWave, and NetRadio, asking them to poll listeners on which they like most."

"It's definitely gonna morph into something," says Fagin of the Rosenbergs/DGM/Napster model. "What that will be, we can't predict. But if people can walk into a Tower and see our CDs sitting next to [those of] Garth Brooks and Faith Hill, without us having done it the conventional way—that'll be a big statement for us. And it'll mean you can do it, too."

EU COPYRIGHT DIRECTIVE EMBRACED

(Continued from page 12)

rebroadcast material, but also so that they could use it online and for on-demand services.

Regnier said, "Currently, broadcasters have to ask for permission if they want to use archived material, so that would have been a step back from that. Fortunately, that amendment was rejected."

Another amendment, submitted on behalf of the telecommunications companies, tried to restrict the possibility of obtaining injunctions against a service provider that, for example, carried pirated material. That amendment was also defeated.

"The last set of amendments came from the hardware manufacturers," said Regnier. "They were trying to use the existence of legislation in a number of EU member states to restrict access to technology. That would have caused problems for [the music industry], as we believe that legislation should depend on the existence of technology and not the contrary... The Parliament agreed with us, and that amendment was also defeated."

The rights holders' success resulted from three years of tireless lobbying. Moore recalled, "When we came out of the Parliament after the first reading of the directive, we had a very good and balanced directive. From then on, there has been a sustained effort to erode anything achieved by the right holders. Therefore, what we were really trying to do in the Parliament was hold on to what had already been achieved and tighten up some of the wording, especially on private copying."

"But I think what was adopted by the Parliament is workable—we are nearly there—and it definitely gives us the possibility to go forward in the future to protect against what we would call public copying," Moore said.

IFPI chairman/CEO Jay Berman was delighted by the outcome. "We think it's a good proposal and something that the industry can move forward with," he said.

While the IFPI was successful in defeating many harmful proposals, it was disappointed that the wording on private copying was not narrowed. Specifically, the IFPI wanted to include the wording "his/her private use" in the final document, but the words "his/her" were not adopted, which left the phrasing somewhat ambiguous as to whether an individual has the right to make a private copy for someone else.

Berman said, "That's a perfect example of not getting everything that we wanted, but we have to live with it. We might not have got everything we wanted, but we were successful in removing certain things that we didn't want. That was actually even more important to us."

Frances Lowe, director general of British Music Rights, agreed, saying, "Although the Parliament only voted through a minimum number of amendments, we are satisfied with the improvement this has made to the scope of the private copying exception. It is now restricted to copies made by an individual for private use and noncommercial ends. It is also subject to the limitation that copying is only permitted in certain special cases which do not conflict with normal exploitation or prejudice the interests of the rights owners."

SACEM's Miyet also was pleased with the outcome. "The foundations of the text are good, and what matters is that EU member states have some leeway to interpret the text," he said. "I hope that this will be used to consolidate copyright law [in the EU] and will not be at the detriment of right holders."

Another significant amendment that was adopted requires EU member states to implement the directive into national law within 18 months, rather than the original plan of 24 months. That will help accelerate the European Union's commitment to ratify two Internet-related World Intellectual Property Organization (WIPO) treaties: a copyright treaty for authors and a phonograms and performances treaty for producers and performers.

"As far as WIPO is concerned, it's not over yet. As far as the direc-

tive is concerned, it just needs formal adoption, but the text is there," Regnier said.

Enzo Mazza, director general of Italian industry body FIMI, noted, "The Strasbourg vote on the copyright directive marks an important step in the right direction, as the adequate protection of artists and producers can only favor the development of music on the Web. Furthermore, this directive recognizes that copyright has a fundamental role to play in the era of new technology."

In the jubilant aftermath of the proceedings, the IFPI's delegation remained in the building to thank European Parliament members for their support, while their counterparts on the other side of the issue, including representatives of the consumer-electronics manufacturers, left stony-faced and refused to comment.

U.K. RECORD INDUSTRY FACES GOVERNMENT PROBE

(Continued from page 12)

The probe was announced less than two weeks after the European Commission (EC) launched an investigation into CD-pricing practices in Europe.

An OFT spokeswoman told Billboard that the U.K. inquiry was not linked to the EC probe but was launched after a number of complaints. She declined to say where the complaints originated.

However, it is known that at least one major British supermarket chain is unhappy about record companies' augmenting U.K. albums with material not available on equivalent continental European product. (The strength of the British currency in recent years has attracted legal EU imports into the U.K., just as in previous years when the currency was weaker, exports from Britain traveled in the other direction.)

Critics of the "extra tracks" strategy claim that it increases the risk for retailers to buy cheaper Continental imports, for fear that consumers will want the albums with the additional material. U.K. supermarket chains such as Sainsbury's, Tesco, and Wal-Mart-owned Asda are taking an increasing share of the domestic music market and using low CD prices to lure customers.

The OFT enquiry will center on the Competition Act 1998, which "bans activities that stifle competition such as cartels, concerted practices, and abusing a dominant position in the market." The OFT explains, "Concerted practice is cooperation between two or more undertakings which stops short of a formal agreement."

The BPI's official response was that the U.K. music business "is and always has been fiercely competitive. It is one of the reasons that this country has excelled on the world music stage. This is widely acknowledged and was recognized by the [Monopolies and Mergers Committee (MMC)] in its 1994 report."

It was an OFT referral that prompted that MMC probe; at approximately the same time, there was a parliamentary investigation into CD prices.

"The worst thing about [the MMC inquiry] was that the whole industry marked time," former BPI director general John Deacon told Billboard last year. "And the public's perception was that CD prices were actually too high, because there was a committee of enquiry going on... The interesting thing is that once we were cleared, CD sales in the U.K. suddenly took off."

Deacon also suggested that the MMC enquiry led to the record industry's organizing and improving its lobbying of, and communication channels to, the government. For this reason, the industry's current leaders will be disappointed in the OFT action and may reflect that the 1999 fragmentation of the country's record companies into two trade groups—the BPI and the Assn. for Independent Music—has allowed the government to embark on this anti-industry initiative.

Those same leaders also know that with the incumbent Labour government expected to call an election this year, a probe into CD prices has a certain appeal to voters.

A spokesman for market-leading Universal Music U.K. says, "[We] have received a formal notice requesting information from the Office of Fair Trading. We are complying with the request and have nothing further to add at this stage."

Pinnacle Records managing director Tony Powell says, "We are surprised to have been contacted in connection with this inquiry. As being only a distributor of third-party records, we have no control over the pricing of records or the type of release format. However, we will fully cooperate with the OFT."

An EMI spokesman says, "We have received a request for information from the OFT. Obviously we will be cooperating, but we cannot comment any further at this time."

Sony, BMG, and Warner had no comment. The seven companies have until Feb. 23 to submit responses to the OFT.

Simon Wright, chairman of the British Assn. of Record Dealers, was not available for comment.

UMVD UNVEILS REBATES

(Continued from page 8)

album, the Counting Crows' "August And Everything After," Melissa Etheridge's "Yes I Am," Janet Jackson's "Design Of A Decade," Brian McKnight's "Anytime," Cat Stevens' "Tea For The Tillerman," Sublime's "40 Oz. To Freedom," John Tesh's "Grand Passion," and Hank Williams' "20 Of Hank Williams' Greatest Hits."

Furthermore, Universal needs to verify the sale, preferably via SoundScan, although Davis says UMVD will work with accounts that are not on SoundScan or that buy product from one-stops if they can come up with a verifiable method of counting sales.

The promotion marks a new way to sell catalog in the U.S. Currently, catalog promotions focus on mid- and budget lines and typically only

occur once or twice a year per major per account. While majors try to keep those lines fresh by devaluing front-line catalog from time to time, such changes are small compared with the overall size of the lines, which basically means that the same titles are featured time and time again.

Another reason why the promotion is different is because flexx pricing focuses on front-line catalog carrying CD list prices of \$17.98 and \$18.98 (boxlot wholesale prices are \$11.41 and \$12.02, respectively), as opposed to the budget and midline promotions that feature titles carrying CD list prices of \$9.99 and \$11.99.

"It gives us the opportunity to midline a front-line for a brief period," says Davis.

Also, the flexx pricing promotion is different in using rebates as an incentive for accounts to promote catalog sales, as opposed to the usual tools of extra dating and deep percentage discounts. Also, the rebate discount is based on sales, not purchases, which is another unusual twist.

Rebates are unusual in the U.S. in that they are typically only used when a title is over-shipped and the distributor wants to sell off the over-stock instead of taking back returns. While rebates are used in promoting catalog in Europe, they are most often used to sell the catalog of a star-level act when it has a new album coming out.

The flexx pricing promotion has been hailed by most music merchants. "The catalog business hasn't

been that strong, so this promotion should stimulate it," says Len Cosimano, VP of merchandising for multimedia for Ann Arbor, Mich.-based Borders Books & Music. "It is an opportunity to breathe new life into catalog titles that customers are having a hard time spending \$17 or \$18 for."

Glen Ward, president of Los Angeles-based Virgin Entertainment Group, labels the Universal promotion "a very interesting initiative. It's a credit to Universal to try and create some sales in what looks like a very flat market at the moment."

But in a move lamented by accounts, Universal has raised prices on about 460 catalog titles. Of those, about 280 were raised from a \$17.98 CD list price to \$18.98, about 130 were

raised from \$16.98 to \$17.98, and about 50 titles with various list prices were increased by either \$2 or \$3.

"The consumer absolutely doesn't believe that the CD is worth \$18.98, so that leaves retailers with no margin," complains Carl Singmaster, president of Manifest Disc.

Dave Alder, senior VP of purchasing and marketing for Virgin Entertainment Group, also questions the wisdom of approaching the \$20 level for CDs and wonders about the timing of the announcement, considering that music sales are weak and the economy is soft.

But Eddy says UMVD is trying to make things easier for accounts by having price changes only twice a year, instead of the steady stream of increases that now occur throughout the year.

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

SORRY 'MS. JACKSON': As predicted last issue, **OutKast's** stay at No. 1 on The Billboard Hot 100 with "Ms. Jackson" (LaFace/Arista) ends after one week, as the title falls to No. 5. The song that dethrones it, however, was not the one that I guessed would take the leap. "It Wasn't Me" by **Shaggy Featuring Ricardo "RikRok" Ducent** (MCA) looked like the favorite, as it was still over 100 million in audience and was to accumulate sales points from the retail release of the maxi-CD. "Me" did scan 30,000 units, an above-average number for a maxi-release, and earned the Greatest Gainer/Sales honor. Its audience, however, declined by 11 million, a larger drop than expected. With that loss at radio, the best "Me" could do was jump 3-2.

Capitalizing on this opportunity was **Joe**, who jumps to No. 1 with "Stutter" (Jive). "Stutter," featuring labelmate **Mystikal**, has shown steady growth over the past few weeks at both retail and radio. The song holds at No. 1 for a third consecutive week on Hot 100 Singles Sales and has increased its scanned units in each of those weeks, reaching a high of 64,500 this issue. On Hot 100 Airplay, "Stutter" holds at No. 13 and is up 10% in audience for a total of 64.5 million. Overall, "Stutter's" Hot 100 points are evenly split between airplay and sales, 50.3% to 49.7%, respectively. The last time a No. 1 song split its points evenly between airplay and sales was in the Oct. 14, 2000, issue, when **Christina Aguilera's** "Come On Over Baby (All I Want Is You)" (RCA) had the exact same split.

ALL SHAGGY ALL THE TIME: Since it has now been one whole paragraph since I mentioned **Shaggy**, let me return to the man who has taken over the Billboard charts. In last issue's column, I mentioned Shaggy having two titles simultaneously in the Hot 100 top 10. While that has now happened three times since the start of 2000, Shaggy this issue does something much more rare: placing two songs in the top five of the Hot 100 Airplay chart. "Angel," featuring **Rayvon**, climbs 6-3, while "It Wasn't Me" falls 1-4. The last time this occurred was in the March 23, 1996, issue, when **Mariah Carey** was at No. 3 with "One Sweet Day" and No. 4 with "Always Be My Baby" (Columbia). Shaggy is close to duplicating this feat on the Hot 100 as well, as "Angel" moves 9-7 while "Me" rests at No. 2. If he does, it would be the first time this has happened on the Hot 100 since the Sept. 26, 1998, issue, when **Monica** was at No. 2 with "The First Night" (Arista) and at No. 5 with "The Boy Is Mine" (Atlantic), her duet with **Brandy**.

And how's this for a segue? **Monica** debuts on the Hot 100 at No. 74 with "Just Another Girl" (Epic), her first chart appearance since "Angel Of Mine," which peaked at No. 1 in February 1999. "Girl" is from the soundtrack to the **Chris Rock** motion picture "Down To Earth."

NELLY IN AND NELLY OUT: **Nelly's** latest "Ride Wit Me," which features **City Spud**, enters the Hot 100 as the Hot Shot Debut at No. 57, while his most recent track, "E.I.," moves to recurrent as it drops below No. 50 after a 20-week run. Nelly has now been on the Hot 100 for 44 consecutive weeks since he first hit with "(Hot S**t) Country Grammar" in the April 29, 2000, issue. Most of the action on "Ride" so far comes from hip-hop and crossover radio stations. As with his previous two tracks, Nelly has a sturdy shot to expand the song's turf to include mainstream pop formats.

the TouchTunes MOST PLAYED TOP 10

1 MILLION AMERICANS INTERACT WEEKLY. 1.5 MILLION PLAYS A WEEK AND CLIMBING.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
Rock					
1	1	2	32	KRYPTONITE	3 DOORS DOWN
2	2	1	65	WITH ARMS WIDE OPEN	CREED
3	4	4	71	SMOOTH	SANTANA
4	3	3	48	HIGHER	CREED
5	5	5	132	MY OWN PRISON	CREED
6	6	6	36	VOODOO	GODSMACK
7	8	7	60	ONLY GOD KNOWS WHY	KID ROCK
8	7	8	72	COWBOY	KID ROCK
9	9	9	36	WHATEVER	GODSMACK
10	10	10	72	WHAT'S THIS LIFE FOR	CREED
POP					
1	1	1	122	BELIEVE	CHER
2	2	2	98	MAMBO NO. 5	LOU BEGA
3	3	3	15	MUSIC	MADONNA
4	4	4	118	DANCING QUEEN	ABBA
5	5	5	62	LANDSLIDE	FLEETWOOD MAC
6	6	7	40	DON'T SPEAK	NO DOUBT
7	7	6	94	GENIE IN A BOTTLE	CHRISTINA AGUILERA
8	NEW	1		HEY JEALOUSY	GIN BLOSSOMS
9	RE-ENTRY	45		WHAT A GIRL WANTS	CHRISTINA AGUILERA
10	8	*	2	ZOMBIE	THE CRANBERRIES
R+B/RAP					
1	1	1	146	LET'S GET IT ON	MARVIN GAYE
2	2	2	62	THE DOCK OF THE BAY	OTIS REDDING
3	3	5	8	E.I.	NELLY
4	5	4	134	WHAT'S GOING ON	MARVIN GAYE
5	4	3	51	NO SCRUBS	TLC
R+B/RAP					
6	6	7	146	GET UP	JAMES BROWN
7	7	6	23	HE WASN'T MAN ENOUGH	TONI BRAXTON
8	*	9	135	CREEP	TLC
9	8	8	4	THERE YOU GO	PINK
10	9	*	115	SUPER FREAK	RICK JAMES
COUNTRY					
1	1	2	146	COPPERHEAD ROAD	STEVE EARLE
2	2	1	84	THIS KISS	FAITH HILL
3	3	3	146	MY MARIA	BROOKS & DUNN
4	4	4	42	POP A TOP	ALAN JACKSON
5	6	5	154	CRAZY	PATSY CLINE
6	5	6	108	NEON MOON	BROOKS & DUNN
7	7	7	4	AMIE	PURE PRAIRIE LEAGUE
8	8	8	120	WASTED DAYS AND WASTED NIGHTS	FREDDY FENDER
9	9	9	25	LUCKENBACH, TEXAS	WAYLON JENNINGS
10	NEW	1		I THINK I'LL JUST STAY HERE AND DRINK	MERLE HAGGARD
LATIN					
1	1	1	98	BAILAMOS	ENRIQUE IGLESIAS
2	2	2	122	LA BAMBA	LOS LOBOS
3	5	5	24	QUIZAS SI, QUIZAS NO	LOS TOROS BAND
4	6	4	24	LA CUMBIA DEL GARROTE	LOS DEL GARROTE
5	3	3	42	CLAVADO EN UN BAR	MANA
6	4	7	86	BIDI BIDI BOM BOM	SELENA
7	8	6	58	COMA LA FLOR	SELENA
8	RE-ENTRY	54		TU SOLO TU	SELENA
9	NEW	1		ME CAI DE LA NUBE	CORNELIO REYNA
10	7	9	58	SE ME OLVIDO OTRA VEZ	MANA

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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



FEBRUARY 24, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1						
1	1	2	27	SHAGGY ▲ ² MCA 112096* (11.98/17.98)	HOTSHOT	1
2	4	4	13	THE BEATLES ▲ ⁷ APPLE 29325/CAPITOL (11.98/18.98)		1
3	3	3	7	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
4	2	1	3	JENNIFER LOPEZ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
5	5	10	18	JA RULE ▲ ² MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
6	6	9	39	DIDO ▲ ² ARISTA 19025 (11.98/17.98) HS	NO ANGEL	6
7	11	11	16	LENNY KRAVITZ ▲ ² VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
GREATEST GAINER						
8	13	12	13	SADE ▲ ² EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
9	8	14	17	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4
10	16	15	12	CRAZY TOWN ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) HS	THE GIFT OF GAME	10
11	7	7	13	VARIOUS ARTISTS ▲ ⁴ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
12	14	13	17	LIMP BIZKIT ▲ ² FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
13	12	8	72	CREED ▲ ⁹ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
14	9	6	3	DREAM BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
15	15	19	33	NELLY ▲ ⁵ FO' REEL 157743/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
16	18	17	8	SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
17	17	18	14	R. KELLY ▲ ² JIVE 41705* (12.98/18.98)	TP-2.COM	1
18	19	16	15	OUTKAST ▲ ³ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
19	23	30	7	SOUNDTRACK ● MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	19
20	21	20	16	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
21	22	21	20	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
22	25	22	12	BACKSTREET BOYS ▲ ⁸ JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
23	10	—	2	LEANN RIMES CURB 77979 (11.98/17.98)	I NEED YOU	10
24	24	29	10	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	21
25	20	5	3	O-TOWN J 20000 (11.98/17.98)	O-TOWN	5
26	27	27	13	MUSIQ SOULCHILD ● DEF SOUL 548289*/IDJMG (11.98/17.98)	AJUSWANASEING (I JUST WANT TO SING)	26
27	28	31	30	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	27
28	26	23	28	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	10
HOT SHOT DEBUT						
29	NEW	1	1	VARIOUS ARTISTS GRAMMY 31520/CAPITOL (12.98/18.98)	GRAMMY NOMINEES 2001	29
30	30	33	20	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
31	29	24	12	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	4
32	38	39	38	MATCHBOX TWENTY ▲ ³ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
33	31	26	9	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
34	32	36	47	'N SYNC ◆ ¹⁰ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
35	34	42	10	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	34
36	NEW	1	1	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	36
37	33	25	15	U2 ▲ ² INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
38	35	32	12	ENYA ▲ REPRIS 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
39	36	34	21	MADONNA ▲ ² MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
40	40	40	20	AARON CARTER ▲ JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
41	39	44	15	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
42	37	37	39	BRITNEY SPEARS ▲ ⁸ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
43	48	49	15	LIFEHOUSE ● DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS	NO NAME FACE	43
44	41	35	26	DAVID GRAY ● ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	35
45	42	43	53	3 DOORS DOWN ▲ ⁴ REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE	7
46	50	51	21	FUEL ● 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
47	45	41	66	FAITH HILL ▲ ⁵ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
48	43	38	76	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
49	46	45	13	RICKY MARTIN ▲ ² COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
50	NEW	1	1	ROD STEWART ATLANTIC 83411/AG (12.98/18.98)	HUMAN	50
51	49	48	45	PINK ▲ ² LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
52	44	47	27	BAHA MEN ▲ ³ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	5
53	47	46	12	ERYKAH! BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
54	52	50	79	MOBY ▲ ² V2 27049* (10.98/17.98) HS	PLAY	45

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
55	58	64	18	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
56	51	28	3	VARIOUS ARTISTS RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28
57	60	61	9	COLDPLAY NETTWERK 30162/CAPITOL (16.98 CD) HS	PARACHUTES	57
58	59	72	56	JAGGED EDGE ▲ ² SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
59	55	53	38	EMINEM ▲ ⁸ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
60	68	74	38	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
61	54	60	12	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
62	61	58	15	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
63	57	56	81	DESTINY'S CHILD ▲ ⁶ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
64	NEW	1	1	DONNY OSMOND DECCA 013052 (17.98 CD)	THIS IS THE MOMENT	64
65	56	57	10	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	16
66	NEW	1	1	VARIOUS ARTISTS VIRGIN 50836 (12.98/18.98)	PURE MOODS III	66
67	53	55	8	LIL WAYNE CASH MONEY 86091/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
68	64	77	7	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98) HS	CHA-CHA SLIDE	64
69	71	73	16	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
70	75	78	35	BON JOVI ▲ ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
71	63	79	22	THE CORRS ● 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
72	67	63	20	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
73	NEW	1	1	ATC REPUBLIC 013572/UNIVERSAL (12.98/18.98)	PLANET POP	73
74	65	76	7	NELLY FURTADO DREAMWORKS 450217/INTERSCOPE (11.98/17.98) HS	WHOA, NELLY!	65
75	NEW	1	1	VARIOUS ARTISTS EMI/WORD 43163/VERITY (17.98/19.98)	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	75
76	84	83	63	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
77	62	54	9	VARIOUS ARTISTS ● DEF JAM 520062/IDJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	43
78	89	97	72	STING ▲ ² A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
79	70	70	11	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	26
80	73	69	10	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	26
81	69	59	5	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	42
82	78	86	58	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	78
83	66	52	9	SOUNDTRACK COLUMBIA 61595/CRG (12.98 EQ/18.98)	WHAT WOMEN WANT	30
84	76	66	13	THE OFFSPRING ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
85	NEW	1	1	VARIOUS ARTISTS GRAMMY 31647/CAPITOL (12.98/18.98)	GRAMMY R&B/RAP NOMINEES 2001	85
86	83	81	42	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
87	74	62	16	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
88	79	65	10	RAGE AGAINST THE MACHINE ▲ EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14
89	NEW	1	1	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	DON'T HOLD BACK	89
90	81	82	77	CHRISTINA AGUILERA ▲ ⁸ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
91	86	84	8	QB FINEST (LL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	68
92	NEW	1	1	GLORIA ESTEFAN EPIC 85396 (12.98 EQ/18.98)	GREATEST HITS VOL. II	92
93	77	67	12	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	5
94	80	80	34	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22
95	92	87	15	VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
96	88	85	42	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
97	85	90	13	KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	16
98	82	75	13	VARIOUS ARTISTS ▲ ARISTA/WARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)	TOTALLY HITS 3	25
99	90	89	65	DR. DRE ▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
100	87	71	4	ALABAMA RCA (NASHVILLE) 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	37
101	93	109	43	JOE ▲ ² JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
102	95	107	49	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	24
103	94	88	42	PAPA ROACH ▲ ² DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
104	91	93	43	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
105	106	127	17	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
106	102	96	5	SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON	96
107	97	117	3	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	97
108	110	114	28	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
109	96	91	20	98 DEGREES ▲ ² UNIVERSAL 159354 (12.98/18.98)	REVELATION	2

▲ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates 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
110	NEW		1	JEFF BECK	YOU HAD IT COMING	110
111	109	108	86	LIMP BIZKIT	SIGNIFICANT OTHER	1
112	100	95	12	LOUIE DEVITO	N.Y.C. UNDERGROUND PARTY VOLUME 3	93
113	111	106	30	VARIOUS ARTISTS	NOW 4	1
114	112	99	11	VARIOUS ARTISTS	LYRICIST LOUNGE VOL. 2	33
115	103	92	92	SHEDAISY	THE WHOLE SHEBANG	70
116	104	111	40	AVANT	MY THOUGHTS	45
117	108	130	19	DONNIE MCCLURKIN	LIVE IN LONDON AND MORE...	108
118	98	104	12	8BALL & MJG	SPACE AGE 4 EVA	39
119	107	101	12	B.G.	CHECKMATE	21
120	99	105	5	VARIOUS ARTISTS	THE BEST OF KEN BURNS JAZZ	99
121	101		2	SOUNDTRACK	VALENTINE	101
122	117	100	88	RED HOT CHILI PEPPERS	CALIFORNICATION	3
123	115	116	12	ELTON JOHN	ONE NIGHT ONLY — THE GREATEST HITS	65
124	118	103	38	A PERFECT CIRCLE	MER DE NOMS	4
125	116	118	8	AT THE DRIVE-IN	RELATIONSHIP OF COMMAND	116
126	NEW		1	DOUBLE TROUBLE	BEEN A LONG TIME	126
127	134	166	6	UNCLE KRACKER	DOUBLE WIDE	127
128	123	113	35	B.B. KING & ERIC CLAPTON	RIDING WITH THE KING	3
129	72	68	5	VARIOUS ARTISTS	PURE JAZZ	68
130	120	112	14	ALAN JACKSON	WHEN SOMEBODY LOVES YOU	15
131	129	125	7	JAMIE O'NEAL	SHIVER	125
132	114	126	65	CELINE DION	ALL THE WAY... A DECADE OF SONG	1
133	124	115	87	SANTANA	SUPERNATURAL	1
134	127	134	14	TALIB KWELI & HI-TEK	REFLECTION ETERNAL	17
135	119	98	19	GREEN DAY	WARNING:	4
136	121	119	12	CAPONE -N- NOREAGA	THE REUNION	31
137	131	145	58	VERTICAL HORIZON	EVERYTHING YOU WANT	40
138	130	138	60	DMX	...AND THEN THERE WAS X	1
139	105	102	22	CASH MONEY MILLIONAIRES	BALLER BLOCKIN	13
140	140	154	18	TRAVIS TRITT	DOWN THE ROAD I GO	51
141	135	132	72	MARC ANTHONY	MARC ANTHONY	8
142	113	120	5	VARIOUS ARTISTS	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC	113
143	125	144	37	MARY MARY	THANKFUL	59
144	NEW		1	DROPKICK MURPHYS	SING LOUD SING PROUD	144
145	133	136	42	TONI BRAXTON	THE HEAT	2
146	128	110	19	RADIOHEAD	KID A	1
147	126	94	14	BLINK-182	THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!)	8
148	NEW		1	SOUNDTRACK	MALCOM IN THE MIDDLE	148
149	132	122	31	EVERCLEAR	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
150	150	146	19	YANNI	IF I COULD TELL YOU	20
151	136	128	18	SARA EVANS	BORN TO FLY	62
152	138	141	25	WYCLEF JEAN	THE ECLECTIC: 2 SIDES II A BOOK	9
153	143	129	22	BARENAKED LADIES	MAROON	5
154	145	147	78	VARIOUS ARTISTS	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
155	137	139	13	PRODIGY OF MOBB DEEP	H-N-I-C	18

TOP ALBUMS A-Z (LISTED BY ARTISTS)

3 Doors Down 45	Boyz II Men 199	Enya 38	Kid Rock 158
3LW 35	Toni Braxton 145	Gloria Estefan 92	Mark Knopfler 192
8Ball & MJG 118	Sarah Brightman 176	Evan And Jaron 184	Lenny Kravitz 7
98 Degrees 109	Capone -N- Noreaga 136	Sara Evans 151	Mystikal 30
Yolanda Adams 102	Aaron Carter 40	Everclear 149	Lifehouse 43
Christina Aguilera 90	Cash Money Millionaires 139	Fuel 46	Lil' Zane 156
Alabama 100	Kenny Chesney 72	Funkmaster Flex 80	Lil' Bow Wow 21
Gary Allan 194	Coldplay 57	Nelly Furtado 74	Lil' Kim 157
Marc Anthony 141	The Corrs 71	Lil' Wayne 67	Limp Bizkit 12, 111
Louis Armstrong 188	Crazy Town 10	Lonestar 159	Linkin Park 20
ATC 73	Creed 13	Jennifer Lopez 4	Ludacris 9
A*Teens 193	dc Talk 182	Faith Hill 47	Madonna 39
At The Drive-In 125	Deftones 180	Dave Hollister 61	Marilyn Manson 195
Avant 116	Destiny's Child 63	Incubus 76	Ricky Martin 49
B.B. King & Eric Clapton 128	Louie DeVito 112	Alan Jackson 130	Mary Mary 143
Backstreet Boys 22, 171	Diamond Rio 36	Jagged Edge 58	Masie P 79
Erykah Badu 53	Dido 6	Jay-Z 41	matchbox twenty 32
Baha Men 52	Celine Dion 132, 187	Donnie McClurkin 117	Tim McGraw 31
Barenaked Ladies 153	Disturbed 86	Jo Dee Messina 108	Moby 54
BBMak 172	Dixie Chicks 48	Mr. C The Slide Man 68	Mudvayne 181
The Beatles 2	DMX 138	Chante Moore 189	
Jeff Beck 110	Double Trouble 126	Mr. C The Slide Man 68	
B.G. 119	Dr. Dre 99		
Memphis Bleek 65	Dream 14		
Blink-182 147	Droptick Murphys 144		
Andrea Bocelli 183	Bob Dylan 179		
Bon Jovi 70	Eminem 59		

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	141	150	14	LIL' ZANE	YOUNG WORLD: THE FUTURE	25
157	139	121	33	LIL' KIM	THE NOTORIOUS KIM	4
158	151	148	37	KID ROCK	THE HISTORY OF ROCK	2
159	154	151	89	LONESTAR	LONELY GRILL	28
160	160	179	13	S CLUB 7		7
161	144	140	44	NO DOUBT	RETURN OF SATURN	2
162	149	142	33	ANNE MURRAY	WHAT A WONDERFUL WORLD	38
PACESETTER						
163	199		2	PAULINA RUBIO	PAULINA	163
164	171	186	9	TOOL	SALIVAL	38
165	172	184	3	CHARLIE WILSON	BRIDGING THE GAP	165
166	153	165	17	SCARFACE	THE LAST OF A DYING BREED	7
167	163	180	12	KEITH URBAN	KEITH URBAN	161
168	179	183	24	SOULDECISION	NO ONE DOES IT BETTER	103
169	146	135	14	SOUNDTRACK	RUGRATS IN PARIS: THE MOVIE	48
170	155	175	29	KELLY PRICE	MIRROR MIRROR	5
171	165	167	91	BACKSTREET BOYS	MILLENNIUM	1
172	152	131	39	BBMAK	SOONER OR LATER	38
173	148	143	3	SOUNDTRACK	SNATCH	143
174	164	157	81	MACY GRAY	ON HOW LIFE IS	4
175	177	173	19	RASCAL FLATTS	RASCAL FLATTS	122
176	162	158	24	SARAH BRIGHTMAN	LA LUNA	17
177	157	161	21	VARIOUS ARTISTS	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	17
178	158	149	18	SOUNDTRACK	GLADIATOR	66
179	156	133	15	BOB DYLAN	THE ESSENTIAL BOB DYLAN	67
180	175	162	34	DEFTONES	WHITE PONY	3
181	187		4	MUDVAYNE	L.D. 50	113
182	167	163	12	DC TALK	INTERMISSION: THE GREATEST HITS	81
183	173	172	22	ANDREA BOCELLI	VERDI	23
184	166	159	7	EVAN AND JARON	EVAN AND JARON	156
185	NEW		1	SOUNDTRACK	SWEET NOVEMBER	185
186	147	123	9	SOUNDTRACK	DRACULA 2000	81
187	168	156	16	CELINE DION	THE COLLECTOR'S SERIES VOLUME ONE	28
188	142	160	5	LOUIS ARMSTRONG	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG	142
189	161	152	11	CHANTE MOORE	EXPOSED	50
190	178	194	4	VARIOUS ARTISTS	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS	167
191	NEW		1	ORIGINAL BROADWAY CAST	SEUSSICAL: THE MUSICAL	191
192	159	155	20	MARK KNOPFLER	SAILING TO PHILADELPHIA	60
193	190	182	39	A*TEENS	THE ABBA GENERATION	71
194	192		23	GARY ALLAN	SMOKE RINGS IN THE DARK	84
195	182	170	13	MARILYN MANSON	HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)	13
196	181	181	33	VARIOUS ARTISTS	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
197	183	200	26	AARON TIPPIN	PEOPLE LIKE US	53
198	194	187	77	SLIPKNOT	SLIPKNOT	51
199	185	176	22	BOYZ II MEN	NATHAN MICHAEL SHAWN WANYA	4
200	170		2	VARIOUS ARTISTS	NEW MILLENNIUM LOVE SONGS	170

Anne Murray 162	Red Hot Chili Peppers 122	Snatch 173	Lyricist Lounge Vol. 2 114
Musiq Soulchild 26	LeAnn Rimes 23	Sweet November 185	New Millennium Love Songs 200
Mya 96	Paulina Rubio 163	Valentine 121	Now 4 113
Mystikal 30	Ja Rule 5	What Women Want 83	Now 5 11
Nelly 15	S Club 7 160	Britney Spears 42	Pure Jazz 129
No Doubt 161	Sade 8	Rod Stewart 50	Pure Moods III 66
'N Sync 34	Santana 133	Sting 78	The Source — Hip-Hop Hits Vol. 4 77
The Offspring 84	Scarface 166	Keith Sweat 97	The Source Hip-Hop Music Awards 2000—The Album 177
Jamie O'Neal 131	Jill Scott 27	Tamia 69	Totally Hits 3 98
ORIGINAL BROADWAY CAST	Shaggy 1	Carl Thomas 104	WOW-2001: The Years 30 Top Christian Artists And Hits 95
Seussical: The Musical 191	SheDaisy 115	Aaron Tippin 197	WOW Gospel 2001: The Years 30 Top Gospel Artists And Songs 75
Donny Osmond 64	Shyne 105	Tool 164	WOW Worship: Today's 30 Most Powerful Worship Songs 196
O-Town 25	Slipknot 198	Travis Tritt 140	WOW Worship: Today's 30 Most Powerful Worship Songs 154
OutKast 18	Snoop Dogg 16	U2 37	Vertical Horizon 137
Papa Roach 103	SoulDecision 168	Uncle Kracker 127	Charlie Wilson 165
Dolly Parton 107	SOUNDTRACK	Keith Urban 167	Lee Ann Womack 60
A Perfect Circle 124	Charlie's Angels 87	VARIOUS ARTISTS	Wu-Tang Clan 93
Pink 51	Coyote Ugly 28	The Best Of Ken Burns Jazz 120	Xzibit 33
Kelly Price 170	Crouching Tiger, Hidden Dragon 106	The Family Values Tour 1999 55	Yanni 150
Prodigy Of Mobb Deep 155	Dracula 2000 186	Go'n' South 56	
Public Announcement 89	Gladiator 178	Grammy Nominees 2001 29	
Q8 Finest 91	Matcom In The Middle 148	Grammy R&B/Rap Nominees 2001 85	
Radiohead 146	O Brother, Where Art Thou? 19	I Could Sing Of Your Love Forever: 25 Modern Worship Songs 190	
Rage Against The Machine 88	Oz 81	Ken Burns Jazz - The Story of America's Music 142	
Rascal Flatts 175	Rugrats In Paris: The Movie 169		
	Save The Last Dance 3		

DESPITE GUILTY PLEA, PAYOLA PROBE GOES ON

(Continued from page 8)

work, which has since grown to 46 affiliates—including 32 owned-and-operated stations.

"Fonovisa went around paying everybody, and he was struggling to get a radio station going in Sacramento, [but] it was never a quid pro quo; it was never a, 'You do this, or we'll do that,'" says Michaelson. "[Campos'] stations played Mexican regional music, and Fonovisa was the principle supplier of music in that arena, so he would have played this music no matter what."

Michaelson believes that Fonovisa was "making an investment" to ensure Z-Spanish Radio played its songs and that its format remained regional Mexican.

According to court documents, Fonovisa's illegal activities began in 1992, when the label allegedly reported \$1.5 million in promotional expenses that it did not incur. The kickbacks were then used to "make 'payola' payments to program directors," according to the documents.

In 1999, Fonovisa president Guillermo Santiso and promotion chief Jesus Gilberto Moreno pleaded guilty to tax fraud in connection to payments made to Campos. They, along with the record label, paid heavy fines.

Federal law prohibits radio stations from taking money or other payments in exchange for playing a record without disclosing such an arrangement to listeners.

After more than two years of investigation, U.S. Attorney

Richard Robertson says his office is continuing to focus on more than six dozen Spanish radio PDs across the country, plus several more in R&B—where the Justice Department's investigation has since turned its attention.

"In R&B radio it's terrible; it's as bad as in Hispanic," says one independent record promoter who works top 40 and rock records to radio. "At R&B, [payola] is SOP [standard operating procedure]. It's not just a few bad apples; that's just the way business is done."

The indie promoter denies charges that even more money is funneled to top 40 programmers. "There is a lot of promotion dollars in top 40, but in terms of payola, I think it's very rare in top 40. I'm not going to say it's not going on, because there are always a couple of bad apples, but if I added the number of bad top 40 PDs, it would be 1% or 2%."

Meanwhile, several radio conglomerates, including Clear Channel and Cumulus, have begun exploring tactics like selling identified pay-for-play songs.

SCHMIDT BMG G/S/A'S NEW PRESIDENT

(Continued from page 12)

This is particularly true, says Schmidt, of BMG G/S/A's A&R staff, which is devolved across various company units in Munich, Hamburg, Berlin, Zurich, Vienna, and Cologne, Germany.

"We have built a quality roster of artists in the past, and now we have to focus on developing new, long-term artists—especially in Germany, because compared to the U.S. and the U.K., this country has a problem establishing career talent. Our superstars are the long-established names: [Peter] Maffay, Westernhagen, [Herbert] Groenemeyer, [Wolfgang] Petry, and [Udo] Juergens."

The new leader of BMG G/S/A also points out that international repertoire has been gaining ground in Germany over the past couple of years at the expense of domestic product. By

Schmidt's account, international repertoire now has approximately 60% of the total market, compared with less than 50% in the past.

"That said, the domestic repertoire share of BMG's business under Thomas Stein has been more than 50% for the past couple of years," Schmidt says. "We have to keep it there, while continuing to strengthen our performance with international talent."

Regarding the latter, he indicates that the outlook is good, citing acts such as Dido and OutKast and the "interesting developments" at RCA, J Records, and Arista U.K.

All BMG G/S/A executives who previously reported to Stein are now accountable to Schmidt, but the company's Eastern European business (which was also under Stein) will be regrouped under Griffiths' new, evolving organization. "Richard is developing this over the next few weeks," says Schmidt.

In the meantime, BMG's Eastern European company chiefs in Hungary, Poland, the Czech Republic, and Russia continue to report to division VP Bernd Fakesch.

To concentrate on his sizable BMG G/S/A duties, Schmidt is also relinquishing responsibility for European services. He has been closely involved in the development of BMG's centralized distribution project, which will see companies in various territories, including France and Germany, sourcing from one location this year. This sector will, for the immediate future, now report to central Europe operations VP Stephen Navin.

BMG G/S/A has approximately 700 employees, and its net revenue (excluding music publishing) in fiscal 2000 was 825 million deutsche marks (\$388 million), up from 771 million deutsche marks (\$362 million) the year before. The single largest contributor was thought to be BMG Munich, at 237 million deutsche marks (\$111 million).

Schmidt, 53, joined Bertelsmann in 1984 after a nine-year stint with PolyGram in Hamburg, which also included financial controller assignments in the U.S. and Australia. As BMG evolved, he rose in the ranks of its G/S/A operations, alongside Stein. His background also extends to musicianship; he once played in a rock band known as the German Strings.

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg.



by Geoff Mayfield

WHAT A DIFFERENCE TWO DAYS MAKES: The calendar is a funny thing. It can be a merchant's best friend when it parks Christmas on a Monday, as happened last December, when the holiday frame was the biggest sales week in SoundScan's 10-year history. But, when 2000's leap year moves Valentine's Day not one but two days away from week-end traffic, the calendar renders a fickle fate.

Last year, when Feb. 14 arrived on a Monday, The Billboard 200 was robust; album sales for that week were up 5.2% over the comparable 1999 week and 9.6% over the week before. But, this year, Cupid's day fell in the middle of the week. And, while some of the titles that accelerate appear to be beneficiaries of Valentine shopping, we'll not likely see the bulk of that business until the following week, in a frame that will be fattened by the shopping draw of a holiday week.

So, album sales are up 2.4% over the previous week but down 7.7% from the same week of last year (see Market Watch, page 92). The latter comparison, of course, is more important to retail executives.

HEART AND SOLD: While other Valentine beneficiaries will no doubt pop up on next issue's chart, the leader to date of this year's pack is **Sade**. Her first track has already run its course, and Epic isn't taking the next song, "King Of Sorrow," to radio until the end of the month, yet her "Lovers Rock" album snares the Greatest Gainer award on The Billboard 200. Anticipating that the album would be an attractive Valentine's option, the label staged advertising and sale pricing at a wide spread of retail accounts. Thus, the album jumps back into the top 10 with a 12,000-unit increase, advancing 13-8 (90,000 units, up 15.7%).

It is sometimes difficult to suss out exactly what motivated a consumer to act, but I suspect Valentine's Day may also be the catalyst for gains seen by **Dido** (No. 6, an increase of 6,000-plus), **Lenny Kravitz** (11-7, up 11%), **Backstreet Boys** (25-22, up 4,000 units), **Sting** (89-78, up 33%), and **Yanni** (No. 150, 12%). Most of these acts have more than Cupid's arrows in their quivers, as most have tracks that are growing at pop radio formats. Kravitz, Dido, and Backstreet each bullet on Hot 100 Airplay (3-2, 26-21, and 68-61, respectively), while Sting's Jaguar commercial that features "Desert Rose" has returned to the TV airwaves.

Country act **Diamond Rio** is riding a love song at country radio, which may explain its career-high peaks on Top Country Albums and The Billboard 200, at Nos. 5 and 36, respectively. Two of its previous six albums made the country list's top 10, with 1997's "Greatest Hits" reaching the higher peak at No. 8. The group's last album, "Unbelievable," represented its previous Billboard 200 peak when it bowed at No. 70 in 1998. The title track from Diamond Rio's new "One More Day" bullets at No. 6 on Hot Country Singles & Tracks.

GLANCES: The Billboard 200's top five is tepid. Same five albums as last issue, albeit in a slightly different order. Of them, only chart-topping **Shaggy** shows any kind of increase, and he's practically flat, up by a mere 0.04% over last issue. In stark contrast, each of the titles at Nos. 6-10 shows gains, with rookie **Crazy Town** making its first appearance in the top 10 (16-10, up 10.4%)... "Grammy Nominees 2001" from Capitol is the Hot Shot Debut at No. 29 with 46,000 units. That's a better start than this sampler series saw in its first three years, from 1995-1997, but the Grammy albums of the last two years made bigger splashes. The 1999 edition, on Elektra, started at No. 30 but with a higher total (62,000 pieces), while last year's, by RCA, began at No. 19 with 71,000 copies. At No. 85, "Grammy R&B/Rap Nominees" opens with 18,000 units, more than last year's rap set had in its initial week but about 500 units less than the first "Grammy Rap" had when it bowed in 1999... Univision's Premio Lo Nuestro awards show moved ahead to a Feb. 8 airdate, and winner **Paulina Rubio** profits with The Billboard 200's Pacesetter award (199-163, up 47.4%). Sales more than double for two acts on The Billboard Latin 50 that played the telecast: **Azul Azul** leaps 28-7 (up 124%), and **Joan Sebastian** jumps 50-14 (up 104%), while fellow performers **Son By Four** (8-5) and **Los Tigres Del Norte** (24-12) each have gains exceeding 60%.

HIKE: The aforementioned **Sting** actually started to show momentum last issue, when he moved 97-89 on The Billboard 200 with a 31% increase on the heels of his pre-Super Bowl performance. Other performers from the championship game extravaganza saw less benefit, as **Britney Spears** and **'N Sync** had gains of less than 5% in a week when overall album sales were up 6.9% over the prior chart.

Joining Sting in the post-Super Bowl winners' circle were **Nelly**, who scooted 19-15 on the big chart with a 25.5% boost, and the venerable **Aerosmith**, who saw two hits sets re-enter Top Pop Catalog Albums at Nos. 13 and 28. One of them, "Aerosmith's Greatest Hits," had not appeared on that chart in almost a year and was last seen in the Feb. 26, 2000, issue. It stays on the catalog list this issue, as does its "Big Ones." The former slides to No. 20, the latter to No. 40, while Nelly holds his place at No. 15 on The Billboard 200.

JARABE DE PALO READY FOR NEXT 'ROUND'

(Continued from page 59)

with a Feb. 26 release in the U.S., Latin America, Italy, and Austria. Release dates for the rest of Europe are staggered through March.

The first single for radio (there are no plans for commercial singles releases) in Spain, Italy, and Latin America is the title track. For the U.S. and the rest of Europe, it is "Dos Días En La Vida" (Two Days In Life), which was written especially for Cuban-born salsa queen Celia Cruz. Her own version of the song appears on her latest album.

The "De Vuelta Y Vuelta" single was the most-played track on Spanish radio throughout January in Spain. Paco Herrera, director of Cadena SER's Spanish language-only Latino network Cadena DIAL—the second-most-popular music network in the country—says, "The music fits well with DIAL's profile, and there are three songs on the album which will go through heavy rotation."

Among the guest artists on the album are leading Italian rapper Lorenzo Jovanotti and Puerto Rican rapper Vico C, who both sing on "Tiempo" (Time). Indeed, time is a recurring theme on the album. Donés says the new project's issues are deeper than on previous outings, although he hopes it retains the immediacy and

"humanity" of the first two CDs.

"My mum died when I was 16, and you know what that taught me?" he asks. "Precisely that life is great. That life comes and goes quickly, and you have to enjoy it; that you have to believe in it and seek happiness without thinking about death. Death will come in its own good time."

Asked about his concept of time, Donés says, "Old people have the key to time; they are a fount of knowledge. I don't understand how in our culture old people are esteemed so little. We should learn from the Gypsies, for whom the word of their elders is law."

Jarabe De Palo gave a short, free concert on release day in French-owned retailer FNAC's flagship music store in Madrid. Laguna says more are planned in Spain's five other FNAC stores, as well as record-signing sessions in other major brick-and-mortar outlets. In three months' time, a major tour of Spain will begin, with occasional forays into Italy or France to play summer festivals.

Concludes Donés, "The new record is maybe much richer musically because we have had time to reflect, to prepare it, record it without hurrying. I would be worried if our music and lyrics stopped exciting our public, although it is they who make the hits. We just make songs."

ARISTA COUNTRY DIVA PAM TILLIS SINGS OF 'THUNDER & ROSES'

(Continued from page 1)

"Please" is burning up the phone lines at WRTU Fort Wayne, Ind., according to PD Chevy Smith. "I love it," he adds. "We've all been there and said that little prayer before we answered the door on a first date. I've had listeners say, 'I've done that. I've been there.'"

"I'm so glad to hear her back on the radio again," Smith continues. "She's one of those distinctive voices that define country music."

Tillis, who won the Country Music Assn. female vocalist of the year honor in 1994, says all the cuts on "Thunder & Roses" are intensely personal. "To me, the common thread is that they all seem like conversations that I've had," she says. "Either I've been the talker or the listener, [sometimes] with my friends [talking about] stuff they are going through in their lives and what they are dealing with."

"What do most people talk about when they get on the phone and start yakking? I know a lot of people who pick their songs and music like that—things that have some kind of humanity to them and [are], in their own way, uplifting and positive," she

continues.

Throughout "Thunder & Roses," Tillis chronicles life, love, disillusionment, and triumph in a voice that resonates with experience. "There's a group of us that aren't teeny-boppers anymore," she says, "and we want to make music for our fans, young and old."

"A friend of mine's 8-year-old daughter loves 'Space,' and another friend of mine, whose daughter runs a college station [and] does a country program in Boston, she loves 'If

The Wind," daughter and father performed the song live on several occasions. "It's a motivational song," she says. "It's about making things happen instead of waiting until it comes to you, which is kind of funny, since I don't think I ever did that."

"Thunder & Roses" comes on the heels of Arista/Nashville's transition to an RCA Label Group (RLG) imprint. Tillis admits she was concerned about still being on Arista after the shift. "I went into a meeting with [RLG chairman] Joe Galante," she says. "He just looked at me in amazement like, 'You were worried?' Excuse me, but yeah."

RLG senior VP/GM Butch Waugh says Tillis needn't have been concerned. "I was in the meetings when Pam [was] talked about, and there was never one indication ever that she would not be on Arista when it joined RLG," he says. "She adds so much to this company."

I Didn't Love You," Tillis adds, referring to songs on her new album, which was produced by Dann Huff, Billy Joe Walker Jr., Kenny Greenberg, and Paul Worley. "So, certainly, I don't think I'm making music for old fuddy-duddies."

Tillis has no qualms about confronting issues that face women, including age and perception, experience and societal pressure. In "Which Five Years," Tillis sings, "I know the cold, hard truth these days/Is everybody lies about their age/Just four or five years, there's nothing to it/But I'm the one who lived through it/Which five years would I lose/Which lessons would I choose to have to learn again, I wonder/Just to seem a little younger?"

Tillis says she appreciates that some magazines are featuring such attractive, mature women as Sela Ward and Rene Russo. Still, she adds, "I think we are just bombarded with all these negative messages that women have some kind of an expiration date tattooed on their butts. I just love being able to record a song that is the opposing view, and mine is that. It's been a tough ride, but I wouldn't know what I know if I hadn't gone through what I went through."

One of the songs on "Thunder & Roses" that is likely to generate the most attention finds Tillis linking up with another voice of experience—that of her father, legendary country vocalist Mel Tillis. The duet, "Waiting On The Wind," is something she has long wanted to do, but the pair's schedules have made it difficult. "It's hard for some people to understand," she says, "but when you have one bus going one direction and the other in another direction, it's the reality."

Prior to recording "Waiting On

According to Waugh, Tillis worked with Galante and the label's A&R department in putting together "Thunder & Roses"—the result being a collection that Waugh stresses is album-oriented, not just a set of singles.

Since Tillis has been out of the limelight, a key component of the album's marketing campaign will be reintroducing her to the marketplace. Waugh says, "We're taking her back out [to do] listening parties for retail, radio, and press because we're so proud of the album."

Arista/Nashville also plans to run "win it before you can buy it" contests at radio and special promotions at retail. "We're going to do some press parties in New York, Nashville, and L.A. around the street date," he says. "There'll also be syndicated radio and satellite TV and radio tours. Pam is going to be really visible."

Tower Records Nashville GM Jon Kerlikowske sees Tillis' new album as a welcome return. "Here in Nashville, she'll do really well," he says. "Throughout the country, I don't know, but I think doing the duet with her father will garner a lot of press. So it has the opportunity."

Tillis has been with Arista since 1989, about the same time she signed with her booking agency, William Morris. A BMI-affiliated songwriter, she has her own publishing company, Ben's Future Music, named for her son.

"In the business, trends come and go, and there'll always be someone new who's the flavor of the month," Tillis says. "What I've always tried to do is do the best work I can and try to be happy with it. I kind of please myself and then let chips fall where they may. I think that's the way you have to do your business."



A Meeting In Times Square. Pam Tillis convenes with BMG and Arista/Nashville execs at BMG Entertainment's New York headquarters. Shown, from left, are Bob Jamieson, president/CEO, North America, BMG Entertainment; Thomas Stein, executive VP, worldwide marketing and A&R, BMG Entertainment; Joe Galante, chairman, RCA Label Group Nashville; Tillis; Rolf Schmidt-Holtz, president/CEO, BMG Entertainment; and Butch Waugh, senior VP/GM, RCA Label Group Nashville. (Photo: Larry Busacca)

Pam Tillis Looks Back

Singer Recounts Career, Album By Album

When Pam Tillis debuted on Warner Bros. in the mid-'80s with the pop album "Above And Beyond The Doll Of Cutie," she hadn't yet discovered her true calling. She was a young artist with a country superstar dad looking to forge her own path in the music community. Although critically lauded, the project failed to launch Tillis as a pop act, and it took a few years for her to realize that following the family tradition might just be the right road.

Here, Tillis discusses the music she has made, from the Warner debut and her early success as one of Arista/Nashville's breakthrough acts to her present status as established country diva.

"Above And Beyond The Doll Of Cutie" (1984): "Above And Beyond" was really eclectic," Tillis explains. "I was performing around [Nashville] as a pop act at that time. With all due respect to Warner, there was not a machine back then—it was another 15 years before a pop act broke out of this town. People weren't going to take [the album] seriously, especially with Tillis as your last name. To really have made a serious attempt at it, I would have had to change my name and move out of town, and I didn't want to do either of those things. I wanted to be who I was. I don't always care about what style something is."

"Put Yourself In My Place" (1991): "I wanted to make an album that reflected different building blocks of country music. So there was a great shuffle, a bluegrass-influenced thing that I wrote with Carl Jackson, even a Celtic thing. It had 'Maybe It Was Memphis' and 'Don't Tell Me What To Do,' and the title cut was a single. Everything I'd been working on was actually leading to that album... It felt like the album I waited all my life to make. I remember listening to 'Don't Tell Me What To Do' and thinking, 'If it's not a hit, then I just don't get any of this, and I need to do something else.'"

"Homeward Looking Angel" (1992): "I stretched a little bit [on] 'Homeward Looking Angel.' That, to me, is one of the best records. [The title track] is the best thing I've ever done, and that's an autobiographical song. 'Cleopatra Queen Of Denial,' 'Sugar Tree,' and 'Let That Pony Run' were on that record... This was the first time in my career—and I'd been doing it for a long time—that it was like the light came on. For a person who's kind of followed their own muse, I've really had a nice commercial career. I probably could have been a bigger star if I'd been more calculating, but I just chose to follow those things that intrigue me."

"Sweetheart's Dance" (1994): "Sweetheart's Dance" was my first platinum record; that had 'Mi Vida Loca' and 'Spilled Perfume,' and it had a neat sound, very organic. What was great about this album is two of my songs were the biggest hits I've had as a writer. That was [also] the album that had 'Blown Away,' which was pulled after the Oklahoma City bombing, [when] the single was just starting to come out."

"All Of This Love" (1995): "A totally overlooked album, [but] I loved it. 'River And The Highway' was basically the hit on that album, [although] that song met with a lot of resistance at radio. It was so different. It didn't resemble anything else on radio, so they didn't have any frame of reference for it. First of all, the song is totally poetic, and it's nothing but imagery and metaphor... I had never produced before, and I went to my label and said, 'Oh, by the way, I'm going to have to hire a string section because this song has to have it.' They let me, and then we made what may be arguably my best video ever."

"Greatest Hits" (1997): "It had two new cuts, 'All The Good Ones Are Gone' and 'Land Of The Living.' Then you go, 'I guess I wasn't a one-hit wonder.' I thought that was a good body of work. You feel proud of it, and then you feel maybe there's some closure, and you wonder where you go from here."

"Every Time" (1998): "There are some good things on that album. A lot of my friends say they loved the record, but it was just so wrong for radio. I thought it had some of my best vocals ever. In retrospect, 'You Put The Lonely On Me' should have been a single. There were a couple of great country driving things on there, [including] 'Whiskey On The Wound.' That was a Leslie Satcher song. I cut three Leslie Satcher songs, one of which was [the No. 12 record] 'I Said A Prayer.'"

"Every Time" was recorded at a "really hard time for me," Tillis says. "It was after my divorce, and I don't know how I made a record at all. I don't do this, but I'm assuming it's like getting into your car drunk and not knowing how you got home. I just remember standing in front of the microphone—a singer's heart and throat are so connected—and I was so torn up that it felt like I had a tourniquet around my neck. But I didn't want anybody to know; I felt like it was important for me to plow through. I hope it doesn't sound that way, but I was just still in a lot of pain. Anybody who's been through a divorce knows what that's about."

DEBORAH EVANS PRICE

THIS WEEK @



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(Merge)

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"Newness Ends"
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Peter Gabriel To Address Plug.in Europe Forum

Artist/entrepreneur Peter Gabriel has been named the featured speaker in the Artist Spotlight session at the upcoming Plug.in Europe Forum. The event, to be held at April 2-3 at the Princess Sofia Inter-Continental Hotel in Barcelona, will bring together top executives and business pioneers from the world of online music to discuss the key issues that are reshaping the recording industry.

Gabriel will participate in a candid Q&A session providing attendees with unbridled access to the experiences and insights of a major star and e-music industry player.

Gabriel is the founder of On Demand Distribution (OD2), a new company that specializes in services for the secure digital distribution of music. Known to most as an award-winning solo artist and co-founder of the supergroup Genesis, Gabriel founded OD2 in 1999, along with RealWorld Records and leading technology executives.

Expanding on the highly successful Plug.in NYC model, Plug.in Europe is an international forum for senior executives representing major and independent record labels, traditional and online retailers, distributors, artists, A&R people, producers, lawyers, new media

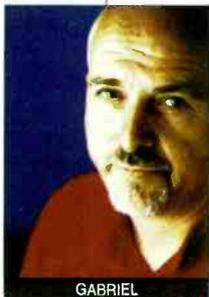
executives, and journalists to explore the prospects and pitfalls that are emerging with the growth of the Internet.

Panel topics include Defining the New Music Economy; Networked Music Sharing; Portable Music; Programming; Distribution and Retailing; Trends in the European Internet Economy; Fair Use and Digital Rights; and the Billboard Roundtable: Empowering the Artist.

The event will kick off with a keynote speech by Andreas Schmidt, president/CEO, Bertelsmann eCommerce Group. Among other newly confirmed panelists are Martin Craig, VP new media, Warner Music International;

Paul Zimmermann, GM, music, Amazon.co.uk; Jonathan Zavin Esq., chairman, Intellectual Property Group, Richards & O'Neil, LLP; Simon Bazalgette, CEO Music Choice; David Mansfield, CEO, Capital Radio plc; David Goldberg, chairman/CEO, Launch Media; Ginny Hutchinson, managing director, Ibox Terra Mobile; and Ian Henderson, head of music strategy and service development, Orange.

For more information or to register, call 1-800-488-4345, Ext. 6424 or 212-780-6060, Ext. 6424 or visit www.jup.com/jupiter/events.



GABRIEL

PERSONNEL DIRECTIONS

Todd Martens has joined Billboard in Los Angeles as assistant editor for Billboard Bulletin and Billboard.com. He will handle reporting, editing and production responsibilities for both Billboard-branded news operations.

Martens is a former associate editor at Calendar Live, the entertainment section for the online version of The Los Angeles Times. He also has served as an intern for the Billboard chart department in Los Angeles and is a regular freelance

contributor to the Chicago Sun-Times and Alternative Press, a national music magazine.

Martens received a B.A. degree in print journalism in 2000 from the University of Southern California's Annenberg School of Communication.

Martens reports to Bulletin managing editor Carolyn Horwitz on Bulletin matters; for Billboard.com duties, he reports to editorial director Ken Schlager and VNU eMedia VP of operations John Lerner.



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Women Shut Out Of Pole Position

THE JIVE LABEL SCORES its ninth No. 1 single on The Billboard Hot 100, as Joe advances 2-1 with "Stutter," his hit that features guest artist **Mystikal**, who is in pole position for the first time. It's the second No. 1 hit for Joe, although last time *he* was the guest artist, on **Mariah Carey's** "Thank God I Found You," which also featured 98°. Carey's single was No. 1 a year ago this issue and was the third new No. 1 of 2000. "Stutter" is the third new No. 1 song of 2001.

As "Stutter" follows No. 1 hits by **Shaggy & Ricardo "RikRok" Ducent** and **OutKast**, this is the first time in nine years that the first three new No. 1 titles in a calendar year are all by male artists.

In 1992, the first three chart-toppers of the year were by **Color Me Badd**, **George Michael & Elton John**, and **Right Said Fred**. The first female artist to have a No. 1 hit in 1992 was **Vanessa Williams**, who had the fifth chart-topper of the year, following a stint by **Mr. Big**.

While "Stutter" features a guest artist, it's worth noting that Joe is the first male solo artist to have a No. 1 hit on Jive since **R. Kelly**, who scored with "Bump N' Grind" in 1994 (and "I'm Your Angel," a duet with **Celine Dion**, in 1998). The only other male solo artist to have a No. 1 hit on Jive is **Billy Ocean**, who gave the label its first three chart-toppers, between 1984-1988.

DONNY'S BACK: Thirty years ago this week, **Donny Osmond's** first chart LP was moving up the Billboard album chart. "Osmonds" went on to peak at No. 14, and Donny made his solo album debut a short time later, in

July 1971, with "The Donny Osmond Album." Now the man who once sang "Sweet And Innocent" is back on the album chart for the first time in more than 10 years. "This Is The Moment" (Decca), a collection of songs from stage musicals, enters at No. 64. It's Donny's first appearance on this chart since "Eyes Don't Lie" peaked at No. 177 in November 1990. And it's Donny's highest-charting album since "Donny Osmond" (not to be confused with his similarly titled solo debut set) went to No. 54 in June 1989.

The debut of "This Is The Moment" follows the broadcast of "Inside The Osmonds," a TV biopic seen on ABC.



by Fred Bronson



OSCAR WATCH: Academy of Motion Picture Arts and Sciences voters certainly didn't use sales or airplay to determine this year's five nominees for best original song. Not a one has appeared on the Hot 100—yet. The only song among the five to appear on any Billboard chart is **Sting's** "My Funny Friend And Me" from "The Emperor's New Groove," which spent three weeks in its peak position of No. 24 on the Adult Contemporary tally.

Bob Dylan's "Things Have Changed," which may be the favorite because of its Golden Globe win, has not charted on its own, but the "Wonder Boys" soundtrack spent four weeks on The Billboard 200, peaking at No. 155.

The "Crouching Tiger, Hidden Dragon" soundtrack, which features "A Love Before Time," is in its fifth week on The Billboard 200, where it peaked at No. 96 two weeks ago.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

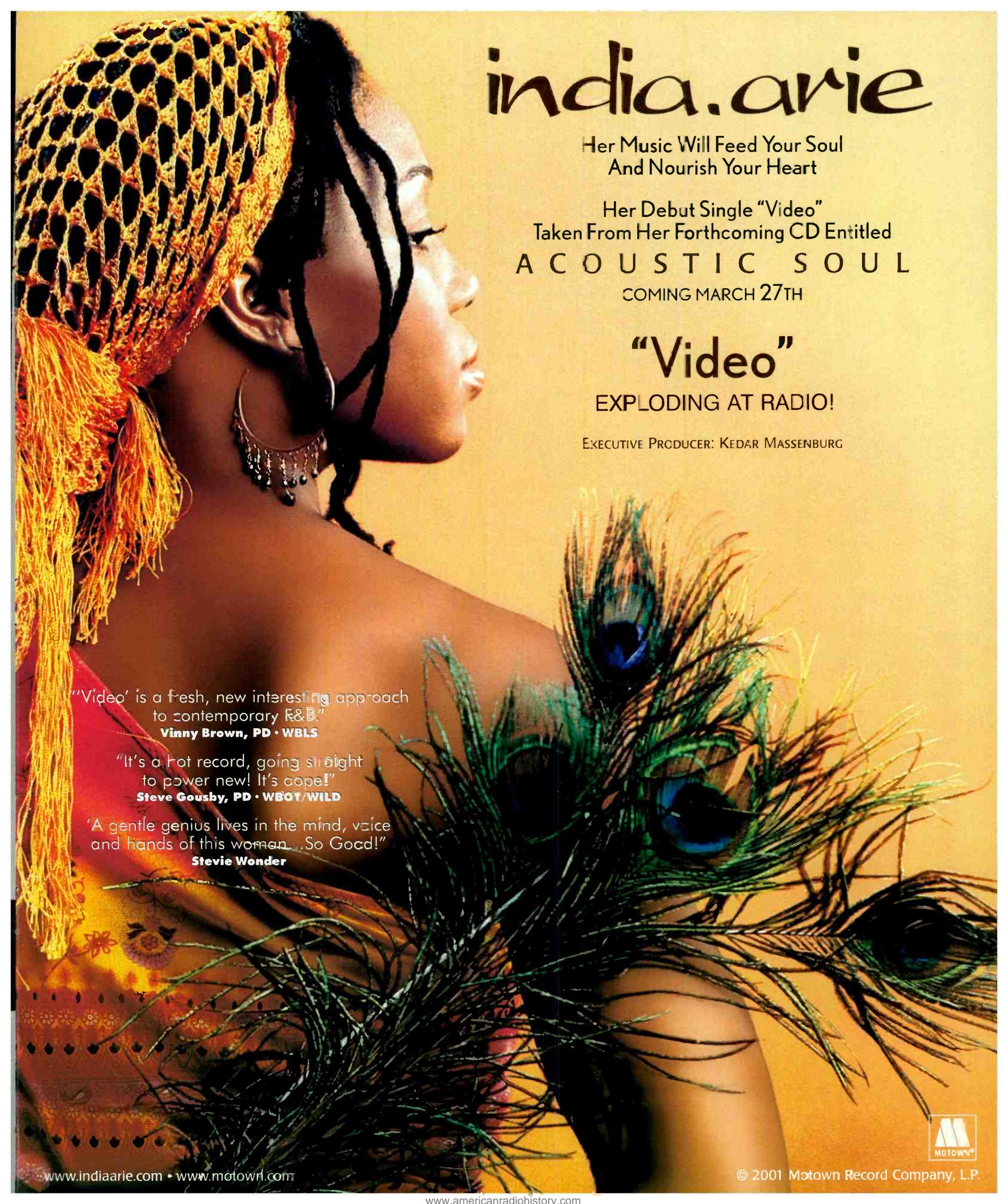
	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001	2000	2001
TOTAL	85,163,000	81,886,000 (DN 3.9%)	CD	68,466,000 71,732,000 (UP 4.8%)
ALBUMS	77,724,000	77,836,000 (UP 0.1%)	CASSETTE	9,078,000 5,951,000 (DN 34.4%)
SINGLES	7,439,000	4,050,000 (DN 45.6%)	OTHER	180,000 153,000 (DN 15%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,153,000	13,414,000	739,000
LAST WEEK	LAST WEEK	LAST WEEK
13,818,000	13,102,000	716,000
CHANGE	CHANGE	CHANGE
UP 2.4%	UP 2.4%	UP 3.2%
THIS WEEK 2000	THIS WEEK 2000	THIS WEEK 2000
16,023,000	14,533,000	1,490,000
CHANGE	CHANGE	CHANGE
DOWN 11.7%	DOWN 7.7%	DOWN 50.4%

TOTAL YEAR-TO-DATE CASSETTE SALES BY STORE TYPE	2000	2001	CHANGE
CHAIN	3,815,000	2,458,000	DN 35.6%
INDEPENDENT	1,845,000	1,177,000	DN 36.2%
MASS MERCHANT	3,307,000	2,191,000	DN 33.7%
NONTRADITIONAL	110,000	124,000	UP 12.7%

ROUNDED FIGURES FOR WEEK ENDING 2/11/01

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan



india.arie

Her Music Will Feed Your Soul
And Nourish Your Heart

Her Debut Single "Video"
Taken From Her Forthcoming CD Entitled
A C O U S T I C S O U L
COMING MARCH 27TH

"Video"

EXPLODING AT RADIO!

EXECUTIVE PRODUCER: KEDAR MASSENBURG

"'Video' is a fresh, new interesting approach
to contemporary R&B."

Vinny Brown, PD • WBLS

"It's a hot record, going straight
to power new! It's dope!"

Steve Gousby, PD • WBT/WILD

"A gentle genius lives in the mind, voice
and hands of this woman... So Good!"

Stevie Wonder

0 - 1,000,000 in 464 days.

Most of the time, a Platinum certification takes more than one hit. It takes a team - band, management and record company - dedicated to turning something new into something successful. Crazy Town's debut album "The Gift Of Game," released November 9, 1999, has just hit the million mark, thanks to tenacity, nurturing, a multi-format monster called Butterfly, a video that MTV can't play enough and non-stop touring with the biggest names out there.

We always knew that Butterfly, earmarked from the beginning as the third single, was going to be the breakout hit of the year (we just weren't sure *which* year). It's already hit #1 at the Modern Rock Monitor, and is exploding at Top 40, Rock and Rhythm. And this is just the beginning. Now it's time to take off worldwide.

CRAZY TOWN



Produced by Josh Abraham and
Bret "Epic" Mazur from Crazy Town
Management: Prime
www.crazytown.com
www.columbiarecords.com