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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JANUARY 27, 2001

## HEATSEEKERS



COLDPLAY

### British Coldplay Breaks In The U.S.

**BY CARLA HAY**  
NEW YORK—It's become known as the "British evasion"—many British acts, especially newcomers, are either having great difficulty or dodging entirely the issue of getting hits on today's U.S. charts (Billboard Sept. 9, 2000). But rock band Coldplay is making itself  
*(Continued on page 78)*

### DeVito Blazes Trail For DJ-Mixed CDs

**BY CARLA HAY**  
NEW YORK—There's a growing phenomenon in music: DJs/remixers are becoming



DEVITO

recording stars. Dance compilations with the tracks remixed by a DJ/remixer have turned into a cottage industry in which the DJ's name serves as the selling point.

New Jersey-based Louie  
*(Continued on page 78)*

### Strait Festival Starts Up Again

**BY RAY WADDELL**  
NASHVILLE—The fourth annual George Strait Country Music Festival, one of only a handful of stadium tours planned for 2001, will begin March 24 in Tampa, Fla., and is projected to gross some \$36 million from just 16 shows.



The Strait extravaganza is the only stadium tour ever for country music and remains the genre's most lucrative touring franchise, having grossed some \$90 million from only 45 dates since its inception.

This year's lineup is a powerhouse, featuring Strait, Alan Jackson, Lonestar, Lee Ann Womack, Brad Paisley, Sara Evans, and Asleep At The Wheel (**Billboard-Bulletin**, Oct. 18, 2000). A second stage lineup is still being finalized,  
*(Continued on page 79)*

### Rock In Rio Boosts Spirits, Brands

**BY LEILA COBO**  
RIO DE JANEIRO, Brazil—Nearly a full week before its final concert on Sunday (21), the impact of Brazilian musical extravaganza Rock in Rio for a Better World was already being felt throughout Brazil and, to a lesser degree, in other markets as well.



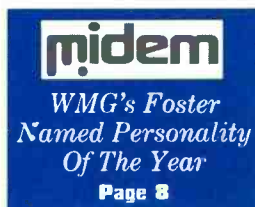
From the projected donation of millions of dollars to charity—and acclaimed sets by such artists as  
*(Continued on page 89)*

### WILL AOL WARNER FULFILL DIGITAL MUSIC POTENTIAL?

**BY BRIAN GARRITY**  
NEW YORK—After more than a year of exhaustive hype, doomsday predictions, and regulatory dissection, America Online's (AOL) \$106 billion merger with Warner Music Group parent Time Warner is finally a reality. But what exactly that means for the music business—what the combination has wrought, for better or worse—is still a matter of wait-and-see, say analysts and industry experts.

opportunity to help "supercharge" the development of digital music with a vast cross-marketing platform and planned subscription services offering downloads and/or streaming, any effects of the deal on the industry are going to have to wait for the merged company to get its own house in order first.

#### AOL Time Warner



While AOL Time Warner officials contend they have a unique

In its first major executive move, AOL Time Warner has hired BMG Entertainment's outgoing technology chief Kevin Conroy to oversee and streamline  
*(Continued on page 76)*

### Bad Dog's Brooke Has 'Pull'

**BY LARRY FLICK**  
Jonatha Brooke has decided that it's time for her to step from out of the darkness.



BROOKE

It's 9 a.m. on a brisk morning in Minneapolis, and the singer/songwriter is buzzing around her hotel room, thanks partly to a half-consumed cup of coffee. But mostly Brooke is feeding off the natural adrenaline resulting from the activity surrounding her imminent new release, "Steady Pull"—a recording that reveals a markedly different side

to the often introspective artist. "I didn't want to wallow in the drama and darkness anymore. That would've been too easy, too comfortable," she says, her face brightening with a sly smile. "I wanted to get sexy. I wanted to romp."

And so she did. Produced by Brooke with Bob Clearmountain and Ryan Freeland, "Steady Pull" doesn't abandon the core acoustic sound and thoughtful lyrics that  
*(Continued on page 79)*

### Indie Catalog Resists Midlining

**BY CHRIS MORRIS**  
LOS ANGELES—Call it a midline crisis, if you will.

Even as brick-and-mortar retailers—facing continuing consolidation and ongoing price competition from Internet retailers—are buying catalog releases with increasing caution, the majority of independent record labels are holding the line and maintaining full price for their deep-catalog titles.

Representatives of key national accounts interviewed by Billboard chafe at the indies' front-line pricing policies and their reluctance to midline decades-old titles. Some indie distributors, while they voice understanding of the labels' reluctance to erode margins, also express concern about the imprints' pricing policies.

While some labels are making tentative first steps toward the intro-  
*(Continued on page 77)*

### RAS Brings Reggae To Kids

**BY ELENA OUMANO**  
NEW YORK—For more than 21 years, RAS Records has stuck to its purpose: spreading the One Love gospel of roots & culture reggae



worldwide. The D.C.-based indie is also the only label to deliver that message to children, via its Parents' Choice Award-winning "Reggae For Kids" CDs.

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Canada's Matthew Good Band  
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# Napster Spurs Dotcom Restructuring

BY EILEEN FITZPATRICK

LOS ANGELES—The lack of profits and viable business plans has been blamed for the dotcom meltdown, but the fear of Napster is also playing a part in some recent corporate restructurings.

Both EMusic, which on Jan. 15 cut 36% of its staff (*BillboardBulletin*, Jan. 16), and Listen.com, which cut 25% of its staff Jan. 3 (*BillboardBulletin*, Jan. 4), cited Napster as one of the reasons for those moves.

"We looked at Napster last April and May and saw that regardless of what happened in the courts, Napster, or something like it, was going to be around for a long time," says Listen.com spokesman Sean Garrett. "We decided we could be a complement to a peer-to-peer system and moved into being a syndicator."

Garrett says the company, which maintains a directory of licensed downloads available on the Internet, did not want to compete with Napster's massive listing of both legal and allegedly illegal music files.

The 9th U.S. Circuit Court of Appeals in San Francisco has yet to decide whether to uphold an injunction against Napster, the peer-to-peer music distribution company that has been sued by the major record companies for copyright infringement. In October, Napster teamed with Bertelsmann to develop a subscription-based model. BMG Entertainment, the music division of Bertelsmann, however, has not dropped out of the lawsuit.

Phil Leigh, VP of St. Petersburg, Fla., investment firm Raymond James & Associates, agrees that Napster has had a significant effect on download companies.

"EMusic hasn't been able to enlarge their [licensed] catalog in over a year and in turn only offered about 8% of the most popular music," Leigh says. "Listen.com is in a similar situation because it points people to licensed content, and since there's not a lot of licensed content on the Net, there's very little they can point them to."

On the other hand, Napster offers thousands of tracks, regardless of whether they are licensed or unlicensed.

But EMusic VP of marketing Steve Grady, who describes Napster as a "cloud" hanging over the digital music space, says his company isn't ready to throw in the towel just yet. EMusic's layoff of 66 employees, including several top executives, and consolidation of its two New York offices into one are expected to save the company more than \$16 million a year.

EMusic fought back against Napster in November, when it deployed a 24-hour Web crawler to detect tracks on Napster that had been purchased at EMusic. The company estimates that nearly half of its 140,000 licensed tracks are available on Napster. EMusic has since sent out 15,000 E-mails to customers who have placed files on the Napster directory, according to a spokesman. Napster has repeatedly said it cannot remove individual tracks.

"Having Napster around limits our opportunity when there's stuff available for free," says Grady, "but we're assuming that in the next six months, the massive distribution of illegal music on the Web will change dramatically." He says that EMusic is "playing a waiting game" and that it is convinced it has the right Internet music distribution model. "We know more about selling than Napster."



EMusic launched its \$9.99-a-month all-you-

can-download subscription model last summer; Grady says, and by the end of September 3,500 customers had signed up. The company is expected to announce a year-end number in its next financial report, due Wednesday (24). "We have a growing customer base that sees the value in a subscription service, and we can grow strong based on what we have," says Grady. "At about \$120 a year, it doesn't take that many customers to get into a cash-flow-positive situation." Cash-flow-positive means a company will at least break even but doesn't necessarily mean it will make a profit.



Grady also points out that when the new paid Napster service emerges, the lack of free content will open up opportunities for the remaining download players. He adds that in-house label download programs in place now

(Continued on page 80)

## Schmidt-Holtz Plan For BMG/RCA May See Jamieson, Rovner Upped

BY ED CHRISTMAN

NEW YORK—With RCA Music Group chief Bob Jamieson about to be named head of BMG's North American operations, the speculation inside BMG Entertainment was heavy that Jack Rovner, the No. 2 person at RCA, would replace him as the head of the label.



Jamieson, who has been overseeing the RCA Music Group, will be given responsibility for BMG's labels, including Arista, headed by L.A. Reid; the RCA Music Group; and the RCA Label Group, helmed by Joe Galante, as well as distribution, headed by Pete Jones, and BMG Canada, run by Lisa Zbitnew, sources say. He will also be responsible for overseeing BMG's stake in J Records, the new label started by Clive Davis.

The new responsibilities for Jamieson

are part of recently appointed BMG president/CEO Rolf Schmidt-Holtz's efforts to assemble a team to help him run the business. While no official announcements have been made about the new team, David Kang, a former new-media consultant to Los Angeles-based management agency the Firm, has been hired as senior VP of new technology at BMG Entertainment, sources say.

Jamieson's RCA Music Group was created in May and includes BMG Classics and the Windham Hill label. At that time, Jamieson, who had been president of the label, was supposed to be named chairman, with Rovner, executive VP/GM, assuming the title of president. But those new titles have never been formally announced.

Jamieson joined BMG as president/GM of Canada, before being named RCA president in 1995. Prior to that, he was an executive VP at PolyGram.

### LETTERS

#### EFFECTS & INSIGHTS

Chuck Taylor's "Do Vocal Effects Go Too Far?" (*Billboard*, Dec. 30) was very interesting. More of the same, please, as it's a side of the business that is desperately important but that few people have an understanding of, or insight into.

Jonathan Morish, VP/communications  
 Sony Music Europe  
 London

Joe Campbell  
 Taking Home the Hits  
 Alex City, Ala.

her U.S. career through her association with the rapper) and Eminem perform "Stan." My wife, who is by no means ill-informed as to popular music, looked at me, then back at the TV, and remarked blankly, "This is the stupidest song I've ever heard in my life." Here's hoping 2001 brings a similar level of enlightenment to the rest of the public.

Fred Mills  
 Tucson, Ariz.

#### NEW YEAR, NEW TECH, OLD ECONOMY

As co-owner of a small retail music store, I am concerned with the future. (Between the Bullets, "Do Flashy Numbers Signal Banner Year?," *Billboard*, Dec. 30). Decreasing sales of whole cassettes and discs (supposedly because of popular singles sales) have resulted in doing away with singles. Customers who once delighted in being able to buy just the title they wanted now record off radio or download from

#### CHOICE WORDS FOR CRITICS' CHOICES

Kudos for *Billboard's* "Year In Music 2000" issue (Dec. 30). An additional thumbs-up to those writers and staffers who wisely did not include Eminem in their "Critics' Choice" top tens. Another moment of clarity this past year came when watching "Saturday Night Live" and Eminem was the musical guest. We observed Dido (who, it must be said, sold out her core gay constituency by springboarding

Eric Ambel  
 New York

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

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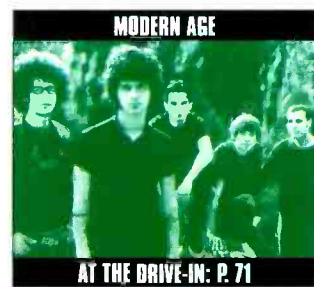
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**GUEST COMMENTARY**

**In EU, Digital Rights Holders Need Protection**

**BY PHILIPPE KERN**

The European Parliament is currently considering European legislation aimed at adapting legal protection of artists and producers of works of art to the new digital environment. The parliament will vote on this legislation in February.

This European directive will then have to be implemented in all European Union member states. This legislation is subject to intense lobbying, with, on one side, the coalition of artists and cultural industries representatives and, on the other side, the coalition of equipment manufacturers and telecom operators.

Consumer lobbies (represented in Brussels by the organization BEUC) have embarked on supporting the coalition of

equipment manufacturers and telecom operators that was established with the aim of weakening copyright protection—in particular on the issue of unauthorized



**'Misguidedly, consumer associations have taken sides against the creative industries in favor of the black-box manufacturers'**

*Philippe Kern is managing director of Kern European Affairs and secretary-general of the Independent Music Publishers And Labels Assn. (Impala).*

copying. The European consumer organization—together with associations representing the handicapped—raises the

specter of consumers losing out in the new environment.

Intellectual property is at the heart of the economic and political challenges posed by the Internet as it affects investment growth, the statute of artists, and cultural diversity.

The key measures needed to promote creativity and entrepreneurship in the cultural industries are the following:

- New standards of protection to take into account digital downloading and digital copying.

- Protection against the circumvention of technological copyright-protection methods and rights management.

- Liability rules for online service

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



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# TBA Acquires Moore

BY RAY WADDELL

NASHVILLE—TBA Entertainment is maintaining its aggressive growth posture with the acquisition of Nashville-based promoter Moore Entertainment.

Founded by concert business veteran Steve Moore, Moore Entertainment represents the latest strategic development by TBA, following the formation of a joint venture with U.K. promoter Harvey Goldsmith.

TBA is a multifaceted entertainment company specializing in linking corporate America with the music community through such events as Hard Rock RockFest, Fruit of the Loom Country Fest, and other high-profile events.

Moore Entertainment has also had success in the corporate sponsorship/touring world as the producer of such tours as the Crown Royal Untamed & True tours and the Yuban Coffee-sponsored B.B. King Blues Music Festivals.

Formerly with PACE Concerts (now part of SFX), Moore ran Starwood Amphitheater near Nashville in the late 1980s and early 1990s. Since founding Moore Entertainment in 1992, Moore has produced all or part of tours by Brooks & Dunn, Dixie Chicks, Tim McGraw, Faith Hill, and Alan Jackson.

Moore will join TBA as executive VP, focusing his efforts on TBA's entertainment marketing services division, based in Nashville.

"We're really excited about Steve joining our team," TBA chairman/CEO Thomas "Jock" Weaver tells Billboard. "He's been in the business for decades and, in our view, has become one of the most qualified entertainment marketing professionals in the business. We think [having] Steve's capabilities married with our sales and marketing staffs is a great combination."

After leaving the relatively safe corporate concert promotions environment of PACE, Moore was able to succeed as an independent, often through assembling unique corporate-backed touring packages.

"Steve understands the concept of risk management and utilizing corporate clients to underwrite entertainment properties to use them for marketing and messaging purposes," notes Weaver.

While thankful he was able to survive nine years as an independent promoter and concert producer, Moore is excited about the new opportunities with TBA. "This gives a guy like me the opportunity to have a bigger platform and to interact on a higher level in creating and presenting entertainment product for consumer and corporate events," says Moore.

Already at TBA, Moore called Billboard from Washington, D.C., where he was at work on an inaugural event at D.C.'s MCI Center—featuring Destiny's Child, 98°, Jessica Simpson, Lee Ann Womack, Jaci Velásquez, and Nine Days—set for Jan. 19.

The current live entertainment environment and consolidation trend make the timing right for Moore's alignment with TBA, he says. "My inner business instincts told me it would be a good idea to solidify my infrastructure with a larger company so we can continue to compete at the level we want to compete at," he says. "I couldn't be more excited about the opportunities with TBA."

In addition to working on upcoming TBA projects such as RockFest, Moore will bring existing Moore Entertainment projects to TBA, including Brooks & Dunn's upcoming Neon Circus and Wild West Show and Fan Fair 2001. Moore Entertainment staffers Mary Gellott, Lindsay Ewer, and Tom Corley will move with Moore to TBA.

*My inner business instincts told me it would be a good idea to solidify my infrastructure with a larger company'*

— STEVE MOORE —

## Yolanda Adams, Mary Mary Win Stellar Awards

BY LISA COLLINS

ATLANTA—Yolanda Adams soared to new heights with five awards—including artist of the year, female vocalist of the year, and CD of the year for her Elektra debut, "Mountain High . . . Valley Low," at the 16th annual Stellar Gospel Music Awards, held Jan. 13 at the Atlanta Civic Center.

Adams—who is awaiting the birth of her first child, due this month—could not be present at the taping of the two-hour TV special, which spotlighted the outstanding achievements by African-Americans in gospel music and doubled as a tribute to the memory of Dr. Martin Luther King Jr.

Sister duo Tina and Erica Atkins (Mary Mary)—in a surprising turn of events—took home a total of four awards, including new artist of the year and contemporary CD of the year for their Columbia Records debut release, "Thankful," which was certified gold.

"We're extremely overjoyed," Erica Atkins said. "We were up

against Yolanda Adams and Hezekiah Walker in some of the categories, but we were praying to God to win."

"And that we won validates us with the gospel industry," Tina Atkins added, "because we know that it's industry people who vote, and for them to put their stamp of approval on Mary Mary means a lot to us, because we really put our heart into this project."

Fred Hammond was another of the night's big winners, with three awards for his current release, "Purpose By Design," including producer of the year, while Donald Lawrence, the Williams Brothers, and Walker were all dual winners.

Walker, who dominated the nominations (with a total of nine), said, "This is the best year I've had at the Stellar Awards. Sixteen years

# Amplified Buys Checkout.com

## Company Can Now Offer Retail Platforms To Web Merchants

BY ED CHRISTMAN

NEW YORK—In acquiring Checkout.com, Amplified is making a bid to position itself as the turnkey technology company for online merchants.

Amplified, the Atlanta-based company that provides digital infrastructure services to the music industry, has already offered technology services to online music merchants, including commercial and promotional downloads, encoding, database services, and fulfillment through its relationship with Valley Media. The Checkout deal gives Amplified the ability to offer a hosted retail platform for online merchants, including content management, personalization engines, and traffic monitoring.

Wherehouse.com, which had served as the online store for Checkout.com, will become one of its clients. Cerberus Partners, which owns Wherehouse Entertainment and Wherehouse.com and about half of Checkout.com, will

own a stake in Amplified as part of the deal, as will the Yucaipa Cos., which launched the online site on Aug. 4, 1999.

Initially, Checkout.com ran its own online store but then agreed to merge with Wherehouse.com, which handled the retail component while Checkout concentrated on developing content. Wherehouse acquired its stake in Checkout for about \$40 million. The Checkout.com name will cease to be used, and consumers who type in that name will be directed to Wherehouse.com.

Chris Melton, CEO of Amplified, says the company is in negotiations with five of the top 20 online sites about providing and managing their infrastructures. Melton says keeping up with technology and managing a complex infrastructure are not the best uses of retail talents.



Amplified

## Inaugural Music Contrasts With '93, '97

BY BILL HOLLAND

WASHINGTON, D.C.—There was a star-power lineup for the musical festivities celebrating the inauguration of Republican George W. Bush Jr. Jan. 18-19, but it didn't quite match in luminosity or scope the music makers who performed for Democrat Bill Clinton in 1993 and 1997.

The closest thing to a hot ticket for the Bush festivities did not actually require a ticket: It was the free-to-the-public opening celebration Jan. 18 at the Lincoln Memorial on the Mall.

Performing were Latin sensations Ricky Martin and Jon Secada; coun-

try stars Brooks & Dunn, Lorrie Morgan, and Sammy Kershaw; former members of the 5th Dimension Marilyn McCoo and Billy Davis Jr.; opera singer Denise Graves; soprano Charlotte Church; vocalist Kim Weston; and Las Vegas crooner Wayne Newton. Christian singer Sandi Patty sang "The Star-Spangled Banner," and Tiffany Ameen, a 17-year-old Christian singer from New Orleans, sang "Amazing Grace."

On Jan. 19 ZZ Top was scheduled to perform at the Texas Ball. Nine Days, Jessica Simpson, and Destiny's Child were to perform at the Celebration of America's Youth event.

Other than those two events, musically speaking, the "official" Bush music festivities were illuminated only by performances by Mark Chesnut at the Black Tie 'n' Boots Inaugural Ball Jan. 19, which was presented by the Texas State Society of Washington, D.C.

"Quite a sharp contrast from '93," says longtime Washingtonian and Rounder Records artist Pete Kennedy of folk duo the Kennedys, who remembered being in the audience on the Mall at the Clinton inauguration's all-star celebration that year. "The top moments for me [at that concert] were when during a set change, Bob Dylan suddenly appeared onstage, unannounced, and sang 'Chimes Of Freedom' in the shadow of the statue of Lincoln. And when, as the show closed, the audience lit flashlight candles and started walking across Memorial Bridge while Ray Charles sang 'America The Beautiful.'"

That concert, organized by Quincy Jones, also included Aretha Franklin, Michael Bolton, and Kenny G.

Additional country stars were scheduled to perform at unofficial functions not organized by the Inaugural committee. Lyle Lovett was to perform at an "unofficial" party Jan.

"Everybody is trying to fix their core operational infrastructure," he says. "[By providing] a hosted retail solution for our clients, we solve a lot of their problems and can reduce costs and improve profitability. How they design the site, how they merchandise it, how they use the tools we give them, and how they manage the customers—that's how they can differentiate themselves in the marketplace."

One merchant familiar with online retailing says that "there is definitely room for someone who can provide merchants with an all-encompassing back-end support."

Edmond Mesrobian, president/chief technology officer (CTO) of Checkout.com, will be CTO of Amplified. He says that for online stores started by brick-and-mortar merchants, the Checkout technology will be integrated with point-of-sale and back-end systems. "We are offering our future clients the ability to integrate their online with offline."

19 for Bush campaign director Don Evans, chosen to head the Department of Commerce. Lee Ann Womack and Asleep At The Wheel were to play at a Jan. 18 "Austin City Limits" event at the Hard Rock Cafe, co-hosted by the Recording Industry Assn. of America and the Texas Public Broadcasting System.

Earlier, rumors circulated here that Bush favorite Van Morrison was to perform, but Virgin Records issued a statement Jan. 13 saying he was never scheduled to appear.

There's no Inaugural gala this time for the president-elect, unlike the star-studded 1993 event at the Capitol Centre in nearby Largo, Md., which helped refresh the coffers of the Clinton campaign. That event, later telecast, included performances by, among others, Barbra Streisand, Elton John, Michael Jackson, Aretha Franklin, Judy Collins, Dionne Warwick, Johnny Taylor, Chuck Berry, and an all-star jazz group led by Herbie Hancock. It was capped by a one-time-only reunion of Fleetwood Mac, whose "Don't Stop" was the Clinton campaign's theme song.

According to political sources here, the Bush campaign contribution war chest was so far in the black financially that he didn't need to throw an Inaugural gala. In fact, there was to be an event over the weekend to thank contributors who pitched in at least \$150,000.

Richard Harrington, a veteran music writer for The Washington Post, says, "It's pretty dull. It's not like '93, when Melissa Etheridge performed and also announced she was gay. There's nothing like that supergroup that played when a couple of guys from R.E.M. and U2 got together."

During the '93 Clinton Inaugural weekend, there were four free concerts on the Mall that featured Los



WALKER

of doing this, and this is the first time I've won big."

BET-TV personality Bobbie Jones, gospel recording artist Vickie Winans, and MTV personality Ananda Lewis shared co-hosting duties for the awards program, which featured live performances from Shirley Caesar, Aaron Neville, BeBe Winans, Donnie McClurkin, and Kirk Franklin with INC, along with special guests Deborah Cox, Keith Sweat, and Carl Thomas.

Highlights for the special, produced by Don Jackson's Chicago-based Central City Productions, included the presentation of the most notable achievement award to singer/TV star Brand, and the James Cleveland Award to the Williams Brothers, who were also named the year's top traditional group/duo.

The awards—spanning 22 categories of gospel music from adult R&B to traditional gospel—generate a bump in album sales, as well as TV exposure. The show will be

(Continued on page 88)

Vince Gill,  
 Holly Lamar,  
 Reba,  
 George Strait,  
 Lee Ann Womack,  
 Trisha Yearwood

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- "BREATHE" -  
 Stephanie Bentley & Holly Lamar (songwriters)

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- VOCAL PERFORMANCE** (award to the artist)
- "I HOPE YOU DANCE" - Lee Ann Womack
- "REAL LIVE WOMAN" - Trisha Yearwood

**BEST MALE COUNTRY**

- VOCAL PERFORMANCE** (award to the artist)
- "Feels Like Love" - Vince Gill

**BEST COUNTRY COLLABORATION**

- WITH VOCALS** (award to the artists)
- "Murder on Music Row" -  
 George Strait & Alan Jackson
- "When I Look Into Your Heart"  
 (Vince Gill & Amy Grant)

**BEST COUNTRY SONG**

- (award to the songwriters)
- "Breathe"-  
 Stephanie Bentley & Holly Lamar (songwriters)
- "I Hope You Dance" -  
 Mark D. Sanders & Tia Sellers (songwriters)
- "Feels Like Love" -  
 Vince Gill (songwriter)

**BEST COUNTRY ALBUM**

- (award to the artist & producer)
- Let's Make Sure We Kiss Goodbye - Vince Gill  
 (produced by Tony Brown)
- I Hope You Dance - Lee Ann Womack  
 (produced by Mark Wright & Frank Liddell)
- Real Live Woman - Trisha Yearwood  
 (produced by Garth Fundis & Trisha Yearwood)

**BEST SHORT FORM MUSIC VIDEO**

- (award to the artist, video director and video producer)
- "What Do You Say" - Reba McEntire  
 (Robert Deaton & George Flanigen,  
 directors; Robert Deaton, George Flanigen &  
 Steve Lamar, producers)



The Grammy Awards will be held on February 21, 2001

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# Firm Hopes To Aid U.K. Acts Stateside

## Rekindled U.S. Interest In Brit Acts May Spark Need For Services

BY ADAM WHITE

LONDON—U.S. music law firm Davis Shapiro & Lewit has opened a branch in London to exploit what senior partner Fred Davis describes as a re-emerging level of interest among U.S. record companies and A&R executives in the British talent pool.

Andrew Lewis, former senior VP of business affairs for Island Records in New York, has been recruited as managing partner of Lewis Davis Shapiro & Lewit, as the U.K. practice will be known. Lewis has set up offices in the London Bridge area of the capital. Sources indicate the firm is also looking, longer term, at opening a branch in Berlin.

"We want to assist U.K. artists and companies in their attempts to get releases and have success in America," says Davis, "and to help, or be proactively involved, in the presentation of music to U.K. labels. Lawyers typically do [the latter] in the U.S. but don't get as actively involved in doing so in the U.K." He contends that no other American music law practice has operated such a branch in recent years.

"We think that giving U.K.-based clients access to the business in America will give us an edge," says British-born Lewis. "A lot of U.K. lawyers will say they do the same kind of deals [on both sides of the Atlantic], but I've learned that the American business is so much about relationships and a different business style."

Competition in Britain between entertainment law firms is heating up. Two recently merged: Eatons, formed in 1980, and the 63-year-old litigation specialist Mishcon de Reya (*Billboard*, Oct. 14, 2000). This combination competes with, among others, the two practices generally viewed as the leading music players—Russells and Clintons. Lewis began his music-industry career at Clintons, later joining PolyGram International. He worked at Island Records in the U.S. from 1994-99.

As for American interest in British artists, Davis says, "I see the first

signs of change with the David Gray record." (Gray's ATO/RCA album, "White Ladder," has to date sold more than 500,000 copies in the U.S., according to SoundScan.) "I hope the Craig David record [and] the Coldplay record break in America," he adds. "If they make a noise here, I know I'm going to hear from more U.S. A&R people and get asked, 'Have you got any new singer/songwriters from England?'"



LEWIS

In the U.S., Davis Shapiro & Lewit has Limp Bizkit, Sisqó, 3 Doors Down, Aaliyah, LL Cool J, and Savage Garden among its act clients and Def Jam, London, Mushroom, and Rawkus Entertainment among its corporate clients.

Davis concedes that British acts have been less successful in the American market in recent years and

that U.S. labels have not been aggressively looking for artists on the other side of the Atlantic. "But we think the pendulum swings back and forth," he says, "and we think it will swing back to the U.K. and Europe. We've had a few deals this year out of the U.K., where artists have been signed directly to U.S. companies, and so we said to ourselves, 'Listen, there's more of this great music—let's open up [in London].'" Among these clients are Jade Anderson, a London-based singer now inked to Columbia Records U.S. for the world, and U.K. independent label B-Unique, which now has U.S. licensing ties with DreamWorks.

Davis' firm also represents American singer Shea Seger, signed to BMG U.K. for the world. Her album, "The May Street Project," was released late last year in Britain on RCA. "What's unique is that it's coming out in the U.S. immediately through RCA," he says.

(Continued on page 80)

# Sanctuary's Expansion Yields Financial Results

BY GORDON MASSON

LONDON—The acquisitions of Castle Records and CMC helped Sanctuary Group plc nearly double its revenue in the last fiscal year.

Not content with resting on its laurels, however, Sanctuary has announced further expansion with the purchase of British entertainment entrepreneur Deke Arlon's music publishing interests in April Music and the acquisition of Germany's Modern Music Records GmbH.

For the fiscal year that ended Sept. 30, 2000, Sanctuary's sales increased 91% to 44.1 million pounds (\$64.9 million) from 23.1 million pounds (\$34 million) in 1999. Earnings before interest, taxes, depreciation, and amortization (ebitda) rose 117% to 8.3 million pounds (\$12.2 million) from 3.8 million pounds (\$5.6 million) a year earlier.

Operating profit, after depreciation and amortization, increased

67% to 5.5 million pounds (\$8.1 million), leading to a 63% rise in pre-tax profit to 4.1 million pounds (\$6 million).

Normalized earnings per share were 2.78 pence (4.1 cents), up 62% from 1.72 pence (2.5 cents), while dividends per share increased 25% to 0.0025 pence (0.0037 cents).

The acquisitions of Britain's Castle Records and the U.S.-based CMC led to the company's restructuring its record business to form Sanctuary Records, which Sanctuary Group claims now owns the world's largest independent catalog of rights. The post-year-end buyout of Modern Music in Germany further strengthens Sanctuary's global reach.

The purchase of Arlon's interests also brought with it the experience of Arlon himself, who joins Sanctuary's artist management team as president of Sanctuary Entertainment Group.

Joe Cokell, CEO of Sanctuary Records, says the deal with Arlon was fairly easy to achieve. "There's been a good relationship between Deke Arlon, his management company, and Castle simply because of the number of acts Deke represented from a management perspective [for which] we own the copyrights and we own the catalog—Ray Davies [of the Kinks] being one," says Cokell.

He adds, "Publishing was something we wanted to get into. There was a small Sanctuary publishing arm, and it was one of the areas we decided we needed to develop. [We looked] at good entrepreneurs, good business ethics, companies that have a good, steady income stream. Deke's businesses were doing well, and he had a good clientele. We just decided to try to sell the idea of where we were going as a company to Deke, and Deke has believed in us. So he is coming in as president of the entertainment group, to continue to support in the management situation and also to

(Continued on page 80)

# Foster To Be Honored At MIDEM

BY PAUL SEXTON

LONDON—A posse of Warner Music Group's (WMG) top executives and stars will jet into the Côte d'Azur, France, to pay tribute to one of their own—David Foster, the MIDEM personality of the year.

WMG chairman/CEO Roger Ames, Warner Music International (WMI) chairman/CEO Stephen Shrimpton, WMI vice chairman Ken Cooper, Warner Music Europe president Paul-Rene Albertini, and WMI senior VP of marketing Jay Durgan are scheduled to attend Foster's tribute dinner, as are Warner Music Europe marketing VP Thomas Starckjohann and the company's four European regional presidents—Gero Caccia (southern Europe), Gerd Gebhardt (central and northern Europe), Manfred

Lappe (Eastern Europe), and Nick Phillips (the U.K.).

Foster "discoveries" the Corrs will perform at the Jan. 23 event, while fellow stars Alejandro Sanz and Laura Pausini are due to be in attendance.

Foster's writing and production skills—which have earned him 14 Grammys to date—distinguish him as one of the most successful music makers of the past two decades.

"When someone gets honored, I used to think it was a pretty cool thing," confides the softly spoken Canadian. "Then I realized that a lot of the time when they gave you an award, the organizers just wanted your friends' money. But

in this case, MIDEM is an organization I've heard about for a long time and always thought very highly of. It's the one global meeting place for the industry, and in my heart this really feels like an honor. I felt it was really an award about the work."

The MIDEM accolade encompasses a lifetime of achievement across the global music business. At 51, Foster may still not—and perhaps may never—be a household name, but his work has been heard in nearly every household where modern mainstream popular music is played.

From preteen piano prodigy to top-flight session man, as producer and composer of some of the biggest records of the past quarter-century, and now as a top-

(Continued on page 83)



FOSTER

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** **Joey Arbagey** is named VP of A&R for Arista Records in New York. He was PD for KMEL San Francisco.

**Miguel Bagger** is promoted to VP of media for Columbia Records in New York. He was senior director of media.

**Gloria Gabriel** is promoted to associate VP of A&R operations for Atlantic Records in New York. She was director of A&R/special projects.

**Nina Guralnick** is named to the new-media and marketing department for DreamWorks Records in New York. She was product manager of Electric Artists.

MCA Records promotes **Ty Campbell** to A&R manager and names **Kim Langbecker** VP of



ARBAGEY



BAGUER



GABRIEL



GURALNICK



LANGBECKER



MAUPIN



VAN ARENDONK



PANVELL

rock promotion in Santa Monica, Calif. They were, respectively, mix show/rap promotions manager and national director of rock promotion for RCA Records.

**Billy Maupin** is promoted to director of marketing for Mammoth Records in New York. He was product manager.

Roadrunner Records promotes **Michelle Van Arendonk**

to director of A&R, film, and TV music and names **Charlie Summers** controller in New York. They were, respectively, A&R, film, and TV music representative and director of finance for BMG Classics.

**Maya Panvell** is named manager of A&R/artist development for Crescent Moon Records in New York. She was label coordinator for 550 Music.

The Island/Def Jam Music Group names **Vol Stephen Davis III** director of recording administration and **Brooke Lanier-Rodd** manager of A&R administration in New York. They were, respectively, manager of contract administration/business and legal affairs at Universal Music Group and A&R administration coordinator for Arista Records.

**RELATED FIELDS.** **Maggie Mortensen** is named executive director of the Blues Music Assn. in Memphis. She was executive director of the Advertising Federation.

**Chris Gero** is promoted to corporate director of artist affairs for the Yamaha Corporation of America in Anaheim, Calif. He was director of artist events and artist relations manager of the pro audio and combo division.



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# Artists & Music

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## Campbell Releases Set On Eminent Singer/Songwriter Creates A 'Strange' Gospel Collection

BY DEBORAH EVANS PRICE

NASHVILLE—Growing up the daughter of a Baptist preacher in Sledge, Miss., Kate Campbell spent many Sunday mornings singing hymns. Even then the young Southerner heard things differently from the rest of the flock in the pews. She loved the words, but in her head she heard them sung to a different beat.

On "Wandering Strange," her Feb. 20 Eminent Records release, Campbell fulfills those early musical visions by turning in a very unconventional gospel record. With a mix of original songs and time-honored classics, Campbell delivers a record that pays homage to her musical and cultural roots while expressing a fresh musical vision that is uniquely her own.

"When we were standing in a church singing, in my brain, I was hearing the songs being sung differently," Campbell recalls. "Some of these songs were always my favorite melodies like 'Jordan's Stormy Banks' and 'Come Thou Fount.' I just love those melodies, but I always heard them with a southern rock, R&B thing underneath."

Campbell, an acclaimed singer/songwriter whose work has drawn comparisons to Emmylou Harris and Lucinda Williams, previously recorded for Nashville-based Compass Records. She debuted with 1995's masterful "Songs From The Levee" and continued to delight audiences with 1997's "Moonpie Dreams," 1998's "Visions Of Plenty" (both nominated for folk album of the year by the Nashville Music Awards), and 1999's "Rosaryville."

To record "Wandering Strange," Campbell journeyed to the legendary Fame Studios in Muscle Shoals, Ala., and enlisted the help of such noted musicians and songwriters as Spooner Oldham, Walt Aldridge, David Hood, Danny Parks, and Daryl Burgess. "We essentially did it live in

the studio," says Campbell. "We did it in two days."

Campbell and cohorts managed to capture a rootsy energy that serves the songs well. The collection includes a cover of Gordon Lightfoot's "The House You Live In," as well as four original tunes Campbell co-wrote. (A BMI-affiliated writer, she owns her own publishing company, Large River Music.) "10,000 Lures" was penned with Mark Narmore, and



CAMPBELL

"Now Is The Day Of Salvation" is a collaboration with Oldham. She and her husband/manager, Ira Campbell, co-wrote "Bear It Away"; she and Aldridge wrote "The Last Song."

"We started talking about this little scripture in the New Testament [that] says [that] after the last supper, Jesus and his disciples went out singing," she says of "The Last Song."

Campbell says the album's title is a phrase from "This Side Of Heaven" on her "Visions Of Plenty" album. "I had always loved that phrase, 'wandering strange,' instead of 'wandering stranger.' I thought it would be a cool title for a gospel record."

Fans who heard her perform "Jordan's Stormy Banks" in her live shows had been suggesting she record a gospel album, and Campbell is pleased to have finally done it. "I feel like it's from a deeper place," she says. "It's putting my music heritage and what I feel musically along with,

obviously, the lyrics from my religious culture as well... I feel very strongly the theme of this record should be 'Welcome the stranger.' That is really more my philosophy of life—that we are all wandering through this life together, and we should treat each other with dignity and compassion."

Retailers familiar with her music feel "Wandering Strange" will be enthusiastically accepted. "It's great," assesses Fred Osuna, owner of Laser's Edge in Birmingham, Ala. "When I'd heard it was covers of Baptist hymns, I thought it would be a lot darker than it is. It's a lot more uplifting than I expected it to be. I really think it will be kind of like the 'O Brother, Where Art Thou?' soundtrack is doing right now. It will light a lot of interest in indigenous music of the South."

According to Steve Wilkison, president of Eminent, the album is being serviced to the commercial triple-A, noncommercial triple-A, and roots formats. "The formats we are pursuing the strongest are the non-com, triple-A folk specialty stations," he says. "We are going with the Gordon Lightfoot song as the single."

Distributed by RED, Eminent will be looking to take advantage of listening posts and price and positioning programs for Campbell, who is booked by Tim Drake of New Jersey-based Drake & Assoc.

Wilkison became familiar with Campbell during his tenure with Compass. "When I took over the label in May [2000], she was the first artist I called when I was able to sign people," says Wilkison. "I knew her contract with Compass had ended, and I wanted to work with her."

WFUV New York's John Platt, host of the weekly "City Folk Sunday Breakfast" show, says, "My sense is that this is an album she needed to do. She did it with heart and integrity, as she does everything."

## MGB's 'Midnight' Gets U.S. Release Via Atlantic

BY LARRY LeBLANC

TORONTO—Given the status of Matthew Good Band (MGB) as a hit act for the past three years in its native Canada, and the fact that the group is led by (arguably) Canada's most skilled rocker since Neil Young, it is little wonder that its U.S. debut album, "Beautiful Midnight," seems poised for success. The album is slated for U.S. release Jan. 30 on Atlantic Records.

"We've got a real good shot," says Val Azzoli, co-chairman/co-CEO of the Atlantic Group. "This is good music and the

type of music Atlantic does well with. What I like is that Matt [Good] is his own person. He doesn't want to be like anybody else."

Adds Ron Shapiro, executive VP/GM of Atlantic Records, "There are so few artists today like Matthew Good who are as creatively brilliant and as involved in their careers as he is—or as passionate and driven by their art."

"Beautiful Midnight," released in Canada on Universal Records in September 1999, debuted at No. 1 on the Canadian SoundScan chart. Boosted by album rock radio airplay of its tracks "Hello Time Bomb," "Load Me Up," "Strange Days," and "The Future Is X-Rated," the album has scanned 241,000 units to date in Canada, according to SoundScan.

"Matthew Good is a smart rebel with a very bright future," predicts Randy Lennox, president/CEO of Universal Music Canada. "His music contains edge and visual interpreta-

tions, which separates him from other artists."

"Boy, this band has done well with us," says Tim Baker, head buyer of the 32-store Sunrise Records chain in Canada. "After almost 18 months, 'Beautiful Midnight' is still selling, and the catalog sells. If there were more acts like them, we wouldn't need Canadian content [radio] regulations."

While Good is both front man and songwriter, Vancouver-based MGB is a fully realized unit that includes Rich Priske (bass), Ian Browne (drums), and

Dave Genn (guitar/keyboards). The U.S. version of the album contains three tracks remixed by Chris Lord-Alge—"Everything Is Automatic," "Deep Six," and "Apparitions"—from MGB's sophomore album, "Underdogs," released in Canada 1997 on Darktown Records/A&M.

"Out of anything I've done, this is the album that should be released in the U.S. first," says 29-year-old singer/guitarist/songwriter Good. Of the reconstructed album, he says, "Of course, I miss the songs we took off. I looked hard and long when asked to [make a change]. But you can't dispute the validity of a song like 'Apparitions.' I would love to see that video on MTV."

MGB's first U.S. single, "Hello Time Bomb," was serviced Dec. 4 to alternative and rock formats. It is getting airplay on such stations as KPNT St. Louis; WDXD Pittsburgh; WEND Charlotte, N.C.;

(Continued on page 80)



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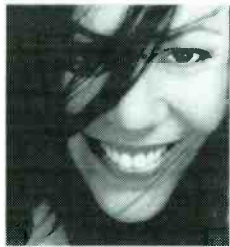
# Gilberto Hits The Right 'Tempo'

Her Ziriguiboom/Six Degrees Debut Turns Into An Indie Hit

BY MICHAEL PAOLETTA

NEW YORK—Since its release April 25 last year, Bebel Gilberto's sterling and sensual debut, the Brazilian/electronic-skewed "Tanto Tempo," has proved to be pop music's little engine that could.

With sales currently at 110,000 units, according to SoundScan—and with no video in sight—the Ziriguiboom/Six Degrees Records album is accurately perceived by retailers as a certified



GILBERTO

hit for a non-mainstream artist (on a wholly independent label) who is still developing her fan base.

"It's remarkable to see a project so unassuming in its commercial intentions catch on with a large group of people," says David Shebiro, owner of Rebel Rebel, an indie outlet in New York. "It was actually among our top-selling albums during the holiday season."

Shebiro also notes that sales of "Tanto Tempo" (Portuguese for "so long" or "so much time") greatly

increased following the singer's performance last November at Irving Plaza in New York. "For a good couple of weeks after the show, people were coming in and asking for the album. Now it sells itself."

Since its release, "Tanto Tempo" has remained ensconced in the top five on Billboard's Top World Music Albums chart.

The artist—whose father is musician/bossa nova pioneer João Gilberto (her mother is

singer Miucha; her stepmother is singer Astrud Gilberto)—admits the project's success has turned her life upside down.

"My life is completely different now," says the New York-residing Gilberto, who, over the years, has appeared on recordings by David Byrne, Caetano Veloso, Towa Tei, Thievery Corporation, and Kenny G. "I knew things were changing when people who live in my building began congratulating me about the album.

"It's almost like I'm a different per-

son, like I'm watching it all from the outside looking in," she continues. "But I just keep reminding myself to breathe."

For the label, the success of "Tanto Tempo" is the result of its months-long development of Gilberto's image as an artist who crosses many musical genres, including electronica/dance, jazz, world, and pop.

"When we licensed this album from Ziriguiboom/Crammed Discs in Brussels, we knew it was the right record

(Continued on page 22)



**Diamond Strings.** Jive act 'N Sync recently celebrated the diamond certification of its "No Strings Attached" album by the Recording Industry Assn. of America. The act's "Live From Madison Square Garden" home video was also certified triple-platinum. Pictured, from left, are Jive GM Tom Carrabba; 'N Sync members Joey Fatone, JC Chasez, Justin Timberlake, and Lance Bass; Johnny Wright, the act's manager; and Jive president Barry Weiss. Kneeling is the band's Chris Kirkpatrick.

# Jeff Beck Fans 'Had It Coming': Guitarist Returns With Epic Set

BY CLAY MARSHALL

LOS ANGELES—When Jeff Beck issued "Who Else!" in 1999, it was the legendary guitarist's first album of original material in nearly a decade. So he expects some fans to be surprised that the follow-up, "You Had It Coming," will be issued by Epic Feb. 6—a mere year later.

Beck says the set is a natural progression from the "Who Else!" tour and that quickly returning to the studio was a way to maintain its momentum. "[It's] because of the enthusiasm and the fun of being on the road," he notes. "When you get on with everybody, and the band is building, it's difficult to turn your back on that."



BECK

The 10-cut "You Had It Coming" sees the one-time Yardbird explore new musical directions, testing the limits of the instrumental guitar-rock genre. It warmly embraces technology, with techno-influenced drum loops providing a hypnotic foundation for Beck's edgy riffs. "There's so many amazing sounds out there that we could never have dreamed of 10 years ago—great processed drum loops that sound better than any drummer," he says.

To capture these sounds, Beck worked with producer Andy Wright and programmer Aiden Love in a London studio before presenting the material to his band. "We started from the bare bones, just the guitar,"

Beck says. "I would go in every day for two weeks, just blast away—and then sit back and listen to [Wright] edit the hooky parts."

The result, says Steve Einzsig, Epic's senior VP of marketing/special projects, furthers Beck's reputation as a guitar icon. "He has always been an innovator of rock music for the electric guitar, and he's always taken the next step," Einzsig says, noting that Beck has been with Epic longer than any living artist. "It's mixing guitar with music of the new century."

Einzsig says the album's "Dirty Mind" will likely be the first track serviced to rock radio. Also, Epic is working with lifestyle marketing company Giant Step to promote a 12-inch remix of the track "Roy's Toy" to clubs. Both songs are instrumentals, but the album does contain a handful of vocal cuts. Beck said there was no temptation to follow in the footsteps of Carlos Santana and showcase multiple guest vocalists.

"It's a hollow victory if people are buying it just because their favorite vocalist's on there," he says. "To have done it with our musical instruments and minuscule vocals is fine."

Because "You Had It Coming" saw a November 2000 release in Japan, Beck kicked off his new tour there with 11 shows late last year. He will return to the road in mid-February for a five-week U.S. tour.

# Wilson Phillips In The Recording Studio; Ricky Martin, Mandy Moore In The Movies

**PLEASE RELEASE ME:** While **Carnie Wilson** has gotten more press lately for her tremendous weight-loss efforts than for her musical endeavors, she tells Billboard that she, her sister **Wendy**, and their friend **Chynna Phillips** are hard at work on their first **Wilson Phillips** record in close to a decade. "It's great; we're in the middle of writing songs," she says. "The album will have more of an R&B feel to it than our earlier stuff." The time since the last project "has brought a natural growth and maturity and calmness" to their writing, says Wilson. "We know what to expect from the industry and from each other." **Glen Ballard**, who worked on the group's original two albums, will "be involved" in the new project, although it's undecided how many tracks he will produce, says Wilson. Ballard and hitmakers **Desmond Child** and **Eric Bazilian** are writing tracks either for or with the act for the album. Wilson declined to say which label will release the set, which she expects to come out in late summer 2001. However, Capitol has first rights to the group's music. Wilson Phillips recorded for the now defunct SBK imprint, which was owned by Capitol parent EMI, and Capitol released the group's greatest-hits set last year. Wilson adds that the trio "will definitely tour."



by Melinda Newman

**MARTIN AND THE MOVIES:** **Ricky Martin**, who recently signed with United Talent Agency for movie work, is already considering an ever-growing pile of film offers. "I'm looking forward to flexing that creative muscle again soon," he tells Billboard. "But it has to be the right film. I want people to look at the screen and see something completely different than what they might expect." Still, don't expect to see Martin on the big screen anytime soon. He's planning to begin a worldwide concert tour in March.

**IN THE STUDIO:** **Jessica Simpson** is wrapping up her sophomore effort for Columbia Records, tentatively slated for a March 20 release. The album will feature production work by hip-hop renegade **Rodney Jerkins** and balladmeister **Walter Afanasieff**. She described some of the material as "Mariah Carey meets Britney Spears... very mature but accessible to teens." Simpson is unabashedly partial to the two tunes written for the set by her boyfriend, 98° belter **Nick Lachey**. "They're so incredibly beautiful," she says, beaming with pride. "They just take your breath away." 550 Music/Epic Records artist **Mandy Moore** is

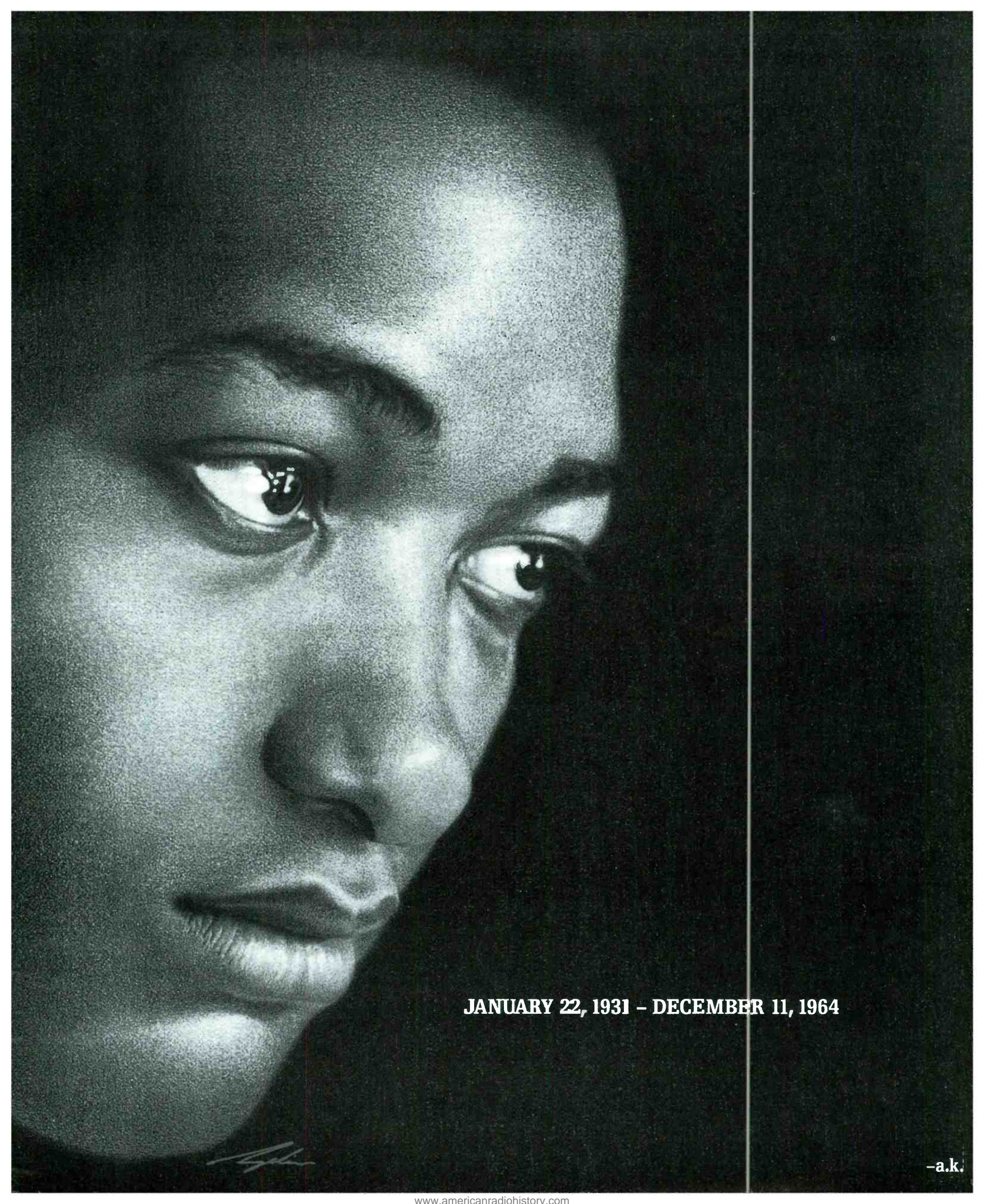
concentrating on recording a new album that she says will be done by February. "It's pop music with real musicians. I want to tour and not have to dance to [synthesized music]. That's fine, and I'm not putting that down, but I'm not as interested in dancing around anymore as playing and singing with a real band." Moore recently wrapped filming on a movie for **Garry Marshall**. In the July release "The Princess Diaries," Moore says, she plays "the nemesis of the lead character. I'm a rude chick in the school. People were like, 'That was a little too real. Where did you find that inner meanness?' Seriously, it was great playing that character. It was a great way to get out stress."

**WHAT TO WEAR, WHAT TO WEAR?** Even though he's no longer with Arista Records, **Clive Davis** will still be throwing his pre-Grammy bash in his new role as head of J Records. By the time the Feb. 20 party rolls around, **Busta Rhymes**

will have officially made the move from Elektra to J, according to sources. As far as who will perform at the festivities? No one is confirmed, but we speculate such artists as **Luther Vandross**, who's signed to J, and **Wyclef Jean**, who runs an imprint through the company, are top contenders. **O-Town**, with which J Records is experiencing its first blush of success, will be out of town.

**STUFF:** After 14 years with the band, bassist **Jason Newsted** is leaving **Metallica**. Newsted, who joined the group in 1986 following the death of bassist **Cliff Burton**, says in a cryptic statement, "Due to private and personal reasons and the physical damage that I have done to myself over the years while playing the music that I love, I must step away from the band." No word on when or if the band will name a new bassist... **Glen Phillips**, formerly with **Toad The Wet Sprocket**, has signed a licensing deal with Brick Red Records. His first solo album, titled "Abulum," was produced by **Ethan Johns** and comes out April 10 on Brick Red through Phillips' own imprint, People's Musical Recording Cooperative. Phillips starts an acoustic tour the end of this month... **Steve Karas** has been named the new head of publicity for Wind-Up Records. Karas, who had been handling publicity for **Creed** independently, as well as serving as senior VP of music for ACTV, starts Monday (22).

Assistance in preparing this column was provided by Larry Flick in New York.



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# Holmes Brothers' Alligator Set 'Speaks' With Help From Osborne

BY JIM BESSMAN

NEW YORK—The Holmes Brothers' Alligator Records debut, "Speaking In Tongues," is the blues-based trio's first gospel-oriented set since 1992's "Jubilation" on Real World.

It also marks the first production effort for Joan Osborne, whose own career emerged from the same New York blues scene that established the Virginia-born bassist/vocalist Sherman Holmes; his guitarist/vocalist brother, Wendell; and drummer/vocalist Popsy Dixon.

"We've been doing more blues rather than spiritual, but we always wanted to do a second spiritual album," says Wendell, whose act recorded several sets for Rounder Records in the period between "Jubilation" and "Speaking In Tongues," which Alligator will issue Jan 30.

"My dad, who just died, always wanted us to do it—and we dedicated it to him," he says of the group's latest gospel-centered disc.

"As you get older, you become more spiritual, and values change. Rather than 'Meet me down at the bar tonight,' it's 'Thank you, Jesus,' Wendell continues. "We

get into the blues, too, but the spiritual side is becoming more potent all the time, like the song Sherman wrote, 'Speaking In Tongues,' which speaks of more of the 'inner soul' and things we can't explain. Sometimes the spirit will make you speak in tongues."

Besides Holmes Brothers originals, the album features traditional gospel tunes that the brothers performed when they were kids at their home church in Virginia, as well as choice Osborne-selected cover songs from the likes of Ben Harper, Gamble & Huff, and Bob Dylan.

"Joan's been a friend of ours for years, and we've worked with her on and off," notes Holmes, whose group backed Osborne in an opening slot at a Dylan concert in 1997. "We all come out of that Dan Lynch environment on Second Avenue," he adds, referring to the now-defunct blues-jam bar at 14th Street.

"They used to host the open jam sessions at Dan Lynch's, and I went to see them all the time," says Osborne. "They were sort of the elder statesmen of the East Village and downtown New York blues scene, and everybody

looked up to them and respected them."

When Osborne was asked to produce the Holmes Brothers' next album, she saw an "opportunity to take them a step further" by re-creating the "roadhouse



THE HOLMES BROTHERS

party atmosphere" of those Lynch gigs. She explains, "They used to be like a cross between a Pentecostal church meeting and a Mississippi roadhouse. I wanted to recreate that atmosphere in the studio, so I brought in a keyboard player, and two singers and myself to have a female background vocal trio. I wanted to find material in places that they wouldn't necessarily look for themselves. They weren't really familiar with Ben Harper, for example, but a lot of his songs are spiritual. The Holmes Brothers

are so rooted in the American gospel tradition that they can do modern songs which hark back to that tradition."

Harper's "Homeless Child," which is the lead track on "Speaking In Tongues," ships to triple-A stations in mid-January, according to Alligator president Bruce Iglauer.

"The production's just off-the-wall enough to make [programmers] take a really good listen," Iglauer says, adding that the label will likely go with indie promotion and "a lot of retail support, especially in what we perceive as adult consumer stores like Borders. It's definitely a record for music-centered listeners with exploratory tastes."

But "Speaking In Tongues" is also adventurous for the Chicago-based blues label, as Iglauer recognizes.

"Joan's really pushed the envelope in the way this music is defined in terms of blues and roots music," he says. "It's a very cutting-edge record, not what you'd expect from the Holmes Brothers."

Concerted Efforts' Paul Kahn, who books and manages the Holmes Brothers as well as Alli-

gator artist C.J. Chenier, brought the album to Iglauer.

"He said it was a very cool project, so I said I'd listen," continues Iglauer. "I'd seen them live and thought they were very good, but it wasn't like there was a huge groundswell for them. But I listened and was totally sold by what I heard. It's a very hip production, not just the normal guitar, bass, and drums, but samples and loops and stuff that doesn't normally appear on Alligator. As expected, the singing was wonderful."

"Trina Shoemaker, who engineered Sheryl Crow's 'Globe Sessions,' engineered and mixed, and if you put on headphones, it really sucks you in," he says. "I guess I'm just a boy who can't say no."

The Holmes Brothers are set to tour extensively in support of "Speaking In Tongues," starting in late February. Alligator will advertise nationally in Living Blues, Blues Revue, and Blues Access, as well as other blues publications.

The label will also service the album to blues radio programs and furnish retailers with in-store-play copies and display posters.

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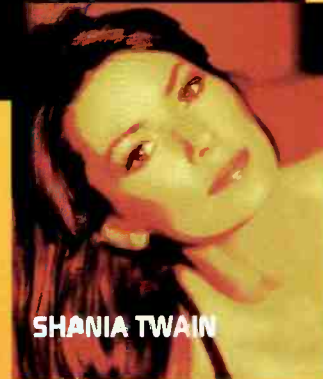
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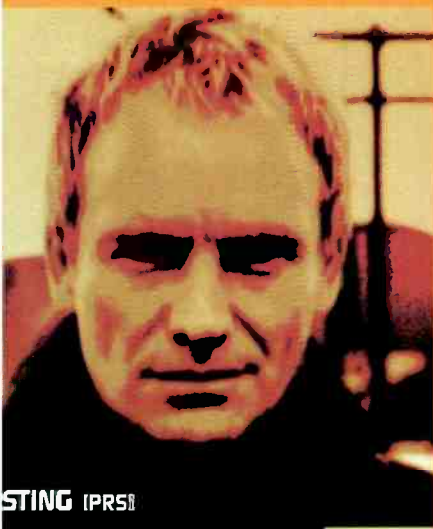
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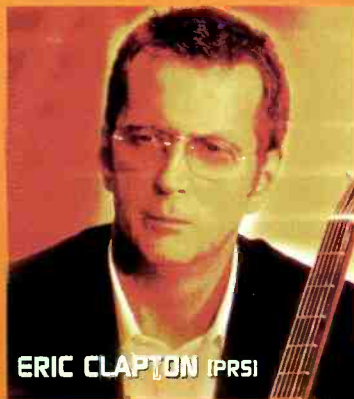
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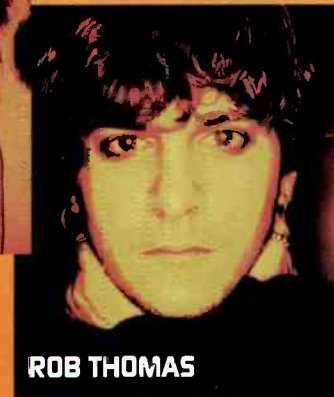
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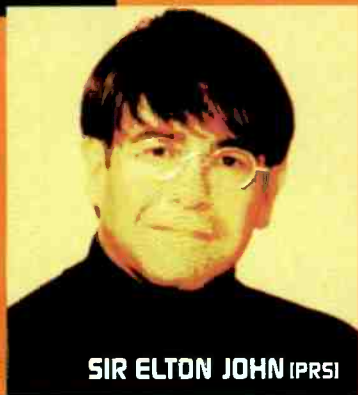
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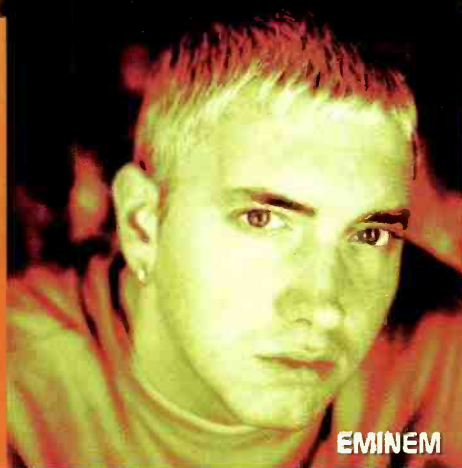
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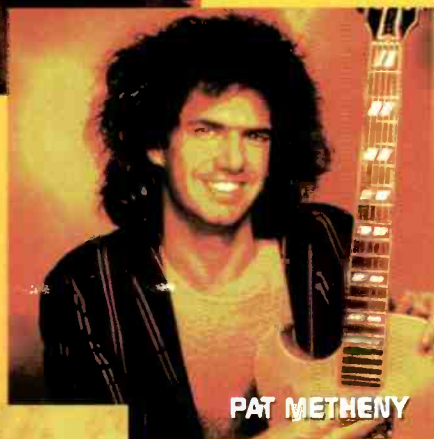
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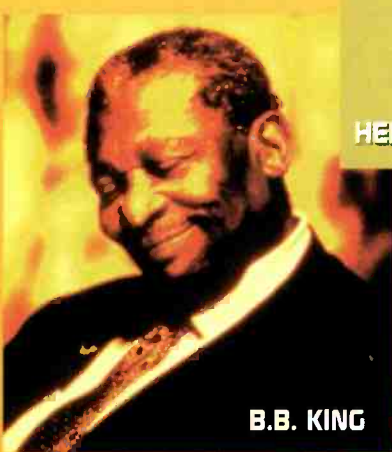
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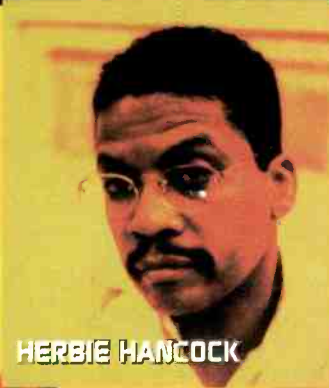
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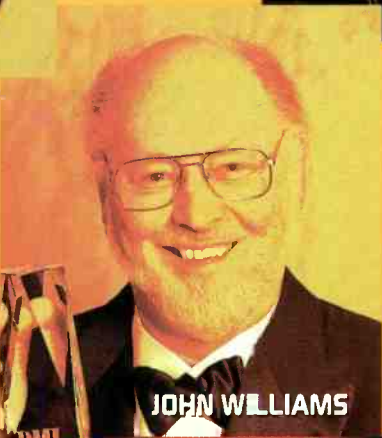
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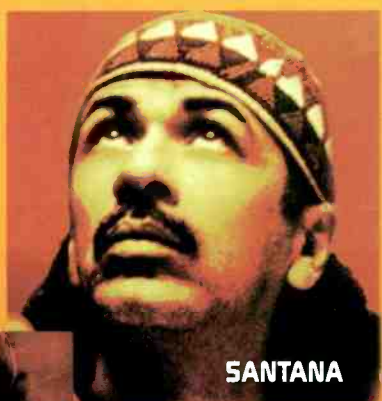
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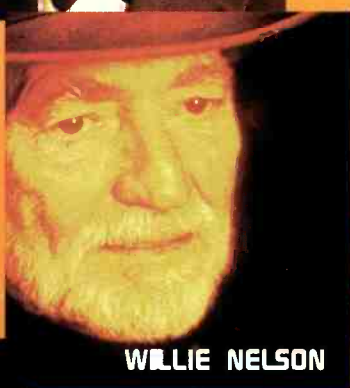
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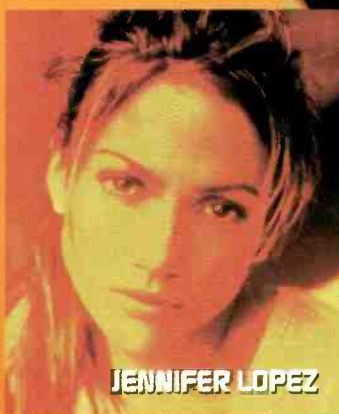
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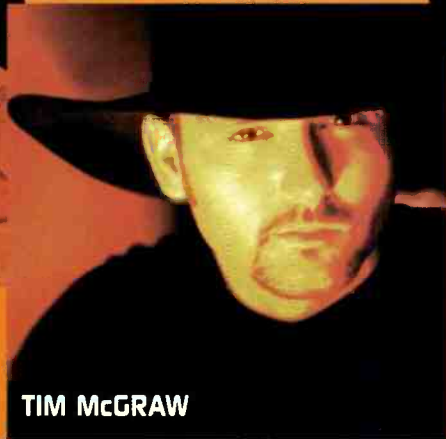
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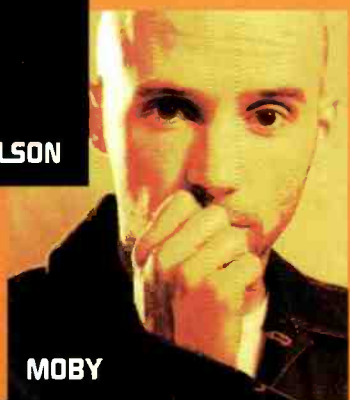
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## Mark Erelli Hopes His 'Compass' On Signature Sounds Will Lead Him To New Fans

BY CHRIS MORRIS

LOS ANGELES—Singer/songwriter Mark Erelli hopes to break out of both his Northeastern base and the folk category he has been lodged in lately with his sophomore album "Compass & Companion," due Feb. 13 from Northampton, Mass.-based Signature Sounds.

Erelli, who released his self-titled Signature debut as a 24-year-old graduate student, has so far built an audience close to his home base.

"I'd say my strongest fan base is in my hometown," says Erelli. "That seems to be where we got the best radio support last time out. Boston is definitely a close second and growing, and I'd have to say the Philadelphia area is close behind."

Both of Erelli's albums have featured backing by Kevin Barry of Paula Cole Band and Jim Lamond of Susan Tedeschi's group, and "Compass & Companion" also sports appearances by such players as drummer Lorne Entress (who also produced) and Mary Chapin Carpenter's guitarist, Duke Levine. Yet Erelli often winds up lumped in the folk music slot, and he chafes somewhat at that categorization.

He says, "A lot of what I would consider to be folk music I'm a big fan of, and it's a very rich tradition,

and I'm honored to be described with the same word. But on the other hand—and I didn't realize this 'til probably in the last year or so, because I'm in the folk capital of the country here in Boston—folk is

*'He's a very strong songwriter and singer. Every song has a strong hook'*

—JOHNNY MEMPHIS—

a four-letter word for a lot of people, and that never occurred to me... Looking around at all the other things that I see defined as folk today, I don't really feel too much musical kinship to that."

Noting his fondness for such roots-based singer/songwriters as John Hiatt (a key influence) and Dave Alvin, Erelli adds, "I guess I do wish [my music] was thought of as something else. What do you call John Hiatt? Do you call him rock-'n'-roll? Am I rock-'n'-roll? Well, sorta, sometimes."

"Compass & Companion" includes a variety of material that is either written or co-written by Erelli and published by Kill the

Messenger Music (ASCAP). Erelli says the countrified track "Why Should I Cry" was derived from "listening to a lot of Hank Williams. It's faster and has more chord changes than most of Hank's [songs] do, but it basically just grew out of that. After the first album came out, I finally decided, 'Well, I have to sit down and not just know a couple of Hank Williams songs, but really be familiar with his body of work.'"

The somber ballad "Take My Ashes To The River," which would not be out of place on a compilation of traditional American folk, was co-authored by fellow singer/songwriter Jonathan Kingham. According to Erelli, the two musicians began scratching out the song at the Kerrville (Texas) Folk Festival as a writing exercise. Erelli didn't want to record the number but reconsidered after it won first place in the country-folk category of a songwriting competition.

Erelli says with a laugh, "I thought, 'Jeez, maybe I should go back and listen to this tune again!' I did, and my producer had also produced Jonathan's album, and he said, 'You know, I hear it a little more Appalachian.' I said, 'I'd like to take a stab at it.'"

The title song is a standout track

featuring duet work by vocalist Kelly Willis. "I've listened to her stuff since high school," says Erelli. "I followed her every album since, and I actually met her in the summer of '99 at the Green River Festival up in Greenfield, Mass. I kinda gushed. I don't think she remembered who I was, but when it came time to see who I could make a duet with, she was one of the top names on the list. It was really just as simple as asking her manager. It sounds killer. I couldn't believe it when we finally heard it."

Signature Sounds president Jim Olsen says that "Compass & Companion" will be the initial emphasis

track for the album, which will be serviced in its entirety.

"We feel like he's going to be an Americana hit," Olsen says. "It has a good chance of being a triple-A hit."

He notes that the first album "got some decent airplay, mostly in New England, in other places in the Northeast. I think we're going to expand it quite a bit this time."

At hometown adult alternative outlet WRSI (the River) Northampton, Mass.—where Olsen has himself hosted a weekend specialty show for years—music director Johnny Memphis has already  
*(Continued on page 24)*

### NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

#### THE HOT 100

INDEPENDENT WOMEN PART 1 • Samuel J. Barnes, Jean Claude Olivier, Corey Rooney, Beyonce Knowles • ENOT/BMI, Sony/ATV Tunes/ASCAP, Sony/ATV Songs/BMI, Cori Tiffani/BMI, Beyonce/ASCAP

#### HOT COUNTRY SINGLES & TRACKS

WITHOUT YOU • Natalie Maines, Eric Silver • Scrapin' Toast/ASCAP EMI April/ASCAP, 703/ASCAP, Bughouse/ASCAP

#### HOT R&B SINGLES

DANGER (BEEN SO LONG) • Michael Tyler, Chad Hugo, Pharrell Williams • The Braids/ASCAP, Zomba/ASCAP, EMI Blackwood/BMI, The Waters Of Nazereth/BMI EMI April/ASCAP, Chase Chad/ASCAP

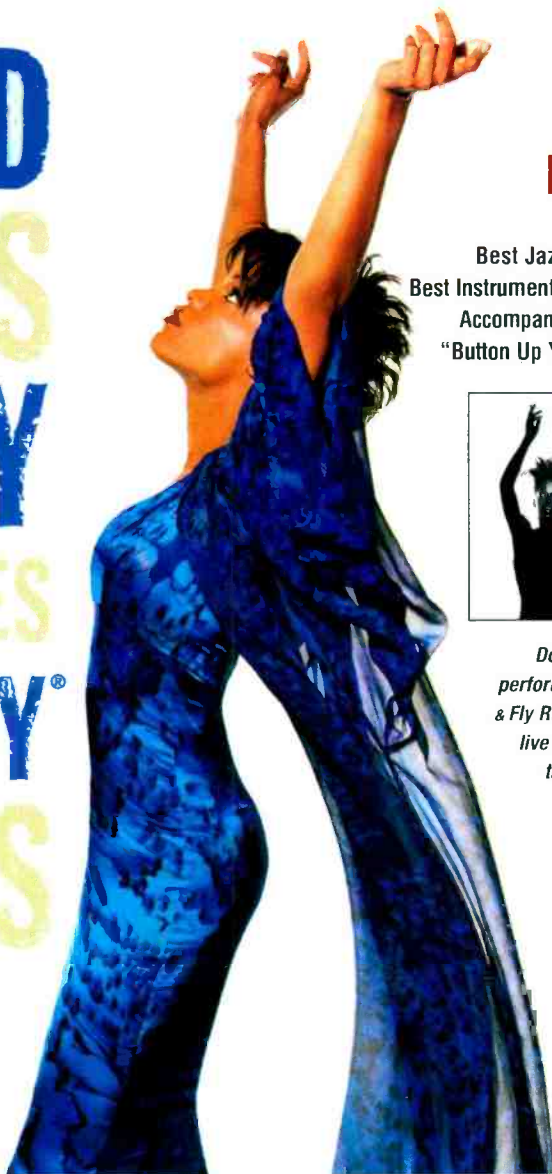
#### HOT RAP SINGLES

BABY IF YOU'RE READY • Calvin Gaines, Priest J. Brooks, Kevin Gilliam • Nay D/ASCAP, Sokol/ASCAP, Black Blessed Girl/ASCAP, High Priest/ASCAP, Famous/ASCAP, Show Me How Daddy Ball/ASCAP, Black Fountain/ASCAP

#### HOT LATIN TRACKS

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

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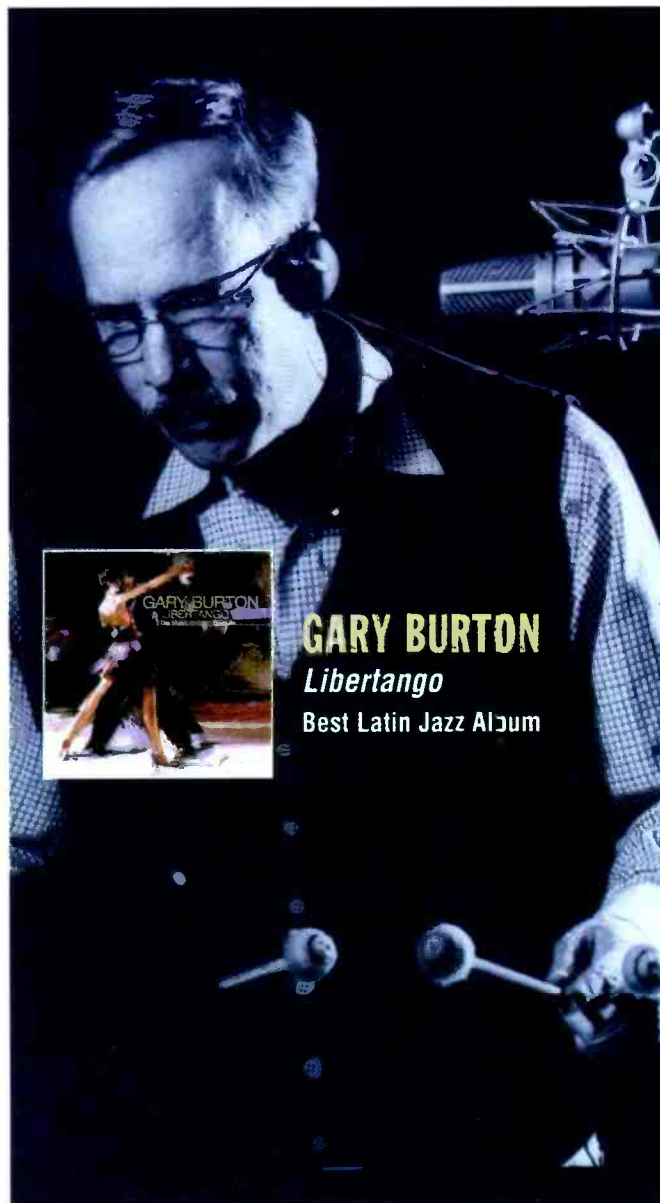


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## amusement

### business **BOXSCORE** TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DAVE MATTHEWS BAND	Madison Square Garden New York	Dec. 12-13	\$1,584,017 \$47.50	37,471 37,054 two shows	SFX Music Group
WKTU MIRACLE ON 34TH STREET, RICKY MARTIN, 98°, CHRISTINA AGUILERA, DESTINY'S CHILD, MARC ANTHONY S/S/O, TONI BRAXTON, BRIAN MCKNIGHT, GLORIA GAYNOR, JON SECADA, LARA FABIAN, DEBELAH MORGAN, MELANIE C	Madison Square Garden New York	Dec. 19	\$1,390,480 \$228/\$153/\$95/\$53	17,718 18,743	WKTU, Clear Channel Communications Inc.
Z100 JINGLE BALL 2000: BRITNEY SPEARS, RICKY MARTIN, BARENAKED LADIES, THIRD EYE BLIND, 98°, BAHAMEN, MYA, NINE DAYS	Madison Square Garden New York	Dec. 14	\$1,366,675 \$98/\$78/\$63	18,460 18,595	WHTZ-FM, Clear Channel Communications Inc.
KISS FM R&B JAM: MARY J. BLIGE, DESTINY'S CHILD, KELLY PRICE, THE TEMPTATIONS	Madison Square Garden New York	Dec. 7	\$505,070 \$103/\$78/\$38/\$9.87	14,206 14,061	Emmis Communications
MANHEIM STEAMROLLER	Omaha Civic Auditorium Omaha, Neb.	Dec. 27-29	\$484,346 \$32.50/\$25	18,662 three sets/sets	Sound Trak Inc.
MANHEIM STEAMROLLER	Kemper Arena, Kansas City, Mo.	Dec. 21	\$477,506 \$75/\$25	12,356 set/col	SFX Music Group
JOURNEY REO SPEEDWAGON	Events Center Mandalay Bay Resort Casino Las Vegas	Dec. 30	\$445,155 \$100/\$50/\$35/\$25	8,617 set/col	Evening Star Productions
MANHEIM STEAMROLLER	Savvis Center St. Louis	Dec. 19	\$418,703 \$75/\$25	16,661 17,000	SFX Music Group
IRON MAIDEN, HALFORD, QUEENSRÛCHE	Foro Sol Mexico City	Jan. 9	\$406,327 (4,001,000 pesos) \$30.65/\$21.43	5,886 14,114	Ocesa Presents
MANHEIM STEAMROLLER	Philips Arena Atlanta	Dec. 7	\$379,615 \$73/\$21	9,848 12,000	Concerts West

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## INAUGURATION

(Continued from page 6)

Lobos, Bill Monroe & His Blue Grass Boys, the Elvin Jones Jazz Machine, Linda Ronstadt, the Robert Cray Band, the Winans, Little Feat, Booker T. & the MG's, Ruth Brown, Beausoleil, the Texas Tornados, and Peter, Paul & Mary.

The '97 Clinton Inaugural brought the Squirrel Nut Zippers to the Inaugural Ball. Sheryl Crow, Flaco Jiménez, Kelly Price, Stevie Wonder, Bonnie Raitt, and others performed at the state-sponsored balls and other unofficial functions.

The official balls, traditionally, are usually tamer and feature old-fashioned "society" dance music. The Bush inaugural planners, who chopped the number of balls from 11 to eight, continued the tradition of conservative entertainment this time out, hiring such ensembles as the Tommy Dorsey Orchestra and the Guy Lombardo Orchestra but paired them with top 40 groups with names like Escapade and the Fabulous Fantoms.

Nonperforming MCs for the inaugural balls were Larry Gatlin, Dixie Carter, Linda David, Nell Carter, Meat Loaf, and Marie Osmond.

Down in the trenches, local commercial musicians and promoters catering to the music needs of hotels and events said business is off this time around.

"I didn't get an Inaugural gig," says James "Craig" Basin, who leads a jazz big band as well as a society orchestra, "so I'm throwing my own inaugural function—our regular Wednesday night [jazz lab] get-together at Paisano's," an Italian restaurant in suburban Rockville, Md.

"Usually, everybody's working over the Inaugural weekend. But this time, things are slower," says freelance guitarist Phil McCusker. "Not too many guys have gotten calls—just a few got dates. It's mostly 'dead bandleader' bands at the balls this time."

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	CREED ▲ <sup>5</sup> WIND-UP 13049 (11.98/18.98) HS	MY OWN PRISON 41 weeks at No. 1	172
2	2	DIXIE CHICKS ◆ <sup>10</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	155
3	4	SHANIA TWAIN ◆ <sup>18</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	167
4	3	METALLICA ◆ <sup>12</sup> ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	492
5	6	KID ROCK ▲ <sup>9</sup> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	107
6	5	GODSMACK ▲ <sup>3</sup> REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	106
7	8	BOB MARLEY AND THE WAILERS ◆ <sup>10</sup> TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	603
8	14	MILES DAVIS ▲ <sup>2</sup> LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	91
9	—	VARIOUS ARTISTS ● TIME LIFE 80401/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!	20
10	11	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>4</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	325
11	10	PINK FLOYD ◆ <sup>15</sup> CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1241
12	—	VARIOUS ARTISTS TIME LIFE 80404/MADACY (17.98/19.98)	SONGS 4 LIFE — RENEW YOUR HEART!	2
13	—	VARIOUS ARTISTS TIME LIFE 80402/MADACY (17.98/19.98)	SONGS 4 LIFE — LIFT YOUR SPIRIT!	3
14	12	ABBA ▲ <sup>3</sup> POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	194
15	—	VARIOUS ARTISTS TIME LIFE 80403/MADACY (17.98/19.98)	SONGS 4 LIFE — EMBRACE HIS GRACE!	3
16	18	JAMES TAYLOR ◆ <sup>11</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	529
17	9	BRITNEY SPEARS ◆ <sup>13</sup> JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	105
18	13	U2 ● ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	48
19	16	ENYA ▲ <sup>2</sup> REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	44
20	26	AC/DC ◆ <sup>16</sup> EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	335
21	22	DEF LEPPARD ▲ <sup>2</sup> MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	214
22	15	BON JOVI ▲ <sup>4</sup> MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	78
23	20	SADE ▲ <sup>4</sup> EPIC 66686* (11.98 EQ/17.98)	BEST OF SADE	162
24	19	2PAC ▲ <sup>9</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	79
25	17	ANDREA BOCELLI ▲ <sup>3</sup> PHILIPS 539207 (12.98/18.98) HS	ROMANZA	163
26	21	'N SYNC ◆ <sup>10</sup> RCA 67613 (11.98/18.98)	'N SYNC	147
27	25	MATCHBOX 20 ◆ <sup>11</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	198
28	—	CAROLE KING ◆ <sup>10</sup> EPIC 65850 (7.98 EQ/11.98)	TAPESTRY	438
29	45	EAGLES ◆ <sup>26</sup> ELEKTRA 105*/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	302
30	39	FAITH HILL ▲ <sup>5</sup> WARNER BROS. (NASHVILLE) 46790/WRN (11.98/17.98)	FAITH	135
31	23	SUBLIME ▲ <sup>3</sup> GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	216
32	33	PHIL COLLINS ▲ FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	110
33	24	THE BEATLES ◆ <sup>11</sup> APPLE 46442*/CAPITOL (11.98/17.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	348
34	31	TOM PETTY AND THE HEARTBREAKERS ▲ <sup>9</sup> MCA 110813 (12.98/18.98)	GREATEST HITS	347
35	—	AC/DC ▲ <sup>2</sup> EASTWEST 92215/EEG (11.98/17.98)	LIVE	139
36	30	THE BEATLES ◆ <sup>11</sup> APPLE 46446*/CAPITOL (11.98/17.98)	ABBEY ROAD	150
37	41	EAGLES ▲ <sup>7</sup> Geffen 424725/INTERSCOPE (12.98/18.98)	HELL FREEZES OVER	259
38	35	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	388
39	—	CREEDENCE CLEARWATER REVIVAL ▲ <sup>4</sup> FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	370
40	34	TOOL ▲ <sup>2</sup> VOLCANO 31087* (11.98/17.98)	AENIMA	173
41	32	NIRVANA ◆ <sup>10</sup> DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	277
42	—	VAN MORRISON ▲ <sup>3</sup> POLYDOR 537459/UNIVERSAL (10.98/17.98)	THE BEST OF VAN MORRISON	488
43	29	MADONNA ▲ <sup>9</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	326
44	49	THE BEATLES ◆ <sup>18</sup> APPLE 46443/CAPITOL (15.98/34.98)	THE BEATLES	243
45	—	STYX ▲ A&M 540387/UNIVERSAL (10.98/17.98)	GREATEST HITS	56
46	42	DR. DRE ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	101
47	—	DAVE MATTHEWS BAND ▲ <sup>6</sup> RCA 66449 (11.98/17.98)	UNDER THE TABLE AND DREAMING	215
48	37	DAVE MATTHEWS BAND ▲ <sup>7</sup> RCA 66904 (11.98/17.98)	CRASH	237
49	—	THE BEATLES ▲ <sup>6</sup> APPLE 46440*/CAPITOL (11.98/17.98)	RUBBER SOUL	29
50	—	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)	TODDLER FAVORITES	3

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on 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). △<sup>2</sup> 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.

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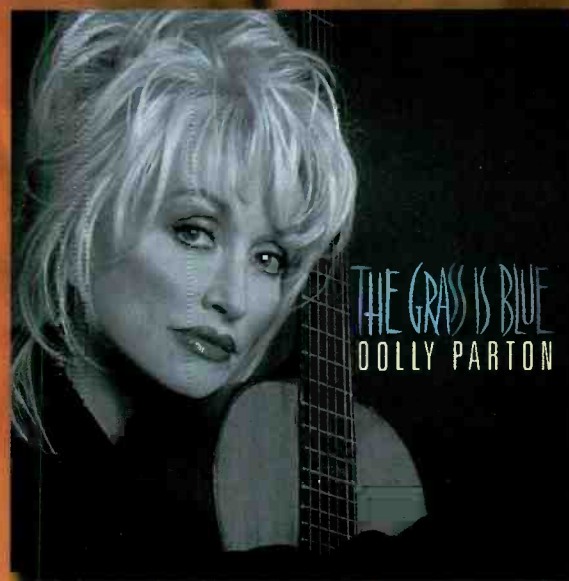
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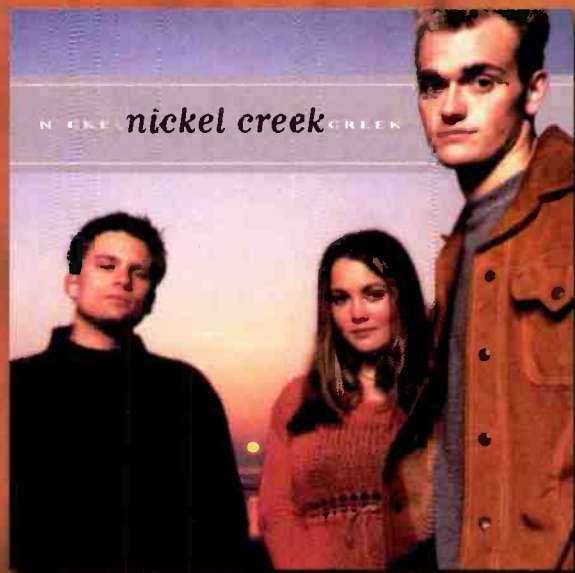
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# Artists & Music

## GILBERTO HITS THE RIGHT 'TEMPO'

(Continued from page 12)

at the right time," explains Jennifer Matthews, director of marketing at San Francisco-based Six Degrees Records.

"World music and electronic club music had been merging for quite a while," she adds. "An interesting note, though, is that we never positioned her as a world [music] or electronic artist. That said, we also didn't ignore either group. Her sound is both those genres, but much, much more. We relied a lot on word-of-mouth to relay the message of Bebel's music."

Three months before the album's release—and on the heels of Suba's "São Paulo Confessions" (the Yugoslavian-born Suba was one of several collaborators on "Tanto Tempo" and died before the completion of it)—the label sent "Tanto Tempo" to tastemakers throughout the U.S., Matthews says.

"By the time we released Bebel's album, two of our earlier releases, the Suba album and the compilation 'Brasil 2mil—The Soul Of Bass-O-Nova,' had been well received by important tastemakers. This definitely opened the door for Bebel," says Matthews, who adds that Six Degrees and Ziriguiboom/Crammed Discs together set up a worldwide marketing campaign for "Tanto Tempo."

"We mapped the whole thing out together," she says, "from advertising, press, and touring to retail, radio, and TV. We kept it all very focused and sharp."

Along with "much international press, both editorial and advertising," appearances on the Conan O'Brien show and the Oxygen network only heightened awareness of Gilberto, Matthews says. "Such appearances greatly increased Bebel's profile; plus it gave us ammunition to pitch to other shows. It helps to keep it growing."

Last April, Gilberto, who is managed by Joe Killian of New York-based Festival Marketing, embarked on a U.S. tour, which was immediately followed by a four-month trek through Europe. Ziriguiboom/Crammed Discs released "Tanto Tempo" throughout Europe on April 10; the album streeted in Brazil last September.

"Touring was crucial," confirms Matthews. "First, we had her do six showcases in the U.S. This was followed by a 12-city tour of major and secondary markets." This tour was booked by Victor Shiffman of Montreal-based VSP. Today, Ron Kaplan of Chicago-based Monterey International handles Gilberto's bookings.

Matthews notes that Levi's sponsored two of the shows, while New

York-based Giant Step handled lifestyle marketing for several of the dates.

In October, Gilberto returned to the U.S. for a second tour. This time, she played in bigger venues to sold-

*'I may drink from the waters of bossa nova, but I infuse it with different things. I see what I'm doing as a very inspiring, very modern bossa sound'*

- BEBEL GILBERTO -

out crowds, according to Matthews, who says, "She's broken through ethnic barriers and age ranges." In December, she toured Brazil.

"People see her live and then buy her album," Matthews says. "We see SoundScan spikes in cities where she's performed. And these spikes seem to linger. They don't disappear in a couple of days. We also realized that listening booths have been incredibly effective for 'Tanto Tempo,' as well as for all our releases."

"This was the album that you simply couldn't escape," says Rita Houston, music director of noncommercial WFUV New York. "I'd walk into lounges, coffee bars, and clothing stores, and there'd be Bebel's music on the sound system. It became the soundtrack for a diverse crowd of people. It crossed every border possible."

According to Houston, response was so positive to Gilberto's sound that WFUV was "basically forced to play more than one song from the album. We ended up playing about five tracks from the album, including 'Lonely' and 'August Day Song.'"

According to Matthews, noncommercial and college radio were very receptive to the project. Ditto for club DJs, who were serviced with remixes of the single "Sem Contenção" last September.

Except for the availability of digital downloads of "So Nice (Summer Samba)" on Amazon.com, Matthews reports no promotion on the Internet. "But now with the record at such a level, we're finding that other Web sites are also interested in Bebel."

In February she will begin her third U.S. tour. This will coincide with "a number of television appearances," says Matthews, who adds that a new single will drop in the spring.

"I'm so looking forward to this next tour," says the artist, who's currently

writing songs for her next album. "Whenever I'm onstage, all I see when I look out into the audience is trust in everyone's eyes. They may not understand all my lyrics [many of which are in Portuguese], but they understand the emotion."

"It's like when I was growing up in Rio de Janeiro," she continues. "I never understood a word of what Stevie Wonder was singing about, but that didn't stop me from listening to his music. I was fascinated by his music. Ever since I can remember, I've always found melodies more interesting than lyrics."

Which could explain her fascination with bossa nova. Just don't call her the "queen of contemporary bossa nova." "Oh no, I never say I do bossa nova," she says. "That's too pretentious. I am flattered, though, when people say I brought something new to bossa nova. I was definitely influenced by my father, who was always playing music in the house."

"His music was my music, and it evolved into something completely new. All my musical influences combined into one for 'Tanto Tempo.' I may drink from the waters of bossa nova, but I infuse it with different things. I see what I'm doing as a very inspiring, very modern bossa sound."

Gilberto's songs are published by Les Editions de la Bascule.



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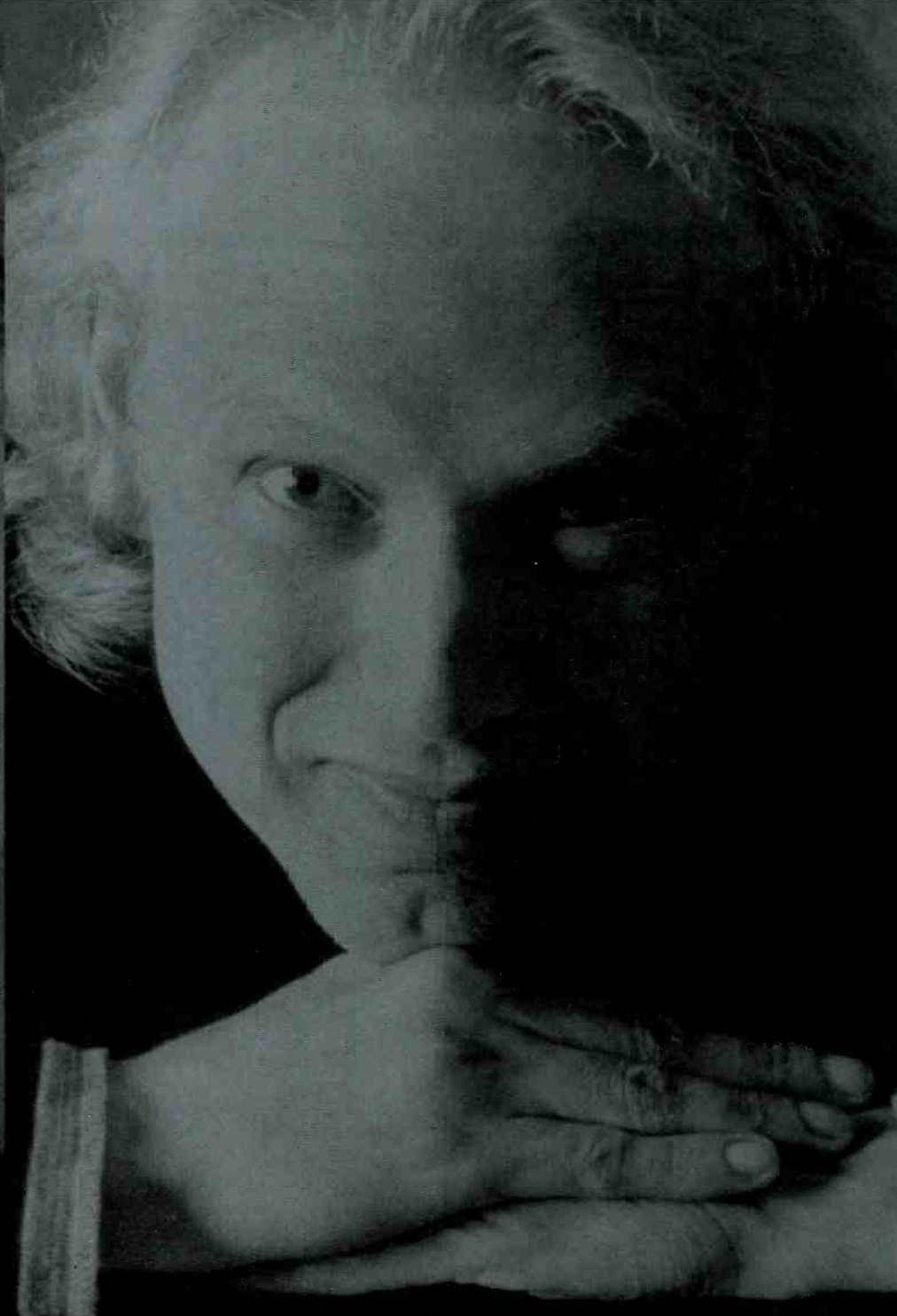
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"EAST OF THE MOON"

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# Artists & Music

## ERELLI

(Continued from page 18)

added "Compass & Companion" and has hopped on the track "Miracle Man."

Memphis says of Erelli, "He's a very strong songwriter and singer. Every song has a strong hook, and he has a very distinctive voice. He makes great records that sound great on radio."

The campaign for Erelli will also be taken to the Web, Olsen says.

"He does appeal to [fans of] a lot of the folk singer-songwriter people, Greg Brown and Chris Smither and those guys," says Olsen. "He's done a lot of openers for those guys. So we're really reaching out to a lot of these artists' fan bases via the Internet, which we've been pretty successful with."

"We're going to offer a lot of free download stuff on the Internet, on our site and on other sites," continues Olsen. "We just did a very successful campaign with Napster, of all people, for another of our artists, an artist named Erin McKeown. We hope to do that with Mark as well."

Touring will be critical for this album, Olsen notes. "Mark was still a student when we put out that first record," he says. "He was a graduate student, and he wasn't able to just drop everything and get out on the road like he's able to now. So I think it's going to make a huge difference."

"He's toured from Virginia north on the East Coast, and we're going to use that as a jumping-off point, get him out to the Midwest, get him down to Texas, and get him out to the West Coast," Olsen says. "He's done the West Coast a couple of times, at least the Northwest."

At present, Erelli has no manager or booking agent, but Olsen says,

"We are working on getting him set up, and we're bringing him out to the Folk Alliance conference in Vancouver in February, and he's going to showcase there, and we're looking at some other showcase opportunities. He's been pitched to various booking agents and managers, and we're confident it's going to open up with this album."



**Mixing With Semisonic.** Semisonic recently completed final mixes on its forthcoming MCA album, "All About Chemistry," which is due in stores March 6. Bob Clearmountain worked on six of the set's 12 tracks. Among the project's highlights is "One True Love," a tune that lead singer Dan Wilson penned with Carole King. Pictured, from left, are Semisonic's Jacob Slichter and Wilson, Clearmountain, and Semisonic's John Munson.

# SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

**T**HE BUSINESS OF releasing film scores is usually left to the smaller divisions of much larger labels. An independent label would be hard-pressed to meet the mortgage by catering solely to the relatively small market share most score albums capture. When forming a label from the ground up, only a foolhardy executive would build a company on the foundation of film scores—not soundtracks, but the composers' instrumental scores—unless that executive was not just forming a company but fulfilling a passion.

**Curtis Urbina**, president of Pacific Time Entertainment, is such an executive. He left a Park Avenue address, working for famed producer **Jellybean Benitez** at Jellybean Recordings, to head Pacific Time.

"It's funny; I went from one sub-genre—dance—to an even more niche area: film scores," he reflects. "There can be no doubt that I sold more actual units when I was schlepping dance records. However, unit sales is not always the measure of a label's, or an executive's, success."

The product Pacific Time releases comes straight from the source: the composers themselves. The work ranges from background music created solo on electronic equipment to a full-scale orchestral creation.

"I know the response that music has to make in a film, from the opening shot to the closing credits, so to be able to now release that music and let the public have it to enjoy is a great passion," Urbina adds.

While Pacific Time Entertainment's focus on film scores is unique for a new company, it certainly isn't in the marketplace as a whole. Labels like Varese Sarabande and Milan Records have been successfully releasing the music of film for years.

"When it gets down to it, Sarabande and Milan are the two majors of our industry. We're now getting mentioned in the same breath and want to continue raising our visibility in the industry and the market. That is our biggest challenge right now," Urbina says.

Pacific Time was formed three years ago, and it was quickly established as a viable entity by grabbing the catalog of composer **Nicola Piovani**. Piovani has scored many films and received an Oscar for his work on "Life Is Beautiful." While that soundtrack is not on Pacific Time, his catalog is, which has become a staple for the label.

Pacific Time has also stepped up its release schedule. Distributed through Navarre, late 2000 and early 2001 will see two releases for the growing company: the soundtrack to the overlooked yet extraordinary film "What's Cooking?" and the critically acclaimed film "Shadow Of The Vampire" (a **Nicholas Cage** production starring **Willem Dafoe** and **John Malkovich**, with a score by **Dan Jones**). The latter, released by Lions Gate, could prove to be one of Pacific Time's biggest success stories yet. The film is already shaping up as an awards contender, with Dafoe receiving a nomination for a Golden Globe in the best supporting actor category.

"Sometimes, as a film goes, so does the soundtrack. In this case the soundtrack is a film score, so you really need a film to go. When you have big name artist, [that] may drive the film or the soundtrack. But with a score, one of our best marketing tools is a hit movie. However, the beauty of Jones' score is that it does stand alone."

The beauty of Pacific Time is Urbina's dedication to building an extensive catalog by working specifically with composers and building a following through that library. Seldom is a label so focused on a particular genre and so dedicated to bringing so many facets of it to the marketplace.

"Film companies are sometimes shocked at what we do, and then pleasantly surprised. It gives them an avenue to market material they previously wouldn't have thought to exploit," he says.

Pacific Time has no immediate plans to deviate from non-vocal film scores for their label. Is there more money in it? Perhaps there is, but not as much heart.

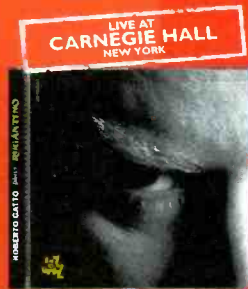
**W**RITING ABOUT the music of and from film as a moviegoer, fan, and critic is one thing. But recently this journalist had a chance to feel the shoe on the other foot. Indie filmmaker **Lane Janger's** festival darling, "Just One Time" (starring **Guillermo Diaz** from "Stonewall") features the cut "Sunlight To Moonlight" in a prominent club scene. That song happens to be co-authored by this columnist, along with **Thea Austin**, **Michael Eckart**, and **Dain Noel**. If the feeling comes even close to the thrill that I felt when hearing that song burst across the screen, then I will never again question why anyone would want to work in this section of the business.

## THE CAM JAZZ COLLECTION

Stay tuned  
for more



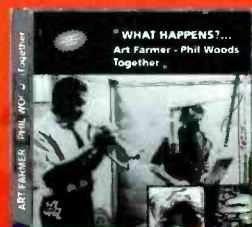
**LA DOLCE VITA**  
Tommaso-Rava Quartet  
(Movie-ing Jazz)  
CAM 497541-2



**ROBERTO GATTO PLAYS RUGANTINO**  
CAM 499613-2



**KONITZ-SOLAL**  
Impressive Rome  
CAM 498376-2



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



**KONITZ-SOLAL**  
European Episode  
CAM 498375-2



**JAZZ IN THE MOVIES**  
Chet Baker performing  
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www.CamJazz.com



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






LOUIL SILAS, JR.

April 17, 1956 – January 7, 2001

ARISTA



# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
<small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY</small> 				
JANUARY 27, 2001 IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)				
1	1	12	<b>NELLY FURTADO</b> DREAMWORKS 450217/INTERSCOPE (8.98/12.98)	<b>WHOA, NELLY!</b>
2	3	14	<b>AT THE DRIVE-IN</b> GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
3	5	11	<b>JAMIE O'NEAL</b> MERCURY (NASHVILLE) 170132 (8.98/12.98)	SHIVER
4	RE-ENTRY		<b>TOMMY WALKER</b> HOSANNA/INTEGRITY 1846/WORD (9.98/12.98)	NEVER GONNA STOP
5	6	18	<b>EVAN AND JARON</b> COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
6	8	21	<b>DONNIE MCCLURKIN</b> VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
7	15	37	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
8	4	21	<b>SOULDECISION</b> MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
9	12	26	<b>THE UNION UNDERGROUND</b> PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
10	10	32	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
11	16	13	<b>DJ SKRIBBLE</b> BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
12	13	15	<b>PAUL OAKENFOLD</b> LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
13	7	11	<b>SAMANTHA MUMBA</b> WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU
14	11	76	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
15	9	5	<b>FIELD MOB</b> MCA 112348* (12.98/18.98)	613: ASHY TO CLASSY
16	20	5	<b>PRU</b> CAPITOL 23120 (6.98/9.98)	PRU
17	17	35	<b>NICKELBACK</b> ROADRUNNER 8586 (11.98/17.98)	THE STATE
18	38	8	<b>VICENTE FERNANDEZ</b> SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
19	14	6	<b>DOGGYS ANGELS</b> DOGGY STYLE 2130*/TVT (10.98/17.98)	PLEEZBALEEVIT!
20	22	12	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
21	32	4	<b>JUAN GABRIEL</b> ARIOLA 80227/BMG LATIN (9.98/14.98)	ABRAZAME MUY FUERTE
22	33	11	<b>UNCLE KRACKER</b> LAVA/ATLANTIC 83279*/AG (11.98/17.98)	DOUBLE WIDE
23	31	3	<b>PAULINA RUBIO</b> △ UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
24	19	9	<b>CLEDUS T. JUDD</b> MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98)	JUST ANOTHER DAY IN PARODIES
25	25	3	<b>CHARLIE WILSON</b> MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP

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

26	RE-ENTRY	<b>TIM JANIS</b> TIM JANIS ENSEMBLE 1103 (17.98 CD)	WATER'S EDGE	
27	18	8	<b>DELERIUM</b> NETTWERK 30165 (16.98 CD)	POEM
28	34	3	<b>DUST FOR LIFE</b> WIND-UP 13060 (16.98 CD)	DUST FOR LIFE
29	26	13	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
30	35	2	<b>ST. GERMAIN</b> BLUE NOTE 25114*/CAPITOL (16.98 CD)	TOURIST
31	NEW ▶		<b>TIM JANIS</b> TIM JANIS ENSEMBLE 1102 (17.98 CD)	DECEMBER MORNING
32	21	14	<b>GOOD CHARLOTTE</b> DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
33	39	20	<b>STACIE ORRICO</b> FOREFRONT 25253 (11.98/15.98)	GENUINE
34	28	14	<b>KEB' MO'</b> OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98)	THE DOOR
35	29	4	<b>BLUE MAN GROUP</b> BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
36	NEW ▶		<b>BADLY DRAWN BOY XL</b> 40133/BEGGARS BANQUET (15.98 CD)	HOUR OF BEWILDERBEAST
37	42	10	<b>MUDVAYNE</b> NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
38	30	28	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
39	24	14	<b>CHAYANNE</b> SONY DISCOS 84098 (10.98 EQ/17.98)	SIMPLEMENTE
40	44	22	<b>RODNEY CARRINGTON</b> CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
41	RE-ENTRY		<b>PASSION WORSHIP BAND</b> SPARROW 51768 (15.98 CD)	PASSION: ONEDAY LIVE
42	36	17	<b>DEBELAH MORGAN</b> THE DAS LABEL/ATLANTIC 83342/AG (11.98/17.98)	DANCE WITH ME
43	RE-ENTRY		<b>INTOCABLE</b> EMI LATIN 23730 (8.98/12.98)	ES PARA TI
44	45	7	<b>NEW FOUND GLORY</b> DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
45	48	2	<b>ATB</b> RADIKAL 90024 (18.98 CD)	TWO WORLDS
46	50	8	<b>SPINESHANK</b> ROADRUNNER 8563 (8.98/13.98)	THE HEIGHT OF CALLOUSNESS
47	RE-ENTRY		<b>SUPREME BEINGS OF LEISURE</b> PALM 2006 (11.98 CD)	SUPREME BEINGS OF LEISURE
48	NEW ▶		<b>DEXTER FREEBISH</b> CAPITOL 20464 (16.98 CD)	LIFE OF SATURDAYS
49	RE-ENTRY		<b>ZOEGIRL</b> SPARROW 51734 (15.98 CD)	ZOEGIRL
50	46	22	<b>TAPROOT</b> VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT

## POPULAR • UPRIISINGS

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

**GLORY DAYS:** Punk-influenced band **New Found Glory** is on tour in support of its current album, "Nothing Gold Can Stay," and its EP "From The Screen To Your Stereo" (Drive-Thru/MCA



**Hi-Fi Sound.** Boston-based rock group American Hi-Fi worked with producer Bob Rock (Aerosmith, Mötley Crüe) on the band's self-titled debut album, due Feb. 27 on Island Records. Lead singer Stacy Jones (formerly a drummer with Veruca Salt and Letters From Cleo) says American Hi-Fi is "about having a good time." The album's first single, "Flavor Of The Weak," has been released to rock radio. American Hi-Fi is currently on a U.S. tour with Nine Days and SR-71.

Records). The latter recording—featuring the band's version of popular film songs—is bubbling under the Heatseekers chart.

The Coral Springs, Fla.-based band has been getting regional airplay for its latest single, "Hit Or Miss." The song has been a top request on mainstream rock station WZTA Miami, which has the song on its playlist. The video for "Hit Or Miss" has received steady airplay on Chicago-based modern rock program "JBTV."

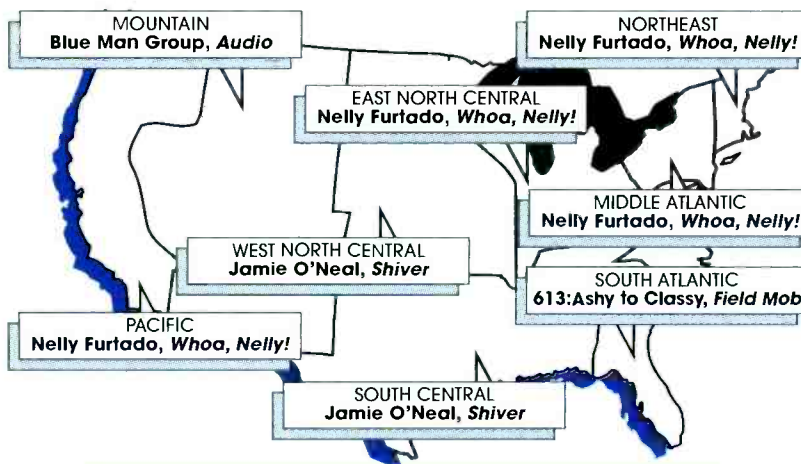
Upcoming tour dates include Jan. 31 and Feb. 17 in Washington, D.C.; Feb. 15 in Atlanta; Feb. 16 in Virginia Beach, Va.; Feb. 18 in Charlottesville, Va.; Feb. 19 in Philadelphia; Feb. 20 in New York; Feb. 21 in Cleveland; Feb. 22 in Cincinnati; Feb. 23 in St. Louis; Feb. 24 in Milwaukee; Feb. 25 in Minneapolis; and Feb. 27-28 in Denver.

After that, the band will play March 1 in Salt Lake City; March 3 in Portland, Ore.; March 4 in Seattle; March 6 in San Francisco; March 7 in Los Angeles; March 8 in Pomona, Calif.; March 9 in San Diego; March 10 in Las Vegas; March 11 in Phoenix; March 13 in Dallas; March 14 in Houston; March 15 in New Orleans; and March 17 in Orlando, Fla.



**Pokémon Fever.** Pop act Johto creates an extension of the Pokémon craze with the group's debut album, "Totally Pokémon," due Jan. 23 on Koch Records. The album's songs have themes related to the hit cartoon, including first single "Pickachu I Choose You." Lead singer Elan says of Johto, "Our voices work so well together."

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

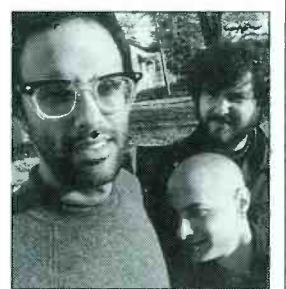
MOUNTAIN	NORTHEAST
1. Blue Man Group Audio	1. Nelly Furtado Whoa, Nelly!
2. Jamie O'Neal Shiver	2. Pru Pru
3. Nelly Furtado Whoa, Nelly!	3. DJ Skribble Essential Dance 2000
4. Paul Oakenfold Perfecto Presents Another World	4. Samantha Mumba Gotta Tell You
5. At The Drive-In Relationship Of Command	5. Phife Dawg Ventilation : Da LP
6. Keith Urban Keith Urban	6. At The Drive-In Relationship Of Command
7. Dexter Freebish Life Of Saturdays	7. Tim Janis Water's Edge
8. SoulDecision No One Does It Better	8. Natalie Wilson & The S.O.P. Choral (Girl Director)
9. Doggys Angels Pleezbaleevit!	9. No Question No Question
10. The Union Underground ...An Education In Rebellion	10. Evan And Jaron Evan And Jaron

**CLARK COUNTRY:** The Clark Family Experience is creating a huge buzz in country music based on early reaction to "Meanwhile Back At The Ranch," the first single from the band's self-titled debut album. The set—due Feb. 27 on Halsey/Curb Records—was produced by **Tim McGraw** and **Byron Gallimore**.

"Meanwhile Back At The Ranch" is ascending the Hot Country Singles & Tracks chart, where it stands at No. 21 this issue. The song was also a No. 5 hit on the Top Country Singles Sales chart. The video for "Meanwhile Back At The Ranch" has gotten significant exposure on CMT and Great American Country.

The Clark Family Experience—a photogenic group of six brothers from Rocky Mount, Va.—is already a familiar act to regular viewers of TNN. The band had a regular slot on the network's "Oak Ridge Boys: Live From Las Vegas" and has also appeared on TNN's "Prime Time Country."

In addition, the Clark Family Experience has toured with McGraw, **Faith Hill**, and **George Strait**. The band is on a tour of select U.S. cities prior to the album's release, including an



**Killer Instruments.** Experimental trio Drums & Tuba has a hard-to-categorize sound that incorporates rock, jazz, punk, electronica, and funk. Band member Brian Wolff says he likes it when "someone who's not into experimental music enjoys what we do." Drums & Tuba's latest album (the act's fourth full-length release) is "Vinyl Killer," released on Ani DiFranco's Righteous Babe Records.

appearance Feb. 10 in Jackson, Miss., and at this year's Country Radio Seminar, which takes place Feb. 28 - March 3 in Nashville.

# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### ★ WHISTLER

**Faith In The Morning**

PRODUCER: Whistler

Wiiija/the Beggars Group WJCD 1112

On its 2-year-old self-titled debut, British trio Whistler discovered that many could relate to its sublime acoustic arrangements, graceful melodies, and heartfelt lyrics. Tracks like "If I Give You A Smile" and "Don't Jump In Front Of My Train" became serious studies in life for its devoted following. The deliciously smart "Faith In The Morning" finds bandmates Kerry Shaw, Ian Dench, and James Topham delving into more complex landscapes—both musically and lyrically. Instrumentation is richer; emotions are bursting. In fact, those who found Shaw's delivery on "Whistler" a bit deadpan will surely smile upon hearing tracks like "Happiness," "Watches Of Switzerland," "Thank You," and "I Saw You," which all spotlight a more confident vocalist—one who's not afraid to be compassionate and bold. It sure is nice to watch a band like Whistler evolve and discover itself. The overall process is almost as good as the music itself.

#### LEE LESSACK

**The Songs Of Johnny Mercer**

PRODUCER: Lee Lessack

LML Music CD-124

Cabaret singer/actor Lee Lessack recently made his London concert debut at the Jermyn Street Theatre. The occasion was "An Enchanted Evening: The Music Of Broadway," a musical tribute (spanning more than six decades of Broadway music) that starred Lessack, who also co-authored/produced the show. (Lessack's résumé includes leading roles in "Grease," "Fiddler On The Roof," and "Godspell," among others.) These days, when not touring the cabaret circuit, Lessack can be found in the recording studio, injecting new life into standards. Recorded live at the Cinegrill at the Hollywood Roosevelt Hotel last year, "The Songs Of Johnny Mercer" finds the talented vocalist delivering a touching and captivating tribute to one of the greatest songwriters of our time. Accompanied by piano, bass, and audience applause, Lessack handles signature gems like "That Old Black Magic," "Skylark," "Autumn Leaves," and "Moon River" with aplomb. An absolute highlight is "The Travel Medley," which finds the artist intertwining such Mercer nuggets as "Any Place I Hang My Hat Is Home," "Jeepers Creepers," and "Come Rain Or Come Shine," among others. Contact 888-856-9202 or LMLMusic.com.

### DANCE

#### VARIOUS ARTISTS

**Rarewerks**

PRODUCERS: various

Astralwerks 50717

If you've been monitoring the breakneck

### SPOTLIGHT



#### KENNEDY PLAYS BACH

Nigel Kennedy, violin; the Berlin Philharmonic/Kennedy

PRODUCER: David Groves

EMI Classics 7343 5 57091

Great J.S. Bach discs keep coming, even after the 250th anniversary year of his death has passed. This one could represent a final stake in the hearts of those critical vamps who would deny Nigel Kennedy his full classical glory, even as the violinist's rock-star attitude continues to prick their tender ears. Wary at first, the Berlin Philharmonic—the ultimate old-line ensemble—ended up bonding with the Englishman, as he led them on tour and in the studio with this set of Bach concertos. As a leader, Kennedy scores by having the Berliners perform with their customary grace and precision, plus a bit more verve. As a soloist, he phrases with dash and poetry, his interpretations brimming with uncommon character. The only rub is the disc's rather short playing time (just under an hour). A bit of Kennedy's electrifying solo Bach would have been nice for an encore. Let's hope he's saving it up to treat us to a full set.

evolution of the electronica movement, then you're aware of the impact that Astralwerks has had in the U.S. For the past seven years, it's been the domestic conduit for such mainstay acts as Air, Fatboy Slim, and The Chemical Brothers—not to mention renegades like Photek, the Beta Band, and Q-Burn's

### SPOTLIGHT

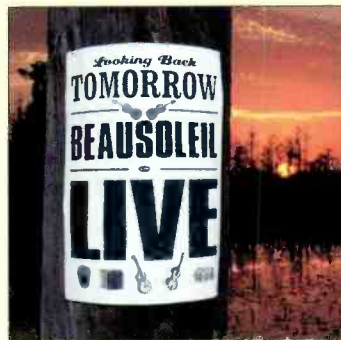
#### BEAUSOLEIL

**Looking Back Tomorrow: BeauSoleil Live**

PRODUCERS: Michael Doucet, BeauSoleil

Rhino R2 76697

This is one of the great Cajun combos of all time, so it doesn't take a Ph.D. in *fais do do* to figure out that this recording is a special event. This is a beautifully engineered live album, taped during performances at the Barns at Wolf Trap in Virginia. The band delivers 15 tunes here—a wonderful mix of waltzes, ballads, and two-steps. Its virtuosity, both individually and as a collective, is as magical as its music. The album is a nonstop buzz, but some tracks still jump out at you. The two-steppers—"J'ai Été Au Bal," which opens the CD, and



"Varise"—are not only alluring dance numbers but original songs that thoroughly capture the traditional Acadian vibe. Michael Doucet (fiddle) and Jimmy Breaux (accordion) bring a gorgeous feel to the waltzes "Travailler C'est Trop Dur" and "Grand Mamou," which are standards Doucet arranged. His original waltz, "Amédé," is an elegant piece, sung by David Doucet. This CD is an hour in the Southern part of heaven.

Abstract Message. With "Rarewerks," the label gives itself a well-earned pat on the back, while also offering the genre's loyalists 11 impossible-to-find tracks. A veritable feast for the mind and booty, some of these rarities are stronger than

### SPOTLIGHT



#### JAZZ ON THE LATIN SIDE ALL-STARS

**Jazz On The Latin Side All-Stars Volume 2**

PRODUCER: José Rizo

CuBop/Ubiquity CBDC 030

Sometimes appearances are not deceiving. This album, for instance, is, indeed, the follow-up to last year's heralded eponymous release. Los Angeles DJ and producer José Rizo staged a January 2000 concert at B.B. King's in Universal City, Calif., bringing together many of the best Latin jazz players in southern California to form the Jazz On The Latin Side All-Stars. The gig was a major rave, and CuBop got the whole thing on tape. This is no salsa band, though it has as much fire as any salsa crew. Players include percussionists Alex Acuña, Poncho Sanchez, Francisco Aguabella, and Luis Conte; woodwinds wiz Justo Almario; bassist Al McKibbon; trombonists Arturo Velasco and Francisco Torres; and alto sax player Robert Incelli. This is Latin jazz in the hands of masters, and its sound is a tight, polyrhythmic, terribly danceable monster that derives inspiration from *mambo*, *son montuno*, *guaracha*, *charanga*, and straight-up jazz. This is the first sublime Latin jazz release of 2001. Contact 415-864-8448.

the material that was originally authorized for release. For proof, dig into Fatboy Slim's trippy "How Can You Hear Us" or Sasha's fantastically frenetic remix of "Out Of Control" by the Chemical Brothers. The ultimate beauty of

### COUNTRY

#### ► DOLLY PARTON

**Little Sparrow**

PRODUCER: Steve Buckingham

Sugar Hill 3927

Recognizing that mainstream country radio is pretty much off limits, Dolly Parton has wisely followed her muse of late rather than try to gauge commercialism, and God bless her for it. "Little Sparrow" is among Parton's best work ever, a stellar collection that peels the paint off the walls. Parton's voice remains a thing of wonder, whether it's on the haunting Smoky Mountains soul of the title cut, the aching "My Blue Tears," or the backwoods waltz "Bluer Pastures." "Mountain Angel" is spooky, "Marry Me" is a hoot, and both pay homage to the singer's mountain roots. Parton is still writing killer songs (half the 14 cuts), and the covers are lightning in a jug, including rousing takes on Collective Soul's "Shine," the Eagles' "Seven Bridges Road," and Cole Porter's "I Get A Kick Out Of You." Production is of the back-porch variety, with bluegrass instrumentation mostly carrying the load. The pickers are top shelf, the harmonies are to die for, and Dolly rules. An instant classic.

### JAZZ

#### VARIOUS ARTISTS

**Sketches Of James—Selections From The James Taylor Songbook**

PRODUCER: Tim Weston

Koch Jazz 8580

What could have been an incongruous mishmash of styles turns into a unique celebration of Taylor's enduring song craft, as jazz artists interpret 10 of the singer/songwriter's most celebrated compositions. Each track is built upon the 1998 Billboard Century Award Honoree's instantly recognizable melodies, flavored by artists ranging from legendary vocalist/pianist Shirley Horn ("Secret O' Life") to Latin percussionist Poncho Sanchez ("Fire And Rain"). For all of the album's melodic beauty, there is plenty of serious blowing here; even smooth jazz saxophonist Gerald Albright's "Your Smiling Face" contains a hefty dose of improvisation, while guitarist/vocalist Robben Ford ups the ante on "You Make It Easy" with his beautifully executed, melancholy guitar licks. Proof that jazz knows no boundaries—and proof of Taylor's lasting contribution to the fabric of American culture.

### LATIN

#### GRACIELA BELTRAN

**Para Mi Pueblo**

PRODUCER: not listed

EMI Latin 7243 5 28670 2 8

*Banda/ranchera* diva Graciela Beltran owns one of those voices—strong, saucy, emotional—that improves any material. In this regard, her latest studio offering is no exception. Despite a steady, repetitive oompah beat on every single track—relentless even by banda standards—Beltran perseveres. But the songs, melodic and well-crafted, suffer from the overly simplistic arrangements, which are heavy on the horns. There is a twist, though. The artist debuts as a

(Continued on next page)

### VITAL REISSUES®

#### PETER FRAMPTON

**Frampton Comes Alive!**

PRODUCER: Peter Frampton

A&M 3703

Originally released Jan. 6, 1976, "Frampton Comes Alive!" eventually became the greatest-selling live album of all time, spending 10 weeks atop The Billboard 200. A fond partying memory of countless model citizens today, "Frampton Comes Alive!" holds up surprisingly well in this well-executed reissue. What makes the record work then and now is the unbridled



energy of Frampton and company. Indeed, it takes a lot of enthusiasm to sell a lyric like "Clouds are stalking islands in the sun/Wish I could buy one," but the Framptonster pulls it off with a sincere vocal style and some nifty guitar work. Best weathering the winds of change are the two big singles, "Show Me The Way" and "Baby, I Love Your Way," along with the kegger

anthem "Do You Feel Like We Do?," the pounding rocker "I'll Give You Money," and the atmospheric "Lines On My Face." Of the four previously unreleased cuts added for the reissue, "Just The Time Of Year" works best, but the more familiar fare still drives this train. Also included are the original Cameron Crowe liner notes, as well as a new perspective from writer John McDermott. A nicely packaged testament to a simpler time when youth could still be captivated by an album that wasn't mean-spirited, sampled, or choreographed.

#### GEORGE BENSON

**Breezin'**

PRODUCER: Tommy LiPuma

Warner Archives/Rhino R2 76713

The true testament of an artist's talent is how well his music stands up to the unrelenting march of time. Well, 25 years after its 1976 introduction, George Benson's multi-Grammy-Award-winning "Breezin'"—aka the first jazz album to go triple-platinum—still resonates with a creativity and freshness that's sorely missing in many contemporary releases. Warner Bros. commemorates the landmark album's



silver anniversary with this remastered reissue, which consists of the album's six original tracks plus three bonus items (the Lalo Schiffrin classic "Down Here On The Ground," the acid-jazz-hued "Shark Bite," and the single edit of "This Masquerade"), as well as informative liner notes penned by A. Scott Galloway. Upon its original release, "Breezin'" proved to mainstream R&B and pop audiences what jazz aficionados had already been preaching: The man can play a mean guitar—something quite evident on this sturdy collection, which features Benson's distinctive, quick-fingered licks on such delicious tracks as the lighthearted title tune and the lush "Lady." The Pittsburgh native also proved he could carry a tune, notching a record of the year Grammy for the album's only vocal track, the Leon Russell-penned "This Masquerade." "Breezin'" remains a true masterpiece.

**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).

# Reviews & Previews

(Continued from preceding page)

songwriter with two tracks, "Quise Negarlo" and "Perdiste La Partida," of which the former is particularly incisive and ear-catching. The cap on the album—and the only deviation from the bare-bones banda arrangements—is a cover of traditional *cumbia* "La Mucura." With just a touch of the original tropical version, blended with the more obvious banda elements, Beltran takes the music to her people and beyond.

## NATALIA OREIRO

### Tu Veneno

PRODUCER: Pablo Durand  
BMG US Latin 74321 76900

Of late, Natalia Oreiro has made a name for herself as a Spanish TV star whose soaps air in virtually every corner of the globe and whose concerts sell out in places like Eastern Europe. But on "Tu Veneno," Oreiro seems bent on proving she's not just another singing soap star. Culling from a wide variety of writers and styles, she's come up with a pop album that goes into unexpected places and highlights a distinctive, bell-like voice. Oreiro plays it safe with catchy, upbeat tunes like "Tu Veneno" and "Caliente." But she also beautifully tackles more introspective material, including Fernando Lopez Rossi's "Aburrída" and an update of "Un Ramito De Violetas," which gives new sensibility to the '70s hit. Oreiro has a strong desire to cover all bases, which makes for a too-lengthy 15-track album that could have shed some excess baggage, including "Estamos Todos Solos," a dated Spanish-language version of Boz Scaggs' "We're All Alone." But overall, "Tu Veneno" has the right balance of edge. Check out Andres Calamaro's "Que Pena Me Das"—pop and heartfelt balladry, sung with a fresh voice that avoids the over-production of so many others.

## WORLD MUSIC

### ★ JONAS HELLBORG WITH SHAWN LANE AND V. SELVAGANESH KANJEERA

#### Good People In Times Of Evil

PRODUCER: Jonas Hellborg  
Bardo 40

Since serving a stint with the Mahavishnu Orchestra and then collaborating with producer Bill Laswell, the Swedish-born bass virtuoso Jonas Hellborg has taken an ever-higher artistic road, marking his path with a series of adventurous releases from his own labels. On his Bardo imprint, Hellborg has ranged from electric and acoustic affairs with American guitarist Shawn Lane to an outing with Arabic musicians in Syria. For "Good People In Times Of Evil," Hellborg has convened an Indo-jazz trio, with the leader on acoustic bass guitar, Lane on acoustic guitar, and V. Selvaganesh Kanjeera on percussion. While echoing Shakti—John McLaughlin's pioneering East/West outfit—Hellborg's group has its own, more lyrical soundprint. Highlights include the swaying, sighing "Aga Of The Ladies" and the supremely melodic "Bhakti Ras," which features the master of the *sarangi* fiddle, Ustad Sultan Khan, as guest star. European, American, Indian—this sounds like one-world music. Distributed in the U.S. by City Hall Records.

### ★ KONGAR-OL ONDAR & PAUL 'EARTHQUAKE' PENA

#### Genghis Blues

PRODUCER: Ralph Leighton  
Six Degrees Records 657036 1038

The documentary film "Genghis Blues," which chronicled Creole-American musician Paul Pena's journey to Tuva (a republic in the Russian Federation, located in Central Asia), won the Audience Award at the 1999 Sundance Film Festival. This album brings us the music that was such a major aspect of that film. The truly amazing Pena, whose critically celebrated album "New Train" appeared last year

(Billboard, Oct. 21, 2000), taught himself Tuvan throat singing and subsequently was invited to the Tuvan capital of Kyzyl in 1995, where he took first place as an undertone singer. Throat singing involves a vocalist producing at least two distinct tones simultaneously. Listen to Pena performing "Kargyraa Moan," and you'll hear how to sing the blues and do undertone singing at the same time. You'll also understand why the Tuvans nicknamed him "Earthquake." Then check "Ondaryng Ayany," one of Ondar's best numbers, and you'll appreciate the brilliance of Pena's competition. Tuvan music is fascinating and different, but certainly accessible to the Western music fan.

## CONTEMPORARY CHRISTIAN

### THE STEELES

#### Left Behind

PRODUCER: Wayne Haun  
Daywind Music Group 1219D

In recent years there have been some contemporary Christian artists accused of watering down the gospel message to make their music more palatable to a mainstream audience. That's a criticism that could never be leveled at the Steeles. This veteran Southern gospel family act enthusiastically shares the gospel with songs that are lyrically direct and emotionally charged with the conviction of their beliefs. Comprising husband and wife Jeff and Sherry Steele, daughter Christy, Karen Akemon, and Troy Peach, the group trades lead vocals and backs one another with soaring harmonies. "Left Behind" kicks off with the stirring "We Have So Much To Be Thankful For" and then segues into the sweet duet "I Am Your, I Am Your Son," where patriarch Jeff and son Bradley trade lines that celebrate the father/son relationship. "Good Time" is a foot-stomping, hand-clapping anthem with an uplifting message and absolutely infectious melody. Other highlights include "If We Confess Our Sins," "Morning Does Come," "Let Me Be The One," and the title tune. Contact 615-822-4524.

## NEW AGE

### ADIEMUS

#### Adiemus IV: The Eternal Knot

PRODUCER: Karl Jenkins  
Om Town/Higher Octave Music 72438-49965

With Adiemus, British composer Karl Jenkins has been a principal architect of an exotic choral sound exemplified by recent releases from Enya, State Of Grace, and Eri Sugai. On "The Eternal Knot," he tackles Celtic themes for a soundtrack to the British TV series "The Celts." Each track is based on a Celtic myth or legendary figure, including Ireland's Cu Chullain and Wales' Ceredwen. But outside of some *bodhran* drumming and instrumental segments featuring guitarist Martin Taylor and *Uilleann* piper Davey Spillane, there's little Celtic influence here. Instead, it's the same formula Jenkins has followed since Adiemus' debut in 1995. Miriam Stockley's voice is layered in elaborate harmonies, chanting her wordless language, with Jenkins often pitching her up into boys' choir range, surrounded by pizzicato strings. Over the course of the album, it makes her singing sound more like yammering. However, tracks like "The King Of The Sacred Grove" almost attain the joy of the first CD.

## FOR THE RECORD

In the Billboard issue dated Jan. 20, an album review for David Coss' "The Simple Life" incorrectly stated the artist's last name as Cross.

In the issue dated Jan. 13, the spotlight album review for 1992 Billboard Century Award Honoree George Harrison's "All Things Must Pass" incorrectly listed the song "Apple Scruffs" as "Apple Scuffs."

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

### ★ THEY MIGHT BE GIANTS Boss Of Me (2:57)

PRODUCERS: Pat Dilleit, They Might Be Giants  
WRITERS: J. Flansburgh, J. Linnell  
PUBLISHERS: Fox Film Music Corp./New Enterprises Music, BMI

#### Restless Records 242 (CD promo)

Over the past 15 years, They Might Be Giants has delivered its clever brand of alternative rock to the tune of 3 million albums sold, more than 1,100 live gigs, and memorable outings like "Istanbul (Not Constantinople)" and "Don't Let's Start." At last, they're on the cusp of a major national breakthrough with "Boss Of Me," the high-profile theme from the Emmy-winning Fox TV series "Malcolm In The Middle." The ska facade of this rapid-fire, anti-establishment mantra is so easy to pick up, it's a wonder that school-rooms aren't already a massive chorus of "You're not the boss of me now/And you're not so big." Clocking in at a brisk 2:57, the song has been expanded from its TV version, but thankfully Giants members John Flansburgh and John Linnell don't pad it with a bunch of cotton candy. There's a tempo-driving guitar solo and a couple of added choruses that only intensify the song's intention: to make audiences sing along till their heads explode (in a joyous way, mind you). It's been a while since a TV theme song has tickled America's fancy. This one has as much potential at mainstream top 40 as it does on rock radio. Look what we have here: an across-the-board smash that's meaty enough to please programmers but accessible enough to be one easy sell to audiences far and wide. Resistance is futile—just spin the thing. From the upcoming full-length TV soundtrack, including tracks from Baha Men, Travis, Hanson, and Bare-naked Ladies.

### ★ ATC Around The World (La La La La La) (3:35)

PRODUCER: Alex Christensen  
WRITERS: A. Potekhin, S. Zhukov  
PUBLISHER: EMI Publishing Germany  
REMIXER: Rusegger/Witwer  
Republic/Universal 20376 (CD promo)

In a transitional time when top 40 programmers' capacity to see beyond the outline of a cookie cutter is at an irritating low, you have to wonder where a song whose primary function is just to have a little fun will land. ATC's "Around The World (La La La La La)," which has already topped singles charts around much of the world, including its native Germany, is a wildly tasty confection, at once mood-altering and distinct from all else on the airwaves. Typically, those traits equate the farthest thing from success in this nation, particularly given that the track has a decidedly European sound, blending eerie and highly atmospheric dance-worthy instrumentation with youthful vocals and a sing-songy chorus from the outfit's four young members. But early signs point to a potentially optimistic outcome—the tune's

already etched into the playlists of influential stations in Los Angeles, Houston, Miami, Dallas, and Tampa, Fla. Three mixes are offered on the CD promo, including the highly hit-worthy radio edit, as well as the lightly Latin-tinged alternative mix and slightly pumped-up club edit. Any way you go with this enchanting tune is certain to bring instant reaction from listeners, who must be starved for anything a little different from the interchangeable Pink/Destiny's Child/Jennifer Lopez/Mya palette that has turned top 40 into an indistinguishable wasteland. Programmers, let's please bring a little variety to the mix. "Around The World" will put the winter blues at bay, while adding some desperately needed

spice to the dull airwaves of our day. Look for ATC's debut album "Planet Pop" Feb. 6.

### ★ GINUWINE There It Is (4:11)

PRODUCERS: Big Dog Entertainment, Ginuwine  
WRITERS: H. Garvin, C. Williams, B. Terry, C. Jones, J. Vines, E. Lumpkin  
PUBLISHERS: Sike Publishing Music/5400 Park Music Publishing/Bob D. Terry Publishing/Another Juke Jam Publishing, BMI; Gold Daddy Music, ASCAP  
Epic 16181 (CD promo)

"There It Is," the first single from Ginuwine's forthcoming album, is a slow-groove, blues-influenced track, complete with guitar licks straight out of Memphis. It's quite an evolution for the artist, who in the past has been better-known for his sexy dance moves. Here, he really makes an effort to showcase his vocal abilities—and he does so remarkably well. No, he doesn't have the "going to church" sound of a K.C. Hailey, but he does have an admirable range and the ability to add definition and accent to this gritty, almost soulful song. "There It Is" is about an ungrateful woman whose man pays all the bills while she remains unappreciative. Not a particularly original theme these days, but the song manages to rise above the pack on the musical side, tapping into the blues. While the ladies of Destiny's Child have women chanting that they are "Independent Women," Ginuwine's "There It Is" could become a men's anthem, as they sing, "I ain't doing this shit for nothing/I pay the car note, light bill, house note/There it is."

### CHANTÉ MOORE Bitter (3:12)

PRODUCER: Laney Stewart  
WRITERS: P. Stewart, C. Moore, K. Willis  
PUBLISHER: not listed  
MCA 25299 (CD promo)

"Bitter" is by far the best song on Moore's current album, "Exposed," marking a return to her signature sound—from the wondrous whispering vocals to the slow, simple music track. And there are three versions of "Bitter" out there vying for radio play. First, there's the album track, which would no doubt shock fans of the sophisticated lady's catalog. The song's main hook is "Don't follow me around, nigger." The single version simply edits out the "N" word, instead leaving a pause. Then there is a version that radio has started playing, which thankfully substitutes the word "mister." One wonders why the song couldn't have been written that way at the start. "Bitter" is about the pain and anger after a relationship has been shattered by lies, which stands in complete contrast to her previous big hit, "Chanté's Got A Man." That song was a hit among women, because of its positive message about having a good man, despite the numerous songs about no-good, trifling men that were so popular at that time. Still, "Bitter" has the potential to again strike a chord with those very same female fans. Even though they may want to celebrate a good man in a song, it's likely most have experienced the "misters" Moore sings about this time around as well.

## ROCK TRACKS

### ★ OUR LADY PEACE Life (4:21)

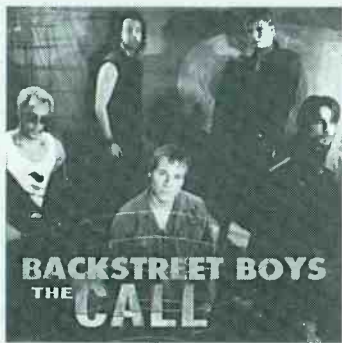
PRODUCER: Arnold Lanni  
WRITERS: R. Maida, D. Coutts, J. Taggart, M. Turner, A. Lanni  
PUBLISHERS: Under Zenith Publishing/I'm in Zihuatanejo Music/Catchit Songs/Two Moths in the Hole/Sony/ATV Music Publishing Canada/Lanni Tunes, SOCAN  
Columbia 16436 (CD promo)

The instantly recognizable pipes of vocalist/lyricist Raine Maida signal the return of modern rock melodic

(Continued on next page)

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

## SPOTLIGHT



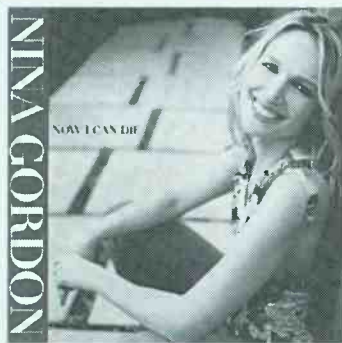
**BACKSTREET BOYS** *The Call* (3:24)  
 PRODUCERS: Max Martin, Rami  
 WRITERS: M. Martin, Rami  
 PUBLISHER: Zomba Enterprises, ASCAP  
 Jive 42866 (CD promo)

Times, they are a-changing in the world of youth-oriented pop music, even for the seemingly untouchable heroes of the genre. Witness: Despite phenomenal singles sales, radio has all but turned its nose up at Britney Spears' "Stronger," one of the most hit-worthy cuts on the superstar's current album, while 'N Sync had a better showing at AC radio than at top 40 with its shimmering ballad "This I Promise You." Even Backstreet Boys, the original champions of the modern boy-band movement, barely cracked the top 10 of *The Billboard Hot 100* with "Shape Of My Heart," the track that launched current album "Black & Blue." Interestingly, the overall drop in radio's support has little to do with waning interest from the acts' audience—BSB's album has moved 8 million copies in just two months. So a paradox prevails: What is Jive to do when interest remains high in an act, but radio programmers are doggedly putting their own tastes before those of their listeners? The answer is to issue a single that's so strong, radio simply can't resist. Fortunately, "The Call" delivers the best of what fans love about their boys: an aggressive, uptempo track with the familiarity of much of their biggest hits, flavored with a trendy lyrical yarn about using the cell phone—à la "My battery is low"—to attempt a little boy-meets-girl cheating. As always, the melody, chorus, and vocals are an easy home run for the act's dedicated legion. Three months ago, we'd have given this an easy thumbs up for radio success. But suddenly, it's anyone's guess. At the very least, Jive should issue a commercial single to stoke consumer interest in the track—but that's a marketing methodology the label seldom employs, sadly. We're at a crossroads here: At best, Backstreet Boys will return to glory with this notable track, but at worst, this could personify the end of a wondrous several years where top 40 truly listened to its audience and delivered the best from any number of genres—in turn scoring its best ratings ever. Listeners' tastes aside, the fate of this track is radio's "call."

(Continued from preceding page)

masters Our Lady Peace. The Toronto foursome leads off its fourth set, "Spiritual Machines," with this gem of a tune. "Life" combines the melancholy and optimistic, evident in the chorus, "Life is waiting for you/It's all messed up/But we'll survive." Like many of the group's past midtempo hits, such as "Clumsy" and "4 AM," this one starts in a mellow, sensitive tone, slowing turning up the volume throughout the tune, working toward a strong climax and adding a little distortion. Maida's nasal-ish voice offers a nice alternative to much of the sound of today's rock music, and Our

## SPOTLIGHT



**NINA GORDON** *Now I Can Die* (3:08)  
 PRODUCER: Bob Rock  
 WRITER: N. Gordon  
 PUBLISHER: Celestial Snail Music, ASCAP  
 Warner Bros. 100480 (CD promo)

Oh, yeah, baby. Nina Gordon, late of female rock ensemble Veruca Salt, graced the adult top 40 charts last year with the mesmerizing "Tonight And The Rest Of My Life" (also the name of her debut album), which was truly one of the musical delights of the new decade. Warner Bros. returns to the singer/songwriter's rich opus for the equally noteworthy "Now I Can Die," a track sure to keep the ball rolling at keen modern adult and adult-oriented mainstream stations. The guitar-driven song serves as an uplifting testament to the greater understanding of life we all gain when in love: "He opened up my eyes, I understand everything/And now I can die/I'm not trying to say that I don't want to live, 'cause I do/But if tomorrow my number should be called/I won't be sad, I won't feel bad at all." As with its predecessor, "Die" is as melodious as they come, with a mature palette of barroom instruments and a passionate, mature vocal from the budding Gordon. This is truly one of those rare one-listen records, at once substantive and ear-catching. Radio, this one will bloom like a rose if you'll just plant the seeds on your playlists. A potential runaway for modern adult, adult top 40, triple-A, hot AC, and mainstream top 40. Go for it.

Lady Peace's music continues its tradition of combining a catchy tune with alternative sensibilities. The new album debuted at No. 5 at home in Canada, a good sign for this band from the north.

## AC

**CARLY SIMON** *Our Affair* (4:15)  
 PRODUCERS: Carly Simon, David Field, Frank Filipetti  
 WRITER: C. Simon  
 PUBLISHER: C'est/Universal-PolyGram International, ASCAP

REMIKXER: Richard Perry  
 Arista 3933 (CD promo)  
 At long last, Arista is issuing the tune that should have ushered in Simon's glorious if sorely under-appreciated 2000 opus, "The Bedroom Tapes." The legendary singer/songwriter is at her absolute best here, deftly exploring the tension and excitement of new romance amid a lean, guitar-anchored pop/rock arrangement—the kind of arrangement that triggered countless hits during her 20-plus-year heyday. Longtime Simon studio maestro Richard Perry comes to the table with a remix that softens some of the song's essential creative edge, while strengthening its commercial viability. Ultimately, it's a mix that's slightly more in line with current triple-A and AC trends, given its well-measured rush of strummy acoustic guitars, sweeping synth lines, and skittling drum beats. It doesn't have any of the innate sexuality or swagger of the

## SPOTLIGHT



**FUEL** *Innocent* (3:40)  
 PRODUCER: Ben Grosse  
 WRITER: C. Bell  
 PUBLISHERS: Universal-Songs of PolyGram International/Pener Pig Publishing, BMI  
 Epic 16347 (CD promo)

Before massive mainstream and modern rock smash "Hemorrhage (In My Hands)" has even had the chance to cool, Epic is hot on its heels with Fuel's equally potent "Innocent," another anthemic rocker that could set fire to steel if it wanted to. Much like the best works from rock band Live, "Innocent" opens with a slow simmer, as lead singer Brett Scallions offers a contemplative introductory vocal before tearing into the meat of the matter; a fiery explosion that possesses all the passion of modern-day rock with an intellectual bent that ultimately raises the bar. Vocalist/guitarist/songwriter Carl Bell demonstrates a superior talent at crafting the lyrical drama and instrumental blow-torching that are quickly turning the foursome—with bass guitarist Jeff Abercrombie and drummer Kevin Miller—into millennium masterminds on the rock front. It's a good day for radio when this one assaults the airwaves. Expect well-deserved across-the-board action in a hot minute, with potential—in time—to cross the act to top 40.

original version, but if it gets Simon back on radio airwaves—where she belongs—then it's all good. Adding to the visibility of "Our Affair" is its inclusion on the soundtrack to "Bounce." A gem of a single just waiting to be discovered.

## COUNTRY

★ **NEAL MCCOY** *Beatin' It In* (3:45)  
 PRODUCERS: Ed Seay, John Hobbs  
 WRITERS: B. Beavers, K. Garrett  
 PUBLISHERS: Sony/ATV Songs, BMI, Sony/ATV Tunes, Grinnin' Garrett

Giant 2000604 (CD promo)  
 Neal McCoy's latest is a solid effort with a radio-ready tempo and upbeat lyric about a love that's just too strong to be denied. Penned by Brett Beavers and Kelly Garrett, the lyric finds McCoy celebrating all the things that make this woman unforgettable, asking, "How on earth can I deny it when my heart keeps beatin' it into my mind?" It's catchy and fun. The production is vibrant, and McCoy's performance is right on target. There's a warmth and good-natured charm to his delivery that makes the song highly listenable. He's scored well before with positive love songs like "Wink," and this one could easily turn programmers and audiences ears in much the same way.

## FOR THE RECORD

"Nobody Wants To Be Lonely" from Ricky Martin with Christina Aguilera was produced by Walter Afanasieff. The original solo version of the song was produced by Desmond Child.

## IN PRINT

**DREAM BROTHER: The Lives And Music Of Jeff And Tim Buckley**  
 By David Browne  
 HarperEntertainment  
 384 pages; \$25

Judging by their popular appeal, the progeny of famous rock stars have rarely had success approaching the achievements and influence of their parents. As everyone from Julian and Sean Lennon to the various offspring of Frank Zappa have demonstrated, having a legend for a mom or dad may help secure a contract, but little else is guaranteed.

Even though Jeff Buckley had only managed one full-length album by the time of his accidental drowning, the posthumous *oeuvre* of this star-crossed son of late singer/songwriter Tim Buckley has proved uniquely rich. With David Browne's dual biography "Dream Brother," the author (a music critic for *Entertainment Weekly*) makes a persuasive case that had Buckley *filis* lived, he would have had the potential to make a considerable name for himself.

Browne weaves the tales of both father and son in a seamless, fascinating narrative. Alternating between chapters, the author recounts each man's life in vivid detail via commentary from friends and associates, as well as through archival interviews with the artists. Browne was also granted access to diaries, letters, and even answering machine tapes, and he uses these tools to remarkable effect. Although father and son barely knew each other (with Jeff having been brought up by his mother and stepfather), blood and talent bond them within the pages of this book.

After paying dues in sundry bands, Jeff Buckley saw his star rise during a celebrated solo residency at a small club in New York's East Village, which led to a Columbia contract and a live EP. He burst onto the national music scene

with his 1994 full-length debut, "Grace." That Jeff had minimal contact with his father did not seem to deter journalists from pestering him with questions about his cult-hero dad.

And the picture Browne paints of Tim Buckley is not a pretty one. Talented but troubled, the mercurial folk singer shone brightly for a couple of years in the late '60s, but he seemed to go out of his way to sabotage his career, alienating fans and musical cohorts alike. When Tim died of an accidental drug overdose in 1975, he was all but forgotten to a music world awash in heavy rock, middle-of-the-road pop

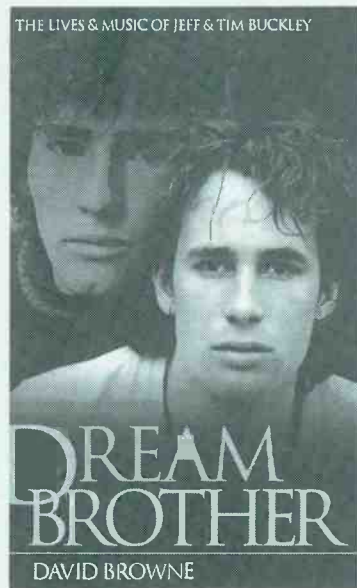
singers, and the burgeoning disco scene.

In contrast, when Jeff Buckley's body was found in June 1997, washed up at the base of Beale Street in Memphis (after a misadventure in the Wolf River), scores of obituaries were written and many memorials held the world over.

Although Jeff's life outstretched his father's span by two years, Tim was the more prolific, producing nine LPs before his time ran out. Yet the son's slimmer output had an equal, if not greater, impact. Overseen by his mother, Columbia's release of Jeff's archival material has only added to this impression, often heartbreakingly so. Even a cursory listen to the recently issued live album "Mystery White Boy" or the Tom Verlaine-produced songs on the first half of "Sketches (For My Sweetheart, The Drunk)" solidly underscores Browne's (and others') belief that Jeff Buckley was poised for great things.

"Dream Brother" is a must read if you're a fan of either Buckley. But even if you are unfamiliar with the works of one or both of them, this book serves as an ideal introduction. It is one of the most compelling biographies, music or otherwise, to appear in quite some time.

MIKE VILLANO



## RAM-Z Evokes Silky Soul On TVT Debut EP Recalls Such Classic Crooners As Isley Bros., Marvin Gaye

BY GAIL MITCHELL

LOS ANGELES—Among the latest enlistees in the “real R&B” movement is a young Cincinnati trio that not only writes its own music but also plays it. The multitasking members of RAM-Z display their wares on a self-titled debut album that bows March 20 via TVT Records.

RAM-Z derives its moniker from the first-name initials of group members Robert Lee, Michael Smith, and Zachariah Adams—with an additional ‘A’ for the Almighty God. Notes Smith, “It had to have been the Almighty who put us together because I wasn’t trying to be in a group, and now we’re like brothers.”

Lee and Adams initially teamed up in South Bend, Ind., singing in high-school and local talent contests. The duo moved to Cincinnati in 1992 to ply its trade. “I had an uncle there,” recalls Adams. “And Rob and I were attracted to the city because we knew the Isley Brothers, the Deele, and other groups got their starts there.”

While recording in a local studio, the pair met transplanted Detroit native Smith (aka Mr. Mike). The trio then came to the attention of producer Angelo Ray (Kevon Edmonds’ “24/7”), who introduced them to manager Marv “Mixx” Brown of Top Cat Entertainment. (Top Cat also does bookings for the group.) After gaining a local following—and opening for such artists as Faith Evans, LL Cool J, and R. Kelly—RAM-Z recorded an EP in 1997 with the track “It’s Your Move,” featuring rapper Def Jef. Released in Europe and Canada, the song paved the way for the trio’s TVT debut.

Evoking memories of the Isley Brothers, Whispers, Marvin Gaye, and other romantic crooners, RAM-Z has crafted a 15-track album that drips with silky harmonies. The songs, a mix of love- and relationship-themed mid-tempo tunes and ballads, were written primarily by the group’s members (Makin’ Hits/BMI), with production guidance from Ray and Dru Hill’s Nokio. Guests include Kenny Greene of Intro, RCA’s Public Announcement, and Ruff Ryders’ Drag-On, who’s featured on the Nokio-produced first commercial single (sent to radio last July 25), the uptempo “Let Me Be The One.” The single peaked at No. 65 on the Hot R&B/Hip-Hop Singles & Tracks chart.

The trio really shines on the ballad front, beginning with second sin-

gle “Lay U Down.” Other notable tracks include the lush “In My Dreams”; a contemporary take on the 1982 DeBarge single “I Like It”; another old-school nod, this time to the Isleys, on “Sensuality”; and second single “Tricklin’,” produced by Teddy Riley and set for a mid-February release.

“There are no ‘I’s on this team,” says Lee. “We’ve got three Michael Jordans who understand our strong points. Mike is our high tenor; a 2000 version of Ronnie Isley, while Zach is a more risky singer who puts you in mind of Sam Cooke or Donny Hathaway. And I’m the pocket man, the low man.”

Adds Adams, “We have three lead singers who, when put together, have a dynamic and unique chemistry.”

The same sentiment is being echoed by radio. “These cats have a strong passion for the R&B craft,” says WRKS New York personality/assistant PD Lenny Green. “When I listen to them, I go back to the groups of yesteryear like the Isleys, Blue Magic, and the Temptations. RAM-Z are true singers who bring a special element vocally and rhythmically to R&B’s new wave. They have such a strong stage presence and tight sound that they’ll make their presence quite known in the new millennium.”

TVT senior VP of marketing Paul Burgess also singles out RAM-Z’s strong vocals and live performance ability. Though the trio performs with a four-piece band, two of the singers play their own instruments as well. Lee plays keyboards, while Adams plays acoustic guitar, drums, and keyboards.

“They come from a Cincinnati tradition of great live funk and R&B groups,” says Burgess. “What also makes them jump out of the pack is their harmonizing. A lot of R&B groups are studio- or producer-generated. That’s not the case here. This isn’t someone’s concept for an act. This is the real deal.”

With that in mind, Burgess says TVT is taking its time in building word-of-mouth about RAM-Z. The effort began with the decision to release two singles in advance of the album. In addition to using street teams and key retailers to promote those releases (via 99-cent display racks), TVT organized a major promotional junket that kicked off last October, targeting radio and clubs on the East and West Coasts. The label is also offering downloads of

the songs via its Internet site.

Tapping into its penchant for performing live, RAM-Z has sung the national anthem to NBA crowds in New York. And its video for “Let Me Be The One,” directed by J. Jesse Smith (DMX, Avant) in Los Angeles, was added to retail reels and netted airplay on BET.

“We’ve never lost faith,” says Adams, “though it’s been hard. But we keep it together with the Almighty. We’re still paying dues, but it’s getting better. RAM-Z is here to stay.”



RAM-Z

*‘This isn’t someone’s concept for an act. This is the real deal’*

— PAUL BURGESS —



**Loving Lina.** Following a recent showcase at New York’s Irving Plaza, Atlantic artist Lina spent some quality time backstage with label staffers. On hand, from left, are Atlantic VP of promotion Morace Landy; Lina’s manager, Wakeane Caffey; senior director of marketing James Lopez; executive VP/office of the chairman Craig Kallman; Lina; senior VP of promotion Ronnie Johnson; and VP of promotion Erik Ford. (Photo by Ronnie Wright.)

## Tommy Boy Celebrates 20 Years In The Biz; Sounds Of Blackness Marks 30th Anniversary

**TOMMY BOY TURNS 20:** It’s hard to believe that 20 years have passed since Tommy Boy—founded by chairman **Tom Silverman**—began leaving its beat-filled stamp on rap and dance music, thanks to the likes of **Afrika Bambaataa**, **Digital Underground**, **De La Soul**, and **the Jonzun Crew**. The milestone will be celebrated with a rollout of remastered and remixed reissues and compilations during the next six months, beginning with the Jan. 16 release of two 1983 albums: the Jonzun Crew’s “Lost In Space” and **Planet Patrol’s** “Planet Patrol.”

Future releases include classic titles by **Force M.D.’s**, **Stetsasonic**, **Information Society**, **Queen Latifah**, **Digital Underground**, and **Coolio**, plus still-being-planned greatest hits compilations as well as rare and select 12-inch material. Coordinating Tommy Boy’s anniversary rollout is series developer **Steve Knutson**.

**REAL DEAL RESTRUCTURES:** **AI Manerson** is the new executive VP of boxer **Evander Holyfield’s** Real Deal Records. Launched in 1999, the Atlanta-based label was formerly under the direction of **Oscar Fields**. Still focused on positive, inspirational R&B, rap, and gospel music, the label released two singles last year: **Saison’s** “I Believe” and **Oliver’s** “I’ll Get By.” Both artists, as well as previously announced labelmates **NuWine**, **Shalom**, **Adrian Smith**, and **Lexi** (Billboard, May 20, 2000), will release albums in 2001-02. New to the Real Deal roster are male group **4 Shades** (who’ll sing the national anthem at Holyfield’s March 3 fight), female group **Exhale**, and male vocalist **The Saint**, with initial product from all three expected this spring and summer.

**LUKE GOES OFF THE RECORD:** **Luther Campbell**, former leader of the controversy-sparking **2-Live Crew**, is hanging up the mike as a solo artist and concentrating on his relaunched indie Luke Records, of which he is CEO. Campbell exited Loud Records in early December and will release his final solo effort—“Something Nasty”—via Luke March 27. “I’m leaving where I started... nasty as I want to be,” he says.

In addition to overseeing the marketing of soundtracks for movies he plans to produce, Campbell will handle the development and marketing of the Luke artist roster. It features Cuban-born rapper **PIT**, rapper

**Sporty Gee**, and “the lady version of Luke,” **Jiggy Gee**.

**MORE BIRTHDAY SOUNDS:** Speaking of anniversaries, **Sounds Of Blackness** is marking its 30th this year. A major focal point of the yearlong celebration—which began Jan. 14 with a special concert at Cleveland’s Palace Theater—is the group’s 1999 Zinc Records release, “Reconciliation” (The Rhythm & the Blues, Billboard, Oct. 9, 1999). Led by musical director **Gary Hines**, the Minneapolis-based group recently wrapped up its sixth Asian tour. In addition to upcoming orchestra dates, including a performance in St. Louis, Sounds Of Blackness is planning to embark on a three- to four-week tour of Europe beginning this summer.



by Gail Mitchell



**ON THE HORIZON:** **Maxwell’s** new album “Now” is set for March 13... Big things are happening March 20: With strong word-of-mouth percolating about its first single, “After Party,” Arista’s **Koffee Brown** arrives with its debut set, “Mars/Venus”; **Lionel Richie’s** Island/Def Jam album

“Renaissance” is released domestically (the single “Angel” bows Feb. 6); DreamWorks newcomer **Canela** unleashes her self-titled debut; and Motown weighs in with the impressive “Acoustic Soul” by newcomer **India.Arie**... **Usher’s** “All About U” is now slated for release April 17... **The Outlawz** (who appeared on **2Pac’s** “Me Against The World” album) has formally severed its ties with the label Death Row. An earlier temporary injunction allowed the group to issue the November 2000 CD “Ride Wit Us Or Collide Wit Us” on its own Outlaw Recordz.

**MUSIC ON FILM:** Los Angeles’ annual Hollywood Black Film Festival will screen the controversial documentary “Welcome To Death Row” Feb. 2. Made without the cooperation of Death Row, the film chronicles the label’s troubled history. The Xenon Pictures production (directed by CEO/founder **S. Leigh Savidge**) is in partnership with KDA Productions, whose principals are **Lydia** and **Michael Harris**, the latter of whom was a silent partner in Death Row... The restored 1968 documentary “On The Road With Duke Ellington” is among the films set for the ninth annual Pan African Film Festival (Feb. 8-19) in L.A.

# Billboard TOP R&B/HIP-HOP ALBUMS

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

JANUARY 27, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>▶ No. 1 ◀</b>						
1	1	1	4	<b>SNOOP DOGG</b> NO LIMIT 23225*/PRIORITY (12.98/18.98) 4 weeks at No. 1	THA LAST MEAL	1
2	3	3	23	<b>SHAGGY</b> ▲ MCA 112096 (11.98/17.98)	HOTSHOT	2
3	2	4	10	<b>R. KELLY</b> ▲ JIVE 41705* (12.98/18.98)	TP-2.COM	1
4	7	17	9	<b>MUSIQ SOULCHILD</b> DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	4
5	9	10	14	<b>JA RULE</b> ▲ MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
6	5	8	9	<b>SADE</b> ▲ EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
7	4	5	12	<b>OUTKAST</b> ▲ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
<b>▶ Hot Shot Debut ◀</b>						
8	<b>NEW</b>	1	1	<b>SOUNDTRACK</b> AVATAR 10007 (11.98/17.98)	OZ	8
9	11	14	13	<b>LUDACRIS</b> ▲ DISTURBING THE PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	2
10	6	6	5	<b>XZIBIT</b> LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
<b>▶ Greatest Gainer ◀</b>						
11	18	24	26	<b>JILL SCOTT</b> ● WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS		9
12	10	15	8	<b>ERYKHA BADU</b> ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
13	8	2	4	<b>LIL WAYNE</b> CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
14	12	12	6	<b>MEMPHIS BLEEK</b> ● ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	1
15	13	11	12	<b>JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 — )	1
16	22	38	4	<b>SOUNDTRACK</b> HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	16
17	14	7	16	<b>LIL BOW WOW</b> ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
18	15	13	16	<b>MYSTIKAL</b> ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
19	16	16	6	<b>K-CI &amp; JOJO</b> MCA 112398 (12.98/18.98)	X	3
20	19	20	8	<b>DAVE HOLLISTER</b> DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
21	17	9	29	<b>NELLY</b> ▲ FO' REEL 157743/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
22	23	31	12	<b>TAMIA</b> ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
23	21	23	5	<b>QB FINEST</b> NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM (I.I. WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)		18
<b>▶ Pacesetter/Heatseeker Impact ◀</b>						
24	34	36	14	<b>MR. C THE SLIDE MAN</b> M.O.B. 159807/UNIVERSAL (12.98/18.98) HS	CHA-CHA SLIDE	24
25	20	18	7	<b>MASTER P</b> NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	2
26	24	21	6	<b>FUNKMASTER FLEX</b> LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	5
27	25	27	7	<b>VARIOUS ARTISTS</b> RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	7
28	26	29	9	<b>CAPONE -N- NOREAGA</b> TOMMY BOY 3110* (12.98/18.98)	THE REUNION	8
29	28	19	9	<b>WU-TANG CLAN</b> ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	1
30	29	28	9	<b>KEITH SWEAT</b> ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	5
31	37	39	52	<b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 69862*/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	1
32	27	22	35	<b>EMINEM</b> ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
33	31	25	6	<b>3LW</b> NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19
34	30	33	40	<b>CARL THOMAS</b> ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	2
35	32	30	8	<b>BBALL &amp; MJG</b> JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
36	33	26	8	<b>B.G.</b> ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	5
37	35	35	5	<b>VARIOUS ARTISTS</b> DEF JAM 520062*/IDJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	35
38	38	42	69	<b>YOLANDA ADAMS</b> ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH... VALLEY LOW	5
39	36	40	36	<b>AVANT</b> ● MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	6
40	39	32	18	<b>CASH MONEY MILLIONAIRES</b> ● CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	2
41	49	44	10	<b>PRODIGY OF MOBB DEEP</b> ● INFAMOUS VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	6
42	40	49	9	<b>CHANTE MOORE</b> SILAS 112377/MCA (12.98/18.98)	EXPOSED	10
43	41	37	41	<b>PINK</b> ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	23
44	44	54	13	<b>TALIB KWELI &amp; HI-TEK</b> RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
45	51	46	15	<b>SCARFACE</b> ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
46	46	41	38	<b>MYA</b> ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
47	43	43	77	<b>DESTINY'S CHILD</b> ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	2
48	45	34	12	<b>SOUNDTRACK</b> ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	9

49	52	45	61	<b>DR. DRE</b> ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
50	48	62	9	<b>PRU</b> CAPITOL 23120 (6.98/9.98) HS	PRU	48
51	42	50	5	<b>FIELD MOB</b> MCA 112348* (12.98/18.98) HS	613: ASHY TO CLASSY	35
52	55	52	17	<b>SHYNE</b> ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
53	53	48	21	<b>WYCLEF JEAN</b> ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	3
54	54	51	38	<b>TONI BRAXTON</b> ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
55	60	60	18	<b>RACHELLE FERRELL</b> CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
56	59	58	29	<b>KELLY PRICE</b> DEF SOUL 542472*/IDJMG (11.98/17.98)	MIRROR MIRROR	3
57	62	71	19	<b>DONNIE MCCLURKIN</b> VERITY 43150 (10.98/16.98) HS	LIVE IN LONDON AND MORE...	50
58	57	61	39	<b>JOE</b> ▲ JIVE 41703 (12.98/18.98)	MY NAME IS JOE	1
59	64	84	9	<b>CHARLIE WILSON</b> MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) HS	BRIDGING THE GAP	59
60	47	47	13	<b>PROFYLE</b> MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	13
61	61	53	30	<b>LIL' KIM</b> ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
62	66	75	37	<b>MARY MARY</b> ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
63	67	87	66	<b>DONELL JONES</b> ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (11.98/17.98)	WHERE I WANNA BE	6
64	58	56	18	<b>BOYZ II MEN</b> ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
65	65	83	6	<b>SOUNDTRACK</b> EDMONDS/DEF SOUL 548156*/IDJMG (12.98/18.98)	SOUL FOOD: THE SERIES — THE BEST R&B OF 2000	60
66	76	67	18	<b>LL COOL J</b> G.O.A.T. FEATURING JAMES T. SMITH: THE GREATEST OF ALL TIME DEF JAM 546819*/IDJMG (12.98/18.98)		1
67	56	69	10	<b>OUTLAWZ</b> OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US	16
68	72	74	9	<b>BABYFACE</b> EPIC 85132 (12.98 EQ/18.98)	A COLLECTION OF HIS GREATEST HITS	28
69	70	65	57	<b>DMX</b> ▲ RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
70	69	77	27	<b>BEENIE MAN</b> SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	18
71	63	93	19	<b>NO QUESTION</b> PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98) HS	NO QUESTION	47
72	77	63	5	<b>SPM</b> DOPE HOUSE/COY 013336/UNIVERSAL (11.98/17.98)	TIME IS MONEY	49
73	71	55	17	<b>LIL' ZANE</b> WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
74	50	88	7	<b>NATALIE WILSON &amp; THE S.O.P. CHORALE</b> GOSPO CENTRIC 490675/INTERSCOPE (11.98/17.98) HS	[GIRL DIRECTOR]	50
75	79	82	29	<b>SOUNDTRACK</b> OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL	15
76	80	—	6	<b>MONIQUE MOSEE</b> KNR 1237 (15.98 CD)	GIRL LIKE ME	76
77	95	85	13	<b>E-40</b> SICK WID' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL	4
78	74	64	8	<b>DOGGS ANGELS</b> DOGGY STYLE 2130*/TVT (10.98/17.98) HS	PLEEZBALEEVIT!	35
79	75	89	77	<b>MACY GRAY</b> ▲ EPIC 69490* (12.98 EQ/18.98) HS	ON HOW LIFE IS	9
80	85	66	35	<b>BIG TYMERS</b> ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
81	86	—	13	<b>GURU</b> VIRGIN 50188* (12.98/17.98)	JAZZMATAZZ STREETSOU	8
82	91	—	11	<b>THE NEW LIFE COMMUNITY CHOIR</b> FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98) HS	NOT GUILTY... THE EXPERIENCE	41
83	90	90	52	<b>JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
84	94	—	27	<b>LUCY PEARL</b> ● POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
85	88	68	31	<b>THREE 6 MAFIA</b> ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
86	100	—	12	<b>M.O.P.</b> LOUD 1778* (12.98/17.98)	WARRIORZ	5
87	83	59	9	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 85172*/EPIC (12.98 EQ/18.98)	THE COLLECTION: VOLUME TWO	15
88	82	—	10	<b>VARIOUS ARTISTS</b> BABY REE 31152/LONDON-SIRE (11.98/17.98)	DAMIZZA PRESENTS...WHERE I WANNA BE	28
89	97	—	35	<b>COMMON</b> ● MCA 111970* (11.98/17.98)	LIKE WATER FOR CHOCOLATE	5
90	84	79	92	<b>EMINEM</b> ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
91	78	70	8	<b>TUPAC SHAKUR</b> THE ROSE THAT GREW FROM CONCRETE VOLUME 1 AMARU 490813/INTERSCOPE (12.98/18.98)		28
92	<b>RE-ENTRY</b>	14	<b>TOO SHORT</b> ● SHORT 41711/JIVE (11.98/17.98)	YOU NASTY	4	
93	81	76	20	<b>C-MURDER</b> TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	1
94	<b>RE-ENTRY</b>	57	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK	30	
95	<b>RE-ENTRY</b>	12	<b>VARIOUS ARTISTS</b> DEF JAM 542829*/IDJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	16	
96	99	92	39	<b>TRINA</b> ● SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
97	<b>RE-ENTRY</b>	7	<b>MONIFAH</b> UNIVERSAL 157999 (11.98/17.98)	HOME	39	
98	<b>RE-ENTRY</b>	8	<b>TRIPLE 6 MAFIA</b> SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3	28	
99	92	95	12	<b>PATTI LABELLE</b> MCA 112267 (11.98/17.98)	WHEN A WOMAN LOVES	26
100	<b>RE-ENTRY</b>	10	<b>WILLIE D</b> RAP-A-LOT 50022/VIRGIN (12.98/16.98)	LOVED BY FEW, HATED BY MANY	25	

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*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.



## Congratulations

### on your Grammy Nomination!

Best Traditional R&B Vocal Album

Will Downing

All the Man You Need



AVENUE MANAGEMENT GROUP

# Skitz Drops Debut On Ronin In February

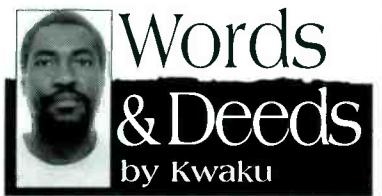
**T**HE SKINNY ON SKITZ: Respected British hip-hop DJ/producer Skitz drops his long-awaited debut album "Countryman" (Ronin) Feb. 26.

"The LP reflects my rural upbringing and attitude toward the elements around us," explains Skitz, 31, who was born in the rustic environs of Devon, England. "Countryman" helps define the simplistic life most of us strive for.

Catching the hip-hop bug in the mid-1980s, Skitz journeyed across the U.S. to experience it firsthand. He began working as a DJ in the early



SKITZ



1990s and in 1996 dropped his first production, "Where My Mind Is" (Ronin), which featured rapper **Roots Manuva**. It was sampled by **Dallas Austin** on his production of "Gone Be Fine," a track on **Monica's** "The Boy Is Mine" (Arista). Last year, Skitz's "Dedication," featuring rapper **Rodney P** and turntablist **Deckwreka**, earned best-single honors at the U.K. Hip-Hop Awards 2000.

"Skitz is one of the few producers

who has managed to develop his own unique style," notes **Rob**, co-promoter for London's long-running hip-hop club **Scratch**. "His choice of MCs is smart, and he always brings the best out of them. He isn't afraid to chuck out the rule book."

"My musical style fuses all my influences: hip-hop drums, reggae basslines, folk and funk guitar licks, rap vocals, and the odd drum-and-bass. But the lowdown, gritty, concrete foundation is hip-hop," says Skitz, who digs the likes of **Joan Baez**, **KRS-One**, **Sizzla**, **Capleton**, **Ani DeFranco**, **De La Soul**, **Roni Size & Reprezent**, **Wu-Tang Clan**, **the Clash**, **Manuva**, and **Taskforce**.

"Inner City Folk," one of his album's several socio-political songs, adds an interesting folk/hip-hop vibe. "Manuva was about the only one who could carry it off," says Skitz. "He came with a wicked concept based around the chorus vocal sung by **Valerie Etienne** of [the acid jazz group] **Galliano**. Add a little scratch or two from **Deckwreka** and a guitar lick on the outro, and there you have it."

"As British artists, we have something different. Not better or worse, just different," says **Rodney P**, who's featured on three of the album's 17 tracks. Adds **Est'elle**, who appears on the female anthem "Domestic Science" along with **Wildflower** and **Tempa**. "I talked with Skitz about doing a tune with two other female MCs. I figured the idea would work because the concept of a 'Ladies First' [the 1990 **Queen Latifah** and **Monie Love** single] posse cut hadn't been done in the U.K. since the heyday of [former U.K. female duo] **the Cookie Crew**."

Skitz, managed by **Rachael H** of London-based **Main Source Management**, is slowly building his own **Titan Sounds** label. It springs into gear this year with releases by **Riddla**, **the Extremists**, and **Skeme**.

**VINYL JUNKIE: Dave VJ** (Vinyl Junkie), the rap/R&B A&R manager at London-based online portal **peoplesound.com**, is a veteran of the U.K. hip-hop/rap scene. He started in the early 1980s in record distribution and retail and later joined the **Mastermind** hip-hop sound system.

With his decks partner **Max LX** (Lethal Executioner), **Dave VJ** presented a weekly rap show on London's then-pirate **Kiss FM**, which continued for nearly nine years after the station went legal in 1990. **Dave VJ's** rap sheet includes **Ultrasound/Newstate's** mid-1990s series "This Is Hip-Hop."

While at **Kiss**, he realized that all the major rap artists he worked with were mavericks with a go-for-self attitude. "**Peoplesound.com** understands the independent maverick mind," says **Dave VJ**, who says the portal receives about 1.5 million hits a month. "On top of that, we understand the power of online promotion coupled with the regular off-line stuff."

The hip-hop section features several local talents, including former **Almo Sounds**-signed rapper/producer **Funky DL**, producer **Colin Emani** (Continued on page 41)



**TALKIN' BACK: Jon B.** returns to Hot R&B/Hip-Hop Singles & Tracks chart with "Don't Talk" (Edmonds/Epic), this issue's Hot Shot Debut, at No. 48. The single's more than 9 million listeners in the week since its release to radio also gains **Jon B.** the best debut this issue on Hot R&B/Hip-Hop Airplay, entering at No. 45.

The first time **Jon B.** graced a **Billboard** singles chart was with a 1995 duet with **Babyface**, "Someone To Love," which went on to be a gold single. In case this doesn't jog your memory, maybe his platinum single, "They Don't Know," will. "Don't Know" peaked at No. 2 on Hot R&B/Hip-Hop Singles & Tracks in 1998, and the 48 weeks it spent on the chart may just remind you why **Jon B.** has become a major player in the R&B genre. His upcoming album will be the first released on the **Edmonds Record Group**, the newest incarnation of **Yab Yum** (**Billboard**, Jan. 20), **Jon B.'s** former label. The as-yet-untitled album will be released this spring.

**LABEL DOMINANCE:** **Jive Records**, home of **Britney Spears**, **'N Sync**, and **Backstreet Boys** on The **Billboard** 200, now also gains dominance on Hot R&B/Hip-Hop Singles & Tracks. Never in the history of this chart has **Jive** had the No. 1 and No. 2 singles. This issue, **Mystikal's** "Danger (Been So Long)" jumps into the No. 1 slot after hovering at No. 3 last issue. "Stutter," which features **Mystikal** and is **Joe's** latest single, is the Greatest Gainer/Sales and scores enough points to catapult 10-2 on Hot R&B/Hip-Hop Singles & Tracks.

This bodes well not just for **Jive** but obviously for rapper **Mystikal**, too. He apparently was just warming up radio and his audience when he peaked at No. 3 on Hot R&B/Hip-Hop Singles & Tracks with "Shake Ya Ass" (**Jive**) this past September, as it logged a 27-week stay on that chart.

**Mystikal** has had four albums to date. His first and least successful album so far topped out at No. 14 on Top R&B/Hip-Hop Albums, remained on the chart for 86 weeks, and was certified gold. Including this latest project, "Let's Get Ready," each of his subsequent albums has gone on to hit the top of the albums chart and has been certified platinum.

**HE IS BACK:** When you want to have a nice evening with that special someone and you reach into your musical collection, you may just reach for **Maxwell**. He returns to Hot R&B/Hip-Hop Singles & Tracks with his latest, "Get To Know Ya" (**Columbia**), which debuts at No. 56. His almost 8 million in audience in the track's first week at radio is just a drop in the bucket, considering this artist's accomplishments.

**Maxwell's** first album, "Maxwell's Urban Hang Suite," released in 1996, went platinum and had a 108-week stay on Top R&B/Hip-Hop Albums. That debut led to an "MTV Unplugged" release in 1997, which went gold, followed by his last album, 1998's "Embrya" (**Columbia**), which went on to gain another platinum ring for **Maxwell**.

This latest single looks to be following in the footsteps of its predecessors in its wide acceptance at radio. Early station support comes from **WBLS** New York, **WEDR** Miami, **KMEL** San Francisco, **WQUE** New Orleans, and **WENZ** Cleveland. No date has been set for his next album.

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>► No. 1 ◀</b>					
1	4	1	11	<b>BABY IF YOU'RE READY</b> (C) (D) (T) DOGGY STYLE 2132/TVT †	SNOOP DOGG PRESENTS DOGGYS ANGELS FEATURING LATOYA 9 weeks at No. 1
2	3	2	13	<b>WHERE I WANNA BE</b> (C) (D) (T) BABY REE 35058/LONDON-SIRE †	DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG & KURUPT
3	1	8	7	<b>OH NO</b> (T) RAWKUS 289* †	MOS DEF & PHAROAEH MONCH FEATURING NATE DOGG
4	8	5	14	<b>CROSS THE BORDER</b> (C) (D) (T) (X) ATLANTIC 85008/AG †	PHILLY'S MOST WANTED
5	18	21	5	<b>SOUTHERN HOSPITALITY</b> (T) DISTURBING THA PEACE/DEF JAM SOUTH 572749*/IDJMG	LUDACRIS
6	6	10	6	<b>ALL GOOD?</b> (T) (X) TOMMY BOY †	DE LA SOUL FEATURING CHAKA KHAN
7	2	7	8	<b>\$#!* ON YOU</b> (T) (X) SHADY/RAWKUS 497344*/INTERSCOPE †	D-12
<b>► GREATEST GAINER ◀</b>					
8	39	27	8	<b>MS. JACKSON</b> (DV) (T) (X) LAFACE 24525*/ARISTA †	OUTKAST
9	10	9	6	<b>DANGER (BEEN SO LONG)</b> (T) JIVE 42860* †	MYSTIKAL FEATURING NIVEA
10	<b>NEW ►</b>		1	<b>CHANGE THE GAME</b> (T) ROC-A-FELLA/DEF JAM 572761*/IDJMG †	JAY-Z, BEANIE SIGEL AND MEMPHIS BLEEK
11	<b>NEW ►</b>		1	<b>SUICIDAL FAILURE</b> (T) EASTERN CONFERENCE 287*/RAWKUS	CAGE
12	16	12	5	<b>PUT IT ON ME</b> (T) MURDER INC./DEF JAM 572751*/IDJMG †	JA RULE FEATURING LIL' MO & VITA
13	5	11	7	<b>IT WASN'T ME</b> (T) (V) MCA 155782* †	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
14	15	3	19	<b>HE DID THAT</b> (C) (D) (T) NO LIMIT 38747/PRIORITY †	SILKK THE SHOCKER FEATURING MASTER P AND MAC
15	22	—	2	<b>R.E.S.P.E.C.T.</b> (D) (T) LOOKALIVE/RAWKUS 497459*/INTERSCOPE	4TH AVENUE JONES
16	7	22	15	<b>BIG DOE</b> (C) (D) FUTURESCOPE 3331 †	SUICIDE
17	20	15	7	<b>IS THAT YOUR CHICK</b> (T) ROC-A-FELLA/DEF JAM 562865*/IDJMG †	MEMPHIS BLEEK FEATURING JAY-Z & MISSY ELLIOTT
18	19	4	12	<b>SOULJAS</b> (C) (D) (T) NO LIMIT 38747/PRIORITY †	MASTER P
19	12	24	6	<b>PEACE OF MIND</b> (D) LEGIT BALLIN' 25014 †	DARKSIDE BALLAZ FEATURING TWISTA
20	<b>NEW ►</b>		1	<b>POKE IT OUT</b> (C) (D) (T) WINGSPAN 0009	TRACK SQUAD
21	13	18	7	<b>NO! NO! NO!</b> (C) (D) (T) KING PIN STATION 197 †	SUNNI BLACK FEATURING MOTHER SUPERIA
22	24	23	12	<b>I JUST WANNA LOVE U (GIVE IT 2 ME)</b> (T) ROC-A-FELLA/DEF JAM 572666*/IDJMG †	JAY-Z
23	34	35	11	<b>DA BRIDGE 2001</b> (T) ILL WILL/COLUMBIA 79522*/CRG †	QB FINEST
24	11	26	9	<b>THAT SMUT</b> (T) EASTERN CONFERENCE 273*/RAWKUS	SMUT PEDDLERS
25	9	6	9	<b>R.N.S.</b> (C) (D) (T) KJAC 005/LANDSPEED	FREDDIE FOXXX BUMPY KNUCKLES
26	25	14	20	<b>MOVE SOMETHIN'</b> (C) (D) (T) RAWKUS 38703/PRIORITY †	TALIB KWELI & HI-TEK
27	27	13	15	<b>IT'S OK</b> (C) (D) (T) AGUEMIN/EASTWEST 67091/EEG †	SLIMM CALHOUN FEATURING ANDRE 3000
28	23	—	2	<b>LOUD AND CLEAR</b> (D) TRIBUTARY 70485/ORPHEUS	BLACK MISS
29	33	39	31	<b>CERCHEZ LAGHOST</b> (C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †	GHOSTFACE KILLAH
30	28	17	21	<b>SHAKE IT LIKE A DOG</b> (C) (D) MOST WANTED EMPIRE 0002 †	KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE
31	43	30	18	<b>WHAT'S YOUR FANTASY</b> (T) DISTURBING THA PEACE/DEF JAM SOUTH 562944*/IDJMG †	LUDACRIS FEATURING SHAWNA
32	26	—	13	<b>YA STYLE</b> (X) RUFFTOWN/PALM PICTURES 70062*/RYKO PALM †	SYLK-E. FYNE
33	41	20	7	<b>GRAVEL PIT</b> (T) WU-TANG/LOUD/COLUMBIA 79530*/CRG †	WU-TANG CLAN
34	36	32	16	<b>WHOA! LIL' MAMA...</b> (C) (D) (T) FIRST STRING/EASTWEST 67102/EEG	X-CON
35	<b>RE-ENTRY</b>		25	<b>SHAKE YA ASS</b> (T) JIVE 42721* †	MYSTIKAL
36	31	16	25	<b>BOUNCE WITH ME</b> (T) (X) SO SO DEF/COLUMBIA 79476*/CRG †	LIL BOW WOW FEATURING XSCAPE
37	29	—	6	<b>OOHWEEE</b> (T) (X) STRONG ISLAND 3003*	SUB-URBAN
38	32	19	29	<b>CALLIN' ME</b> (C) (D) WORLDWIDE 53582/PRIORITY †	LIL' ZANE FEATURING 112
39	<b>NEW ►</b>		1	<b>ROCK DAT SHIT</b> (T) INFAMOUS/VOLATOR 1977*/LOUD	PRODIGY OF MOBB DEEP
40	<b>RE-ENTRY</b>		8	<b>BOW WOW (THAT'S MY NAME)</b> (T) SO SO DEF/COLUMBIA 79487*/CRG †	LIL BOW WOW
41	<b>RE-ENTRY</b>		9	<b>KEEP IT THORO</b> (T) VIOLATOR 1954*/LOUD †	PRODIGY OF MOBB DEEP
42	37	29	27	<b>YEAH THAT'S US</b> (C) (D) (T) RUFFNATION 16854/WARNER BROS. †	MAJOR FIGGAS
43	<b>NEW ►</b>		1	<b>CHICKENHEAD</b> (T) HYPNOTIZE MINDS 1973*/LOUD	PROJECT PAT
44	14	37	23	<b>COME RIDE WITH ME</b> (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	JAHARI
45	42	—	14	<b>EVEN IF</b> (T) DEF JAM/DEF SOUL 562902*/IDJMG	METHOD MAN
46	38	36	22	<b>YOU NASTY</b> (C) (D) (T) SHORT 42719/JIVE	TOO SHORT
47	40	41	9	<b>911</b> (T) COLUMBIA 79460*/CRG †	WYCLEF JEAN FEATURING MARY J. BLIGE
48	<b>RE-ENTRY</b>		6	<b>BOOM</b> (T) GAME 2009*	ROYCE DA 5'9"
49	<b>RE-ENTRY</b>		9	<b>ANTE UP (ROBBING-HOODZ THEORY)</b> (T) LOUD 1949* †	M.O.P.
50	17	25	9	<b>W.O.E. IS ME (WORLD OF ENTERTAINMENT)</b> (T) INTERSCOPE 284*/RAWKUS †	JURASSIC 5

○ 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.



## Getting 'In The Mix' With Rivera, Stryke, And Sanger

**H**OUSE IS A FEELING: Those who can't get enough of Miami-residing **Robbie Rivera's** filtered house/disco sound are highly encouraged to seek out a copy of his beat-mixed set "In The Mix." Out of 13 tracks, eight were penned or produced by the remixer/producer/DJ/label owner (Juicy Music) himself. The uplifting album gets off to a soulful start with the **Gutter Boys Present Gwendolyn's** feisty cover of **Bobby Caldwell's** "What You Won't Do For Love." From there, it's down to love town with tracks like the **Italian Connection's** "Sax Heaven," **Brent Lawrence Featuring Maureen Parker's** "Ain't Gonna," the **Rivera Project's** "It's A Feeling," Rivera's "It's Midnight," and **Wicked Phunker's** "Jungle Boogie." Out Tuesday (23) via Miami-based Filtered/SFP Records.

Also hailing from Miami is DJ/producer **Stryke** (aka **Greg Chin**), whose finely blended disc "Staying In," on Sunrise Recordings/Strictly Hype Recordings, is a sublime mix of down-tempo grooves and ambient house. Tracks like **Ian Pooley's** "Since Then," **Jamie Myerson's** "You're My Life," **Stryke Featuring Tabitha Byng's** "Heaven," **Sven Van Hees'**



by Michael Paoletta

"Serrano Anthem," and **Chris Brann's** Ananda mix of **Santal Featuring Terrence Downs'** "Past & Future Things" form the postcard-perfect aural foundation of this appropriately titled collection.

Of course, this CD may surprise longtime fans of Stryke who are rather fond of his tech-house and techno DJ sets. "As a musician, I feel as if I can use these and other genres to tell my musical story," explains Stryke. "It keeps my listeners on their toes; it also makes the ride more fun and interesting." Indeed. "Staying In" also streets Tuesday (23).

On the same day, Sunrise Recordings/Strictly Hype Recordings will issue DJ/remixer/producer **Noel Sanger's** latest beat-mixed set, "Ritual." Embraced by progressive house and trance punters, Sanger knows how to effortlessly court the mainstream without losing sight of his original constituency. He accomplishes this by intertwining the semi-commercial (**Spanish Archer Vs. Tilt's** "Beautiful Inside," **BT's** "Never Gonna Come Back Down") and the underground (**Planet Heaven's** "Firefly," **Incisions'** "Amorak," **Filip Skrapitch's** "Ksaut").

Those in search of some essential beats that came before should immediately snag a copy of "Disco Not Disco" (Strut Records U.K.). Accurately subtitled "Leftfield Disco Classics From The New York Underground," the 11-track set—compiled by **Joey Negro** and **Sean P.**—shines the light on the musical diversity that epitomized New York's vibrant club scene in the early to mid-'80s. Highpoints include **Yoko Ono's** "Walking On Thin Ice," **Liquid Liquid's** "Cavern," **Material's** "Over And Over," **Dinosaur's** "Kiss Me Again," **Loose Joints'** "Tell You (Today)," and the **Steve Miller Band's** "Macho City."

**GOOD STUFF:** We're happy to report that Sub Pop Records will release **Saint Etienne's** "Interlude" Feb. 20. The 10-song album includes three exclusive tracks ("Queen Of Polythene," "Mountain Rain," "Le Ballade De Saint Etienne"), six B-sides, and one cover (the **Beach Boys'** "Stevie"). In addition to remixes of "Boy Is Crying" and "Lose That Girl," the set will include the video for "How We Used To Live."

**Gregg Clark**, the mastermind behind Atlanta-based tip sheets U.S.A. Disco & Dance Hot 40 and Coast To Coast Radio/Club Action, has partnered with Sonicnet for USA-Dance-Radio, a continuous dance music Web station (radio.sonicnet.com/mymusiclisten.asp?name=USA-NET-RADIO).

What makes USA-Dance-Radio so

appealing is the fact that, unlike so many others, it doesn't believe in segregating the beats and rhythms by musical genre or era. A recent visit found us tapping our toes to the sounds of **Fragma**, **Arpeggio**, **Pattie Brooks**, **MFSB**, **Modjo**, **Madison Avenue**, and **Jocelyn Brown**, among many, many others.

New York-based label ...Records is poised to keep punters jumpin', jumpin' with a handful of upcoming singles: **Chocolate Puma's** "I Wanna B U," with restructurings by **Mike Macaluso** and **DJ Escape**; **Tomba Vira's** "Drums Come Alive," with reworkings by **Eddie X.**, **Danny "Buddah" Morales**, and **S.O.L.I.S.** (aka **Rob James**); and **Colourful Karma Featuring Terra Deva's** "For The Music," with **Mike "Agent X" Clark** and **Victor Calderone** handling the remixes.

**NEWSY NEIGHBORS:** **Mario Alayon**, who spent the past five years at Jellybean Recordings, most recently as director of national dance promotion, has joined the Groovilicious/Strictly Rhythm team; his title remains the same. Also joining Groovilicious/Strictly Rhythm is **Denny Tsettos**. Formerly of Metropolitan Records, Tsettos will helm the label's radio/mix show promotion department. Additionally, Tsettos remains a resident DJ at the World club in New York, as well as a featured DJ on WKTU New York's Saturday night mix show. Congratulations!

**SOULSISTER:** For those who can't get enough of artists like **Angie Stone**, **Mary J. Blige**, **Jill Scott**, and **Erykah Badu**, be on the lookout for the ultra-fine debut from **India.Arie**. Aptly titled "Acoustic Soul," the Motown set—scheduled to arrive March 20—includes such sublime, and lyrically right-on, nuggets as "Video," "Brown Skin," "I See God In You," and "Butterfly."

**Billboard. Dance Breakouts**

**HOT**

JANUARY 27, 2001

**CLUB PLAY**

1. REVENGE ERIC PIER O'NEIL MIXOLOGY
2. SPENTE LE STELLE OPERA TRANCE FEAT. EMMA SHAPPLIN RADIKAL
3. FEEL THE BEAT DARUDE NEO IMPORT
4. CHANTING KN XTREME
5. GIVE IT TO ME SUPER JUICY STAR 69

**MAXI-SINGLES SALES**

1. THE FIELDS OF LOVE ATB RADIKAL
2. LOVIN' YOU KRISTINE W RCA
3. RENDER DIESELBOY PALM
4. I NEED YOUR LOVING MARC ET CLAUDE RADIKAL
5. NIGHTFLY BLANK & JONES RADIKAL

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

**FINALLY:** Did anyone else notice that **Daft Punk's** "One More Time" topped Billboard's Hot Dance Music/Club Play chart three weeks ago on the strength of only one mix, namely the original club version? In these times of hiring a handful of remixers to re-tweak a song to fit as many formats as possible, we must applaud Virgin Records for not doing the same.

Ironically, Virgin is currently delivering two promotional 12-inch pack-

ages of **Lenny Kravitz's** "Black Velveten" to club DJs. In all, there are 12 variations by the likes of the **Base-ment Boys**, **Roger S.**, **Rick Pier O'Neil**, and **Apollo 440**.

In all fairness, though, Daft Punk created a dance track from the get-go, while Kravitz did not—hence the numerous remixes. With savvy and very aware restructurings, "Black Velveten" should be heard on all dancefloors. No excuses, please.

## House Is A Passion For Wyatt

BY DERRICK MATHIS

**LOS ANGELES**—On the West Coast, DJ/promoter **Marques Wyatt** and house music go hand in hand. Back in the early '90s, when raves and techno overtook the Los Angeles underground dance scene, pushing house music into the back-ground, Wyatt began migrating north to San Francisco on the weekends. It wasn't long before he established a house music colony in Northern California.

But for Wyatt, who'd become a disciple of house music during the mid-'80s (after spending a few years as a hip-hop DJ), trips to San Francisco—with its then-growing acid jazz movement—only increased his determination to resurrect house music back in his own town.

"I wanted to do something here, so I, along with a partner, started a weekly party, Brass, at the Grandia Room in Hollywood," recalls Wyatt, a Billboard-reporting club DJ. "We literally, and I don't think anyone can dispute this, brought the whole acid jazz thing to L.A. We put on the Brand New Heavies, Young Disciples, Dignable Planets, and Jamiroquai way back when nobody knew who they were. It was an alternative to the whole techno thing that was happening in L.A."

Over the years, Wyatt has developed a formidable reputation as one of Los Angeles' top house DJ/promoters. After introducing the weekly BBC party at Osko's Disco (where the disco classic "Thank God It's Friday" was filmed) in the late-'80s, Wyatt started the weekly Mac's Garage party at the Musician's Union club in Hollywood.

With Brass' days coming to a close in the early '90s, Wyatt and DJ/promoter **Tony Largo** established L.A.'s weekly after-hours dance institution **Does Your Momma Know** at the Coconut Teaser club.

During his seven-year residency at the club, which ended in 1999, Wyatt joined the ranks of globe-trotting DJs, playing at clubs like

the Ministry of Sound in London, Sound Factory in New York, and Industry in Tokyo. Along the way, Wyatt remixed numerous records, including **Eddie Amador's** "House Music" and **Kim English's** "Learn 2 Luv."

"When I go into the studio, even when I start out using a sample, by the time I've finished doing the record, I've fully pulled the sample out," says Wyatt of his remixes/productions. "I use it as a skeleton, and then I get other ideas along the way."

Last August, San Francisco-based Om Records issued Wyatt's beat-mixed "Sound Designs, Vol. 1." A collection of acid jazz, soul, Afro-beat, Latin jazz, R&B, and house, the set is a tes-

tament to Wyatt's passion for club music in all its various shadings.

"It's definitely a culmination of all the songs that I feel have longevity in my crate," Wyatt says of "Sound Designs." "That's how I chose the records—the ones that I bring every night—the ones that I never get tired of. In other words, the timeless tracks."

Managed and booked by Tamiko Theros of Los Angeles-based Hula Groove Management, Wyatt is currently in the midst of a three-month worldwide club tour promoting "Sound Designs." Wyatt balances his guest DJ spots (both stateside and overseas) with the weekly Deep party at the Vynyl club in Los Angeles; he also collaborates with DJ **Doc Martin** for the bi-weekly Sunday-afternoon party **Revival** (also at Vynyl). Additionally, he has a monthly residency at the Los Angeles super-club **Giant**, and manages to maintain his San Francisco connections with a monthly residency at **Release**.

At the end of the day, Wyatt's commitment to keeping the West Coast on the forefront of dance music is perfectly aligned with his love of the music. "Once you go house, you never go back," he says. "Nothing has ever made me feel the way this music does."



WYATT

### The Dance Trax HOT PLATE

• **Funkmaster Flex Featuring Faith Evans**, "Good Life" (Loud album track). Y'all need to be playing this retro-spliced, feel-good track from Funkmaster Flex's "60 Minutes Of Funk, Volume IV: The Mixtape." Why? It seamlessly places Evans' soulful vocals atop the formidable rhythmic foundation of **Gwen Guthrie's** Paradise Garage-era smash "Seventh Heaven." A real gem.

• **Gloria Estefan**, "Out Of Nowhere" (Epic album track). Featured on Estefan's forthcoming "Greatest Hits Vol. 2," the **Randall Barlow/Emilio Estefan Jr.**-produced "Out Of Nowhere" is the singer's strongest, and most hook-laden, dance song in eons. Latin keyboards, filtered effects, orchestral movements, kicky percussion, and Estefan's unmistakable voice create one magical dancefloor moment. Don't let this moment end, indeed.

• **Sugababes**, "Overload" (London-Sire single). What happens when three vocally savvy British teens are merged with a wicked, go-go-style, rock-etched pop/dance track? One incredibly memorable song that gloriously recalls the vibrancy of **Deee-Lite's** "Groove Is In The Heart." And just wait till ya hear the trio's forthcoming album "One Touch"—it's quite the debut!

• **King Britt Presents Syk 130**, "Happiness" (Six Degrees Records single). One of many high points from producer Britt's forthcoming ('80s driven) album, "Re-Members Only," "Happiness" crackles with an emotional sass—a round of applause for featured singer **Alma Horton**, please—that is totally missing from much of today's club music. If the original version is a lil too retro-sounding (think collaborations between singer **Jody Watley** and producer **Andre Cymone**), investigate the deep-house restructurings by **Soul Dharma** and **Critical Point**, as well as Britt's 2-step-skewed dub. Out Jan. 30.

## 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
<b>◀ No. 1 ▶</b>					
1	2	4	9	LADY (HEAR ME TONIGHT) BARCLAY 587900/MCA †	MODJO
2	1	3	8	DON'T TELL ME MAVERICK 44910/WARNER BROS. †	MADONNA
3	4	6	8	BEAUTIFUL DAY ISLAND PROMO/INTERSCOPE †	U2
4	5	8	9	LIFETIME TO LOVE 4 PLAY 2029	CECE PENISTON
5	7	15	6	LOVIN' YOU RCA 60400	KRISTINE W
6	9	18	6	BOY (REMIX) REPRISE PROMO	BOOK OF LOVE
7	12	20	6	BY YOUR SIDE EPIC PROMO †	SADE
8	6	2	10	ONE MORE TIME VIRGIN 38758	DAFT PUNK
9	3	1	11	THE UNDERGROUND STAR 69 509	CELEDA
10	21	27	7	YOU TAKE MY BREATH AWAY GROOVILICIOUS 234/STRICTLY RHYTHM	SUREAL
11	22	35	3	ME DREAMWORKS PROMO	KINA
12	20	28	6	NOT THAT KIND DAYLIGHT 79483/EPIC †	ANASTACIA
13	17	19	8	TESTIFY EMI GOSPEL 20305/CAPITOL DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	
14	11	5	11	PULL UP TO THE BUMPER EDEL AMERICA 18237 GRACE JONES VS. FUNKSTAR DE LUXE	
15	24	42	3	PAPA'S GOT A BRAND NEW PIGBAG TOMMY BOY SILVER LABEL 2188/TOMMY BOY	THUNDERPUSS
16	8	10	10	GLORIOUS KINETIC 44860/REPRISE †	ANDREAS JOHNSON
17	13	7	11	THE POWER OF ONE ATLANTIC 85021	DONNA SUMMER
18	23	26	7	NIGHT IN THE CITY REPRISE PROMO	PM DAWN
19	15	9	11	FABULOUS (GUIDE YOUR ROCKET) JELLYBEAN 2611	BORIS & BECK
20	25	33	5	BY YOUR SIDE TOMMY BOY SILVER LABEL 2174/TOMMY BOY	MALINA
21	14	14	8	DO YOU LOVE ME JELLYBEAN 2613 JOE T. VANNELLI PROJECT FEATURING MIJAN	
22	10	12	9	U TURN ME NERVOUS 20435 BYRON STINGILY FEATURING LEEE JOHN	
23	18	13	10	RISE IN NERVOUS 20447 STEVE LAWLER	
24	27	37	5	ALL GOOD? TOMMY BOY 2178 † DE LA SOUL FEATURING CHAKA KHAN	
25	26	31	6	IDOL WARNER BROS. 44887 †	AMANDA GHOST
26	29	36	5	CAN'T FIGHT THE MOONLIGHT CURB 77098 †	LEANN RIMES
27	34	47	3	SOUTH SIDE V2 27676 † MOBY FEATURING GWEN STEFANI	
28	35	39	5	MANGAMANIA MIXOLOGY 0001/4 PLAY	CORMANO
29	31	34	6	OPEN MY HEART ELEKTRA 67118/EEG †	YOLANDA ADAMS
30	16	11	12	LIVIN' FOR LOVE ELEKTRA 71532/EEG	NATALIE COLE
<b>◀ POWER PICK ▶</b>					
31	42	—	2	WHO THE HELL ARE YOU? VICIOUS GROOVES/C2 PROMO/COLUMBIA	MADISON AVENUE
32	33	38	5	HOLLER VIRGIN PROMO †	SPICE GIRLS
33	19	17	13	LULLABY OF CLUBLAND ATLANTIC 85009	EVERYTHING BUT THE GIRL
34	37	44	5	CHANGIN' WEST END 1003	LINDA CLIFFORD
35	43	—	2	ABOVE THE SEA JELLYBEAN 2615	PARADIS
36	28	22	12	ISSUES G2 2010/STRICTLY RHYTHM	VERNESSA MITCHELL
<b>◀ HOT SHOT DEBUT ▶</b>					
37	<b>NEW ▶</b>	1	1	NEEDIN' U II DEFINITY PROMO DAVID MORALES PRESENTS THE FACE FEAT. JULIET ROBERTS	
38	36	25	11	STAND UP! STAR 69 1207 MAGIC CUCUMBERS FEAT. JOCELYN BROWN & CONNIE HARVEY	
39	<b>NEW ▶</b>	1	1	STRANGER IN MY HOUSE ELEKTRA PROMO/EEG †	TAMIA
40	32	23	13	TOTALLY ATLANTIC 85044	SHABOOM
41	38	24	10	ROCK DJ CAPITOL PROMO †	ROBBIE WILLIAMS
42	<b>NEW ▶</b>	1	1	SUNNY TRUMPETS GROOVILICIOUS 236/STRICTLY RHYTHM	MDC
43	30	16	13	INDEPENDENT WOMEN PART I COLUMBIA 79493 †	DESTINY'S CHILD
44	39	29	9	SHE BANGS COLUMBIA PROMO †	RICKY MARTIN
45	<b>NEW ▶</b>	1	1	NOTHINGNESS JELLYBEAN 2595 KARMADELIC FEATURING SANDY B.	
46	46	—	2	OBSIDIAN (REMIXES) SIX DEGREES 5034	BANCO DE GAIA
47	<b>NEW ▶</b>	1	1	JUST KEEP THINKING ABOUT YOU LOGIC 81359 †	GLORIA GAYNOR
48	41	43	9	SUNSET (BIRD OF PREY) SKINT 38748/ASTRALWERKS †	FATBOY SLIM
49	40	30	11	EVERYBODY'S FREE TOMMY BOY SILVER LABEL 2126/TOMMY BOY RICHARD (HUMPTY) VISSION FEAT. ROZALLA	
50	48	46	10	SEM CONTENCAO ZIRIGUIBOOM 5026/SIX DEGREES	BEBEL GILBERTO

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

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	16	INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG †	DESTINY'S CHILD
2	2	2	6	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
<b>◀ GREATEST GAINER ▶</b>					
3	6	9	6	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
4	4	5	5	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
5	5	4	22	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
6	3	3	18	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
7	8	11	7	ONE MORE TIME (T) (X) VIRGIN 38758	DAFT PUNK
8	7	6	38	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
9	9	8	4	WHO LET THE DOGS OUT (X) TRULY HYPE 71211	BAHAMA MAMA'S
10	10	13	7	ALL GOOD? (T) (X) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
11	11	10	5	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
12	12	7	27	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
13	14	17	5	SPENTE LE STELLE (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
14	13	12	12	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
15	15	14	37	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
16	16	18	30	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
17	20	25	11	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
18	17	23	34	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
19	18	16	25	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
<b>◀ HOT SHOT DEBUT ▶</b>					
20	<b>NEW ▶</b>	1	1	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
21	49	—	2	LIFETIME TO LOVE (T) (X) 4 PLAY 2029	CECE PENISTON
22	21	19	22	THE HAMSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMSTER
23	27	30	8	WE ARE ALIVE (T) (X) MUTE 69145	PAUL VAN DYK
24	23	22	24	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
25	22	26	6	LULLABY OF CLUBLAND (T) (X) ATLANTIC 85009/AG	EVERYTHING BUT THE GIRL
26	26	24	40	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
27	<b>NEW ▶</b>	1	1	HIT ME HARDER! (T) (X) MODERN VOICES 008	TONY MASCOLO
28	19	15	41	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
29	24	21	6	EVERYTHING YOU DO (T) ATLANTIC 85045/AG	M2M
30	25	20	45	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
31	28	28	38	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
32	29	29	36	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
33	32	31	11	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
34	30	27	37	WHERE YOU ARE/ I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
35	<b>NEW ▶</b>	1	1	IT'S GONNA BE OKAY (X) STREETBEAT 080	ROBIN FOX
36	33	32	39	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
37	35	33	25	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
38	38	43	6	IDOL (T) (X) WARNER BROS. 44887 †	AMANDA GHOST
39	<b>NEW ▶</b>	1	1	CASTLES IN THE SKY (T) (X) ROBBINS 72046	IAN VAN DAHL FEATURING MARSHA
40	31	44	12	DON'T MESS WITH MY MAN (T) (X) POOKIE 78162/BEYOND †	LUCY PEARL
41	34	—	20	DIVE IN THE POOL (T) (X) NERVOUS DOG 20443/NERVOUS	BARRY HARRIS FEAT. PEPPER MASHAY
42	<b>NEW ▶</b>	1	1	FLASHDANCE...WHAT A FEELING/COME ON OVER TONIGHT (T) (X) PURE POWER 1003/STRONG ISLAND	DANA
43	36	36	21	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456 †	GLORIA ESTEFAN
44	42	—	42	SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †	MARY MARY
45	40	45	12	EVERYBODY'S FREE (T) (X) TOMMY BOY SILVER LABEL 2126/TOMMY BOY RICHARD (HUMPTY) VISSION FEAT. ROZALLA	
46	37	39	26	DREAMING (T) (X) NETTWERK 33105	BT
47	41	38	19	NEVER GONNA COME BACK DOWN (T) (X) NETTWERK 33114 †	BT FEATURING M. DOUGHTY
48	45	37	24	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
49	46	47	11	KILLER (T) (X) RADIKAL 99034 †	ATB
50	<b>NEW ▶</b>	1	1	CHA-CHA SLIDE (T) M.O.B. 158378/UNIVERSAL †	MR. C THE SLIDE MAN

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## Eddy Raven Returns 'In Black & White' On RMG Records

BY DEBORAH EVANS PRICE

NASHVILLE—Eddy Raven may not have been on the country charts in recent years, but the Louisiana-born singer/songwriter has been anything but idle. He launched a booking agency as well as publishing ventures and returned to the studio to record his forthcoming release, "Living In Black & White," for RMG Records, a new division of Row Music Group, distributed by Navarre.

"This is the first new record with all new things on it since 'Right For The Flight' on Capitol in 1991," says Raven. "Capitol put a compilation thing out on us, '20 Favorites,' and I did a 'Live At Billy Bob's' [album]

and an Intersound [Records] album. I've been working 100 dates a year. I've never stopped working."

Raven's career took on another dimension after a chance meeting in Texas. After a performance at Billy Bob's, a woman came up and hired him to play a private party, her husband's surprise birthday. "After the party, [the husband] said, 'I want to be in the music business,' and I said, 'Oh no you don't!'" says Raven.

"He said, 'I want to be in the music business, and I want you to be my partner.' I said, 'Think about it, and if you're still serious about it after a couple of months, let me know. If you're still serious about it,

then I'll try to talk you out of it again,'" says Raven.

Persistence paid off, and Texas businessman Larry Barnett and his wife, Debbie, became partners with Raven and his wife, Sheila, five years ago. They launched Row Music Group, which includes a booking agency, Great American Talent; several publishing companies, including Slick Puppy Music, Two Dimes, Barnett/Raven Music, and Four Nickels Music; and RMG Records, whose roster includes Raven, Ricky Lynn Gregg, Don Williams, and new duo James/Dean.

Though he's become immersed in other aspects of the industry, writ-

ing, recording, and performing music remain Raven's true passions. He recruited longtime friend Ron Chancey to produce "Living In Black & White." The result is an album that bears the trademarks of Raven's best work: excellent songs and riveting vocal performances.

So far, he's scored 18 top 10 singles in Billboard, among them such No. 1 hits as "Joe Knows How To Live," "Shine, Shine, Shine," and "I Got Mexico." He's penned numerous hits for other acts, most notably the Oak Ridge Boys' "Thank God For Kids."

"Living In Black & White" boasts songs that can hold their own against those already in Raven's hit parade. He wrote or co-wrote four of the 12 cuts and relied on some of Nashville's top tunesmiths for the remainder. The title cut was written by Raven's former guitarist and longtime friend Frank J. Myers, along with Gary Baker and Tracy Lawrence.

Baker and Myers (whose credits include John Michael Montgomery's hit "I Swear") co-wrote "Don't Worry About Me" with Lonestar lead vocalist Richie McDonald. Steve Clark, Rick Ferrell, and Earl Thomas Conley contributed "You Don't Have To Live With It."

One of the most affecting ballads on the album is "'Til I Can't Hold You Again," a song Raven co-wrote with Kerry and Lynn Chater about a parent learning to let go as a child grows up and becomes independent. "It started out to be a song about when someone close to you dies and you can't hold them anymore," Raven says. "But the song went from that to what it is. Once I got into it, I realized it's really a father/son song or a mother/son song. We get a lot of response to it."

The song "Coldest Fire" came from a title Raven has been considering for more than a decade. He once mentioned it to his friend and mentor Don Gant, a well-known Nashville publisher/producer who died March 6, 1987. Raven says Gant liked that title and encouraged him to write it, but after Gant's death, he put it away. "I couldn't write it for a long time," Raven says, noting that, by coincidence, the song will finally see the light of day when the album is released March 6, the anniversary of Gant's death.

Raven says surrounding himself with old friends such as Chancey and Myers and selecting songs he had confidence in, made recording the new album a comfortable process. "I never really stopped being an artist, but things were a little goofy around here," he says of changes in the country music industry. "So we had to wait for the right time.

"I'm not through," he continues.

"I don't think I've gotten to where I'm going. I think we still have a market, and we still have fans. There's so many people that have believed in me over the years."

George Collier, who came on board in October as RMG Records president, says he plans to reach those fans initially by targeting secondary radio stations with the first single, "Cowboys Don't Cry." "We're going to the top 100 DMA [designated market area] radio markets," Collier says. "We attack that first because there's 135 stations within the DMA markets in the top 100. There are reporting stations in the same markets, but if we go fight the majors right out of the box, we're dead in four or five weeks.

"So instead of fighting the majors, which is something I never did, I surround the wagons, get all the secondaries, get all the top 100 stations that are non-reporters but are within a market that has enormous amount of retail," he says. "So if a radio station is playing it and we have the product in place, someone will buy it."

Collier says video is a big part of the marketing campaign, and Great American Country [GAC] is already playing it.

"I really do like it," says GAC's Nashville manager, Travis Hensley, of the single. "It's definitely catchy. I know Eddy had a strong stint back in the '80s. It's nice to see him coming back around again with a solid single. I think it's going to be a good project. I know we're looking forward to not only just playing the video but doing some promotional things not only on GAC but also on our affiliate sales stations across the U.S."

Collier says RMG plans to secure good placement at retail and plans to advertise in retail-chain and one-stop fliers. There are also plans to service the cut "New Orleans Is A Mighty Good Town," which features Buckwheat Zydeco, to Louisiana stations for airplay and possible inclusion in Mardi Gras promotions. "I love this product," Collier says of Raven's album. "There's a great balance of songs, and he sounds great. He's still got his chops."

Raven is managed by Birds of a Feather Management and booked by Great American Talent. He still does at least 100 dates a year. When he's not on the road, he devotes time to his songwriting. He says he's been writing with Sons Of The Desert's Drew Womack and has upcoming writing sessions with McDonald and Toby Keith.

Raven is pleased that younger acts are seeking him out to collaborate. He was thrilled to hear Keith comment in an interview, "I learned from the best—Buffett and Raven."

"All a sudden, it's a different dimension to what you've done," Raven says. "You think maybe somebody was listening. I wasn't just out there singing in the wilderness. I was singing to people."



RAVEN

## Gill's New Grammy Nods Bring Total To 30; Heatherly Forms Music City Records

WITH HIS four recent nods, Vince Gill now has an amazing 30 Grammy Award nominations to his credit. He has won 14 Grammys, tying with Chet Atkins for the most awarded to a Nashville-based artist and putting him in the company of other 14-time winners Eric Clapton, David Foster, and Sting, and ahead of Michael Jackson, Paul McCartney, and Ella Fitzgerald, who have won 13 apiece.

For Gill, though, the best part of this year's four nominations is the fact that one—best country collaboration with vocals—is for "When I Look Into Your Heart." That's a song he wrote and performed with his new bride, singer Amy Grant, a five-time Grammy winner herself. Gill plans to be a presenter at the Grammys, but it's likely Grant won't be joining him since the couple's first child is due three weeks after the Feb. 21 ceremony.

Gill is also up for best male country vocal performance and best country song for the single "Feels Like Love," which he wrote. His "Let's Make Sure We Kiss Goodbye" is up for best country album.

Gill says he's pleased that "the fact that I didn't really work a lot last year" didn't hold back the Grammy nominations. In 2000, Gill took the first long break from touring in his quarter-century-long career. "It was pleasant," he says. "I really found myself never longingly looking at the highway."

Ironically, "Let's Make Sure We Kiss Goodbye" received a mixed reaction from critics, some of whom complained that Gill sounded "too happy" on the album. Gill now says, "I set myself up for all that and was, to be honest, expecting it. I found the humor in it"—even, Gill says, in comments like "he was a much better artist when he was miserable."

"You talk about a critic's dream," says Gill. Give them a mostly upbeat album from "a guy that spent most of his career singing sad songs and [being] really drawn to the blue side of music, which I am."

So does he feel vindicated now that the album is up for a Grammy? "That shouldn't change [critics'] minds," he says. "The ends don't justify the means."

Gill plans to make a new album this year and jokes that he may surprise critics again because "I'm going to

sound like John Lee Hooker, all blues tunes." While that may be unlikely, Gill plans to take a relaxed approach to the process "and not be too pressed to rush to get it done and get it out. That's something I've never felt—the pressure to have a new record every year."

ON THE ROW: Bob Heatherly, a 30-year veteran of the music business, has formed country label Music City Records in Nashville. The label's first signing is Texas country artist Sonny Burgess. His debut album, "When In Texas," is being distributed nationally by Houston-based SouthWest Wholesale. The title track will be shipped to country radio in February. Heatherly's resume includes a stint at RCA Records from 1971 to 1986. Most recently, he was VP of sales and marketing for Atlantic Records in Nashville.

Greg Janese has been named president of TBA Entertainment Corp., succeeding company founder Thomas "Jock" Weaver, who continues as chairman/CEO. Janese has been the company's executive VP since 1997, when

TBA acquired Avalon Entertainment Group, which he co-founded. He remains based in TBA's Nashville office.

Greg Edwards joins VFR Records' promotion department, filling the vacant Southwest regional position. Edwards previously worked at Rising Tide and BNA Records and at country KNIX Phoenix.

Mary Befera joins Epic Records as promotion coordinator. She most recently was editor and director of advertising and marketing for the allaboutcountry.com Web site and previously was co-owner and operator of WUSZ Hibbing, Minn. Leigh Brannon joins Murrah Music as special projects coordinator.

ON THE AIR: Irish singer/songwriter Paul Brady signs with Nashville-based Compass Records. His latest album, "Oh What A World," is due Feb. 13. Brady released seven solo albums between 1978 and 1995, and his songs and guitar playing have appeared on albums by numerous other artists, including Cher, David Crosby, and Bonnie Raitt.

Randy Travis has been tapped to host some of the country programming for New York-based Sirius Satellite Radio. He will interview artists and provide content for five country music channels—Alt.Country, New Country, Big Country, Classic Country, and Bluegrass.



by Phyllis Stark



GILL

# COUNTRY CORNER



by Wade Jessen

**RULING THE ROOST:** Dixie Chicks get the No. 1 nod for the fifth time on Hot Country Singles & Tracks, as "Without You" (Monument) gains 82 detections and hops over Lonestar's "Tell Her" (BNA), which gains 210 plays and inches 4-2. The trio finishes with 5,336 spins, while Lonestar's sum is 5,097 detections.

Each of the Chicks' four prior chart-toppers controlled the list for at least two weeks. Their longest stretch at No. 1 lasted four weeks, when "Wide Open Spaces" ruled in the autumn of 1998.

KMLE Phoenix is the overall airplay leader to date, with 1,189 spins, followed by KYCY San Francisco, where the single has aired 958 times. With 99 plays, KKBQ Houston shows the most spins of any of our 152 monitored signals this issue.

**GRASS FIRE:** After earning Pacesetter honors in the Jan. 13 issue, Greatest Gainer stripes on Top Country Albums are handed for the second straight week to the "O Brother, Where Art Thou?" soundtrack (Mercury), which gains more than 8,500 units and advances 7-4. On The Billboard 200, the set, which scans more than 25,000 copies, claims the percentage-based Pacesetter trophy for a second week, as it jumps 90-59. Of the acts that participated in the soundtrack project, only a handful are actually seen in the film, including the Whites, Gillian Welch, and the Cox Family. As songs go, the Stanley Brothers' evergreen "I Am A Man Of Constant Sorrow" is the star of the show. Four different versions of the song are found on the soundtrack.

In conjunction with the soundtrack release, the Roanoke, Va.-based Rebel imprint has issued "Man Of Constant Sorrow" by Ralph Stanley & the Clinch Mountain Boys (Billboard, Dec. 10, 2000).

**IN THEIR CITY CLOTHES:** The Jan. 8 American Music Awards boost several sets by Nashville-based artists on Top Country Albums, including Shedaisy, Billy Gilman, and Martina McBride. Multiple winner Faith Hill's "Breathe" (Warner Bros.) holds steady at No. 2 with approximately 52,000 scans, while Gilman's "One Voice" (Epic) bullets at No. 5 with more than 24,000 copies sold. McBride's "Emotion" (RCA) moves 3,000 units, about the same as her total last issue, but increases in rank 46-37. Shedaisy's "The Whole Shebang" (Lyric Street) re-enters the top 10 at No. 9 with more than 12,000 units. For a more complete look at the awards show's sales impact, see Between the Bullets on page 88.

**FAR FROM THE FIELDS OF HOME:** Lee Ann Womack is the most recent country artist to bid for pop success, and she's doing so with some enviable verve. As a remixed version of "I Hope You Dance" (MCA Nashville) gains acceptance at pop stations, the commercial single (which includes the original album mix) enters Top Country Singles Sales at No. 1, with more than 11,000 scans.

These sales points push Womack's single back onto The Billboard Hot 100 at No. 28, which is higher than its former peak position of No. 32 (see Hot 100 Singles Spotlight, page 83).

# Merlefest Embraces More Than Bluegrass

BY RAY WADDELL

**NASHVILLE**—From its humble beginnings as a combination fundraiser/tribute concert, Merlefest has evolved into one of the most respected and artist-friendly traditional musical festivals in the world.

"Merlefest is an assemblage of a certain peer group, and it's the first major festival of the warm months," says bluegrass stalwart Tim O'Brien. "But it's the fact that Doc Watson has anything to do with it that makes it so attractive."

Held each year since 1988 near Wilkesboro, N.C., the event was initially conceived in the fall of 1987 as a one-off concert by acoustic music legend Doc Watson to raise money for a garden for the visually impaired. The show was to be in honor of Doc and in memory of his late son Merle.

At the time, Merlefest festival coordinator B. Townes was teaching horticulture at Wilkes Community College. The first year, Doc Watson invited the performers and Townes coordinated their appearances. By April 1988, the festival had grown to more than 100 performances on two stages, with roughly 4,000 in attendance.

No plans for a second festival were considered until word-of-mouth and a popular documentary video made the demand apparent. Since then, the organizers haven't looked back, and Merlefest 2000 drew about 70,000 to its 13 stages over four days.

## HOMEcoming

Townes attributes much of Merlefest's growth to its "family reunion" atmosphere, particularly among bluegrass and acoustic music practitioners. "Merlefest is seen as a homecoming, sort of a convention for artists, sponsors, and record label representatives."

Now billed as Merlefest—An Americana Music Celebration, the festival has extended well beyond its original bluegrass-oriented boundaries. "In order to produce a festival representative of the music of Doc and Merle Watson, we had to have representation from as many genres of music as possible," says Townes.

"We had to go well beyond traditional bluegrass to include blues [and] old-time country music, branching off into folk, Cajun, rock—or what Doc calls 'doc-a-billy,' the jam bands, and—again according to Doc—'traditional-plus' music."

This year's lineup is indeed representative of many styles of music. On the bill joining Doc and Merle's son Richard are Dolly Parton, Earl Scruggs With Family & Friends (featuring Brad Davis, Jerry Douglas, Glen Duncan, Gary Scruggs, and Marty Stuart), the David Grisman Quintet, Mary Chapin Carpenter, Béla Fleck & the Flecktones, Sam Bush, Ricky Skaggs & Kentucky Thunder, Vassar Clements, Peter Rowan, Jerry Douglas, Herb Pedersen, John McEuen, Jimmy Ibbotson, Chris Hillman, Rhonda Vincent & the Rage, Tony & Larry Rice, the Lonesome River Band, Stacey Earle, Tim O'Brien & the Crossing, and the Del McCoury Band.



O'BRIEN

## MUSICAL MELTING POT

Impromptu jam sessions and unlikely groupings of diverse artists abound, which provides much of the charm of Merlefest. "We're interested in presenting the best of the best, and the fans are interested in seeing people from one band jamming with someone else," notes Townes. "So when [booking talent], we're looking for people willing to perform in this type of configuration."

Dobro master Jerry Douglas is a Merlefest veteran. "I've been at every one, starting with the first year when we played on a flatbed truck to maybe a thousand people, including us," he says. "It's the first meeting place of the year where all us musicians show up, where we can see how everybody's wintered, who's got new kids, who's still married, who's gained weight."

The evolution of Merlefest to include different types of music has "made it better," Douglas says. "It

shows everybody's invited with open arms."

The all-star jams are half the fun, Douglas adds. "Sometimes when you see it on the schedule, you approach a little skittish, but we all get together in a room before the show to figure out what we're gonna do, and the vibe just carries out onto the stage. It's entertaining to us to stand out there and watch each other throw down."

O'Brien agrees. "It's a pretty wide palette you get to work with. Not only do you get to work with musicians from other genres, you get to stretch your own self. The audience is receptive to a certain amount of experimentation."

For the performers, Merlefest can be a lot of work. "You have to perform more at Merlefest than at other festivals, sometimes three or four sets a day," says O'Brien. "But nobody complains, because Doc Watson's doing the same damn thing and putting us all to shame. Doc Watson will kick your ass."

In addition to the music, Merlefest hosts scores of arts and crafts vendors and has a strong competitive component, including contests for flat-pick guitar, banjo, and mandolin as well as a songwriting contest that has yielded such past winners as Gillian Welch.

Word-of-mouth has always been the primary promotional tool of Merlefest, and the Internet has taken this to a new level. The merlefest.org site serves not only as an international billboard and information desk but also as a global box office. In 2000, some 23,000 people enjoyed all or part of Merlefest via streaming audio and video.

## FOR THE RECORD

Contrary to a story in the Jan. 20 issue, Tim Rushlow's single "She Misses Him" was written by EMI Music Publishing writer Tim Johnson.

Rick Hall produced several cuts on Alabama's just released RCA project, "When It All Goes South" (Billboard, Dec. 9, 2000).

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

TITLE (Publisher—Licensing Org.)	Sheet Music Dist.
39 ALL NIGHT LONG (Miss Hazel, BMI/Songs Of Universal, BMI) WBM	
7 ASHES BY NOW (Tessa, BMI)	
15 BEST OF INTENTIONS (Post Oak, BMI) HL	
3 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL	
6 BURN (EMI Blackwood, BMI/EMI April, ASCAP/My Own Chit, BMI) HL	
51 BURN DOWN THE TRAILER PARK (Yo Man, BMI/Illegal, BMI/Mambadaddi, BMI)	
8 BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM	
49 DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/McMore, BMI/Venture One, BMI) HL	
23 DON'T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP) HL	
27 GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) WBM	
42 GO BACK (Isham, BMI/SwaydeMan, ASCAP)	
16 A GOOD DAY TO RUN (EMI Blackwood, BMI/Hatley Creek, BMI/Mike Curb, BMI) HL/WBM	
37 THE HUNGER (Curb Magnason, BMI/Red Quill, BMI/Moraine, BMI) WBM	
60 I DON'T KNOW (BMG Songs, ASCAP/Randy Howard, ASCAP) HL	
26 IF MY HEART HAD WINGS (Almo, ASCAP/Anwa, ASCAP/Fred Knobloch, ASCAP) HL	
9 I LOST IT (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxicaster, BMI) WBM	
41 I'M IN (Universal-PolyGram International, ASCAP/St. Julien, ASCAP/On My Mind, ASCAP) WBM	
36 IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP) HL	
30 IT'S MY TIME (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Willdown, ASCAP/Brian's Dream, ASCAP/EMI, ASCAP) HL	
57 I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) (Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL	
18 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	
43 THE LAST THING ON MY MIND (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/Al Andersons, BMI/Bluewater, BMI) HL	
50 LEGACY (Murray, BMI/Neal Coty, BMI/Caribbean Stud, ASCAP/Big Picture, ASCAP/Suzabelle, ASCAP) WBM	
40 LIVE IT UP (EMI Blackwood, BMI/Artbyrne, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL	
46 LOOKIN' FOR LOVE (Music City Music, ASCAP/EMI April, ASCAP/Southern Days, ASCAP/EMI, ASCAP) HL	
22 LUCKY 4 YOU (TONIGHT I'M JUST ME) (Without Anna, ASCAP/LehsemSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) CLM/HL/WBM	
21 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM	
25 MOVE ON (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM	
4 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL	
34 OKLAHOMA (WB, ASCAP/Richard And Castle, ASCAP/Song Of Van, ASCAP) WBM	
17 ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM	
48 PEOPLE LIKE US (Encore, ASCAP/Scott And Soda, ASCAP/Old Desperados, ASCAP/N2D, ASCAP/MRBI, ASCAP/Brian's Dream, ASCAP/EMI, ASCAP/Willdown, ASCAP)	
32 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	
28 POUR ME (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM	
33 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL	
52 ROSE BOUQUET (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Artbyrne, BMI) HL	
47 SCREAM (Dayspring, BMI/Little Chatterbox, BMI/Writers Extreme, BMI/Sis 'N Bro, ASCAP/Moraine Park, ASCAP)	
29 SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL	
44 SHE'S ALL THAT (EMI Blackwood, BMI/BritSar, BMI) HL	
45 SHOOT STRAIGHT FROM YOUR HEART (Vinny Mae, BMI)	
54 SOMETIMES (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP/Loggy Bayou, ASCAP)	
2 TELL HER (Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	
55 THAT'S WHAT I LIKE ABOUT YOU (Milene, ASCAP/Of Music, ASCAP)	
5 THERE IS NO ARIZONA (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	
58 THERE YOU GO AGAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Universal-Songs Of PolyGram International, BMI/Songs Of McRide, BMI)	
38 THINGS CHANGE (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI) CLM/HL/WBM	
59 THINK IT OVER (Louise Red, BMI/Songs Of Windswept Pacific, BMI/Full Pull, BMI) WBM	
12 THIS EVERYDAY LOVE (Irving, BMI/360 Music, SESAC/Emelia, SESAC) HL/WBM	
14 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL	
53 WE'RE SO GOOD TOGETHER (Almo, ASCAP/Anwa, ASCAP/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL/WBM	
31 WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	
56 WHAT DO YOU WANT FROM ME NOW (EMI Blackwood, BMI/Pay The Bill, BMI/Sixteen Stars, BMI/HoriPro, BMI/Milk The Whistle, BMI)	
19 WHEN IT ALL GOES SOUTH (Sony/ATV Cross Keys, ASCAP) HL	
20 WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM	
11 WILD HORSES (WB, ASCAP/Cash Crop, ASCAP/Warner-Tamerlane, BMI) WBM	
1 WITHOUT YOU (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP/Bughouse, ASCAP) HL	
35 WRONG FIVE O'CLOCK (Still Working For The Woman, ASCAP/Psychobilly, ASCAP/RC Moon Pie, ASCAP/MRBI, ASCAP)	
13 WWW.MEMORY (WB, ASCAP/Yee Haw, ASCAP) WBM	
24 YOU MADE ME THAT WAY (Starstruck Angel, BMI/Malloy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI) HL/WBM	
10 YOU SHOULDN'T KISS ME LIKE THIS (Tokeco Tunes, BMI)	

# Billboard **HOT COUNTRY** SINGLES & TRACKS

JANUARY 27, 2001

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>No. 1</b>		
1	2	2	22	<b>WITHOUT YOU</b> B.CHANCEY P.WORLEY (N.MAINE,S.E.SILVER)	<b>DIXIE CHICKS</b> MONUMENT ALBUM CUT †	1
2	4	5	19	<b>TELL HER</b> D.HUFF (C.WISEMAN,K.WESI,B.)	<b>LONESTAR</b> BNA ALBUM CUT	2
3	1	3	31	<b>BORN TO FLY</b> P.WORLEY (S.EVANS,M.HUMMON,D.SCOTT)	<b>SARA EVANS</b> (V) RCA 69008 †	1
4	3	1	24	<b>MY NEXT THIRTY YEARS</b> B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR)	<b>TIM MCGRAW</b> CURB ALBUM CUT	1
5	7	8	23	<b>THERE IS NO ARIZONA</b> K.STEGALL (J.O'NEAL,L.DREW,S.SMITH)	<b>JAMIE O'NEAL</b> (V) MERCURY 172177 †	5
6	6	6	15	<b>BURN</b> B.GALLIMORE,T.MCGRAW (T.ARENA,P.RESWICK,S.WERFEL)	<b>JO DEE MESSINA</b> CURB ALBUM CUT †	6
7	8	7	16	<b>ASHES BY NOW</b> M.WRIGHT (R.CROWELL)	<b>LEE ANN WOMACK</b> (V) MCA NASHVILLE 172182 †	7
8	10	13	16	<b>BUT FOR THE GRACE OF GOD</b> M.ROLLINGS,K.URBAN (C.CAFFREY,J.WEIDLIN,K.URBAN)	<b>KEITH URBAN</b> (V) CAPITOL 58877 †	8
9	5	4	24	<b>I LOST IT</b> B.CANNON,N.WILSON (N.THRASHER,J.OLANDER)	<b>KENNY CHESNEY</b> (V) BNA 69007 †	3
10	14	15	14	<b>YOU SHOULDN'T KISS ME LIKE THIS</b> J.STROUD,T.KEITH (T.KEITH)	<b>TOBY KEITH</b> DREAMWORKS ALBUM CUT	10
11	13	14	10	<b>WILD HORSES</b> A.REYNOLDS (B.SHORE,D.WILLS)	<b>GARTH BROOKS</b> CAPITOL ALBUM CUT	11
12	15	16	20	<b>THIS EVERYDAY LOVE</b> M.BRIGHT,M.WILLIAMS (D.WELLS,G.NELSON)	<b>RASCAL FLATTS</b> LYRIC STREET ALBUM CUT †	12
13	9	9	17	<b>WWW.MEMORY</b> K.STEGALL (A.JACKSON)	<b>ALAN JACKSON</b> (V) ARISTA NASHVILLE 69020 †	6
14	12	11	31	<b>WE DANCED</b> F.ROGERS (B.PAISLEY,C.DUBOIS)	<b>BRAD PAISLEY</b> (V) ARISTA NASHVILLE 69009 †	1
15	11	10	30	<b>BEST OF INTENTIONS</b> B.J.WALKER,JR.,T. TRITT (T. TRITT)	<b>TRAVIS TRITT</b> (C) (D) COLUMBIA 79404 †	1
16	17	18	17	<b>A GOOD DAY TO RUN</b> F.ROGERS,J.STROUD (D.WORLEY,B.TOMBERLIN)	<b>DARRYL WORLEY</b> DREAMWORKS ALBUM CUT †	16
17	20	21	12	<b>ONE MORE DAY</b> M.D.CLUTE,DIAMOND RIO (S.D.JONES,B.TOMBERLIN)	<b>DIAMOND RIO</b> ARISTA NASHVILLE ALBUM CUT	17
18	16	12	33	<b>JUST ANOTHER DAY IN PARADISE</b> B.GALLIMORE,P.VASSAR (P.VASSAR,C.WISEMAN)	<b>PHIL VASSAR</b> ARISTA NASHVILLE ALBUM CUT †	1
19	21	20	13	<b>WHEN IT ALL GOES SOUTH</b> D.COOK,ALABAMA (J.JARVIS,R.CARNES,J.CARNES)	<b>ALABAMA</b> (V) RCA 69019 †	19
				<b>AIRPOWER</b>		
20	24	25	11	<b>WHO I AM</b> B.GALLIMORE (B.JAMES,T.VERGES)	<b>JESSICA ANDREWS</b> DREAMWORKS ALBUM CUT †	20
21	19	19	21	<b>MEANWHILE BACK AT THE RANCH</b> B.GALLIMORE,T.MCGRAW (G.KENNEDY,W.KIRKPATRICK)	<b>THE CLARK FAMILY EXPERIENCE</b> (C) (D) CURB 73118 †	18
22	23	22	15	<b>LUCKY 4 YOU (TONIGHT I'M JUST ME)</b> D.HUFF (K.OSBORN,J.DEERE,C.MCCABE)	<b>SHEDAISSY</b> LYRIC STREET ALBUM CUT †	22
23	25	24	9	<b>DON'T MAKE ME COME OVER THERE AND LOVE YOU</b> T.BROWN,G.STRAIT (J.LAUDERDALE,C.WOOD)	<b>GEORGE STRAIT</b> (V) MCA NASHVILLE 172194 †	23
24	22	23	16	<b>YOU MADE ME THAT WAY</b> D.MALLOY,J.G.SMITH (D.MALLOY,G.BURR)	<b>ANDY GRIGGS</b> RCA ALBUM CUT	22
25	26	26	15	<b>MOVE ON</b> B.WARREN,B.WARREN,C.FARREN (B.WARREN,B.WARREN,D.WILDE)	<b>THE WARREN BROTHERS</b> BNA ALBUM CUT	25
26	39	50	3	<b>IF MY HEART HAD WINGS</b> B.GALLIMORE,F.HILL (A.ROBOFF,J.F.KNOBLOCH)	<b>FAITH HILL</b> WARNER BROS. ALBUM CUT/WRN	26
27	27	27	18	<b>GEORGIA</b> P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,T.VERGES)	<b>CAROLYN DAWN JOHNSON</b> (C) (D) (V) ARISTA NASHVILLE 69010 †	27
28	30	29	13	<b>POUR ME</b> C.HOWARD (TRICK PONY,R.BEIGHLEY,S.WEDLOCK)	<b>TRICK PONY</b> (C) (D) (V) WARNER BROS. 16816/WRN †	28
29	28	28	13	<b>SHE MISSES HIM</b> D.MALLOY (T.JOHNSON)	<b>TIM RUSHLOW</b> ATLANTIC ALBUM CUT †	28
30	32	35	5	<b>IT'S MY TIME</b> M.MCBRIDE,P.WORLEY (B.CRAIN,T.HYLER,K.TRIBBLE)	<b>MARTINA MCBRIDE</b> RCA ALBUM CUT	30
31	29	30	16	<b>WHAT DO YOU KNOW ABOUT LOVE</b> P.ANDERSON (D.YOAKAM)	<b>DWIGHT YOAKAM</b> REPRISE ALBUM CUT/WRN	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
32	36	38	6	<b>PLEASE</b> B.J.WALKER,JR. (M.DULANEY,J.STEELE,J.HOBBS)	<b>PAM TILLIS</b> ARISTA NASHVILLE ALBUM CUT	32
33	33	33	18	<b>RIGHT WHERE I NEED TO BE</b> T.BROWN,M.WRIGHT (C.BEATHARD,K.MARVEL)	<b>GARY ALLAN</b> (V) MCA NASHVILLE 172180 †	33
34	35	34	14	<b>OKLAHOMA</b> D.MALLOY,B.CHANCEY (D.V.WILLIAMS,J.ALLEN)	<b>BILLY GILMAN</b> (C) (D) (V) EPIC 79503 †	34
35	37	36	12	<b>WRONG FIVE O'CLOCK</b> K.STEGALL (H.HEATHERLY,R.E.CARPENTER)	<b>ERIC HEATHERLY</b> MERCURY ALBUM CUT	35
36	44	44	6	<b>IT'S A GREAT DAY TO BE ALIVE</b> B.J.WALKER,JR.,T. TRITT (D.SCOTT)	<b>TRAVIS TRITT</b> COLUMBIA ALBUM CUT †	36
37	38	37	10	<b>THE HUNGER</b> W.C.RIMES (B.MONTANA,D.FLINT)	<b>STEVE HOLY</b> CURB ALBUM CUT †	37
38	34	32	12	<b>THINGS CHANGE</b> B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,C.LINDSEY,B.LUTHER,M.GREEN)	<b>TIM MCGRAW</b> CURB PROMO TRACK	32
39	31	31	17	<b>ALL NIGHT LONG</b> S.CAIFE (C.DANIELS,T.DIGREGORIO,C.HAYWARD,J.GAVIN,B.R.BROWN)	<b>MONTGOMERY GENTRY FEATURING CHARLIE DANIELS</b> (C) (D) (V) COLUMBIA 79515 †	31
40	40	39	18	<b>LIVE IT UP</b> R.BYRNE,P.VASSAR (R.BYRNE,P.VASSAR)	<b>MARSHALL DYLLON</b> DREAMCATCHER ALBUM CUT †	39
41	41	41	12	<b>I'M IN</b> R.FOSTER (R.FOSTER,G.MIDDLEMAN)	<b>THE KINLEYS</b> (C) (D) EPIC 79496 †	41
42	42	42	10	<b>GO BACK</b> J.TAYLOR (J.CAMPBELL,D.HACKETT)	<b>CHALEE TENNISON</b> ASYLUM ALBUM CUT/WRN	42
43	45	54	3	<b>THE LAST THING ON MY MIND</b> E.GORDY,JR. (C.WISEMAN,A.ANDERSON)	<b>PATTY LOVELESS</b> EPIC ALBUM CUT †	43
44	43	43	12	<b>SHE'S ALL THAT</b> D.HUFF,C.RAYE (C.RAYE,S.WRAY)	<b>COLLIN RAYE</b> EPIC ALBUM CUT †	43
45	55	—	2	<b>SHOOT STRAIGHT FROM YOUR HEART</b> T.BROWN (V.GILL)	<b>VINCE GILL</b> (V) MCA NASHVILLE 172195	45
46	47	46	7	<b>LOOKIN' FOR LOVE</b> M.A.MILLER,B.TANKERSLEY (W.MALLETTE,P.RYAN,B.MORRISON)	<b>SAWYER BROWN</b> CURB ALBUM CUT	46
47	46	47	11	<b>SCREAM</b> B.J.WALKER,JR. (H.DARLING,JENAI)	<b>MINDY MCCREADY</b> (V) CAPITOL 58890 †	46
48	51	59	3	<b>PEOPLE LIKE US</b> A.TIPPIN,B.WATSON,M.BRADLEY (D.L.MURPHY,K.TRIBBLE)	<b>AARON TIPPIN</b> LYRIC STREET ALBUM CUT †	48
49	60	—	2	<b>DON'T HAPPEN TWICE</b> B.CANNON,N.WILSON,K.CHESENEY (C.LANCE,T.MCHUGH)	<b>KENNY CHESNEY</b> BNA ALBUM CUT †	49
50	49	56	9	<b>LEGACY</b> J.KELTON (N.COTY,R.VAN WARMER)	<b>NEAL COTY</b> (D) (V) MERCURY 172183 †	49
51	54	—	2	<b>BURN DOWN THE TRAILER PARK</b> D.HUFF (P.THORN,B.MADDOX,P.MACDONALD)	<b>BILLY RAY CYRUS</b> MONUMENT ALBUM CUT	51
52	56	—	2	<b>ROSE BOUQUET</b> B.GALLIMORE,P.VASSAR (P.VASSAR,R.BYRNE)	<b>PHIL VASSAR</b> ARISTA NASHVILLE ALBUM CUT	52
53	48	48	20	<b>WE'RE SO GOOD TOGETHER</b> D.MALLOY,R.MCENTIRE (A.ROBOFF,B.DIPIERO,J.S.SHERILL)	<b>REBA MCENTIRE</b> (V) MCA NASHVILLE 172181 †	20
				<b>Hot Shot Debut</b>		
54	<b>NEW</b>	1	1	<b>SOMETIMES</b> S.HENDRICKS,J.COLE (C.DAVIDSON,K.BEARD,C.BEATHARD)	<b>CLAY DAVIDSON</b> VIRGIN ALBUM CUT †	54
55	58	—	2	<b>THAT'S WHAT I LIKE ABOUT YOU</b> B.CANNON,N.WILSON,J.M.MONTGOMERY (L.ALDERMAN,R.FAGAN)	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC ALBUM CUT	55
56	53	—	3	<b>WHAT DO YOU WANT FROM ME NOW</b> G.FUNDIS,B.YATES (B.YATES,M.GEIGER,B.TAYLOR)	<b>BILLY YATES</b> (C) (D) COLUMBIA 79405	53
57	52	53	18	<b>I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU)</b> C.CHAMBERLAIN (L.ANDERSON,B.REGAN)	<b>MARK WILLS</b> (V) MERCURY 172184 †	33
58	<b>NEW</b>	1	1	<b>THERE YOU GO AGAIN</b> K.ROGERS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	<b>KENNY ROGERS</b> DREAMCATCHER ALBUM CUT	58
59	57	—	2	<b>THINK IT OVER</b> K.GREENBERG,D.PRIMM,A.MOORER (A.MOORER,D.PRIMM)	<b>ALLISON MOORER</b> (V) MCA NASHVILLE 172192	57
60	<b>NEW</b>	1	1	<b>I DON'T KNOW</b> C.HOWARD,B.CAMPBELL-SMITH (R.HOWARD)	<b>HANK WILLIAMS III</b> CURB ALBUM CUT	60

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

# Billboard **Top Country Singles Sales**

JANUARY 27, 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
				<b>No. 1</b>	
1	<b>NEW</b>	1	1	<b>I HOPE YOU DANCE</b> MCA NASHVILLE 172185	<b>LEE ANN WOMACK WITH SONS OF THE DESERT</b>
2	1	1	17	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 16818/WRN	<b>FAITH HILL</b>
3	3	2	14	<b>OKLAHOMA/WARM &amp; FUZZY</b> EPIC 79503/SONY	<b>BILLY GILMAN</b>
4	2	3	22	<b>CAN'T FIGHT THE MOONLIGHT</b> CURB 73116	<b>LEANN RIMES</b>
5	5	5	11	<b>MEANWHILE BACK AT THE RANCH</b> CURB 73118	<b>THE CLARK FAMILY EXPERIENCE</b>
6	4	4	12	<b>HOW DO YOU LIKE ME NOW?</b> DREAMWORKS 450932/INTERSCOPE	<b>TOBY KEITH</b>
7	6	6	19	<b>MY CELLMATE THINKS I'M SEXY</b> MONUMENT 79495/SONY	<b>CLEDUS T. JUDD</b>
8	17	22	6	<b>POUR ME</b> WARNER BROS. 16816/WRN	<b>TRICK PONY</b>
9	7	8	11	<b>GEORGIA</b> ARISTA NASHVILLE 69010/RLG	<b>CAROLYN DAWN JOHNSON</b>
10	9	12	14	<b>I'M IN</b> EPIC 79496/SONY	<b>THE KINLEYS</b>
11	10	11	28	<b>YOU WON'T BE LONELY NOW</b> MONUMENT 79440/SONY	<b>BILLY RAY CYRUS</b>
12	8	7	50	<b>BREATHE</b> WARNER BROS. 16884/WRN	<b>FAITH HILL</b>
13	13	13	14	<b>ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY</b> COLUMBIA 79515/SONY	<b>MONTGOMERY GENTRY FEATURING CHARLIE DANIELS</b>

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	14	18	<b>MY LOVE GOES ON AND ON</b> VIRGIN 58867	<b>CHRIS CAGLE</b>
15	11	10	25	<b>BEST OF INTENTIONS</b> COLUMBIA 79404/SONY	<b>TRAVIS TRITT</b>
16	15	15	14	<b>NOBODY'S GOT IT ALL</b> EPIC 79481/SONY	<b>JOHN ANDERSON</b>
17	16	16	15	<b>SO WHAT</b> EPIC 79502/SONY	<b>TAMMY COCHRAN</b>
18	14	9	32	<b>THAT'S THE WAY</b> CURB 73106	<b>JO DEE MESSINA</b>
19	21	18	38	<b>ONE VOICE</b> EPIC 79396/SONY	<b>BILLY GILMAN</b>
20	19	17	188	<b>HOW DO I LIVE</b> CURB 73022	<b>LEANN RIMES</b>
21	18	19	38	<b>WHEN YOU NEED MY LOVE</b> DREAMWORKS 459043/INTERSCOPE	<b>DARRYL WORLEY</b>
22	20	24	3	<b>WHAT DO YOU WANT FROM ME NOW</b> COLUMBIA 79405/SONY	<b>BILLY YATES</b>
23	24	23	26	<b>I NEED YOU</b> SPARROW 58863/CAPITOL/CURB	<b>LEANN RIMES</b>
24	22	20	29	<b>THAT'S THE KIND OF MOOD I'M IN</b> EPIC 79447/SONY	<b>PATTY LOVELESS</b>
25	23	21	47	<b>GOODBYE EARL</b> MONUMENT 79352/SONY	<b>DIXIE CHICKS</b>

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.

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
<b>No. 1</b>						
1	1	1	8	TIM MCGRAW ▲ <sup>2</sup> CURB 77978 (12.98/18.98) 8 weeks at No. 1	GREATEST HITS	1
2	2	2	62	FAITH HILL ▲ <sup>5</sup> WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
3	3	3	72	DIXIE CHICKS ▲ <sup>10</sup> MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
<b>GREATEST GAINER</b>						
4	7	18	6	SOUNDTRACK MERCURY 170069 (11.98/17.98)	O BROTHER, WHERE ART THOU?	4
5	5	5	30	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
6	4	4	16	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
7	6	7	34	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
8	9	15	65	ANNE MURRAY ● STRAIGHTWAY 20231 (11.98/19.98)	WHAT A WONDERFUL WORLD	4
9	13	9	88	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
10	12	14	63	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
11	8	6	10	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
12	10	8	24	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1
13	11	10	24	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
14	17	23	11	JAMIE O'NEAL MERCURY 170132 (8.98/12.98) HS	SHIVER	14
15	14	11	14	SARA EVANS RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
16	15	16	85	LONESTAR ▲ <sup>3</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
17	16	12	16	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
18	18	20	18	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
19	25	44	32	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	19
20	26	28	50	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
21	19	24	15	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
22	23	26	32	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
23	20	21	25	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
24	24	25	85	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
25	27	22	17	GEORGE STRAIT MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
26	29	29	11	DWIGHT YOAKAM REPRIS 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
27	30	30	9	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
28	31	32	13	JOHNNY CASH AMERICAN/COLUMBIA 69691*/CRG (17.98 EQ CD)	AMERICAN III: SOLITARY MAN	11
29	35	36	64	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
30	33	34	93	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
31	28	43	20	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19
32	34	31	45	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
33	32	27	89	TIM MCGRAW ▲ <sup>2</sup> CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	1
34	39	37	64	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
35	40	42	14	MERLE HAGGAR ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
36	47	59	40	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36
37	46	58	40	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37
38	36	33	47	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23

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
39	42	38	70	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
40	22	13	16	SHEDAISY LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR	10
41	41	40	22	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
42	37	39	88	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
43	44	41	60	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
44	38	35	17	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
45	45	45	10	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
<b>PACESETTER</b>						
46	63	67	40	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36
47	49	61	6	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK	47
48	21	17	14	LONESTAR BNA 67975/RLG (11.98/17.98)	THIS CHRISTMAS TIME	11
49	43	—	2	COLLIN RAYE LEGACY/EPIC 62182/SONY (11.98 CD)	LOVE SONGS	43
50	56	46	15	ROY D. MERCER VIRGIN 50003 (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
51	50	64	24	STEVE EARLE E-SQUARED 751033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
52	54	51	21	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
53	58	48	84	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
54	67	60	38	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
55	51	52	11	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	41
56	62	69	13	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
57	52	47	98	KENNY CHESNEY ▲ <sup>2</sup> BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
58	55	49	93	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
59	53	56	13	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
60	65	66	11	PATSY CLINE UTV 560214 (21.98 CD)	THE ULTIMATE COLLECTION	49
61	57	55	15	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
62	RE-ENTRY		7	RICKY SKAGGS & FRIENDS SKAGGS FAMILY 1002 (9.98/15.98)	BIG MON: THE SONGS OF BILL MONROE	51
63	48	54	39	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
64	61	57	64	LEANN RIMES ▲ CURB 77947 (11.98/17.98)	LEANN RIMES	1
65	68	63	87	DWIGHT YOAKAM ● REPRIS 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
66	66	62	10	CHRIS CAGLE VIRGIN 28293 (8.98/12.98)	PLAY IT LOUD	59
67	60	53	11	BRYAN WHITE ASYLUM 47890/WRN (11.98/17.98)	GREATEST HITS	25
68	70	68	70	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
69	75	—	20	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	57
<b>HOT SHOT DEBUT</b>						
70	NEW ▶		1	VARIOUS ARTISTS RAZOR & TIE 89032 (10.98/13.98)	NUMBER ONE COUNTRY LOVE SONGS	70
71	64	72	39	VINCE GILL ● MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
72	69	65	22	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS	—	11
73	72	71	39	ERIC HEATHERLY MERCURY 170124 (11.98/17.98) HS	SWIMMING IN CHAMPAGNE	17
74	71	73	68	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
75	74	—	75	ANDY GRIGGS ● RCA 67596/RLG (10.98/16.98) HS	YOU WON'T EVER BE LONELY	15

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

JANUARY 27, 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 ◆ <sup>10</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) HS 18 weeks at No. 1	WIDE OPEN SPACES	155
2	2	SHANIA TWAIN ◆ <sup>18</sup> MERCURY 536003 (12.98/18.98)	COME ON OVER	167
3	3	FAITH HILL ▲ <sup>5</sup> WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	143
4	5	BROOKS & DUNN ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	174
5	6	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	134
6	8	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	109
7	7	GARTH BROOKS ◆ <sup>13</sup> CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	113
8	9	ALAN JACKSON ▲ <sup>8</sup> ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	273
9	10	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	123
10	11	HANK WILLIAMS JR. ▲ <sup>4</sup> CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	345
11	12	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	111
12	14	PATSY CLINE ▲ <sup>5</sup> MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	718

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
13	13	JO DEE MESSINA ▲ <sup>2</sup> CURB 77904 (11.98/17.98)	I'M ALRIGHT	146
14	16	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	304
15	19	THE CHARLIE DANIELS BAND ▲ <sup>3</sup> EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	544
16	23	FAITH HILL ▲ <sup>3</sup> WARNER BROS. 45389/WRN (7.98/11.98) HS	TAKE ME AS I AM	144
17	15	GARTH BROOKS ◆ <sup>16</sup> CAPITOL 30119 (16.98 CD)	NO FENCES	391
18	20	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	242
19	18	ANNE MURRAY SBK 31158/CAPITOL (10.98/16.98)	THE BEST...SO FAR	15
20	21	SHANIA TWAIN ◆ <sup>12</sup> MERCURY 522886 (12.98/18.98) HS	THE WOMAN IN ME	302
21	—	FAITH HILL ▲ <sup>3</sup> WARNER BROS. 45872/WRN (7.98/11.98)	IT MATTERS TO ME	125
22	24	ALISON KRAUSS ▲ <sup>1</sup> ROUNDER 610325*/DJMG (10.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	214
23	17	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	36
24	—	MARTINA MCBRIDE ▲ <sup>3</sup> RCA 67516/RLG (10.98/16.98)	EVOLUTION	165
25	—	ALABAMA ▲ <sup>4</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	113

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.

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	25	WHO LET THE DOGS OUT ▲ S-CURVE 751052/ARTEMIS [RS]	BAHA MEN
2	2	94	SOGNO ▲ POLYDOR 547222	ANDREA BOCELLI
3	3	37	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES [RS]	BEBEL GILBERTO
4	4	14	CHANCHULLO WORLD CIRCUIT/NONESUCH /AG [RS]	RUBEN GONZALEZ
5	5	19	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
6	NEW		BARRAGE SUITE 102 MUSIC 0499/MADACY	BARRAGE
7	9	97	THE IRISH TENORS ● MASTERTONE 8552/POINT [RS]	JOHN MCDEERMOTT/ANTHONY KEARNS/RONAN TYNAN
8	7	36	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG [RS]	OMARA PORTUONDO
9	8	82	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG [RS]	IBRAHIM FERRER
10	6	18	LA NOUBA RCA VICTOR 63502	CIRQUE DU SOLEIL
11	14	3	MANTRA MIX NARADA WORLD 50294/VIRGIN	VARIOUS ARTISTS
12	NEW		LIVING ROOM TINDER RECORDS 86088	PARIS COMBO
13	10	38	THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT [RS]	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
14	11	11	FREE FALL NARADA WORLD 49290/VIRGIN	JESSE COOK
15	13	6	TALA MATRIX AXIOM/PALM PICTURES 2046/RYKO PALM	TABLA BEAT SCIENCE

## TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	31	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON
2	2	14	THE DOOR OKEH/550 MUSIC 61428/EPIC [RS]	KEB' MO'
3	3	87	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
4	5	5	Matriarch of the Blues PRIVATE MUSIC/WINDHAM HILL 82205/RCA	ETTA JAMES
5	6	16	CROSSING MUDDY WATERS VANGUARD 79576	JOHN HIATT
6	4	8	SRV LEGACY 65714/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
7	7	17	MILK COW BLUES ISLAND 542517/IDJMG	WILLIE NELSON
8	8	13	NEW MILLENNIUM BLUES PARTY RHINO 79968	VARIOUS ARTISTS
9	9	80	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
10	11	95	THE REAL DEAL: GREATEST HITS VOLUME 2 ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
11	10	62	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
12	12	66	LIVE ON ● GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
13	13	12	WISH I WAS IN HEAVEN SITTING DOWN FAT POSSUM 80332	R.L. BURNSIDE
14	14	41	BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
15	15	36	CIRCLE PACHYDERM 8 [RS]	INDIGENOUS

## TOP REGGAE ALBUMS™

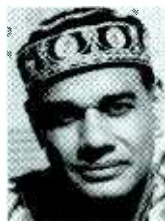
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			NO. 1	
1	1	27	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN
2	2	8	THE VERY BEST OF UB40 VIRGIN 50525	UB40
3	3	61	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
4	7	5	BEST OF BEENIE MAN SHOCKING VIBES 1613/VP	BEENIE MAN
5	4	8	STRICTLY THE BEST 26 VP 1620*	VARIOUS ARTISTS
6	6	34	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
7	8	21	UNCHAINED SPIRIT ANTI/PENTHOUSE 86580*/EPITAPH [RS]	BUJU BANTON
8	5	8	STRICTLY THE BEST 25 VP 1619*	VARIOUS ARTISTS
9	9	80	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
10	12	3	BEST OF BEENIE MAN COLLECTOR'S EDITION SHOCKING VIBES 1605*/VP	BEENIE MAN
11	11	78	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
12	10	12	BIGGEST RAGGA DANCHALL ANTHEMS 2000 GREENSLEEVES 4002	VARIOUS ARTISTS
13	13	11	WOW...THE STORY ARTISTS ONLY 56*	BABY CHAM
14	RE-ENTRY		REGGAE LEGEND ST.CLAIR 5813	BOB MARLEY
15	RE-ENTRY		MORE FIRE DAVID HOUSE 1587*/VP	CAPLETON

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

## Blue's 'Eyes' Looks Back And Ahead

ON "EYES OF THE ELDERS" (Arkadia Jazz, Jan. 30), saxophonist **T.K. Blue** (aka **Talib Kibwe**) addresses an issue that is on the minds of many in the jazz community: how to pay respect to the jazz greats of the past while moving the music firmly into the future.

"The key is interpretation," insists Blue, who has either studied or played with a diverse array of fabled artists including **Billy Mitchell**, **Frank Foster**, and **Abdullah**



BLUE

**Ibrahim**. "You have to learn the lessons and interpret the music of those who came before you, but you do it with your own individual stamp. You give something of yourself to the music."

Although "Eyes Of The Elders" features Blue's original compositions, the saxophonist includes his own reworkings of several jazz classics, including **Denzel Best's** "Wee" (most notably performed by **Charlie Parker**) and **John Coltrane's** "Wise One." "I put a calypso rhythm on 'Wee' because it reflects my family's roots," says Blue. "I can't play like Bird, but I can add something of my personality to the music."

Likewise, the saxophonist changed the time signature of "Wise One" to make the piece his own while paying respect to the musician who inspired him to purchase a saxophone while in college.

"It was a perfect composition for this project," says Blue, "because the 'wise ones' are the elders who guide us and give us direction."

Blue also performs three instrumental interludes on the *kalimba*, the African instrument he studied under the tutelage of pianist **Nadi Qamar** (aka **Spaulding Givens**).

"The kalimba invokes the spirit of the elders and strengthens my ties with Africa," says Blue, who has traveled throughout Africa on several tours sponsored by the U.S. State Department. "There is obviously a strong relationship between African music and what I do as a jazz musician, and it was important that I make that statement."

By referencing everything from Afro-Cuban rhythms to the soul and Motown that he grew up to, Blue hopes to cast his musical net to as wide an audience as possible.

"I played 'Wee' for a Trinidadian man who was not familiar with jazz, but he understood the music because the rhythm was familiar," Blue recalls.

The album's accessibility and charm is made all the more inviting by Blue's instrumental prowess. His saxophone talks in warm tones that speak of an intense love of the art of improvisation, not forcing listeners to pay attention but rather beckoning them with subtle tenderness.

"T.K. has a deep background in the jazz tradition, and the goal for this project was to allow him to mix dif-



by Steve Graybow

ferent aspects of his personality," notes Arkadia Jazz president **Bob Karcy**, who produced the album. "You have to find the elements that distinguish an artist and allow them to explore."

Karcy has recently signed three international artists to Arkadia Jazz: German pianist **Uli Lenz**, Scottish guitarist **Nigel Clark**, and Canadian pianist **Paul Tobey**.

"The key to broadening the audience for these musicians is cross-pollination," says Karcy, who is planning "Arkadia Jazz" shows in Germany, the U.K., and Canada that will mix and match artists from the label's roster, including Blue.

Blue also plans to reprise the "Blue Blitz" campaign that accompanied his 1999 release, "Another Blue," in which he performed 30 shows in 33 days in and around New York, playing at Borders stores, Starbucks coffee shops, and schools as well as jazz clubs.

"It gives me a chance to play for

people who are outside of the usual jazz audiences, like children and teenagers, and an opportunity to explain to them how the music is made," he says.

In addition, an "Eyes Of The Elders" theater piece, featuring the album's music augmented by singers, dancers, and dialogue, is in the planning stages. Blue anticipates that the production will "take the observer on a musical tour through Africa and the Caribbean, and then from New Orleans to New York."

AND: Ten classic titles from the Prestige catalog will be available Feb. 13 through Fantasy.

**Sonny Rollins'** "Tenor Madness," **the Modern Jazz Quartet's** "Concorde," **Jackie McLean's** "4, 5 And 6," **Thelonious Monk's** "Thelonious Monk Trio," **John Coltrane's** "Coltrane" and "Kenny Burrell and John Coltrane," **Kenny Dorham's** "Quiet Kenny," **Red Garland's** "All Mornin' Long," and **Miles Davis'** "Bag's Groove" and "Relaxin'" have all been remastered with 20-bit processing.

In addition, the label will release bassist **George Mraz's** "Morava" Feb. 27, featuring all-Czechoslovakian material sung by **Zuzana Lapcikova**.

## WORDS &amp; DEEDS

(Continued from page 32)

uel (aka **C Swing**), whose "Do Ya Thing" features **KRS-One**, and South London rap group **57th Dynasty**, who, notes Dave VJ, are "really big on the site and have what it takes to make it in the U.S." He also cites another peoplesound.com-featured artist, U.S. rapper **MC Divine**: "He'll be a big catch for a label."

Dave VJ moonlights as a producer and occasional co-host on an urban music program on Zee, a satellite/digital TV station aimed at Europe's South Asian community. He also hosts the Friday radio show "The Hip-Hop Comedy Shop" on cnsoholive.co.uk, during which he

often plays material from peoplesound.com.

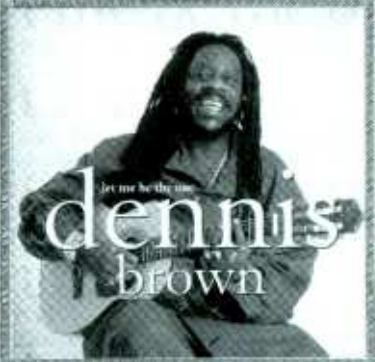
NEW U.K. RELEASES: **MC Ty** has delivered the jazzy/hip-hop-backed "Break The Lock" (Big Dada). It precedes his debut set, "Awkward," due by spring... **Major Force's** recent release, "The Re-Return Of The Original Art-Form" (Mo Wax), has been reworked by **DJ Format** into an excellent funky single... **Skeme's** "U.K. Bubbler"/"Turning" (Titan Sounds), is out Feb. 12. "Turning" has a charming, slow-rocking, reggae-ish bassline and catchy chorus. **Rodney P** is featured on the tougher "Bubblers."

IMPORT & EXPORT

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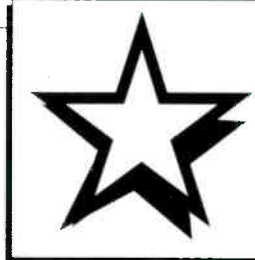
# Top Contemporary Christian

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 	
			▶ <b>No. 1</b> ◀	
1	1	11	VARIOUS ARTISTS ▲ SPARROW 1778/CHORDANT	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
2	2	65	ANNE MURRAY ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
3	3	69	YOLANDA ADAMS ▲ ELEKTRA 62439/CHORDANT 	MOUNTAIN HIGH...VALLEY LOW
4	5	11	YOLANDA ADAMS ELEKTRA 62567/CHORDANT	CHRISTMAS WITH YOLANDA ADAMS
5	4	83	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
6	RE-ENTRY		TOMMY WALKER HOSANNA/INTEGRITY 1846/WORD 	NEVER GONNA STOP
7	6	8	DC TALK FOREFRONT 5274/CHORDANT	INTERMISSION: THE GREATEST HITS
8	12	4	VARIOUS ARTISTS HOSANNA/HILLSONG AUSTRALIA/INTEGRITY 1867/WORD	SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING DARLENE ZSCHECH
9	7	21	DONNIE MCCLURKIN VERITY 43150/PROVIDENT 	LIVE IN LONDON AND MORE...
10	8	33	MARY MARY ● C2/COLUMBIA 7602/WORD	THANKFUL
11	11	8	MICHAEL W. SMITH REUNION 10002/PROVIDENT	FREEDOM
12	13	34	PLUS ONE 143/ATLANTIC 83329/CHORDANT	THE PROMISE
13	NEW		ELVIS PRESLEY RCA 67991	PEACE IN THE VALLEY: THE COMPLETE GOSPEL RECORDINGS
14	15	12	NEWSBOYS SPARROW 1787/CHORDANT	SHINE: THE HITS
15	14	42	VARIOUS ARTISTS ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
16	20	32	VARIOUS ARTISTS WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
17	RE-ENTRY		ELVIS PRESLEY COMING HOME/RCA 2265/CHORDANT	HE TOUCHED ME: THE GOSPEL MUSIC OF ELVIS PRESLEY
18	17	12	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139/PROVIDENT 	NOT GUILTY... THE EXPERIENCE
19	18	19	JACI VELASQUEZ WORD 7392	CRYSTAL CLEAR
20	10	68	P.O.D. ▲ ATLANTIC 83245/CHORDANT 	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
21	16	20	BEBE MOTOWN/UNIVERSAL 159405/PROVIDENT	LOVE AND FREEDOM
22	19	27	THIRD DAY ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
23	21	12	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC/INTERSCOPE 4267/WORD 	AWESOME WONDER
24	23	20	STACIE ORRICO FOREFRONT 5253/CHORDANT 	GENUINE
25	25	21	VARIOUS ARTISTS ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
26	24	21	KIRK FRANKLIN PRESENTS 1NC B-RITE/INTERSCOPE 9426/WORD	KIRK FRANKLIN PRESENTS 1NC
27	31	10	PASSION WORSHIP BAND SPARROW 1768/CHORDANT 	PASSION: ONEDAY LIVE
28	28	83	STEVEN CURTIS CHAPMAN ▲ SPARROW 1695/CHORDANT	(SPEECHLESS)
29	32	22	ZOEGIRL SPARROW 51734/CHORDANT 	ZOEGIRL
30	26	8	NEWSONG BENSON 83327/PROVIDENT 	SHELTERING TREE
31	9	11	LONESTAR BNA/SPARROW 69326/CHORDANT	THIS CHRISTMAS TIME
32	33	36	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
33	RE-ENTRY		GAITHER VOCAL BAND SPRING HILL 1009/CHORDANT	I DO BELIEVE
34	36	61	VARIOUS ARTISTS ▲ SPARROW 1703/CHORDANT	WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
35	29	23	VARIOUS ARTISTS ● PROVIDENT 10533	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S
36	27	12	REBECCA ST. JAMES FOREFRONT 5251/CHORDANT 	TRANSFORM
37	38	14	AARON NEVILLE TELL IT/EMI GOSPEL 0287/CHORDANT	DEVOTION
38	37	56	CECE WINANS ● WELLSRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
39	RE-ENTRY		SONICFLOOD GOTE 2802/CHORDANT 	SONICFLOOD
40	39	10	CHRIS RICE ROCKETOWN 7912/WORD 	SMELL THE COLOR 9

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 Heat-seeker title. © 2001, Billboard/BPI Communications.

# Artists & Music

## Classical KEEPING SCORE



This issue's column was prepared by Steve Smith.

IT'S SURPRISING at this late date that classical music still has only a meager presence on the Internet. Of course, record labels and music publishers have produced sleek Web sites to promote their own projects. And a Yahoo! search will bring up a myriad of sites created by hardy individuals that cover their favorite composers, performers, and styles. Such "amateur" sites can be packed with data and insight, dangerously fraught with mistakes, or simply entertainingly idiosyncratic. So far, though, we haven't had an all-purpose classical Web site to replace the loss of N2K's Classical Insights in 1999.

Recently announced but yet to appear, Andante.com seems positioned to rise to that challenge. Plans for the site—according to an elegant splash page that contains links not yet activated—are ambitious, to say the least. "Andante will be the first comprehensive Internet portal entirely dedicated to classical music," the page states. "It will offer the widest array of information and services to professional musicians, scholars, and music lovers."

Andante.com aims to offer users an events calendar fashioned after—and incorporating—the popular Operabase.com Web site, run by opera-loving database programmer Mike Gibb. According to its announcement, Andante.com plans not only to offer schedules for performing-arts companies worldwide but to facilitate the purchase of travel and accommodations for each listed performance. Also, the Andante library is supposed to provide links to content from the newly revised Grove Dictionary of Music and Musicians, as well as such periodicals as the New York Review of Books and the London-based International Record Review. There will be a news page to keep readers abreast of recordings, performances, and other events, along with directories providing information useful to music professionals. The venture is also supposed to include live Webcasts and a recording label dedicated to presenting the "best performances of the century," with previously unreleased material from as yet undisclosed sources.

Beyond these grand promises, the Andante page currently offers nothing more than a definition of the musical term "andante" by noted pianist and author Charles Rosen. His contribution concludes, "Andante is basically a tempo today which signifies a free movement, continuously progressive, unconstrained and unforced. We expect the Web site Andante.com will proceed with this beautiful tempo as a model." However lofty the promises and hyperbolic the prose, if Andante can deliver, it will mark a vast leap forward in the presence of classical music on the Internet, not to mention something of a milestone in the application of Web technologies in bringing together disparate business ventures (the arts and travel, for instance). Bookmark the site now, and we'll see.

Meanwhile, we can give thanks for two sites that have appeared within the past two years. One of these, NewMusicBox.org, already received praise in this column on its first anniversary (Keeping Score, Billboard, May 6, 2000). Since winning the first-ever ASCAP-Deems Taylor Award for an Internet site in its inaugural year, NewMusicBox has continued to perform a valuable service in promoting the music of American composers in ways that the traditional media have not—and doing so in decidedly nontraditional ways.

The site, produced by the nonprofit American Music Center, is very much a reflection of the

catholic tastes of its editor, Frank J. Oteri, a composer himself and a well-known missionary for contemporary music. In addition to news of Copland and Barber, Cage and Carter, Glass and Reich, readers will encounter the likes of jazz clarinetist Don Byron, avant-rock guitarist Gary Lucas, and new-music composer/accordionist Pauline Oliveros. Recent topics have included intellectual property rights in the age of sampling, MP3 and Napster, the links between alternative rock and contemporary classical composition (an issue to which this writer contributed), funding for contemporary music, and the effects that the Pulitzer Prize has had upon the careers of its recipients.

Composers and other members of the music industry lend commentary to each of NewMusicBox's monthly issues, and readers are encouraged to provide feedback. Additionally, NewMusicBox



has maintained its mission of promoting new American music objectively, posting notice of new releases with streamed sound clips rather than reviews, thereby allowing readers to discover the music without any preconceived bias.

"We've just begun to achieve our potential," Oteri says. "We're up to 30,000 user sessions per month, which breaks down to 1,000 users per day. That's significant, but it's still just a start." One problem, as he sees it, is that the site is only updated monthly. To counter this, NewMusicBox has recently begun to offer mid-month Webcasts of live performances, inaugurated with a concert at the Copland House last December. Oteri credits assistant editor Jenny Undercofler with coordinating these Webcasts, as well as improving the news content on the site—elements Oteri sees as crucial for NewMusicBox to be more timely than print media.

Timeliness doesn't seem to be a problem at ClassicsToday.com. The site, a Web-based analogue to such stateside review journals as Fanfare and American Record Guide, is updated daily. The brainchild of executive editor David Hurwitz, one of today's more colorful and controversial critics, ClassicsToday presents three feature articles per month, much like any print magazine. But it also presents at least five new CD reviews every day, which has allowed the site to build an archive of nearly 3,000 reviews in little more than a year. The reviews cover new releases and reissues from around the world, regardless of whether they have yet been released in the U.S. (Ordering information is included for non-domestic releases.)

"I conceived of ClassicsToday on a three-year plan with a tight budget," says Hurwitz, who runs the site with editor in chief David Vernier, formerly of the now defunct magazine "CD Review." "We haven't made money yet, but we haven't lost money, either, and we're right on target to turn a profit before the deadline." According to Hurwitz, ClassicsToday is funded by a growing number of advertisers, companies that license its content (including Amazon.com, Yahoo!, and the BMG Music Club), and



a small number of members who pay for such fringe benefits as shopping recommendations and personalized reviews. The staff will review upon request any new release not covered by ClassicsToday and E-mail the review directly to the subscriber.

"Most magazines and reviewers have forgotten the real purpose of a record review, which is to help the buyer make an informed purchase," Hurwitz says. "The goal of our reviews is to accurately describe what the buyer will actually hear and nothing else."

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



# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			<small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY</small> <b>SoundScan®</b>	
			<b>No. 1</b>	
1	1	69	<b>YOLANDA ADAMS</b> ▲ ELEKTRA 62439/EEG <b>HS</b>	29 weeks at No. 1 MOUNTAIN HIGH...VALLEY LOW
2	2	12	<b>YOLANDA ADAMS</b> ELEKTRA 62567/EEG	CHRISTMAS WITH YOLANDA ADAMS
3	3	22	<b>DONNIE MCCLURKIN</b> VERITY 43150 <b>HS</b>	LIVE IN LONDON AND MORE...
4	4	37	<b>MARY MARY</b> ● C2/COLUMBIA 63740/CRG	THANKFUL
5	6	13	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43139 <b>HS</b>	NOT GUILTY... THE EXPERIENCE
6	5	20	<b>BEBE</b> MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
7	7	17	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> GOSPO CENTRIC 490747/INTERSCOPE <b>HS</b>	AWESOME WONDER
8	9	22	<b>KIRK FRANKLIN PRESENTS 1NC</b> B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
9	10	44	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43140	PURPOSE BY DESIGN
10	13	49	<b>VARIOUS ARTISTS</b> ● EMIPWORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
11	14	16	<b>AARON NEVILLE</b> TELL IT 20287/EMI GOSPEL	DEVOTION
12	12	66	<b>CECE WINANS</b> ● WELLSRING GOSPEL 51711/SPARROW	ALABASTER BOX
13	11	11	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10268	SHOW UP & SHOW OUT
14	8	11	<b>NATALIE WILSON &amp; THE S.O.P. CHORALE</b> GOSPO CENTRIC 490675/INTERSCOPE <b>HS</b>	[GIRL DIRECTOR]
15	17	12	<b>LEE WILLIAMS AND THE SPIRITUAL QC'S</b> MCG 7018 <b>HS</b>	GOOD TIME
16	16	21	<b>KEITH "WONDERBOY" JOHNSON &amp; THE SPIRITUAL VOICES</b> WORLD WIDE GOSPEL 2635	LIVE & ALIVE
17	22	64	<b>YOLANDA ADAMS</b> VERITY 43144	THE BEST OF YOLANDA ADAMS
18	24	3	<b>ARETHA FRANKLIN</b> FLASHBACK 75717/RHINO	GOSPEL GREATS
19	23	19	<b>SHIRLEY CAESAR</b> MYRRH/WORD 61071/EPIC <b>HS</b>	YOU CAN MAKE IT
20	15	15	<b>LUTHER BARNES &amp; THE SUNSET JUBILAIRE</b> AIR GOSPEL 10259/ATLANTA INT'L	WHEREVER I GO
21	18	26	<b>RICKY DILLARD &amp; "NEW G" (NEW GENERATION CHORALE)</b> CRYSTAL ROSE 20960 <b>HS</b>	NO LIMIT
22	21	41	<b>CHESTER D.T. BALDWIN &amp; MUSIC MINISTRY MASS</b> JDI 1259	SING IT ON SUNDAY MORNING!
23	26	62	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 <b>HS</b>	FAMILY AFFAIR
24	25	17	<b>T.D. JAKES</b> INTEGRITY/WORD 61069/EPIC <b>HS</b>	GET READY! THE BEST OF T.D. JAKES
25	20	21	<b>DOROTHY NORWOOD WITH MIAMI MASS CHOIR</b> MALACO 6032	OLE RICKETY BRIDGE
26	19	57	<b>NORMAN HUTCHINS</b> JDI 1258 <b>HS</b>	BATTLEFIELD
27	27	56	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE <b>HS</b>	SPIRITUAL LOVE
28	RE-ENTRY		<b>EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS"</b> W.O.S. 1273/WORLD WIDE GOSPEL	GOD DID IT!
29	33	4	<b>DR. CREFLO A. DOLLAR JR. AND "CHANGING YOUR WORLD" MASS CHOIR</b> ARROW 8010 <b>HS</b>	FROM THE HEART OF GOD
30	36	16	<b>BISHOP CARLTON PEARSON</b> ATLANTIC 83399/AG <b>HS</b>	BISHOP CARLTON PEARSON PRESENTS: AZUSA PRAISE JUBILEE!
31	30	46	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> EMI GOSPEL 20251 <b>HS</b>	TRI-CITY4.COM
32	34	39	<b>THE BROOKLYN TABERNACLE CHOIR</b> M2.0 COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
33	NEW		<b>DR. ED MONTGOMERY PRESENTS ALC</b> ABUNDANT LIFE 6101	I STILL BELIEVE
34	37	8	<b>LAMAR CAMPBELL &amp; SPIRIT OF PRAISE</b> EMI GOSPEL 20290	WHEN I THINK ABOUT YOU
35	35	16	<b>TONEX</b> TOMMY BOY/VERITY 43153/JIVE	PRONOUNCED TOE-NAY
36	RE-ENTRY		<b>T.D. JAKES</b> ISLAND INSPIRATIONAL 524630/DJMG <b>HS</b>	SACRED LOVE SONGS
37	RE-ENTRY		<b>VARIOUS ARTISTS</b> EMI GOSPEL 20209	GREAT WOMEN OF GOSPEL VOLUME II
38	RE-ENTRY		<b>BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR</b> INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
39	40	14	<b>DAMITA</b> ATLANTIC 83330/AG	DAMITA
40	RE-ENTRY		<b>THE BROOKLYN TABERNACLE CHOIR</b> ATLANTIC 83297/AG	HALLELUJAH! THE VERY BEST OF THE BROOKLYN TABERNACLE CHOIR

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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker titles. © 2001, Billboard/BPI Communications.

# Artists & Music

## HIGHER GROUND



by Deborah Evans Price

**SGMA ANNOUNCES NOMINEES:** Gold City leads the list of nominees for the upcoming Southern Gospel Music Assn. (SGMA) Awards. The veteran group scored five nominations, with nods in the album, male quartet, song, and video categories. Slated for May 23 at the Park Vista Resort in Gatlinburg, Tenn., the awards banquet honors the top artists in the Southern gospel community as determined by votes cast by SGMA members.

"We are very humbled to be honored with five SGMA nominations," says **Tim Riley**, Gold City's owner, manager, and bass vocalist. "Knowing these nominations came from our fans and peers means the world to us. The SGMA and what it stands for is important to us and our industry because they are the link between our past and our future. While these awards are very special, we give all the glory and honor to our lord and savior Jesus Christ for the blessings in our lives and ministry."

The annual banquet also serves as a fund-raiser for the Southern Gospel Music Hall of Fame and Museum, which is located at Dollywood, **Dolly Parton's** theme park in Pigeon Forge, Tenn. SGMA's hard-working executive director, **Heather Campbell**, is anticipating a packed house again this year, as fan and industry participation make this one of the Southern gospel industry's key events. (For information on tickets, call 1-800-684-SGMA.)

Here's a partial listing of this year's nominees:

**Album of the year:** "Absolutely, Positively Live,"

Perrys; "Are You Ready?," Gold City; "City Of Light," Kingdom Heirs; "Proven Time And Time Again," Kingsmen; "Testament," Talley Trio.

**Female vocalist:** Sheri Easter, Kim Hopper, Ginger Pitchers, Debra Talley, Lily Weatherford.

**Male quartet:** Dove Brothers Quartet, Florida Boys, Gold City, Kingdom Heirs, Palmetto State Quartet.

**Male vocalist:** Brian Lester, Gene McDonald, Arthur Rice, Jonathan Wilburn, Gerald Wolfe.

**Mixed quartet:** Hayes Family, Hoppers, Lesters, McKameys, Perrys.

**New artist:** Galloways, Hoskins Family, Jessica King, Legacy Five, LordSong.

**Solo artist:** Michael Combs, Ernie Haase, Ivan Parker, Carroll Roberson, Kirk Talley

**Song of the year:** "Four Days Late," Karen Peck & New River; "Get Up Get Ready," Gold City; "Getcha To The Other Side," Kingsmen; "Glorious City Of God," Greens; "He Lifted Me," Kingdom Heirs; "He's Still Waiting By The Well," Greater Vision; "I Stand Redeemed," Legacy Five; "Searchin'," Talley Trio; "Through The Fire," Crabb Family; "Yes I Am," Hoppers.

**Trio:** Bishops, Jeff & Sheri Easter, Greater Vision, Karen Peck & New River, Talley Trio.

**Video:** "Farewell Celebration," Cathedrals; "20th Anniversary Celebration Volume I," Gold City; "Live At Silver Dollar City," Crabb Family; "Live In The Smokies," Kingdom Heirs, "Who We Are," McKameys.

**Songwriter:** Mark Bishop, Gerald Crabb, Phil Cross, Rodney Griffin, Jeff Steele.

**Producer:** Mike Bowling, Jeff Collins, Wayne Haun, Kevin McManus, Roger Talley.

**Musician (stage):** Jason Crabb, Rabbit Easter, Channing Eleton, John Pfeifer, Jeff Stic.

**Musician (studio):** Kelly Back, Tony Creasman, David Johnson, Gary Prim, Milton Smith.

(Continued on page 48)

## In the SPIRIT



by Lisa Collins

**HOLDING COURT:** Up to 5,000 people were expected in Birmingham, Ala., for the annual American Gospel Quartet Convention (Jan. 16-20), the genre's foremost gathering of quartet enthusiasts. Among those set to perform were **Evelyn Turrentine-Agee**, **Lee Williams & the Spiritual QCs**, **Dottie Peoples**, **Luther Barnes & the Sunset Jubilaires**, and **the Violinaires**.

The convention is the brainchild of **George Stewart**, who launched the event in 1993. Stewart says, "We started with about 200 people in attendance. We've expanded from three days to five days and now have thousands in attendance. It has become the premier quartet gathering in the world."

The highlight of the five-day-long confab—featuring daily seminars and nightly showcases—is the induction of acts into its Quartet Hall of Fame. This year's inductees were the **Five Blind Boys Of Alabama** and the **Five Blind Boys of Mississippi**. This year's convention was dedicated to the memory of **Willie Neal Johnson**, who passed away earlier this month.

The event will produce a live recording from the **Windy City Spiritualaires** (AMEC Records), as well as the convention's own recording, "Quartets On The Rise," spotlighting quartets that have demonstrated the potential for major success. The set will be available in the second quarter of this year

from Stewart's own label, Last Psalm Records, which is distributed by Central South.

**BRIDGING THE GAP:** Over the last two years, while developing a successful gospel career that recently netted him nine Stellar Award nominations (and two awards) for his current LP, "Family Affair," and performing pastoral duties at two Brooklyn, N.Y.-based churches, **Hezekiah Walker** has been developing a ministry on the side. But with the April release of **Sean "Puffy" Combs'** much-talked-up gospel release, "Thank You," what Walker has been doing on the side will be front and center.

At least that's Walker's goal. He and Combs' Bad Boy Entertainment have amassed a lineup of vocal heavy-hitters for the album, including **Carl Thomas**, **Yolanda Adams**, **Faith Evans**, **112**, **Kirk Franklin**, **Kim Burrell**, and **Fred Hammond**, as well as Combs and Walker.

"What I've been trying to do is to bring everybody who left the church back to their foundation without any kind of compromise—just bridging the gap and trying to bring them back to God," says Walker, who has been dubbed by many "the pastor of hip-hop."

As executive producer, along with Combs, Walker produced many of the album's cuts. "Everybody's going to be kind of shocked," Walker says, "because everybody was happy to come back to their foundation, and it's really strong gospel."

**BRIEFLY:** Speaking of bridges, Houston-based pastor the **Rev. Gregg Patrick** held his second annual Take It to the Bridge gospel concert, which drew more than 17,000 to the Houston Astrodom. The concert, which was hosted by **Bobby Jones** and **Vickie Winans**, was broadcast live for five hours on the Word Network to 140 million, generating more than 75,000 hits on Word's Web site and feedback from as far away as Germany and France.

## Virgin Rings In Super Audio CD Debut With 'Tubular Bells'

THE UPCOMING RELEASE, on Feb. 20, of a remastered version of **Mike Oldfield's** 1973 album, "Tubular Bells," marks not only the first Super Audio Compact Disc (SACD) from Virgin Records but also the first multichannel SACD produced by a major label from an original multitrack master. With the pending SACD release of "Tubular Bells" (Virgin Records' first-ever vinyl release), the high-resolution SACD format is beginning to gain momentum. Both titles and playback hardware are on the increase; multichannel releases on the format—loudly applauded by audiophiles—offer further advantages over the CD.

Developed jointly by Sony and Philips, the SACD format is based on the Direct Stream Digital (DSD) recording system. DSD is a one-bit recording process that uses a sampling rate of 2.8224 megahertz to achieve a frequency response of 100 kilohertz (kHz) and a dynamic range of more than 120 decibels. The sound quality of Super Audio CD, as its name implies, far surpasses that of the standard 16-bit/44.1 kHz CD.

The SACD is a dual-layer disc: One layer stores standard CD audio, while the other is dedicated to high-resolution, multichannel (stereo up to six-channel) audio content, as well as some added content such as graphics, but not video. The dual layers provide both backward and forward compatibility: SACDs will play on a CD player, and CDs will play on an SACD player.

The idea to produce an SACD of "Tubular Bells" was suggested by **Simon Heyworth**, original engineer and co-producer, with **Tom Newman**, of the album. A 4-track master of "Tubular Bells" had been created for release, on the short-lived quad format, following the (stereo) LP release. Impressed with the quality of the SACD format, Heyworth proposed remastering the original version.

While both SACD and DVD deliver up to six discrete audio sources

(left, center, right, left rear, right rear, and a subwoofer [the .1 in 5.1]), the "Tubular Bells" SACD is faithful to the original quad masters.

"There is no center channel and no subwoofer," explains **David Glasser** of Airshow Mastering in Boulder, Colo., who remastered "Tubular Bells." "Simon wanted to keep it as true to the original mixes as he could."

Airshow Mastering, which has had a hand in producing some 50 of the roughly 200 SACD titles currently available, is an independent mastering facility known for its Grammy-winning work on folk, jazz, and classical recordings. As one of the first studios worldwide to install the DSD recording system, Airshow has been a leader in the SACD format.

"We have quite a bit of DSD equipment," Glasser notes. "We have everything from the first Sony 2-track DSD recorder to the Sonic Solutions DSD workstation. But what was used for 'Tubular Bells' was one of the early versions of the Sony Sonoma workstation. It was a very simple signal chain: right from the recorder into some audiophile preamplifiers, into dbx noise reduction and some really high-quality equalizers, right into the converters."

Sony Sonoma, a computer-based workstation, runs on the Windows NT platform.

"The editing is not quite as slick as the workstations that we're used to," Glasser says, "but the development team is really sharp, and they're constantly getting closer to what it really should be. And there's also a signal-processing card that works alongside the Sonoma that has some of the best-sounding EQ that I've ever heard. It's a full mixer and makes it possible to do fairly complex mastering work."

The release of "Tubular Bells" on SACD will correspond with the release of the Philips SACD-1000, a multichannel-capable SACD/DVD Video player, according to **David Kawakami**, director of the Super Audio Project at Sony Corporation of America. The SACD-1000 joins a



by Christopher Walsh

growing SACD hardware line from Sony and Philips.

"We've been crunching to get our first multichannel titles prepared and flowing into the marketplace," says Kawakami, speaking from the floor of the Consumer Electronics Show (CES) in Las Vegas earlier this month, where he gave hourly SACD presentations during the four-day convention. "The five-disc auto changer, the [Sony] SCD-C333ES, came out recently. Then we came out with our first combo unit, which combines an SACD player with a DVD Video player, the DVP-S9000ES. At the show, we've announced that later in the spring we will have Sony's first multichannel-capable SACD player, the SCD-C555ES. We also announced our first under-\$500 player, the SCD-C775, which will also be multichannel. We've had a lot of reaction to that announcement."

In order to position SACD as a

superior format to CD, Sony chose the high-end audiophile market as its target audience for the launch of its first two SACD players, the SCD-1 and SCD-777ES, both two-channel models. As more affordable hardware and a greater number of titles become available, the format's proponents expect SACD to trickle down to the masses.

Sony has released approximately 100 SACD titles, including classics from **Miles Davis**, **Dave Brubeck**, **Bob Dylan**, **Marvin Gaye**, and **Leonard Bernstein**, as well as current artists such as **Ricky Martin** and **Mariah Carey**. Additional labels releasing SACDs include Chesky, Groove Note, Telarc International, Vanguard Classics, and, as of next month, the aforementioned Virgin.

"It's fantastic," enthuses **Paul Bromby**, the London-based commercial sales manager of catalog market at Virgin. "When they first started talking to us about it, I was very skeptical: 'Is it one of those things that I need to bring my dog along to be able to tell the difference?' But not at all. It was so, so real. I've heard it a couple of times, and it still sounds very crisp and alive, which is what we want."

WHILE THE RECENTLY intro-

duced DVD Audio format had scarcely registered with consumers at year's end, Warner Music Group senior VP **Jordan Rost** is nonetheless upbeat, explaining that aggressive marketing of DVD Audio is yet to come. With the conclusion of the CES Jan. 9, manufacturers and retail stores will have time to consider how best to execute all-important consumer education, Rost explains.

"Frankly, we haven't made a big push," says Rost. "[The holiday season] is a confusing time of year to measure things at retail, and we didn't want to push retailers in the middle of the fourth quarter. We also thought that that wasn't reason enough to delay, because we knew it was important that people see what the product is."

Warner Music Group remains the sole major to have released DVD Audio titles, though BMG has prepared a surround remix of **Lonestar's** "Lonely Grill" for the format. The 5.1 Entertainment Group's Silverline Records released the first-ever DVD Audio title in October 2000: "Swingin' For The Fences," by **Gordon Goodwin's Big Phat Band**. Silverline and affiliated label immergent Records have also released jazz, classic rock, country, and new-age compilations in the format, as well as titles by **Aaron Neville** and **Venice Underground**.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 20, 2000)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	INDEPENDENT WOMEN PART 1 Destiny's Child/ Poke & Tone B. Knowles (Columbia)	I JUST WANNA LOVE YOU (GIVE IT 2 ME) Jay-Z/ P. Williams (Rock-A-Fella/Def Jam)	BORN TO FLY Sara Evans/ P. Worley (RCA)	HEMORRHAGE (IN MY HANDS) Fuel/ Ben Grosse (550 Music)	IF YOU'RE GONE Matchbox Twenty/ M. Serletic (Lava/Atlantic)
RECORDING STUDIO(S) Engineer(s)	LOBO/SUGAR HILL (Deer Park) Manelich Sotolongo Ramon Morales	RIGHT TRACK (New York) Duro	THE MONEY PIT (Nashville) Clarke Schleicher	RIGHT TRACK (New York) Ben Grosse Lloyd Puckitt	TREE SOUND (Atlanta) Noel Golden
CONSOLE(S)/ DAW(S)	SSL 9000J/ Mackie 48-8	SSL 9000J	Trident 80 series	Neve VX	SSL 64G plus w/ Ultimotion
RECORDER(S)	Studer A827/Sony JH24	Studer A800	Sony 3348 Otari DTR-900	Pro Tools	Pro Tools
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Rich Trava	RIGHT TRACK (New York) Duro	LOUD (Nashville) Clarke Schleicher	THE MIX ROOM (Los Angeles) Ben Grosse	EAST IRIS (New York) David Thoener
CONSOLE(S)/ DAW(S)	Neve VR 60 w/ Flying Faders	SSL 9000J	Sony Oxford G computer	SSL 9000	SSL 9000J
RECORDER(S)	ATR 100 1"	ATR 102	Sony 3348	Pro Tools Mix Plus Version 5.01	Genex M.O.
MASTER MEDIUM	Quantegy 499	Quantegy 499	Sony 1/2" digital	Pro Tools	HHB M.O. disc
MASTERING Engineer	STERLING SOUND Tom Coyne	MASTERDISC Tony Dawsey	GEORGETOWN MASTERS Denny Purcell	PRECISION MASTERING Tom Baker	STEPHEN MARCUSSEN Stephen Marcussen Stewart Whitmore
CD/CASSETTE MANUFACTURER	SONY	UNI	BMG	SONY	WEA



**Thumbs Up.** Singer/guitarist Eric Knight is completing his 28 Records project, "Fractured Fairytales," at Elysian Fields Studios in Boca Raton, Fla. He is co-producing the set. Pictured at the Neve Legend console, from left, are lead guitarist R.J. Ronquillo, engineer/co-producer Keith Rose, Knight, and bassist David Poole. (Photo: Alberto Perez)

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COM **auf Deutsch**

**KURZE KÜNSTLERPORTATS**

CD-KRITIKEN  
DIE BESTEN NEUERSCHEINUNGEN DIESER WOCHE  
DIE NEUESTEN MUSIKNACHRICHTEN WELTWEIT

**THE CHARTS**  
BILLBOARD 200 ALBUMS  
BILLBOARD HOT 100 SINGLES  
EUROPEAN TOP 100 ALBUMS  
EUROCHART HOT 100 SINGLES

**DIE TOP NEWS VON HEUTE**

**In 2001 wird ein Peter Gabriel Album erwartet, aber keine Tour**



PETER GABRIEL

Es wird angenommen, dass "UP", das lang erwartete Nachfolgealbum seines Geffen Albums "Us", welches 1992 erschien, diesen Herbst rauskommt.

Es gibt auf jeden Fall Licht am Ende des Tunnels - heisst es auf der offiziellen Webseite des Kuenstlers.

An dem Album wurden mehr als feunf Jahre gearbeitet. Gabriel sollte die Gitarrenpartie feur das Album vor Weihnachten aufnehmen und im Januar anfangen, die Lieder zu mixen. Zum grossen Bedauern der Fans beantwortet der Rundbrief von Dezember die Frage nach einer Tour mit einem entschiedenen nein (in 2001).

Obwohl es in diesem Jahr unmöeglich sein wird, Gabriel live zu sehen, koennen sich die Fans mit Clips von seinen Vorstellungen in 2000 in den BBC Serie "Later With Jools Holland" unterhalten. Die Seite bietet Quicktime-Clips, auf denen der Kuenstler "Father Son" und "Downside Up" spielt - beide von "Ovo," seinem Soundtrack feur London's Millennium Dome.

In anderen Nachrichten heisst es, dass Gabriel am 20. Januar unter den wichtigsten Sprechern an der Jahreskonferenz von MidemNet in Cannes, Frankreich sein wird. Wauf der Versammlung werden auch Jazz-Pianist Herbie Hancock und der MP3.com Gruender Michael Robertson auf.

Gabriel's "US" debuetierte als Nr.2 in den Billboard 200 Charts. Seine letzte Veroeffentlichung war das Konzertalbum "Secret World Live" (Geffen) 1994, das auf Nummer 23 in die Charts kam.

**Billboard**  
COM **en Français**

**GROS PLAN SUR LES ARTISTES**

CRITIQUES D'ALBUMS  
LES PRINCIPALES NOUVEAUTÉS DE LA SEMAINE  
GLOBAL MUSIC PULSE

**A LA UNE AUJOURD'HUI**

**Peter Gabriel sortira un nouvel album en 2001**



PETER GABRIEL

"Up", le nouvel album de Peter Gabriel qui fait suite a "Us", sa demiere production en studio sortie chez Geffen en 1992, devrait en principe voir le jour cet automne. "Finalement, il y a de la lumière au bout du tunnel", pouvait-on lire récemment sur le site officiel de l'artiste.

Cet album a été en gestation pendant plus de cinq ans. Peter Gabriel devait enregistrer les arrangements pour cordes avant les vacances de Noël et le mixage des titres devait commencer début janvier, d'après le site d'artiste. Malheureusement pour ses admirateurs, le site répond aussi à la question "A quand une tournée?" par un définitif "Certainement pas en 2001".

Pour se consoler de l'absence de leur artiste sur scene, les fans de Gabriel peuvent toutefois accéder sur son site a ses performances enregistrés dans l'émission de la BBC "Later With Jools Holland". Le site présente en version Quicktime le tournage de titres comme "Father Son" et "Downside Up", l'oeuvre qu'il avait composé pout le Millennium Dome de Londres.

Par ailleurs, Peter Gabriel sera une des personnalités qui s'exprimera dans le cadre de la conférence annuelle MidemNet, qui aura lieu le 20 janvier a Cannes, en France. Parmi les autres participants a ce colloque, on note la presence du pianiste de jazz Herbie Hancock et du fondateur de MP3.com Michael Robertson.

L'album "Us" de Peter Gabriel a débuté en deuxieme position des charts de Billboard. Sa plus recente incursion de charts date de 1994 avec l'album en public "Secret World Live" (Geffen/Virgin) qui est entre a la 23eme position dans les charts.

**THE CHARTS**  
BILLBOARD 200 ALBUMS  
BILLBOARD HOT 100 SINGLES  
EUROPEAN TOP 100 ALBUMS  
EUROCHART HOT 100 SINGLES

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\*Additional languages available soon

# Sandy & Junior, Carlos Sell 1 Million

**B**RAZILIAN NOTAS: Cutie pie Brazilian teen siblings **Sandy & Junior**—who played Rock in Rio (Brazil)'s Teen Night on a bill that included **Britney Spears** and 'N Sync—are gearing up to make a major international move by recording an English-language album. The disc is expected to go into production in London later this year.

According to Universal Music Brazil president **Marcello Castello Branco**, the brother/sister team has sold 10 million albums in nine years in the music biz. Just last year, two of the siblings' albums were awarded diamond certification by the Brazilian Record Companies Assn. (ABPD) for more than 1 million copies sold.

"They're professional, they speak English and Spanish, and they have an incredible future ahead of them," said Castello Branco about his teen wonders, who aside from hosting a television show are about to go into acting. Sandy is playing the lead role in an upcoming soap opera set to air on the Globo network. Her brother will play a supporting role.

Another upcoming Brazilian export is **S6 Pra Contrariar**, scheduled to record a Spanish album in



by Leila Cobo

Miami this spring with Estéfano Productions. Songwriter **Estéfano** is expected to contribute some tracks to the project. Label BMG has already tested Estéfano's songwriting in Brazilian waters with "Deixaria Tudo," singer **Leonardo's** hit Portuguese version of "Dejaría Todo," originally recorded in Spanish by **Chayanne**.

Brazilian music icons **Gilberto Gil** and **Milton Nascimento** teamed up for a handful of songs during Rock in Rio and for a joint album—released late last year in Brazil—titled "Gil & Milton." The disc will be released in the U.S. and Europe in the spring.

The Nascimento/Gil tour, which is already under way in Brazil, is expected to continue in Europe in July. No plans as of now for the dynamic duo to play the U.S.

In addition to Sandy & Junior's

double prowess, **Roberto Carlos' "Amor Sem Limite"** is another of Brazil's five albums to awarded diamond status by Brazil's ABPD. The feat is particularly impressive because the album was released Christmas week and managed to reach the million mark before year's end. Carlos recorded the album after a profound period of depression following his wife's death from cancer. The album is dedicated to her.

**CALIENTE FROM ZURICH TO HAVANA:** The Caliente Festival, a salsa fest that's been staged in Zurich since 1995, has obtained the permission and support of the Cuban government to hold Caliente en la Habana, starting March 8.

The festival will be put together by Sound Managers, which organizes the Zurich fest, in conjunction with Cuba's Instituto de Música. Financing will come entirely from Sound Managers and its sponsors, which include the Swiss government, according to **Roger Furrer**, president of Caliente and the Caliente Festival.

"We've worked with Cuban artists for years, and we've seen that almost everybody knows the older

(Continued on page 48)

# Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
<b>▶ No. 1/GREATEST GAINER ◀</b>					
1	3	7	9	<b>JUAN GABRIEL</b> ARIOLA/BMG LATIN †	<b>ABRAZAME MUY FUERTE</b> E. MAGALLANES (J. GABRIEL)
2	1	1	14	<b>MDO</b> SONY DISCOS †	<b>TE QUISE OLVIDAR</b> A. JAEN (Y. MARRUFO, C. BAUTE)
3	6	5	11	<b>SON BY FOUR</b> COLUMBIA/SONY DISCOS †	<b>CUANDO SEAS MIA</b> R. WAKE (O. ALFANNO, Y. HENRIQUEZ, D. WARREN)
4	4	3	13	<b>ROCIO DURCAL</b> ARIOLA/BMG LATIN	<b>INFIEL</b> B. SILVETTI (V. YUNES CASTILLO)
5	2	2	16	<b>CHAYANNE</b> SONY DISCOS †	<b>YO TE AMO</b> ESTEFANO (ESTEFANO)
6	5	6	26	<b>CHRISTIAN CASTRO</b> ARIOLA/BMG LATIN †	<b>POR AMARTE ASI</b> K. SANTANDER (E. REYES, A. MONTALBAN)
7	7	4	48	<b>SON BY FOUR</b> SONY DISCOS †	<b>A PURO DOLOR</b> A. JAEN (O. ALFANNO)
8	11	11	9	<b>INTOCABLE</b> EMI LATIN †	<b>ENSENAMA A OLVIDARTE</b> R. MUNOZ, R. MARTINEZ (L. PADILLA)
9	8	10	13	<b>PEPE AGUILAR</b> MUSART/BALBOA †	<b>QUE SEPAN TODOS</b> PAGUILAR (I. RAMIREZ)
10	15	19	5	<b>LUIS MIGUEL</b> WEA LATINA †	<b>Y</b> L. MIGUEL (M. DE JESUS BAEZ)
11	RE-ENTRY		7	<b>RENAN ALMENDAREZ COELLO</b> FONOVISIA †	<b>POEMA DE AMOR</b> J. F. SCHIANTARELLI (J. F. SCHIANTARELLI)
12	16	16	9	<b>LOS ANGELES DE CHARLIE</b> FONOVISIA †	<b>UN SUEÑO</b> I. RODRIGUEZ (G. AVIGLIANO)
13	9	13	23	<b>RICARDO ARJONA</b> SONY DISCOS †	<b>CUANDO</b> R. ARJONA, A. "CUCO" PENA (R. ARJONA)
14	10	9	16	<b>PEDRO FERNANDEZ</b> MERCURY/UNIVERSAL LATINO †	<b>SIN TU AMOR</b> H. PATRON (D. HARRIS, D. TERRY JR.)
15	24	22	7	<b>CONJUNTO PRIMAVERA</b> FONOVISIA	<b>DIME, DIME, DIME</b> NOT LISTED (S. TWAIN, R. LANGE)
16	14	12	33	<b>ROGELIO MARTINEZ</b> DISCOS CISNE †	<b>Y SIGUES SIENDO TU</b> T. SANDOVAL (S. TWAIN, R. LANGE)
17	12	8	17	<b>VICENTE FERNANDEZ</b> SONY DISCOS	<b>BORRACHO TE RECUERDO</b> P. RAMIREZ (J. V. FLORES)
18	18	21	19	<b>MICKEY TAVERAS</b> KAREN/UNIVERSAL LATINO	<b>HISTORIA ENTRE TUS DEDOS</b> M. TAVERAS (L. MASSIMO, G. GRIGNANI)
19	13	17	13	<b>KEVIN CEBALLO</b> RMM	<b>MI PRIMER AMOR</b> I. INFANTE (W. DUVAL)
20	21	14	8	<b>ELVIS CRESPO</b> SONY DISCOS †	<b>WOW FLASH!</b> J. DUCLERC (R. BARRERAS)
21	19	23	7	<b>MARC ANTHONY</b> COLUMBIA †	<b>MY BABY YOU</b> W. AFANASIEFF, D. SHEA (M. ANTHONY, W. AFANASIEFF)
22	17	15	20	<b>EL COYOTE Y SU BANDA TIERRA SANTA</b> EMI LATIN †	<b>TE SONE</b> E. PAEZ, J. A. LUGO RUBIO (J. SASUETA)
23	20	26	7	<b>BANDA EL RECODO</b> FONOVISIA	<b>DEJA</b> NOT LISTED (J. A. BARRERAS)
24	30	30	4	<b>LOS HUMILDES</b> RCA/BMG LATIN	<b>DISCULPE USTED</b> J. L. AYALA (F. DE JESUS MTZ. JR.)
25	25	29	19	<b>LAURA PAUSINI</b> WEA LATINA †	<b>ENTRE TU Y MIL MARES</b> A. CERRUTI (I. BALLESTEROS, B. ANTONACCI)
26	37	—	4	<b>ALEJANDRO SANZ</b> WEA LATINA †	<b>QUISIERA SER</b> E. RUFFINENGO (A. SANZ)
27	NEW ▶		1	<b>CHRISTINA AGUILERA</b> RCA/BMG LATIN	<b>PERO ME ACUERDO DE TI</b> R. PEREZ (R. PEREZ)
28	NEW ▶		1	<b>JOAN SEBASTIAN</b> MUSART/BALBOA	<b>UN IDIOTA</b> J. SEBASTIAN (J. SEBASTIAN)
29	NEW ▶		1	<b>NOELIA</b> FONOVISIA †	<b>NI UNA LAGRIMA MAS</b> M. ACEVEDO, J. REYES (ESTEFANO)
30	28	28	22	<b>MELINA LEON</b> SONY DISCOS	<b>CUANDO UNA MUJER</b> A. JAEN (O. ALFANNO)
31	27	24	19	<b>LUPILLO RIVERA</b> SONY DISCOS	<b>TU Y LAS NUBES</b> PRIVERA (J. A. JIMENEZ)
32	26	18	12	<b>EDDY HERRERA</b> J&N	<b>PEGAME TU VICIO</b> M. TEJADA (E. SAMUEL)
33	38	27	11	<b>EROS RAMAZZOTTI</b> ARIOLA/BMG LATIN †	<b>FUEGO EN EL FUEGO</b> R. NOWELLS (N. MANO, E. RAMAZZOTTI, C. GUIDETTI, L. COGLIATI)
34	22	25	12	<b>LOS TUCANES DE TIJUANA</b> UNIVERSAL LATINO	<b>ME GUSTA VIVIR DE NOCHE</b> NOT LISTED (M. QUINTERO LARA)
35	23	20	21	<b>LOS TIGRES DEL NORTE</b> FONOVISIA †	<b>DE PAISANO A PAISANO</b> E. HERNANDEZ (E. VALENCIA)
36	29	32	26	<b>CONJUNTO PRIMAVERA</b> FONOVISIA †	<b>EN CADA GOTA DE MI SANGRE</b> J. GUILLEN (J. DE JESUS PINEDA RAMOS)
37	RE-ENTRY		3	<b>MARCO ANTONIO SOLIS</b> FONOVISIA	<b>EN MI VIEJO SAN JUAN</b> NOT LISTED (N. ESTRADA)
38	35	35	13	<b>PAULINA RUBIO</b> UNIVERSAL LATINO †	<b>EL ULTIMO ADIOS</b> C. RODRIGUEZ (ESTEFANO)
39	40	—	3	<b>DUETO VOCES DEL RANCHO</b> SONY DISCOS	<b>EL DIABLO EN UNA BOTELLA</b> PRIVERA (NOT LISTED)
40	NEW ▶		1	<b>LOS INVASORES DE NUEVO LEON</b> EMI LATIN	<b>QUE POCA</b> M. A. PEREZ (L. ELIZALOE)

## LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.)
- 7 A PURO DOLOR (EMOA, ASCAP)
  - 1 ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP)
  - 17 BORRACHO TE RECUERDO (EMI April, ASCAP)
  - 13 CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)
  - 3 CUANDO SEAS MIA (MISS ME SO BAD) (Realsongs, ASCAP/WB, ASCAP)
  - 30 CUANDO UNA MUJER (EMOA, ASCAP)
  - 35 DE PAISANO A PAISANO (TN Ediciones, BMI)
  - 23 DEJA (Arpa, BMI)
  - 15 DIME, DIME, DIME (Elzaz, BMI)
  - 24 DISCULPE USTED (Huina, BMI)
  - 39 EL DIABLO EN UNA BOTELLA (Copyright Control)
  - 38 EL ULTIMO ADIOS (World Deep Music, BMI/Sony/ATV Latin, BMI)
  - 36 EN CADA GOTA DE MI SANGRE (EMI Blackwood, BMI)
  - 37 EN MI VIEJO SAN JUAN (Music Sales, ASCAP)
  - 8 ENSENA A OLVIDARTE (Ser-Ca, BMI)
  - 25 ENTRE TU Y MIL MARES (WB, ASCAP)
  - 33 FUEGO EN EL FUEGO (EMI)
  - 18 HISTORIA ENTRE TUS DEDOS (Universal Musica, BMI)
  - 4 INFIEL (EMI April, ASCAP)
  - 34 ME GUSTA VIVIR DE NOCHE (Flamingo, BMI)
  - 19 MI PRIMER AMOR (Caribbean Waves, ASCAP)
  - 21 MY BABY YOU (Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP)
  - 29 NI UNA LAGRIMA MAS (World Deep Music, BMI/Sony/ATV Latin, BMI)
  - 32 PEGAME TU VICIO (Cibao, BMI)
  - 27 PERO ME ACUERDO DE TI (JMKC, ASCAP/Universal Musica, ASCAP)
  - 11 POEMA DE AMOR (Fonometric, ASCAP)
  - 6 POR AMARTE ASI (Erami, ASCAP/WB, ASCAP)
  - 40 QUE POCA (Ser-Ca, BMI)
  - 9 QUE SEPAN TODOS (SACM Latin, ASCAP)
  - 26 QUISIERA SER (EMI April, ASCAP)
  - 14 SIN TU AMOR (Sony/ATV Latin, BMI)
  - 2 TE QUISE OLVIDAR (BMG Songs, ASCAP)
  - 22 TE SONE (Mas Music, ASCAP)
  - 31 TU Y LAS NUBES (Peer Intl., BMI)
  - 28 UN IDIOTA (Rio Musical/Edimusa, ASCAP)
  - 12 UN SUEÑO (Not Listed)
  - 10 WOW FLASH! (Lida Socapi, ASCAP)
  - 10 Y (Peer Intl., BMI)
  - 16 Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI/Zomba, ASCAP)
  - 5 YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI)

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- 17: Caracas - Venezuela
- 20: Bogotá - Colombia
- 23: Quito - Ecuador
- 25: Viña del Mar - Chile

## Alejandro Sanz Tour 2001

### March

- 03: México D.F.
- 04: México D.F.
- 07: México D.F.
- 08: México D.F.
- 10: México D.F.
- 11: México D.F.
- 20: Monterrey - México
- 21: Monterrey - México
- 23: Guadalajara - México
- 24: Guadalajara - México
- 30: Santiago de Chile

### April

- 01: Montevideo - Uruguay
- 03: Rosario - Argentina
- 05: Córdoba - Argentina
- 07: Buenos Aires - Argentina
- 28: Puerto Rico - San Juan



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- 02: Miami
- 05: Nueva York
- 09: Chicago
- 11: Los Angeles
- 12: San Diego
- 15: McAllen
- 16: Laredo
- 18: El Paso
- 20: Houston

### June

- 02: Santo Domingo

June - July: Spain and Portugal

**NOTAS**

(Continued from page 46)

generation of musicians," says Furrer. "Now, we also want to feature Cuban *timba*, artists like **Isaac Delgado** and **Los Van Van**.

Other acts scheduled to perform March 8-11 at the Teatro Nacional in Havana are **Carlos Manuel Y Su Clan** and **Chucho Valdés**. Conversations are under way with **Herbie Hancock** and **Harry Belafonte**, says Furrer, who has encountered reluctance to participate from many major artists who fear reprisals for playing at a Cuban festival on the island.

Furrer adds that guest artists will only be paid the cost of traveling and expenses, given the financial restraints of working in Cuba.

As for this year's Zurich edition of the festival, scheduled for June 14-17, Furrer expects 100,000 attendees. The festival typically features some 15 well-known Cuban names, as well as DJs and local bands that play salsa.

**EXPOLIT FOR CHRISTIAN MUSIC:** Latin Christian music convention Expolit is set to take place May 15-22 in Miami, with attendance expected from major Spanish-language Christian labels and publishing houses. Participat-

ing labels include One Voice, Vida Music, Word Music, Integrity Music, and CanZion Producciones. Expolit will also have participation from the Gospel Music Assn., which has a Spanish music category in its annual Dove Awards and whose president, **Frank Breeden**, has already created a Latin music task force.

***'It's like playing the fiddle while Rome burns'***

- **ROBI DRACO ROSA** -

**ROSA PROTESTS:** Singer/songwriter/producer **Robi Draco Rosa** has made no bones about his displeasure at **Ricky Martin's** intention to sing "The Cup Of Life" at **George W. Bush's** inauguration. "It's like playing the fiddle while Rome burns," said an angry Rosa about the use of the song he co-wrote. "This is a very partisan act. This is a president who would have people in his Cabinet who would obstruct the exercise of civil rights, human rights, consumer rights, the right to choose, the

right to be free of gun violence, and the right to a clean environment. This is a betrayal of everything that every Puerto Rican should stand for."

Calls to Martin's management in Puerto Rico for comment were not returned.

**LATIN ACTS AT MIDEM:** The annual MIDEM music market in Cannes, which kicks off Saturday (20), will feature several Latin music evenings. These include a Latin rock night featuring **Tonino Carotone** and **Los Rabanes** (although the Panamanian band has gone to great lengths to say it is a pop act, not a rock act); a Cuban Explosion night featuring **Orishas**, **Omar Soas**, and **Isaac Delgado**; and a flamenco fusion night with **Joaquín Cortés**, **Raimundo Amador**, **Diego Carasco**, **Jorge Pardo**, **Carles Benavent**, **Tino di Geraldo**, **Montse Cortés**, **Joan Valent**, and **Cañizares**. A Brazilian evening will feature singer/songwriter **Marcio Faraco**.

*Leila Cobo can be reached at 305-361-5279 or at lcobo@billboard.com. Send material to 101 Crandon Blvd. Suite 466, Key Biscayne, Fla. 33149.*

**HIGHER GROUND**

(Continued from page 43)

**Radio station:** KHYM Meade, Kansas; WCGW Lexington, Ky.; WJBZ Knoxville, Tenn.; WWGM Jackson, Tenn.; WXRI Winston-Salem, N.C.

**Disc jockey:** Rodney Baucom, WXRI Winston-Salem, N.C.; Kelly Champion, WBOZ Nashville; Greg Laha, WCGW Versailles, Ky.; Tim Walker, WGAA Cedartown, Ga.; Wayne Wallace, WDJC Birmingham, Ala.

**Radio promoter:** Kim Hudgins, Kim Hudgins Promotions; Laura Hudson, Showcase Media; Dee Kramer, Capitol Enterprises; Eric Melton, Spring Hill Music Group; Rhonda Thompson, Daywind Music Group.

**Recorded music graphic design:** "A Taste Of Grace," Karen Peck & New River; "Are You Ready?," Gold City; "City Of Light," Kingdom Heirs; "Good Times," Hayes Family; "Perfect Candidate," Greater Vision.

**FAREWELL:** In the last issue of Billboard, it was my sad duty to report that Benson Records had been folded into the Reunion Label Group. It was a story I hoped I'd never have to write. Though the once-powerful label had slipped from its perch as one of Christian music's "big three" in recent years, it seems such a shame to see it become another music business casualty.

Next year would have marked Benson's 100th anniversary. It was Nashville's oldest music company. When one thinks of all the artists and staff who have contributed to Benson over the course of those many, many years, it's unbelievably sad to see it gone.

Benson was always special to me on a personal level, because when I

first began writing about Christian music in the mid-'80s, former publicist **Brian Smith** (now president of Turning Point Media) used to hire me to write bios on Benson's Southern gospel acts. He also suggested to Billboard that I write an article on Southern gospel music, which it used, thus beginning my long, happy relationship with this publication.

To me, Benson's demise is reflective of a sad trend in the music business—not just the fact that veteran labels are folding (Myrrh is another all-too-recent example) but that artist development is becoming virtually nonexistent. Christian labels are following country and other genres in this alarming trend. There's no time to develop an artist's potential. If an act isn't an immediate success, then it's on to the next new thing.

This "throw it against the wall and see if it sticks" mentality is shortening the length of artists' careers and the longevity of record labels. It was my understanding that Benson was going to have a different focus than the rest of Zomba's Christian labels in that it was going to be a home for new and developing acts (with the exception of veteran group **NewSong**). It takes time to develop new talent.

Did the Benson team have enough time to accomplish that mission? Did it have the resources? After all, you can't bail out a sinking ship if you're given a Dixie cup. Answers to those questions vary, depending on whom you ask.

I have the utmost respect for Benson president **John Mays**, VP of sales and marketing **Mark Campbell**, director of publicity **Jackie**

**Marushka Smith**, and the rest of Benson's hard-working staff. There were albums released during that team's year-and-a-half tenure that have become a permanent and treasured part of my record collection, including NewSong's "Sheltering Tree" (which features No. 1 AC single "The Christmas Shoes"), **Forty Days'** debut disc, and **Russ Taff's** "Right Here, Right Now." I know closing Benson wasn't an easy decision for Provident chairman/CEO **Jim Van Hook**, and he told Billboard it may be resurrected at some point in the future. But for now, it just feels like losing an old friend, one that will be sorely missed.

**NEWS NOTES:** **Ricky Skaggs** recently taped a television special for Family Net that will focus on his recent gospel album, "Soldier Of The Cross." The show was taped at the Gibson Bluegrass Café, located in Nashville's Opry Mills shopping complex. Skaggs' special guests were **the Whites** and **Jerry & Tammy Sullivan**. Provident Music Distribution is taking "Elvis Presley: The Gospel Series" to the Christian retail market. The series has five discs. The first two, "Nearer My God To Thee" and "He Is My Everything," will be released to Christian retailers and gift and specialty markets nationwide March 13. Ardent Records rockers **Big Tent Revival** played their last show together at the end of 2000. **The Lads**, a New Zealand pop/rock outfit that records for Cross Driven Records, can be heard on an upcoming episode of the WB show "Dawson's Creek." "Understand" is the second song from the Lads' current album, "Lost@Sea," to be used on the program.

**THE Billboard Latin 50** SoundScan®

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

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<b>▶ No. 1 ◀</b>					
1	1	18	<b>CHRISTINA AGUILERA</b>	RCA 69323/UMG LATIN	MI REFLEJO
<b>▶ GREATEST GAINER ◀</b>					
2	9	8	<b>VICENTE FERNANDEZ</b>	SONY DISCOS 84185	HISTORIA DE UN IDOLO VOL. 1
3	7	6	<b>JUAN GABRIEL</b>	ARIOLA 80227/BMG LATIN	ABRAZAME MUY FUERTE
4	6	29	<b>PAULINA RUBIO</b>	UNIVERSAL LATINO 543319	PAULINA
5	4	15	<b>LUIS MIGUEL</b>	WEA LATINA 84573	VIVO
6	8	48	<b>SON BY FOUR</b>	SONY DISCOS 83181	SON BY FOUR
7	5	8	<b>ELVIS CRESPO</b>	SONY DISCOS 84151	WOW FLASH!
8	3	15	<b>CHAYANNE</b>	SONY DISCOS 84098	SIMPLEMENTE
9	10	8	<b>INTOCABLE</b>	EMI LATIN 23730	ES PARA TI
10	16	11	<b>LOS ANGELES DE CHARLIE</b>	FONOVISA 6096	UN SUEÑO
11	13	8	<b>VARIOUS ARTISTS</b>	J&N 82754/SONY DISCOS	BACHATAHITS 2001
12	11	8	<b>VARIOUS ARTISTS</b>	J&N 83752/SONY DISCOS	MERENHITS 2001
13	14	11	<b>MARCO ANTONIO SOLIS</b>	FONOVISA 0521	EN VIVO
14	12	14	<b>OSCAR DE LA HOYA</b>	EMI LATIN 21967	OSCAR DE LA HOYA
15	2	11	<b>MIDO</b>	SONY DISCOS 84070	SUBIR AL CIELO
16	32	9	<b>LOS TUCANES DE TIJUANA</b>	MERCURY 013021/UNIVERSAL LATINO	CORRIDOS DE PRIMERA PLANA
17	36	6	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	FREDDIE 71815	EN VIVO...EL HOMBRE Y SU MUSICA
18	18	62	<b>MARC ANTHONY</b>	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
19	19	18	<b>VARIOUS ARTISTS</b>	EPIC 85133/SONY DISCOS	2000 LATIN GRAMMY NOMINEES
20	23	15	<b>RUBEN GONZALEZ</b>	WORLD CIRCUIT/NONESUCH 79503/AG	CHANCHULLO
21	30	46	<b>SHAKIRA</b>	SONY DISCOS 83775	MTV UNPLUGGED
22	34	9	<b>LOS TUCANES DE TIJUANA</b>	MERCURY 155675/UNIVERSAL LATINO	ME GUSTA VIVIR DE NOCHE
23	25	25	<b>ROCIO DURCAL</b>	ARIOLA 75173/BMG LATIN	CARCIAS
<b>▶ HOT SHOT DEBUT ◀</b>					
24	<b>NEW</b>		<b>GUARDIANES DEL AMOR</b>	FONOVISA 10175	UN MILLON DE LAGRIMAS
25	17	16	<b>ALEJANDRO SANZ</b>	WEA LATINA 84774	EL ALMA AL AIRE
26	22	10	<b>EROS RAMAZZOTTI</b>	ARIOLA 79330/BMG LATIN	ESTILO LIBRE
27	21	7	<b>VARIOUS ARTISTS</b>	J&N 83753/SONY DISCOS	SALSAHITS 2001
28	24	85	<b>CHRISTIAN CASTRO</b>	ARIOLA 66275/BMG LATIN	MI VIDA SIN TU AMOR
29	33	17	<b>LOS TIGRES DEL NORTE</b>	FONOVISA 6092	DE PAISANO A PAISANO
30	29	38	<b>THALIA</b>	EMI LATIN 26232	ARRASANDO
31	31	18	<b>LAURA PAUSINI</b>	WEA LATINA 84397	ENTRE TU Y MIL MARES
32	28	19	<b>GIPSY KINGS</b>	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS
33	35	82	<b>MANA</b>	WEA LATINA 27864	MTV UNPLUGGED
34	<b>NEW</b>		<b>LAS JILGUERILLAS</b>	FONOVISA 10100	CON SABOR A MEXICO
35	47	18	<b>CONJUNTO PRIMAVERA</b>	FONOVISA 10118	EL RECADO
36	38	95	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b>	EMI LATIN 99189	AMOR, FAMILIA Y RESPETO
37	50	19	<b>LOS HURACANES DEL NORTE</b>	FONOVISA 6088	EN QUE TRABAJA EL MUCHACHO
38	<b>NEW</b>		<b>LOS PALOMINOS</b>	FONOVISA 10131	OBSESION
39	27	65	<b>CARLOS VIVES</b>	EMI LATIN 22854	EL AMOR DE MI TIERRA
40	<b>RE-ENTRY</b>		<b>BANDA MACHOS</b>	WEAMEX 84015/WEA LATINA	MI GUITARRA Y YO
41	44	21	<b>AZUL AZUL</b>	SONY DISCOS 83941	EL SAPO
42	37	20	<b>RICARDO ARJONA</b>	SONY DISCOS 84014	GALERIA CARIBE
43	41	7	<b>ANA GABRIEL</b>	SONY DISCOS 84181	30 GRANDES EXITOS
44	26	3	<b>NOELIA</b>	FONOVISA 80526	GOLPEANDO FUERTE
45	40	6	<b>VARIOUS ARTISTS</b>	SONY DISCOS 84135	TOP LATINO 2000
46	15	2	<b>UFF</b>	LIDERES 950031	YA LO VES
47	<b>RE-ENTRY</b>		<b>MARCO ANTONIO SOLIS</b>	FONOVISA 0516	TROZOS DE MI ALMA
48	48	21	<b>OV7</b>	SONY DISCOS 83967	CD00
49	<b>RE-ENTRY</b>		<b>LOS ANGELES AZULES Y RAYITO COLOMBIANO</b>	DISA 26969/EMI LATIN	FRENTE A FRENTE
50	<b>RE-ENTRY</b>		<b>LOS ORIGINALES DE SAN JUAN</b>	EMI LATIN 29660	LA CASPA DEL DIABLO

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: O Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present HotShot titles. © 2001, Billboard/BPI Communications and SoundScan, Inc.

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Australia Live Scene Struggles

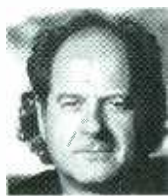
### But Local Acts Are Lightening Up Some Of The Gloom

BY CHRISTIE ELIEZER

MELBOURNE, Australia—With the Australian dollar free-falling to 55 cents (U.S.) and ticket prices rising due to last July's introduction of the Goods and Service Tax (GST), the Australian concert scene currently has little to smile about. But local talent is providing some light at the end of the tunnel.

International tours by Bruce Springsteen, U2, Elton John and Billy Joel, and Bon Jovi originally planned for early 2001 have now been delayed. A number of rock festivals during the current summer period Down Under were either canceled or reported lukewarm attendance. Some promoters have even shuttered their operations until the end of this year, when prospects are expected to look brighter.

However, it's not all gloom for the local live scene. The two hottest single-act arena tours for early 2001 are both by Australian acts—AC/DC, booked



GUDINSKI

by Garry Van Egmond Enterprises, and Kylie Minogue, through Frontier Touring. Both are making triumphant homecomings on the backs of hit albums.

Their success follows a trend led by John Farnham's Talk of the Town gigs last October—Australia's biggest-grossing single-act tour of the year. Although major radio stations gave his R&B/soul covers album, "33 1/3," the cold shoulder, the Farnham tour sold 150,000 tickets at an average ticket price of \$75 Australian (\$41.25) and grossed nearly \$14 million Australian (\$7.7 million).

Says Farnham's manager, Glenn Wheatley, managing director of Talentworks, "The three tours are a testament to longevity and audiences knowing that they were in for a good show. Kylie is right on top of her game at the moment. But I think Garry Van has done an extraordinary job with AC/DC, given that they get zero airplay in some states like South Australia and Western Australia."

AC/DC's current album, "Stiff Upper Lip," has sold 70,000 copies in Australia, according to its domestic label, Albert Productions. That might be a long way off the 750,000 units reached by its biggest-selling album, "Back In Black," from 1982. But the band's formidable reputation as a live act

has seen its Jan. 19-Feb. 14 arena tour sell 170,000 tickets so far, grossing \$12 million Australian (\$6.6 million).

"Those are incredible figures for this market at any time," says Van Egmond, who is touring the act for the fifth time since 1976. "The atmosphere is of a homecoming; they've got a very strong and loyal audience here."

Ever fan-conscious, the band insisted ticket prices stay at \$69.90 Australian (\$38.62). Eighteen shows sold out immediately, and demand remains strong. A sixth Sydney

show and a fourth Melbourne were being considered at press time.

To coincide with the tour, Albert Productions has rereleased "Stiff Upper Lip" as a TV-advertised tour pack with three enhanced videos and half a dozen live tracks. Albert Productions CEO Fifa Riccobono also expects "a substantial turnover of back catalog" from the tour.

"That usually happens every time they tour here anyway. But this time around, I expect them to make a lot of new fans, because they're playing better than ever," he says.

(Continued on page 71)



**Universal Soldiers.** Universal Music International (UMI) senior VP of marketing and A&R Max Hole, center, congratulates two newly promoted Universal executives joining his London-based UMI team. Matt Voss, left, previously VP of marketing for Universal, Motown, and DreamWorks, becomes VP of international marketing, replacing Andrew Kronfeld, who has taken up a new role within the Universal Music Group in New York. Mercury Germany marketing director Lars Grewe, right, takes up a newly created position as VP of marketing for Island/Def Jam and Universal Motown.

## Craig David Leads Nominations For Brits

### Newly Signed Atlantic Artist Is Cited In Four Award Categories

BY GORDON MASSON

LONDON—U.K. indie Telstar is hoping that its teenage pop/R&B star Craig David can follow the worldwide trail blazed by U.S. veteran Carlos Santana in light of his success at last year's Grammy Awards.

Signed to Telstar's WildStar imprint, 19-year-old David heads the nominations list for the 2001 Brit Awards. His self-penned debut album "Born To Do It" earns him nominations in four categories: best British album, dance act, male solo artist, and newcomer.

"We are delighted—four nominations are fantastic, and there are still two categories in which Craig is a [possibility]," says Jeremy Marsh, managing director of Telstar. The final Brit nominations are for best British single and video; both will be announced Tuesday (23).

To date, according to Telstar, David has sold more than 3.5 million albums internationally, achieving platinum status in 10 countries—including five-times platinum in his native Britain. That success led to him recently securing a U.S. home at Atlantic Records (*Billboard Bulletin*, Jan. 16).

"The ultimate accolade," says Marsh, "is being nominated and voted for by your peers. The public have voted with their feet to the tune of nearly 4 million albums outside of North America, and it's good to see the industry rallying behind a good piece of new British talent."

As for David's forthcoming campaign to break into that North American market, Marsh says, "We are hoping Craig can benefit in the same way that an artist like Santana, who had a fantastic outing at the Grammys. That sort of kicked the rest of the world into action. I think any set of nominations or awards at a major ceremony just

enhances existing campaigns."

Closely trailing David in the Brits stakes are Sonique (Serious/Universal) and Coldplay (Parlophone/EMI). Both pick up three nominations. Following three Grammy nominations for the album "Kid A," Radiohead (Parlophone/EMI) is named in two categories for the Brits—best British group and best British album.

Other British acts with two nominations are Toploader (S2), Robbie Williams (Chrysalis/EMI), Fatboy Slim (Skint/Sony), Badly Drawn Boy (XL/Twisted Nerve), and Artful Dodger (ffrr).

Irish boy band Westlife (RCA) pick up three nominations, while its manager, Ronan Keating (Polydor), joins Jill Scott (Hidden Beach/Epic) and Pink (LaFace/Arista) with two nominations.

More than 1,000 industry figures participate in the Brit Awards voting, for which eligibility is restricted to product released during the qualifying period of Nov. 30, 1999, to Dec. 31, 2000. Other than awards decided by the industry panel, the best British single award is voted for by listeners to commercial radio, the British video award by viewers of music TV channel the Box, British newcomer by BBC Radio 1 listeners, and pop act by viewers of ITV network show "CD:UK" and readers of the tabloid newspaper The Sun.

Overall, Universal Music Group comes out on top with 16 nominations, EMI and Sony each have 12, and Warner and BMG have 10 apiece. Warner has eight. David's popularity makes Telstar the best of the indies, with four entries.

This year's Brits Award for the outstanding contribution to music goes to



U2, which in time-honored tradition will close the show at London's Earl's Court Feb. 26 with a live performance. The event will be shown on the terrestrial ITV network the following evening.

The full list of nominees for the 2001 Brit Awards follows:

**British group:** All Saints, Coldplay, Moloko, Radiohead, Toploader.

**British album:** Coldplay, "Parachutes" (Parlophone/EMI); Craig David, "Born To Do It" (Wildstar); David Gray, "Lost Songs" (BMG); Radiohead, "Kid A" (Parlophone/EMI); Robbie Williams, "Sing When You're Winning" (Chrysalis/EMI).

**British dance act:** Artful Dodger, Craig David, Fatboy Slim, Moloko, Sonique.

**British male solo artist:** Badly Drawn Boy, Craig David, David Gray, Fatboy Slim, Robbie Williams.

**British female solo artist:** Dido, Sade, PJ Harvey, Jamelia, Sonique.

**British newcomer:** A1, Atomic Kitten, Lolly, Point Break, Richard Blackwood, Coldplay, Toploader, Muse, Badly Drawn Boy, Death In Vegas, Craig David, DJ Luck & MC Neat, Sweet Female Attitude, Architects, MJ Cole, Artful Dodger, Sonique, Shaft, Oxide & Neutrino, Chicane.

**Pop act:** Britney Spears, Ronan Keating, S Club 7, Steps, Westlife.

**Soundtrack/cast recording:** Air, "The Virgin Suicides"; "American Beauty"; "Billy Elliot"; Björk, "Selmasongs (Music From the Motion Picture "Dancer In The Dark"); "Shaft"; "The Beach."

**International group:** The Corrs, Santana, Savage Garden, U2, Westlife.

**International newcomer:** Jill Scott, Kelis, Lene Marlin, Pink, Westlife.

**International male solo artist:** Eminem, Ricky Martin, Ronan Keating, Sisqó, Wyclef Jean.

**International female solo artist:** Britney Spears, Jill Scott, Kylie Minogue, Madonna, Pink.

**Outstanding contribution to music:** U2.

## Tai Wins Three At Second AIM Chinese Awards

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—EMI's Chinese/Malaysian vocalist Penny Tai was the big winner at the second annual Chinese AIM Awards ceremony Jan. 6, walking away with three awards.

Tai, who is signed to EMI Taiwan and has recordings released in Malaysia by EMI Malaysia,

*'The performances and the quality of the songs on the night are comparable to Taiwanese and Hong Kong artists'*

— JENNIFER THOMPSON —

sings alternative pop in Mandarin. She collected the awards for album of the year ("Penny"), best vocal performance (female), and best new artist.

The awards ceremony is designed to highlight Malaysia's Chinese music scene separately from the main annual awards presentation organized by AIM (the Music Industry Academy of Malaysia), a nonprofit society financed by labels' body the Recording Industry Assn. of Malaysia. The 12-category (Continued on page 54)



# Canadian Retailer Sunrise Discovers Its Latin Roots With MRP Music Group

BY LARRY LeBLANC

TORONTO—A hungry 1-year-old, MRP Music Group is shaping to take a giant bite of the expanding Canadian Latin music market.

While Ricky Martin has taken Canada by storm in recent years, such mainstream pop artists as Jennifer Lopez, Marc Anthony, Elvis Crespo, Shakira, Chayanne, Alejandro Fernández, Luis Miguel, and Enrique Iglesias have also greatly boosted the profile of Hispanic music with both Latin and non-Latin consumers here.

Today, terms such as salsa, merengue, samba, and even tango are part of the Canadian vocabulary. Flagship stores of major music retailers like HMV and Sam the Record Man in Canadian cities sell titles by these mainstream Latino acts, as well as Spanish-language releases by world-beat acts such as the Buena Vista Social Club and the Afro-Cuban All Stars.

Tim Baker is head buyer at the 32-store Sunrise Records chain, which owns MRP Music Group. In addition to his buying role, he oversees advertising for MRP. "Latin music has its place in Canada today," insists Baker, a longtime supporter of the genre. "At one point it was all salsa; now we're selling more merengue. [And], of course, Latin pop music continues to sell."

"Latin music is the new international pop sound to Canada," claims Andres Mendoza, national marketing

manager at EMI Music-affiliated Virgin Music Canada. "It is exciting, warm, and sexy. You don't have to speak Spanish to feel the groove. People are digging the full spectrum of Latin music, including salsa, merengue, hip-hop Cuban-style, and so on."

MRP Music Group launched in November 1999 but failed to gain significant ground until reaching a reciprocal distribution agreement with EMI Music Canada in September 2000. Under that pact, EMI distributes MRP's catalog to national retail chains, while MRP is distributing about 450 Latin and world music titles from EMI Music's catalog to smaller independent accounts not serviced by EMI's sales staff.

Additionally, MRP struck a licensing and distribution agreement with Obligado Records in Montevideo, Uruguay, in February 2000. This was followed by licensing agreements in March with San Francisco-based Ubiquity Records and Open Records in Barcelona, Spain. And last October, MRP signed a licensing and distribution agreement with distributor Distribudora Belgrano Norte (DBN) of Buenos Aires.

"It's about time for such a label as MRP here," says the Chilean-born Mendoza, who is fluent in English and Spanish, "We're not able to distribute our catalog to the Latin trade and smaller stores because it is so labor-intensive, and there are cultural issues."

"We are the first fully evolved Latin music label in Canada," claims MRP GM Radames Nieves. "The focus of our label is to nurture and develop Latin music in all the differ-

ent genres."

MRP's ninth release, out Feb. 6, is the compilation "On The Cha Cha"—a selection of street-styled Latin-American cha-chas licensed from Ubiquity Records. "The music is serious and hard," says Nieves.

About six years ago—when Canada's music retail sector was becoming increasingly fragmented and more competitive—Sunrise/MRP president Malcolm Perlman found catering to Canada's growing Spanish-language market to be a winning strategy. Perlman now estimates that Latin music sales at the chain "average 5% of overall sales annually." He adds, "The figure can jump to 8%-9% with Ricky Martin included. With those sales figures, I saw an opportunity in having a label."

Despite the chain's sizable experience with Latin product, and Perlman's solid label credentials—he was VP of finance at Capitol Records Canada (now EMI Music Canada) from 1971-78—MRP got off to a rocky start following its debut release last year, "Ahora Si" (Yes Now), a reissue of the 1998 fourth album by local act DominCanada.

"In my naiveté, I figured we'd distribute the label nationally ourselves," says Perlman. "I figured we had a warehouse and all of the infrastructure in place. I overlooked that we needed a range of products before people would open up accounts with us. So we made the deal with EMI."

Rounding out MRP's staff is marketing rep Cherie Conda, who also handles promotion and sales. Conda, who hosts her own weekly Spanish-language TV program, "Ola" (broadcast nationally on Teletatino Television Network), is of Uruguayan descent and is fluent in Spanish, Italian, French, and Portuguese. "While there is a great appreciation of Latin music in Canada," she remarks, "marketing the music is still very challenging."

International veterans such as the late Tito Puente, Celia Cruz, Willie Colón, Julio Iglesias, Jorge Ben, and Gloria Estefan have traditionally had strong Canadian followings, and the lambda craze swept Canadian dance clubs in the early '90s. But Baker only considered the overall sales potential of Latin music following the enormous TV coverage here of World Cup soccer in 1994, when Toronto streets and Latin clubs overflowed with Hispanic fans.

Afterward, Baker launched an ambitious program spotlighting Latin recordings from the Sony and Warner catalogs at a half-dozen Sunrise locations in Toronto.

"Many industry people first thought we were nuts, but our store

(Continued on page 59)



PERLMAN



NIEVES

## newsline...

**THE SECOND BBC RADIO 2 FOLK AWARDS** will take place Feb. 5 at London's Cumberland Hotel. The annual event, held in front of an invited music-industry audience, will feature a number of live performers, including Mary Black, Taj Mahal, the Copper Family, and John Tams. Public AOR network Radio 2 will broadcast the awards Feb 7. There are a total of 11 categories, voted on by either an 80-strong industry and media panel, folk artists, or a BBC panel. The latter has chosen the recipients of three lifetime achievement awards, which will be awarded that night. The event is intended to raise the profile of folk music and celebrate the achievements of artists in folk, roots, and acoustic music.

TOM FERGUSON

**LEADING JAPANESE MOBILE PHONE COMPANY NTT DoCoMo** announced the launch of a music distribution service for users of its personal handy phone system (PHS). Launched Jan. 15, the service—dubbed M-Stage Music—initially features roughly 500 songs provided by 15 music companies, including record labels Avex, Pony Canyon, and Pioneer LDC. Users will pay a monthly fee of 200 yen (\$1.72), plus 15 yen (\$0.13) per minute in phone charges and 150 to 350 yen (\$1.30-\$3) for each song downloaded. Operating M-Stage Music is the NTT DoCoMo/Matsushita Communication Industrial joint venture Air Media (Billboard, June 17, 2000). That firm is now renamed Trinotes Inc., following the recent decision of Sony and Japanese trading house Itochu to take stakes in the company.

STEVE McCLURE

**SONY MUSIC ENTERTAINMENT AUSTRALIA** has signed a new manufacturing and distribution deal with budget/midprice record label Rajon Music Group (RMG) that will see the companies work together on various compilation and catalog projects. RMG was formed in July 2000 by the merger of three Sony-distributed, Sydney-based labels—Rajon Entertainment, Startel, and RedX Entertainment. RMG managing director John Evans predicts sales of more than \$20 million Australian (\$11.4 million) for the company this year. In December, RMG opened an office in Thailand; it launched in New Zealand last July.

CHRISTIE ELIEZER

**PAN-EUROPEAN MECHANICAL RIGHTS BODY BIEM** and the International Federation of the Phonographic Industry (IFPI) have issued updated copyright guidelines to approximately 750 CD production plants worldwide in a document titled "Copyright For Replicators—How To Protect Your Business." The publication emphasizes how to avoid inadvertent production of pirate recordings. "IFPI wants to help manufacturers understand their obligations and avoid orders from music pirates," says Geoff Taylor, IFPI director of litigation and regulatory affairs. "We aim to make life for legitimate CD plants clearer and safer as a result of this initiative." According to the IFPI, failure to verify customers' licenses costs CD plants millions of dollars in claims from copyright holders each year.

LARS BRANDLE

**ITALIAN PERFORMING RIGHT SOCIETY SIAE** is predicting a net profit of 24 billion lire (\$11.6 million) for fiscal 2001, an increase from previous results. The forecast comes 18 months after the Italian government appointed Mauro Masi SIAE special commissioner to deal with an anticipated budget deficit, which ballooned up to a 31 billion lire (\$15 million) loss in fiscal 1998 (**Billboard Bulletin**, June 4, 1999). Fiscal 2000 is expected to produce a net profit of 3.5 billion lire (\$1.7 million).

MARK WORDEN

## Awards Show Contemplated

Hong Kong Labels Consider A Launch Next Year

BY WINNIE CHUNG

HONG KONG—The Hong Kong affiliates of the major international labels are discussing the possibility of launching a unified local music awards ceremony next year, according to local industry sources.

Under the auspices of their local International Federation of Phonographic Industry (IFPI) group, Universal, Sony, Warner, EMI, and BMG are understood to be considering plans for a Grammy-style awards ceremony, which would be more representative of the local music scene than existing Hong Kong music awards shows.

Universal Music (Honk Kong) managing director Chan Siu-po says he supports the idea. "Of course we would support such a large-scale event that will contribute to the music scene in Hong Kong," Chan says.

But IFPI (Honk Kong) chief executive officer Ricky Fung declines to offer an opinion other than saying,

"Someone may be planning it, but it has still to make it to the table. We'll make an announcement when that happens."

Currently, Hong Kong has four annual music-awards ceremonies, organized by commercial TV station TVB, government-run radio station RTHK, Commercial Radio, and Metro Radio, respectively. The four offer honors in various categories, from best singer to most popular singer or most airplay.

The current system has drawn criticism from artists, who are obliged to attend all four ceremonies in as many weeks. The various ceremonies also suffer from a perceived lack of credibility because of varying and inconsistent selection criteria.

In the past, the four broadcasters have had fruitless discussions about the possibility of a unified awards ceremony. One of their main areas of dispute was over which would retain broadcast rights.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Corrina Moore is named marketing director/new media at Warner Music International (WMI) in London. She joins WMI from public broadcaster the BBC, where she worked in brand marketing/strategy for radio, TV, and online. Ray Still is promoted to president of WMI's video division, based in London. He was managing director of Warner Vision International.

Nicolas Nardonne is named managing director of Sony Music France's urban music label S.M.A.L.L. in Paris. He previously headed his own artist management firm.

Wim Reijnen is named senior VP/international at the Netherlands-based European subsidiary of global music business consultants MBC Networks. He was international manag-

er/consultant at the VAN Record Co., based in the Hague.

**MUSIC RETAILING.** Alice Wagner is named promotions manager at London-based HMV U.K. She was previously an account manager with new-media agency DNA. Also at HMV U.K., Duncan Grant is named advertising manager, effective Feb. 19. He is currently advertising manager within the music and sports divisions at magazine publisher IPC.

**NEW MEDIA.** Obi Oberhoffer is named managing director of the Hamburg-based German arm of Pan-European downloads network Vitaminic. He was product manager and Internet consultant at Verve Records' German division.

# HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 01/22/01 GERMANY (Media Control) 01/17/01 U.K. (CIN) 01/14/01 Supported By worldpop FRANCE (SNEP/FOP/Tite-Live) 01/16/01

Table for JAPAN chart listing top singles and albums with columns for rank and song title.

Table for GERMANY chart listing top singles and albums with columns for rank and song title.

Table for U.K. chart listing top singles and albums with columns for rank and song title.

Table for FRANCE chart listing top singles and albums with columns for rank and song title.

Table for CANADA chart listing top singles and albums with columns for rank and song title.

Table for NETHERLANDS chart listing top singles and albums with columns for rank and song title.

Table for AUSTRALIA chart listing top singles and albums with columns for rank and song title.

Table for ITALY chart listing top singles and albums with columns for rank and song title.

Hits Of The World is compiled at Billboard/London by Jessica Watson and Menno Visser. Contact 44(0)-207-420-6003, fax 44(0)-207-420-6014. NEW = New Entry RE = Re-Entry

# HITS OF THE WORLD™

## CONTINUED

EUROCHART			MUSIC & MEDIA	SPAIN		
01/20/01				(AFYVE/ALEF MB) 01/11/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	
1	1	STAN EMINEM FEATURING DIDO AFTERMATH/ INTERSCOPE	1	1	NO CAMBIE TAMARA SUPEREGO/UNIVERSAL	
2	2	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA	2	2	CACHO A CACHO ESTOPA ARIOLA	
3	5	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER	3	7	ENAMORADO MONICA NARANJO EPIC	
4	3	STRONGER BRITNEY SPEARS JIVE	4	4	STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL	
5	4	WHO LET THE DOGS OUT BAHAMEN ARTEMIS/VEDEL	5	9	FLY ON THE WINGS OF LOVE XTM: MANIA VALE/ UNIVERSAL	
6	7	L'ALIZE ALIZEE POLYDOR	6	5	LADY MODJO BARCLAY/UNIVERSAL	
7	NEW	TOUCH ME RUI DA SILVA KISMET/ARISTA	7	RE	U2 BEAUTIFUL DAY ISLAND/UNIVERSAL	
8	NEW	SEUL GAROU COLUMBIA	8	3	ONE MORE TIME DAFT PUNK VIRGIN	
9	NEW	ES IST GEIL EIN ARSCHLOCH ZU SEIN CHRISTIAN HANSA	9	6	SHE BANGS RICKY MARTIN COLUMBIA	
10	9	DON'T TELL ME MADONNA MAVERICK/WARNER BROS.	10	10	DON'T TELL ME MADONNA MAVERICK/WARNER BROS.	
<b>ALBUMS</b>			<b>ALBUMS</b>			
1	1	THE BEATLES 1 EMI	1	1	ESTOPA ESTOPA ARIOLA	
2	3	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	2	3	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC	
3	2	MADONNA MUSIC MAVERICK/WARNER	3	2	THE BEATLES 1 EMI	
4	6	LENNY KRAVITZ GREATEST HITS VIRGIN	4	4	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS ARIOLA	
5	4	ENYA A DAY WITHOUT RAIN WEA	5	5	ALEJANDRO SANZ EL ALMA AL AIRE WEA	
6	10	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	6	9	JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA	
7	7	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND	7	7	CARLOS CANO DE LO PERDIDO Y OTRAS COPLAS EMI	
8	RE	ANASTACIA NOT THAT KIND EPIC	8	6	ENYA A DAY WITHOUT RAIN WEA	
9	8	SADE LOVERS ROCK EPIC	9	RE	CHAYANNE SIMPLEMENTE COLUMBIA	
10	RE	CRAIG DAVID BORN TO DO IT WILDSTAR/VEDEL	10	10	JOSE MERCE AIRE VIRGIN	

NEW ZEALAND			Record Publications Ltd.	PORTUGAL		
12/30/00				(Portugal/AFP) 01/16/01		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS	
1	1	THE BEATLES 1 EMI	1	1	RUI VELOSO O MELHOR DE RUI VELOSO 20 ANOS DEPOIS EMI	
2	2	WESTLIFE COAST TO COAST BMG	2	2	THE BEATLES 1 EMI	
3	3	FINN/DOBBYN/RUNGA TOGETHER LIVE IN CONCERT EPIC/SONY	3	3	LENNY KRAVITZ GREATEST HITS VIRGIN	
4	5	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	4	4	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/ UNIVERSAL	
5	7	ENYA A DAY WITHOUT RAIN WARNER	5	NEW	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN	
6	4	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN	6	5	SADE LOVERS ROCK SONY	
7	9	CREED HUMAN CLAY EPIC/SONY	7	8	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL	
8	6	LENNY KRAVITZ GREATEST HITS VIRGIN	8	RE	MOBY PLAY ZONA MUSICA	
9	8	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL	9	7	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA	
10	NEW	ELTON JOHN ONE NIGHT ONLY UNIVERSAL	10	RE	EMINEM THE MARSHALL MATHERS LP UNIVERSAL	

SWEDEN			(GLF) 01/17/01	DENMARK		
01/17/01				(IFPI/Nielsen Marketing Research) 01/11/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	
1	1	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER	1	1	STAN EMINEM FEATURING DIDO UNIVERSAL	
2	2	UPSIDE DOWN A*TEENS STOCKHOLM	2	7	HOS DIG AR JEG ALT BLA OJNE SPIN/VEDEL	
3	NEW	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC	3	2	YOU YOU YOU MARK LINN DOMANI/VIRGIN	
4	3	WHO LET THE DOGS OUT BAHAMEN ARTEMIS/VEDEL	4	4	HANG ON FREEDOM SCOOP	
5	4	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL	5	5	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER	
6	7	SUPERSTAR ROLLERGIRL MERCURY/UNIVERSAL	6	3	INDEPENDENT WOMEN PART I DESTINY'S CHILD SONY	
7	8	DET HAR AR DIT LAND ARTISTER MOT NAZISTER EMI	7	6	WHO LET THE DOGS OUT BAHAMEN EDEL	
8	9	STRONGER BRITNEY SPEARS JIVE/ZOMBA	8	8	FLY HIGH ME & MY EMI	
9	6	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA	9	RE	911 WYCLEF JEAN FEATURING MARY J. BLIGE SONY	
10	RE	GOES AROUND, COMES AROUND ADDIS BLACK WIDOW INSTANT KARMA/SONY	10	9	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA	
<b>ALBUMS</b>			<b>ALBUMS</b>			
1	1	THE BEATLES 1 EMI	1	6	ERANN DD STILL BELIEVING MEGA/VEDEL	
2	3	SADE LOVERS ROCK EPIC	2	1	EMINEM THE MARSHALL MATHERS LP UNIVERSAL	
3	7	KENNY ROGERS ENDLESS LOVE CMC	3	7	THE BEATLES 1 EMI	
4	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL	4	RE	TEXAS GREATEST HITS UNIVERSAL	
5	5	LENNY KRAVITZ GREATEST HITS VIRGIN	5	2	ANASTACIA NOT THAT KIND SONY	
6	4	WYCLEF JEAN THE ECLECTIC: 2 SIDES II A BOOK COLUMBIA	6	RE	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL	
7	RE	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	7	RE	ROLLO & KING MIDT I EN LIBETID MEGA/VEDEL	
8	NEW	ELECTRIC LIGHT ORCHESTRA THE VERY BEST OF THE ELO EPIC	8	4	THOMAS HELMIG WANTED (GREATEST HITS) BMG	
9	9	CRAIG DAVID BORN TO DO IT EDEL	9	5	MADONNA MUSIC MAVERICK/WARNER	
10	RE	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	10	3	SMALL*TALK SMALL*TALK SONY	

NORWAY			(Verdens Gang Norway) 01/16/01	FINLAND		
01/16/01				(Radiomafia/IFPI Finland) 01/15/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	ALBUMS	
1	1	911 WYCLEF JEAN FEATURING MARY J. BLIGE SONY	1	1	LENNY KRAVITZ GREATEST HITS VIRGIN	
2	4	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER	2	3	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL	
3	NEW	LOVE DON'T COST A THING JENNIFER LOPEZ SONY	3	2	THE BEATLES 1 EMI	
4	2	PLAYING LIVE IN A ROOM KINGS OF CONVENIENCE VIRGIN	4	5	DARUDE BEFORE THE STORM 16 INCH RECORDS	
5	3	STAN EMINEM FEATURING DIDO UNIVERSAL	5	4	EMINEM THE MARSHALL MATHERS LP UNIVERSAL	
6	9	WALKING AWAY CRAIG DAVID EDEL	6	6	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL	
7	7	MAYBE BABY CHRISTIAN STRAND BMG	7	7	IRWIN GOODMAN RENTUN RUUSTUT F-RECORDS	
8	5	WHO LET THE DOGS OUT BAHAMEN EDEL	8	9	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA	
9	10	DON'T TELL ME MADONNA MAVERICK/WARNER	9	NEW	SOUNDTRACK COYOTE UGLY CURB/WARNER	
10	8	SAME OLD BRAND NEW YOU A1 SONY	10	RE	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA	
<b>ALBUMS</b>			<b>ALBUMS</b>			
1	NEW	DUM DUM BOYS SCHLAGERS SONY	<b>ARGENTINA</b> (CAPIF) 02/01/01			
2	2	MADONNA MUSIC MAVERICK/WARNER	THIS WEEK	LAST WEEK	ALBUMS	
3	1	BRISKEY JEANS FOR ONASSIS UNIVERSAL	1	1	LENNY KRAVITZ GREATEST HITS EMI	
4	4	THE BEATLES 1 EMI	2	NEW	LA MONA JIMENEZ ADRENALINA WARNER	
5	3	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL	3	NEW	TRU LA LA UN SENTIMIENTO TRULALERO BMG	
6	5	CRAIG DAVID BORN TO DO IT EDEL	4	2	CHAYANNE SIMPLEMENTE SONY	
7	RE	VARIOUS ARTISTS FRELSSESARMEEN—PERLEPORTEN EMI	5	7	CHRISTINA AGUILERA MI REFLEJO BMG	
8	8	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL	6	3	THE BEATLES 1 EMI	
9	10	LARA FABIAN LARA FABIAN SONY	7	6	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS BMG	
10	7	EMINEM THE MARSHALL MATHERS LP UNIVERSAL	8	4	BACKSTREET BOYS BLACK & BLUE EMI	
			9	9	LUIS MIGUEL VIVO WARNER	
			10	RE	ALEJANDRO SANZ EL ALMA AL AIRE WARNER	

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

FRENCH BAND **Lo'jo** and British guitarist **Justin Adams** have just returned from a performance in the Sahara desert at what must qualify as the most remote music festival ever organized. The Festival du Desert took place Jan. 9-11 in an uninhabited part of eastern Mali, and those attending arrived



LO'JO

either via a two-day drive over the desert sands from the nearest town of Gao or, in the case of the locals, by camel from scattered nomadic encampments. The PA system was almost hijacked en route by bandits; turbaned warriors from the nomadic Tuareg tribe (which roams the region) jammed onstage with the European musicians; and, to enhance the drama, the first night coincided with a total eclipse of the full moon. "Angers, where we live, is twinned with the Malian capital Bamako," Lo'jo leader **Denis Pean** explains. "We met Tuareg people there, and the idea of a festival with them came about. Somehow we pulled it off." The Tuareg fought a bitter war seeking autonomy in the early 1990s, and there are still tensions in the region. Several Tuareg groups played at the festival, including **Azawad**, **Awzzha**, and **Tinariwen**; the latter is recording an album produced by Adams, who was a guitarist with **Sinéad O'Connor**. The event was attended by a contingent of fans from France and the U.K., including the editor of *Global Music Pulse*. Ambassadors to Mali from the U.S., Canada, France, and Germany were also present. It is hoped the festival will become an annual event.

NIGEL WILLIAMSON

**Manuva**, was released in the U.K. last December, and "KLR" is scheduled for release in Italy and Sweden in February.

GARY SMITH

THE FLY has become one of China's most successful underground bands with its self-titled second album on Jingwen/Scream Records. With a cross-cultural mix of musicians from China and Japan, the group combines styles as diverse as grunge, thrash, punk, and industrial noise with a musical maturity and professionalism that proves being different need not mean commercial suicide in China's expanding market. "We were surprised at how fast our stock sold out. It's selling as well as a lot of pop albums," an employee at the downtown Beijing Music Supermarket told *Pulse*. The Fly's success comes despite the group's uncompromising stance. "Making underground music means having an independent attitude and not pandering to trends and popular preferences. If you don't like us, that's your problem, not ours," front man **Feng Jiangzhou** says.

MAYA KOVSKAYA

SOUTH AFRICAN MUSIC is mourning the passing of **Edmund Ntemi Piliso**, who died recently at the age of 75. One of the creators of the sound that came to be known as township jazz, he started as a penny whistle player in Johannesburg, where he grew up, but said his life was changed when he heard **Duke Ellington's** orchestra. He switched to the tenor sax, and in the 1940s helped form the **Harlem Swingsters**. He went on to lead the **Alexandra All Stars** and was a major influence on a new generation of young jazz musicians such as **Hugh Masekela** and **Dollar Brand**. In the 1980s he re-emerged with the **African Jazz Pioneers** and toured Europe, recording a fine live album at the Montreux Jazz Festival in Switzerland. He had recently returned from a cultural exchange visit to Sweden and was booked to play at the opening of a casino in Cape Town during the week he died.

DIANE COETZER

SAIAN SUPA CREW, whose debut album, "KLR" (Source Records), has helped make it France's leading rap act, is thinking globally in 2001 and plans to consolidate its international profile. "They don't get much radio support outside French territories, which, given that the material on their debut album is 100% French, is not surprising," says **Laurence Muller**, international manager at Virgin France, which distributes Source. "But they're back in the studio in February or March, and they know this time they have to do some material in English." Currently, the group is France's best-selling hip-hop act. "KLR" has sold more than 300,000 copies, while the lead single "Angela" has topped 550,000. International sales from releases in Germany, the U.K., Benelux, Canada, and Switzerland are encouraging, with both the album and single having sold about 25,000 copies. "Hey Yo My Man," a single with rapper **Roots**

**CHARLIE GILLET'S** perennially authoritative book "The Sound Of The City," first published in 1970 and now in its third edition from Souvenir Press in the U.K. and Da Capo in the U.S., has now led to a show on national British radio. On Jan. 3, **Gillett** began a series (with the same name as the book) of eight one-hour programs for BBC Radio 2, each exploring the musical history of a different city. "I always liked the phrase, but it just [hadn't] crossed my mind to use the same title again for a series," says Gillett, who is making the programs with producer **Tim Blackmore** of Unique Broadcasting and who also presents shows for BBC World Service and BBC London Live. **Taj Mahal** was Gillett's guest on the opening show, which focused on New Orleans; he was followed by one of Memphis' most celebrated sons, **Sam Phillips**. **Edwin Starr** appeared recently to discuss Detroit and Motown. Future guests include Nashville record executive **Tony Brown**.

PAUL SEXTON

## France's 'Second City' Takes Musical Lead Despite Predominance Of Rap, Other Genres Are Being Heard

BY GARY SMITH

MARSEILLE, France—It may well be France's second city but Marseille has had consistently bad press over the years—if, indeed, it got any press at all. Now, however, things are changing for the better, and locally produced music is leading the charge.

Surprisingly for a city of 1.2 million people, Marseille managed to remain a well-kept secret as far as the rest of France—and the world—was concerned until about three years ago. This was partly due to the French media, which tended to see anything not coming from the country's capital as irrelevant, and partly due to the proud insularity of the local population.

"The media have traditionally been dismissive of anything that isn't catching fire in Paris," says Jacques Pellet, managing director of label/management company Schmooze. "But two to three years ago the non-specialized media suddenly woke up to the fact that Marseille is a very happening, musically innovative place. And they haven't stopped saying it since!"

In this case, though, the attention proved to be something of a double-edged sword. Given the tendency in France to attach any musical movement to a certain city, Marseille was tagged as "rap central." Needless to say, along with that came a lot of socio-political baggage. The attention lavished on rap acts like I Am (Delabel), Fonky Family and Le Rat Luciano (S.M.A.L.L.), Troisième Oeil (Columbia), and Prodiges Namor (PIAS) has, sadly, been at the expense of a historically eclectic and broad-based music scene.

Philippe Petit, founder and managing director of the labels BiP\_HOP and Pandemonium, says, "The predominance of rap is partly to blame for the slow development of the electronic scene." He adds that the label has a monthly club night in Marseille featuring electronic music, noting, "We are perhaps the only ones doing anything like that."

Ironically, "Electro Cypher" (Labels/Al Khemya), an album of electronica/house released in November 2000, was actually put together by some of the cream of the city's rap crews. Intended as a tribute to the '80s music that inspired them, the album is seen by distributor Virgin as a potential bridge between the two disparate genres.

"As the project is based on a sound that is much more dancefloor-friendly than rap, we hope that it will act as a link between the house and hip-hop scenes," says Laurence Muller, international manager at Virgin France. "But there are no guarantees. On the one hand, oversaturation is inspiring a lot of the hip-hop people to diversify. On the other hand, rap remains immensely popular with teenagers

who don't like dancefloor material."

So far, the album has proved more popular with house fans than hip-hopers, but a wider European release in mid-February is eagerly awaited by Virgin. That's due to the presence on the album of an electronica version of one of the company's runaway hits of 2000. The track is "Belsunce Breakdown," a song about one of Marseille's neighborhoods. It originally appeared on the soundtrack to "Comme Un Aimant," a film about the city conceived and directed by, and with music from, ex-I Am rapper Akhenaton.

"Belsunce Breakdown," featuring the rapper Bouga, has sold more than 500,000 units in French-speaking territories. The album, to be called "The Magnet" internationally, was co-written by Akhenaton and soundtrack veteran Bruno Coulay. Due for release



across Europe Feb. 5 (in the U.S. in April), "The Magnet" features contributions from Isaac Hayes, Millie Jackson, Dennis Edwards, and the rapper Bruizza. The latter appears on a new version of "Belsunce Breakdown," retitled "Brooklyn Breakdown."

"We're hoping that the international version of the track will also give some extra momentum to 'Electro Cypher' and its interpretation," says Muller. The nascent electronica scene's commercial side is exemplified by the Fiat Lux/Labels act Superfunk. The group's debut single, "Lucky Star," sold more than 500,000 units worldwide, while the album "Hold Up" is at 170,000, according to the label.

The act is set to revive the profile it built following the success of "Lucky Star." The latest single, featuring Everis Pellius, is "Last Dance (And I Come Over)"—a revamped version of "Last Dance In Copacabana" from Superfunk's debut album, "Hold Up"—and it's already at the top of the French National Club Chart. European release is set for the end of February, with the U.K. waiting until April. A U.S. release is certain in March.

Currently, three offers are on the table for the track, which, along with its makeover by the group, also comes with Erick Morrillo club and radio mixes and a "2-step" mix by Sexy Kool. A version of the album with the new "Last Dance" is scheduled loosely for an international rerelease in March, depending on reactions to the single.

The electronic scene's left-field side is characterized by composers such as Laurent Pernice (BiP\_HOP) and Julien Berthier (RecRec), but there is also a more traditional, song-based scene that was previously buried by rap's pre-eminence.

Local act diMaggio, recently signed to Warner Music France, has already caused a stir with its first single, "Mes Objectifs." While the band's sweeping, dramatic, sophisticated

sound sits somewhere amid the styles of Blue Nile, Massive Attack, and Dead Can Dance, its lyrics generally deal with a life lived in Marseille.

"Their music is profoundly influenced by the life and geography of Marseille," says Pellet, who manages the group. "Much like the books of [best-selling Marseille-born novelist] Jean-Claude Izzo, their songs are peppered with references to streets and places in the city."

While in diMaggio's case the presence of the city, at least in lyrical form, is indicative of an ongoing love affair, there is another, less healthy side to local pride. "Some groups from here use the idea of being 'a band from Marseille' as a kind of cultural identifier, which is chauvinistic and ultimately meaningless," says Pernice, who is a local musician. "If the music is good and has a strong identity, there's no need to add anything else."

Ironically, one artist who sums up the multicultural nature of Marseille was born in Paris. The DJ Big Buddha, who mixes the music of the world with beats, arrived here 10 years ago and was surprised to find that there were no club nights that reflected the broad variety of music. "Things have moved on since then," he says. "This is a good moment for music in Marseille, but there is still an underlying lack of infrastructure that forces artists like [new *rai* music phenomenon] Cheb Bilal up to Paris."

Alongside Big Buddha, another bona fide local phenomenon is the group Dupain, whose debut album "L'Usina" (Virgin) is a heady mixture of dub and local Provençal music. The act's appearance at the Transmusicales de Rennes festival last December, quite apart from being a showcase for exceptional songwriting talent, was evidence of a remarkable co-opting of local, traditional culture.



PERNICE

## U.K. Copyright Firm Leosong Sold To Industry Veterans

BY DAVID STARK

LONDON—A change of ownership at U.K. copyright administration firm Leosong Copyright Services Ltd. is described as a "seamless" transition by one of its previous owners.

Leosong has been sold for an undisclosed sum by its owners Ellis Rich, chairman of the Independent Music Group (IMG), and Rolf Baierle, owner/managing director of Roba Music (Germany). The new owners of Leosong are Brian Scholfield, chairman of holding company Music Copyright Solutions (MCS), which was formed last year, and industry veterans Guy Fletcher and Tim Hollier.

The Leosong catalog administers about 80,000 copyrights for independent publishers, composers, and songwriters. Hollier was chairman of Leosong before IMG acquired it four years ago and is currently CEO of MCS and its subsidiaries Copyright Online Royalties Service and Screen Music Services. MCS director Fletcher is a songwriter and also chairman

of the British Academy of Composers and Songwriters.

Veteran copyright expert Ray Ellis, who has been with Leosong since its inception in 1977, will continue as senior consultant.

Scholfield says, "This acquisition is the first stage of our strategy to provide a new business administration model to writers and publishers worldwide." Leosong's new headquarters will be on Berners Street in London's West End.

Rich says, "I am pleased that Ray and Tim are continuing their involvement in Leosong, as it means the changeover in operations will be seamless. I have no doubt that all clients, both publishers and writers, will be comfortable with the change."

As to his own company's future plans, Rich says, "We intend to focus our efforts more on the promotion and exploitation of songs, affectionately referred to as 'old-fashioned publishing.'"

**LEOSONG**

## MusicZone Goes Silent

Mystery Surrounds Demise Of Taiwanese Web Portal

BY TIM CULPAN

TAIPEI, Taiwan—Online music portal MusicZone appears to have shut its doors before the Taiwan-based operation even made it to an official launch.

Visitors to MusicZone's office in downtown Taipei are greeted by an overflowing mailbox and a few flummoxed guards working at the building. There are few signs of what was once a bold venture to hook up music with consumers via the Internet and cell phones—and actually charge for the service.

The phones have been switched off, the E-mail server shut down, and the office was cleared out by Dec. 24. No one knows what has happened to the staff of fewer than a dozen people. Neither of MusicZone's front men,

CEO Bryan Biniak or COO Henry Hon, returned calls, but one investor was able to shed some light on the matter.

"It's unlikely that it will still be in business by the end of the first quarter," says Ilyas Khan, co-founder of venture-capital company TechPacific, one of MusicZone's investors. "Music Zone had to close down because of an inability to find further investors."

Whether MusicZone is actually still "in business" is unclear, since there has been no formal announcement saying it has ceased operations. But for all intents and purposes, it seems that Biniak's efforts to secure further funds were in vain, with venture capitalists not warming to the company's business plan. While Biniak and Hon were well-known within the Taipei Internet scene, exactly what they were building was not widely understood.

According to a company fact sheet released early last year, "MusicZone has a network of music portals through which it distributes custom-developed technology applications and marketing services for businesses seeking Asian consumers." But just how the company planned to do that was never made clear.

Speaking to Billboard last year (Billboard, June 3, 2000), Biniak said that MusicZone's emphasis would be on creating the Internet's first music-lifestyle network for the global Asian community. "We're building a single-source destination and a music community that will allow us to create a business-to-business application in

(Continued on page 59)

## TAI WINS THREE AT SECOND AIM CHINESE AWARDS

(Continued from page 50)

awards are voted for by a 41-strong music industry and media panel.

AIM GM Jennifer Thompson calls the show "a real eye-opener to a lot of people. They couldn't believe the amount of Chinese talent in Malaysia." She adds, "The performances and the quality of the songs on the night are comparable to Taiwanese and Hong Kong artists."

Among the key awards made on that night was song of the year for the Mandarin-language tune "Zhu Ren," written and performed by Why Yang, who is signed to online label music4nothing.com. Other notable winners were Rock

Records (Malaysia) act Island, which won in the best vocal performance (group) category with "Can't Let You Go," and Ong Shir Ching (best young talent).

A string of Malaysian acts performed during the show, including Tai, E-Male, Baby, Freddie & the Cats, Cutie 2 Cutie, and 4 Little Golden Princesses. The only non-Malaysian artist to perform was a special guest, Stefanie Sun Yan Zi, who is signed to Warner Singapore. The event, held at Kuala Lumpur's Putra World Trade Centre in front of an audience of 3,000, was broadcast live in Malaysia over nationwide network TV3.

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Nico Koepke, VP, Technology & eMedia, **Sony Music Europe**  
Howie B, Artist & Founder, **Pussyfoot Records**  
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# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Sonicnet Moves Into Direct Sales MTV.com, VH1.com, Country.com Expected To Follow Suit

BY BRIAN GARRITY

NEW YORK—MTVi, the online arm of Viacom's MTV Networks, recently began its foray into direct music sales when its Sonicnet unit dropped all third-party retail partners, including CDnow and Tower Records, and teamed with Valley Media for E-commerce fulfillment. Should Sonicnet's direct sales experiment prove successful, MTVi's other



BUTTERWORTH

properties, MTV.com, VH1.com, and Country.com—which are some of the biggest music brands on the Web—are expected to pursue similar strategies.

MTV.com and VH1.com have exclusive agreements for E-commerce with CDnow that expire later this year (Sonicnet's expired six months ago), and MTVi CEO Nicholas Butterworth says that at that time, the company will evaluate whether to continue with an outside partner or to use its own in-house solution.

"At this point it would seem clear that there are some benefits to having our own in-house E-commerce solution," says Butterworth.

MTVi may not be the only Web venture that sees the benefits of moving into direct sales. Jupiter Communications analyst Aram Sinnreich says the strategy makes sense for a host of online music sites.

"From a programming standpoint, you need to have a commerce play on any media site that deals in the music space, because consumers expect it," he says.

"And if you are going to do that, it's better to be the merchant of the record yourself than to go to an affiliate and throw away your customer data and your revenues."

In fact, Sinnreich argues that up until now, many online media sites have taken a misguided approach in farming out commerce fulfillment to third-party retailers.

*"You need to have a commerce play on any media site that deals in the music space"*

— ARAM SINNREICH —

"By delivering the customer to pure-play retailers in exchange for paltry affiliate cuts and, on occasion, one-time bounties, media players have ignored the most important aspect of retail: its value as a source of consumer data," he points out.

However, as MTVi's move with Sonicnet shows, the attitude of media companies toward retail may be starting to change as existing partnership deals between content sites and dedicated E-commerce players expire.

"Commerce is an essential application for our vision," says Butterworth. "When people sit down at their computer and they want music—whether they want to learn about it, listen to it, watch it, or buy it—we want them to come to one of our Web sites."

In moving Sonicnet to direct sales, not only does MTVi see the

opportunity for additional revenue from CD and digital download purchases, but it also sees an important way to strengthen its relationship with its online users and prepare for the coming of E-commerce over Web-enhanced interactive TV.

"If any consumer is going to purchase anything through the television channel, it's going to be through brands like MTV and VH1," says Butterworth.

A recent MTV Networks survey found that more than half of MTV viewers have purchased music they heard on MTV. And additional MTV Networks research suggests that the MTV audience routinely watches TV, listens to music, and uses the Internet simultaneously.

That said, actual revenue from E-commerce is expected to be limited in the short term. But Butterworth cautions that this is only a "first step."

To promote sales, Sonicnet has built a commerce option into everything, from its streaming radio and video functions to its music news, record reviews, and artist profiles. It also expects to drive commerce through special editorial features, including its new list of essential albums for 11 different genres.

"There's impulse purchasing and then there is directed purchasing. And we're not looking for just impulse buys," he says. "We want to establish Sonicnet as a destination for music-purchasing in the audience's mind."

## Third-Quarter Comeback Puts Navarre Back In The Black

BY ED CHRISTMAN

NEW YORK—Navarre has staged a comeback from a period of red ink, posting net income of \$2.1 million (or 8 cents per share) on sales of \$119.5 million for the company's fiscal third quarter, which ended Dec. 31.

But if a one-time premium paid on redemption of preferred stock is excluded, the company posted a net income of \$2.9 million, or 11 cents per share, for the quarter. In 1999's fiscal third quarter, the company posted net income of \$10,000 on sales of \$99.1 million. Similarly, if a one-time charge associated with the 1999 write-off of a loan and NetRadio's equity is excluded, the company posted net income of \$2 million for that period.

In a conference call with analysts, Eric Paulson, president of the Minneapolis-based company, labeled the 2000 fiscal third quarter a "dramatic" period, saying that "momentum [for the company] has been building all year."

However, for the nine-month period ending Dec. 31, the company lost \$8.5 million on sales of \$253 million. It's likely the company will finish its fiscal year in red ink. Since most forms of retail had a weak holiday selling season, some analysts speculate that wholesalers who sell home entertainment software to mass merchants are likely to be hit hard by returns in the current quarter.

Paulson says the company doesn't speculate on revenue or earnings. "In 1999, the fourth quarter was a huge quarter, so it's a big target for us this year," he says.

In looking at operations for the quarter, Navarre posted gross

profit of \$14 million, up from the \$12.3 million the company posted in the corresponding period of 1999. But as a percentage of revenue, gross profit declined to 11.7% in 2000, down from 12.4% in 1999. Selling, general, and administrative expenses held steady at 8.9%, Paulson says.

Paulson also notes that net income, before the NetRadio charge, has swung from a \$3.8 million loss in the first nine months of 1999 to \$3.8 million in black ink for the first nine months of fiscal 2000.

"That's a huge positive swing," he says.

For the nine-month period, Paulson says that gross profit was up 12.1% from \$27.8 million in 1999 to \$30.8 million in 2000. But as a percentage of revenue, gross profit held steady at 12.2% in 2000.

Chuck Cheney, vice chairman/CFO at Navarre, points out that the company's fiscal third-quarter sales were up 21% from the \$99.1 million that the company generated in 1999's third quarter. Although the company has yet to release balance-sheet data, Cheney says the company managed "to remain debt free" despite the fact that the holiday selling season traditionally drains cash because of the inventory purchases required to maintain sales. "Our cash increased by 64% to \$14.3 million," Cheney says, which he called a great accomplishment.

He says that the company's accounts payable is up 27% from the amount owed to vendors at the end of the third quarter of 1999, which "means we are getting more credit from vendors,"

(Continued on next page)



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## newsline...

**MUSICMAKER.COM'S** top executive, Devarajan Puthukarai, is resigning as chairman, president, and CEO amid a power struggle between the defunct online company's incumbent board of directors and its new majority shareholder, BCG Strategic Investors. BCG is installing three new members on the Musicmaker board, Seymour Holtzman, James Mitarotonda, and Joseph Wright Jr., raising the total number of board members to seven. Holtzman, current president of dotcom Investment Corp., will become chairman of the board, and Mitarotonda, a BCG executive, will become president/CEO effective Jan. 18, following Puthukarai's resignation. Puthukarai will remain on the board of directors. In addition, BCG and its affiliates have agreed not to purchase any additional shares of Musicmaker stock or take any other action to change the composition of Musicmaker's board of directors for a period of 90 days. The moves come as a settlement to an ongoing spat between the existing board and the BCG camp over who will control the liquidation of Musicmaker's assets. BCG had sought control of Musicmaker's board by calling for an amendment to the company's bylaws that would increase the number of directors to 15 and allow it to nominate eight individuals. Puthukarai and the current board, in turn, called BCG and its affiliates an "insurgent stockholder group" and said that it was "concerned that the insurgent's proposals may disrupt the orderly completion of the liquidation of Musicmaker." In a statement announcing the resolution, representatives from both sides said the agreement was in the best interest of stockholders.

**HANDLEMAN PRESIDENT/CEO** Stephen Strome has been elected chairman of the board, succeeding retiring company co-founder David Handleman. Strome will retain the title of CEO, while Peter Cline, the current executive VP/COO, has been named president/COO. David Handleman has been elected chairman emeritus and will continue to serve as a member of the board of directors and as an adviser.

**EGREETINGS**, an online greeting-card site, will create free animated music greetings featuring artists and music from Warner Bros. Records and Reprise Records. Under a strategic alliance between the two companies, Egreetings will also promote the sale of CDs from Warner and Reprise acts, while Warner will promote Egreetings.com's music greetings on its label's and artists' sites. The first acts involved in the deal are Barenaked Ladies, Chris Isaak, Paula Cole, k.d. lang, and Joni Mitchell.

**SONICBOX**, an online radio service and hardware manufacturer, has changed its name to iM Networks. The company says it has licensed its iM Tuning Service, used for Internet radio tuning, to Philips Consumer Electronics for its new FW-i1000 Internet Audio Mini System. Users of the FW-i1000 will be able to listen to Internet radio and MP3 playlists stored on their home computers as well as AM and FM radio. The Philips system will be available in the third quarter of 2001. The iM Networks iM Tuning technology is also available in the Acer iRhythm and the Sonicbox K.O. players.

**JUDY MCGRATH**, MTV Group president and chairman of MTV Networks Interactive Music, will be the keynote speaker at the 43rd annual National Assn. of Recording Merchandisers (NARM) convention and trade show, to be held March 11-14 at the Orlando (Fla.) World Center Marriott. McGrath will deliver her keynote address on the morning of March 12. Later that day, Sophie B. Hawkins and Blue Man Group will be the featured acts at the NARM Scholarship Dinner. Comedian and political satirist Al Franken is slated to moderate a panel discussion as part of the convention's closing ceremony.

**AUDIOHIGHWAY.COM** has filed for Chapter 11 protection in U.S. Bankruptcy Court for the Northern District of California in San Jose. Last November, audiohighway laid off 21 of its 30 employees while continuing to seek long-term strategic partners and funding (**Billboard Bulletin**, Nov. 17, 2000). Unable to do so, it filed for Chapter 11 to "protect company assets," according to a statement from the company, which adds that it expects to file a reorganization plan in the near future. Audiohighway, which offers free audio and video streamed content, will continue to maintain a small technical and operations staff.

**REALNETWORKS** has acquired Aegisoft Corp., a developer of secure digital media software, for roughly \$12 million. Real will pay current Aegisoft equity holders 1.2 million shares of RealNetworks common stock. In addition, former Aegisoft equity holders will have the right to purchase as many as 300,000 RealNetworks shares. The Aegisoft management and technical team will join RealNetworks in Seattle.

### NAVARRE

(Continued from preceding page)

which shows vendors' confidence" in Navarre.

Paulson says that Navarre's accomplishments were significant. In the face of retail softness, "sales are up, margin is up, profitability is up, cash in the bank is up, inventory turns are up. All the financial formulas are in the right direction."

One of the strategic moves that the company made—which, according to Paulson, has helped improve performance—is in the computer software business. Navarre is now less dependent on new releases. "About 70% of those sales are catalog, and 30% are new releases, just the opposite of a year ago," he explains.

Overall, Paulson notes that sales in the computer product division

*'Sales are up, margin is up, profitability is up, cash in the bank is up, inventory turns are up. All the financial formulas are in the right direction'*

— ERIC PAULSON —

are up by 20.9% to \$76.9 million for the quarter from \$63.6 million in the same period last year. He says the company is still exploring how it might enter the video game business, noting that it has given up on its attempt to acquire BeamScope.

In music, sales increased 20.3% to \$42.6 million from \$35.8 million in 1999's third quarter. The sales were propelled by Kenny Rogers' "She Rides Wild Horses" and holiday titles from Mannheim Steamroller, the Irish Tenors, and Rockapella.

In its E-commerce business, Paulson says that after writing off the NetRadio equity and the loan in the first quarter of 2000, "we are not going to submit Navarre and its shareholders to any potential losses through eSplice," a division that facilitates E-commerce sites for commercial partners. "We are reviewing eSplice's potential in the market."

So far this year the company has acquired 700,000 shares of the company's outstanding stock at an average price of \$1.29. "We will continue to buy back shares, he says.

As for acquisitions, Paulson notes that the company almost acquired Simitar Entertainment and BeamScope in the last year and would continue to search for acquisitions both in the U.S. and Canada. Overall, Paulson says there is a cautious optimism at Navarre.

## Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested Retail Price VHS/DVD
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	
			<b>NO. 1</b>		
1	1	4	<b>THE UP IN SMOKE TOUR</b> Eagle Vision Red Distribution 30001	Various Artists	19.95/ 23.97
2	3	12	<b>LIVE AT MADISON SQUARE GARDEN</b> ▲ Jive/Zomba Video 41739	'N Sync	19.95
3	2	5	<b>SALIVAL</b> Tool Dissection/Volcano BMG Video 31159	Tool	24.98/ 29.98
4	4	5	<b>BRITNEY IN HAWAII: LIVE &amp; MORE</b> ▲ Jive/Zomba Video BMG Video 41704	Britney Spears	19.95/ 24.97
5	RE-ENTRY		<b>HE TOUCHED ME: VOLUME 1</b> Spring House Video Chordant Dist. Group 44392	Elvis Presley	29.95 VHS
6	RE-ENTRY		<b>HE TOUCHED ME: VOLUME 2</b> Spring House Video Chordant Dist. Group 44393	Elvis Presley	29.95 VHS
7	5	4	<b>E.</b> Interscope Video Universal Music & Video Dist. 60819	Eminem	19.95/ 24.97
8	6	17	<b>BALLER BLOCKIN'</b> ▲ Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95/ 24.97
9	8	252	<b>HELL FREEZES OVER</b> ▲ <sup>2</sup> Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95/ 24.99
10	7	21	<b>AARON'S PARTY</b> ▲ <sup>1</sup> <small>GET IT... THE VIDEO</small> Jive/Zomba Video 41721	Aaron Carter	9.95/ 14.97
11	9	4	<b>CRUSH TOUR LIVE</b> Island Video Universal Music & Video Dist. 53331	Bon Jovi	19.95/ 24.97
12	10	18	<b>SUPERNATURAL LIVE</b> ▲ <sup>2</sup> Arista Records Inc. BMG Video 15750	Santana	19.95/ 24.97
13	12	61	<b>LISTENER SUPPORTED</b> ▲ BMG Video 65005	Dave Matthews Band	19.95/ 24.97
14	11	62	<b>TRIBUTE</b> ▲ Virgin Music Video 77849	Yanni	24.95 VHS
15	14	8	<b>VIDEO ANTHOLOGY</b> Capitol Video 92423	Beastie Boys	26.97 DVD
16	13	60	<b>S &amp; M</b> ▲ Elektra Entertainment 40218	Metallica	19.95/ 34.97
17	15	8	<b>LIVE: INSIDE JOB</b> Image Entertainment 92	Don Henley	19.98/ 24.99
18	20	54	<b>DEATH ROW UN CUT</b> ◆ Death Row Ventura Distribution 66200	2Pac/Snoop Doggy Dogg	19.98/ 19.95
19	17	4	<b>BORN TWIZTID</b> Island Video Universal Music & Video Dist. 60823	Twiztid	19.95 VHS
20	16	60	<b>TIME OUT WITH BRITNEY SPEARS</b> ▲ <sup>3</sup> Jive/Zomba Video 41651	Britney Spears	19.95/ 24.97
21	19	175	<b>THE DANCE</b> ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95/ 24.97
22	25	251	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95/ 24.97
23	22	16	<b>BRAND NEW DAY-LIVE FROM THE U.N.</b> A&M Video Universal Music & Video Dist. 53283	Sting	19.95/ 24.97
24	30	9	<b>VIVO</b> Wea Latina Video 84574	Luis Miguel	19.95/ 24.97
25	23	9	<b>FEELIN' SO GOOD</b> Epic Home Video Sony Music Entertainment 50211	Jennifer Lopez	19.95/ 24.97
26	21	8	<b>VIDEO COLLECTION: VOLUME 2</b> Epic Music Video Sony Music Entertainment 54016	Bone Thugs-N-Harmony	14.95/ 24.97
27	26	33	<b>WHITNEY: THE GREATEST HITS</b> ▲ Arista Records Inc. BMG Video 15746	Whitney Houston	19.95/ 24.97
28	RE-ENTRY		<b>IRISH HOMECOMING</b> Spring House Video Chordant Dist. Group 44400	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
29	RE-ENTRY		<b>GOOD NEWS</b> Spring House Video Chordant Dist. Group 44380	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
30	24	82	<b>LIVE AT THE BEACON THEATRE</b> ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	14.95/ 24.97
31	29	10	<b>CHRISTMAS IN THE COUNTRY</b> Spring House Video Chordant Dist. Group 44422	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
32	28	106	<b>CUNNING STUNTS</b> ▲ <sup>2</sup> Elektra Entertainment 40202	Metallica	19.95/ 34.97
33	38	11	<b>WHISPERING HOPE</b> Spring House Video Chordant Dist. Group 44401	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
34	18	58	<b>LIVE IN CONCERT</b> HBO Home Video Warner Home Video 91683	Cher	19.98/ 24.98
35	36	96	<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98/ 24.99
36	27	84	<b>HOMECOMING-LIVE IN ORLANDO</b> ▲ <sup>3</sup> Jive/Zomba Video 41675	Backstreet Boys	19.95/ 19.97
37	31	5	<b>B.O.B./MS. JACKSON</b> Arista/LaFace Records BMG Video 24516	OutKast	9.97 DVD
38	32	55	<b>IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE</b> Warner Reprise Video 38510	Eric Clapton	19.95/ 24.97
39	RE-ENTRY		<b>WOW-2001: THE YEARS TOP CHRISTIAN ARTISTS AND HITS</b> Sparrow Video Chordant Dist. Group 43248	Various Artists	14.95 VHS
40	34	84	<b>LIVE</b> ▲ <sup>3</sup> USA Home Entertainment 599553	Shania Twain	19.95/ 24.97

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2001, Billboard/BPI Communications.

## StarzMusic Acquires Southwest, Plans 'Full-Service Music Co.'

IT LOOKS as if the acquisition of Houston-based Southwest Wholesale will be completed by the end of the month. That's the word from **Harald Blakeslee**, acting president of the acquiring

company, starzMusic.com, which is also based in Houston. Blakeslee reports that among other services, starzMusic.com provides hardware and Web site technology for radio stations, as

well as content for the Web sites.

(I wrote here earlier that there were reports that Star.com was buying Southwest Wholesale, but Blakeslee says that site has nothing to do with starzMusic.com.)

A definitive agreement has already been signed, Blakeslee reports. While he refuses to disclose the price, he says that he is using a combination of equity and debt to pay for Southwest, which he reports has annual revenue of about \$100 million. Of that total, about 75% comes from the one-stopping business and 25% comes from independent distribution.

StarzMusic has about 12 employees, including members of an engineering team that built an "accounting package for Apple and IBM," Blakeslee says.

Blakeslee was quick to note his company is not a dotcom, although he sees many synergistic opportunities to marry Internet technology with Southwest Wholesale. He says he plans to "lay bleeding-edge technology over the top of an old brick-and-mortar company."

Blakeslee says that the company has hired four new employees, including industry veteran **Russ Regan**, to oversee starzMusic's direction in the new-music business. Those employees will be employed by a new company called Starz Entertainment. When the acquisition of Southwest Wholesale is completed, co-owners **Richard Powers** and

**Robert Guillerman** will remain active in the company.

Blakeslee says he wants to turn Southwest Wholesale and starzMusic.com into a full-service music company. He says plans are afoot to build a recording studio in Houston and Costa Rica. He also says he foresees real opportunity on the independent-distribution side of the business. According to Blakeslee, Southwest Wholesale and its labels

reasons that he and Guillerman agreed to sell is because of the uncertainty over how the Internet will impact the music business. "We were worried about the Internet, but these are Internet guys," he says. He cautions that the new owners have no plans to sell directly to the consumer.

Another reason for the sale is that the new owners will bring a cash infusion to grow the independent-distribution side of the business, reports Powers, who says the company's distributed labels have put out albums by **Cash Money Millionaires**, **Willie Nelson**, and **Jim Nabors**. "While we do everything including country, we specialize in Southern rap," he says.

**WHO'S ON FIRST:** The Army and Airforce Exchange Service (AAFES), the buying cooperative for the armed services, is apparently thinking about outsourcing music and video buying. According to sources, AAFES sent out a request for bids to music industry wholesalers before Christmas. In addition to traditional rackjobbers like Anderson Merchandisers, Handleman, and Eurpac, those asked to bid on the business included wholesalers specializing in Latino music. But word on where the bidding process stands is a bit muddled. Some think that one of the rackjobbers is about to be named, others think that the bidding process is ongoing, and still others think that AAFES has pulled the plug on the bidding process and is going back to square one. Stay tuned.

**THE TIME HAS COME:** Henry's Music Center in Madison, Ga., has closed its doors after 30 years in the business. **Annie Henry**, who runs the store, says Henry's Music Center is going out of business because of an invasion of competition from mass merchants and chains. She says that the hit-sale pricing at places like Wal-Mart is well below the price at which she can buy albums.

She figures that in order to have a chance against the chains, she would have to refurbish the store, but there isn't any guarantee that such an investment would pay off. Another reason the store is closing is that, after all, "it's been 30 years!" as Henry puts it.

**ON THE MOVE:** **Pete Anderson**, senior VP of sales and marketing for Valley Media, faced with an ultimatum to move to Woodland, Calif., where the wholesaler is based, apparently has decided to remain on the East Coast and has left the company.

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## RETAIL TRACK

by Ed Christman



have nearly 1,000 artists, mainly in R&B and Latino music.

"We hope to have sounds coming out of the studio coming through right down on your cell phone, where you can listen to it or browse other music," he says.

But for those of you who think that such notions are pie in the sky, don't get too alarmed with Blakeslee's visions. He says that he realizes that packaged CDs are where the music business will be centered for at least the next five to seven years. And that's the business he plans on driving with technology. "We want to provide technology that drives CDs out of stores," he says.

Powers says one of the main

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## CANADIAN RETAILER SUNRISE DISCOVERS ITS LATIN ROOTS WITH MRP MUSIC GROUP

(Continued from page 51)

people gave [the music] a chance," recalls Baker. Today, Sunrise carries key Latin product throughout the chain, and 16 stores heavily stock a Latin catalog of 2,000 titles.

In an effort to further focus on Latin music, Baker turned to Nieves in 1995. The longtime local club and radio DJ/producer/remixer was then a consultant to Sony Music (Entertainment) Canada on its Latin import releases and had been overseeing Latin-style compilations for Sony, BMG, EMI, and Quality Music. After acting as a part-time consultant to Sunrise, he became the chain's full-time Latin music buyer in 1996.

"Selling Latin music was a learning process because of dealing with another language and with so many sub-genres of the music," says Baker. "Rad helped us find the right mix."

"Tim had been primarily importing Fonovisa [Mexican-based] product,

which doesn't quite work in this market," says Nieves. "We don't have many Mexicans living here. The first thing I did was diversify the product, because there's a different demographic mix in Canada than the U.S."

Traditional sources of immigrants to Canada—notably Europe and Southeast Asia—have in recent years been overtaken by Latin America, notably Argentina, Chile, Uruguay, Colombia, and Ecuador. Reportedly, 750,000 people whose mother tongue is Spanish now live in Canada, primarily in the major cities. The majority—around 400,000—live in Toronto, which has two Spanish-language daily newspapers, *El Popular* and *El Expresso*.

"Canada has links with Latin America that are far stronger than the United States," declares Nieves, who was born in Montevideo. "We are still working on the first generation

of Latinos and only just starting to have a second generation. There is a strong Colombian influence here, and the salsa played in clubs here sounds different than in New York or Miami. The Latin pop and dance music is different—even the merengue style is different. Canada was also into Cuban music way before America or Europe."

"Whereas America had cold feet with Cuban music, Canada didn't," agrees Mendoza.

Perlman acknowledges that MRP's birth was also intended to off-

set the high pricing of Hispanic imports, as well as his retail staff's frustration with the often lengthy time lapse between product being released elsewhere in the world and distribution here.

"As we increased our catalog at Sunrise, we encountered more difficulties in sourcing product," he says. "We'd tried to obtain new releases domestically, and it wasn't always possible. We try U.S. distributors, but it takes months to get product. The delay was inhibiting our ability to really take advantage

of this Latin niche."

MRP is now targeting some 500 small retailers nationally—primarily local variety and music stores in Spanish, Italian, and Portuguese communities—with its product lines.

"It's so much more convenient for these small retailers to have the music available domestically," says Perlman. "With imports, they pay 30%-40% more. Now they pick it up as they need it and don't have to worry about customs and shipping charges."

## MUSICZONE GOES SILENT

(Continued from page 54)

the music space," he said. "It is our intention to revolutionize the way in which music is marketed, distributed, and retailed. We want to enable consumers to get what they want with the least amount of effort in the least amount of time."

The company's major customer was Taiwanese cell phone carrier Far Eastone (FET), which contracted MusicZone in mid-2000 to help facilitate the sale of music via cell phones and the Internet—again, in an otherwise unspecified manner.

Even before the demise, FET began to suspect MusicZone was likely to go out of business soon. "They didn't provide details, but we kind of knew where they were heading," says Andrew Wong, who works in FET's wireless application protocol development division. "It's pretty much the same across all the dotcom companies these days."

MusicZone had a business plan in place by September 1999 and had a "soft launch" in June 2000. However, a full-blown launch never took place. Heading the team was Biniak, former VP of Harmonix Music Systems, a spinoff from MIT in Boston that develops technology for the digital entertainment industry. Hon had served as a strategic analyst at IBM corporate headquarters in Armonk, N.Y., and as CFO at three of IBM Asia-Pacific's businesses.

The apparent end of MusicZone came with no announcement, except for an E-mail message from Biniak to industry colleagues on Jan. 1 that alluded to "finalizing the sale of MusicZone." He has not responded to inquiries from *Billboard* for more information.

According to observers, what MusicZone finally lacked was substance. As one puts it, "They didn't say much because there was not much to be said."

## EXECUTIVE TURNTABLE

**HOME VIDEO.** **Christine Lawton** is named senior VP of business affairs for Universal Studios Home Video in Universal City, Calif. She was head of business and legal affairs for worldwide pay TV, pay-per-view TV, and international free TV for DreamWorks SKG.

**Ken Williams** is promoted to senior VP of sales, North America, for Paramount Home Entertainment in Los Angeles. He was VP of retail and distribution sales.

**DISTRIBUTION.** **Sami Valkonen** is promoted to senior VP of new media and business development

for BMG Distribution and Associated Labels in New York. He was VP of business development.

**Diane Bizier** is named director of sales for Valley Entertainment in Dallas. She was Southern regional sales manager for Wildcat Distributing.

**Dolores Canavan** is named marketing manager for Naxos of America in Franklin, Tenn. She was artist services specialist for Music Country.com.



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## NAIL Cuts Label Roster To Sharpen Focus; Recalling A Legendary Memphis Soulman

**NAIL-ING DOWN THE FACTS:** Not long after the turn of the year, Declarations of Independents heard murmurs that there were changes afoot at the Northwest Alliance of Independent Labels (NAIL), the Portland, Ore.-based indie-rock distributor.

NAIL president **Alicia J. Rose** would like it to be known that rumors of massive layoffs at the company are greatly exaggerated. However, NAIL is in fact undergoing a bit of retooling in order to better serve its best-selling labels.

Rose says that the company is dropping around 100 labels—about a quarter of its total roster—in order to concentrate on selling its 100 exclusive labels and its other nonexclusive but key imprints.

"We have a lot of labels we do extensive volume on," Rose says. "We also have a lot we do shit on . . . We're doing a nice slimming-down that will allow us to be a tighter company. Selling 1,000 or 2,000 [units] a title rather than 10 or 20—that's what makes sense."

Some alarmists had claimed that NAIL had laid off its entire sales staff. Rose says the fact is that the company let go of two salespeople who were not holding their own. "There are less people making the same calls," she says.

Rose compares the paring at NAIL to an extensive label weeding that took place at New York-based Caroline Distribution early last year. She styles it as a focal move that will allow salespeople to put their energy into pitching product that will actually sell. That would include labels like Heinz (home of NAIL's perennial best seller, **Pink Martini's** "Sympathique"), Crank, and Mint.

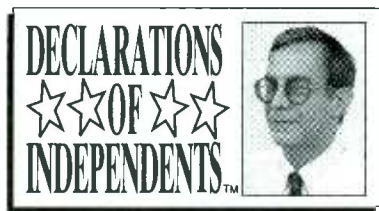
"We're trying to be smarter," she says.

**IN MEMORIAM:** We were saddened to hear about the passing of Memphis R&B legend **James Carr** on Jan. 7 (see Update, page 68). No one had a voice quite like Carr, who originated the incomparable deep-soul masterpiece "The Dark End Of The Street" and a brace of other classics for Goldwax in the '60s.

In a strange coincidence of timing, Jan. 16 saw the release of a compilation of Carr's '90s work, "24 Carat Soul," on Memphis' Soul Trax label. The company is operated by **Quinton Claunch**, the founder of Goldwax and a longtime supporter, through thick and thin, of Carr, whose life and career was put on hold for years by debilitating manic depression.

In 1994, Claunch issued "Soul Survivor," a new Carr album, on Soul Trax (Declarations of Independents, Billboard, June 18, 1994). Four years earlier, Carr had attempted another comeback with the Goldwax album "Take Me To The Limit."

Neither record was a hit, but



by Chris Morris

Claunch says that **Johnny Phillips**, VP of the Memphis-based distributor Select-O-Hits, urged Claunch to compile an album from the best tracks on those two releases.

"24 Carat Soul" includes 13 selections from the '90s albums, plus seven unreleased tracks—five new tunes and remakes of the Goldwax cuts "Dark End Of The Street" and "Pouring Water On A Drowning Man."

Claunch notes that "24 Carat Soul" was "all in the making" for some time and that, not long before Carr's death, he brought a tape of the finished album to Court Manor Nursing Home, where the musician passed away. He says that when he played the record for the ailing singer, "Man, he just grinned."

James Carr remains obscure to many. But his fans knew his titanic talent, and it's somehow appropriate that, days after his passing, his most ardent supporter is seeing to it that he gets a fitting musical memorial.

**QUICK HITS:** Joel Dorn's Label M has formed IndigeDisc, a new imprint devoted to classic African music, in conjunction with Graviton: The African Arts Network, a Seattle company operated by Nigerian musician **King Sunny Ade's** manager **Andy Frankel**. Releases will be drawn from Decca West Africa masters owned by the two companies, including performances by such noted *juju* music practitioners as **Chief Ebenezer Obey** and **I.K. Dairo**. The first IndigeDisc titles, featuring **Chief Stephen Osadebe** and **Haruna Ishola**, are set for spring release. Ryko Distribution is handling U.S. distribution.

New York-based Koch Entertainment has formed a new adult-oriented division, Koch Progressive. The company has promoted Koch



LUCAS

Entertainment manager of promotion and A&R **Scott Kuchler** to Koch Progressive label manager; he reports to Koch Entertainment president **Bob Frank**. The new division's roster includes **Amy Rigby**, **Steve Forbert**, **R.B. Morris**, and our hero **Johnny Dowd**.

**FLAG WAVING:** "Street Of Lost Brothers," the new album by guitarist **Gary Lucas**, is the latest entry in New York-based Tzadik Records' "Radical Jewish Culture" series. That makes sense, since, as a youngster, Lucas always wanted to be either a rabbi or . . . a vampire.

"There was a period when I was fairly religious," Lucas says. "I went to synagogue every Friday night with my uncle . . . I guess I got sidetracked with music and horror films. I was a big fan of **Bela Lugosi** and, later, [England's] **Hammer [Studios] horror films**."

Lucas—currently profiled in **Maverick Records** partner **Guy Oseary's** book "Jews Who Rock" (St. Martin's Press)—says that "Street Of Lost Brothers" is "a manifestation of the aspects of growing up Jewish."

The album includes interpretations of everything from traditional Jewish folk music to the **Velvet Underground's** "European Son" (a song inspired by poet **Delmore Schwartz**) and a medley of **Marx Brothers** tunes. He also offers a delirious solo take of "Ride Of The Valkyries" ("To defeat thine enemy, sing his song," Lucas says in the liner notes).

Lucas is also represented in the racks by no less than two retrospective collections—"Improve The Shining Hour" (Rare Lumiere 1980-2000) on Knitting Factory Records and "Level The Playing Field—Early HurlyBurly 1988-1994" on France's Last Call Records (distributed in the U.S. by DNA).

The guitarist says of these compilations, "**Captain Beefheart** [who employed Lucas from 1980-84] used to say to me it was difficult to hear his own stuff because, he said, it was 'like going through your own vomit' . . . But [my old material] didn't seem to date. It sounds as fresh as the stuff I'm working on now, to be honest."

The peripatetic axeman, who just completed a series of European dates, will be much on view in upcoming days.

"Lalee's Kin," a new film by **the Maysles Brothers** featuring a score by Lucas, is screening at the Sundance Film Festival in Park City, Utah, beginning Jan. 19. "The film is about poverty in Mississippi," Lucas says. "It exposes more of the Delta blues stylings and folkish parts of my playing."

On Saturday (20), Lucas finally makes his Los Angeles debut at the Knitting Factory, playing a solo show.

## Top Independent Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			ARTIST	TITLE
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
1	1	25	<b>BAHA MEN</b> ▲ <sup>3</sup> S-CURVE 751052/ARTEMIS (11.98/17.98) <b>HS</b>	<b>NO. 1</b> WHO LET THE DOGS OUT 19 weeks at No. 1
2	2	6	<b>FUNKMASTER FLEX</b> LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
3	4	8	<b>LOUIE DEVITO</b> E-LASTIK 5002 (16.98 CD) <b>HS</b>	N.Y.C. UNDERGROUND PARTY VOLUME 3
4	3	9	<b>CAPONE -N- NOREAGA</b> TOMMY BOY 3110* (12.98/18.98)	THE REUNION
5	5	9	<b>PRODIGY OF MOBB DEEP</b> ● INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
6	RE-ENTRY		<b>TOMMY WALKER</b> HOSANNA/INTEGRITY 1846/WORD (9.98/12.98) <b>HS</b>	NEVER GONNA STOP
7	6	13	<b>EVERLAST</b> ● TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
8	7	53	<b>SLIPKNOT</b> ▲ I AM 8655*/ROADRUNNER (11.98/17.98) <b>HS</b>	SLIPKNOT
9	8	31	<b>THREE 6 MAFIA</b> ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
10	9	10	<b>VARIOUS ARTISTS</b> ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2
11	11	15	<b>PAUL OAKENFOLD</b> LONDON-SIRE 31035 (19.98 CD) <b>HS</b>	PERFECTO PRESENTS ANOTHER WORLD
12	13	32	<b>SOUNDTRACK</b> OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
13	10	10	<b>OUTLAWZ</b> OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US
14	15	39	<b>NICKELBACK</b> ROADRUNNER 8586 (11.98/17.98) <b>HS</b>	THE STATE
15	12	8	<b>DOGGYS ANGELS</b> DOGGY STYLE 2130*/TVT (10.98/17.98) <b>HS</b>	PLEEZBALEEVIT!
16	RE-ENTRY		<b>TIM JANIS</b> TIM JANIS ENSEMBLE 1103 (17.98 CD) <b>HS</b>	WATER'S EDGE
17	16	17	<b>ELVIS PRESLEY</b> RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY
18	23	3	<b>SOUNDTRACK</b> TVT SOUNDTRAX 6940/TVT (17.98 CD)	MISS CONGENIALITY
19	14	23	<b>DE LA SOUL</b> TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
20	RE-ENTRY		<b>TIM JANIS</b> TIM JANIS ENSEMBLE 1102 (17.98 CD) <b>HS</b>	DECEMBER MORNING
21	19	14	<b>M.O.P.</b> LOUD 1778* (12.98/17.98)	WARRIORZ
22	NEW▶		<b>KEITH "WONDERBOY" JOHNSON &amp; THE SPIRITUAL VOICES</b> WORLD WIDE GOSPEL 2635 (11.98/15.98)	LIVE & ALIVE
23	42	3	<b>BADLY DRAWN BOY</b> XL 40133/BEGGARS BANQUET (15.98 CD) <b>HS</b>	HOUR OF BEWILDERBEAST
24	17	16	<b>SOULFLY</b> ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
25	24	16	<b>JOHN HIATT</b> VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
26	41	14	<b>MERLE HAGGARD</b> ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY
27	20	53	<b>KITTIE</b> ● NG 751002/ARTEMIS (10.98/16.98) <b>HS</b>	SPIT
28	18	11	<b>SNOOP DOGG</b> D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN
29	RE-ENTRY		<b>VARIOUS ARTISTS</b> TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
30	RE-ENTRY		<b>VARIOUS ARTISTS</b> TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
31	39	53	<b>KENNY ROGERS</b> ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
32	NEW▶		<b>EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS"</b> W.O.S. 1273/WORLD WIDE GOSPEL (11.98/16.98)	GOD DID IT!
33	RE-ENTRY		<b>DR. CREFOLO A. DOLLAR JR. AND "CHANGING YOUR WORLD"</b> ARROW 8010 (12.98/16.98) <b>HS</b>	FROM THE HEART OF GOD
34	31	5	<b>ATB</b> RADIKAL 90024 (18.98 CD) <b>HS</b>	TWO WORLDS
35	35	10	<b>PHIFE DAWG</b> GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) <b>HS</b>	VENTILATION : DA LP
36	37	11	<b>SPINESHANK</b> ROADRUNNER 8563 (8.98/13.98) <b>HS</b>	THE HEIGHT OF CALLOUSNESS
37	36	9	<b>KANE &amp; ABEL</b> MOST WANTED EMPIRE 0001* (11.98/16.98)	MOST WANTED
38	46	4	<b>SOUNDTRACK</b> ARTEMIS 622014 (18.98 CD)	DISAPPEARING ACTS
39	32	11	<b>TRIPLE 6 MAFIA</b> SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3
40	34	41	<b>JOHNNIE TAYLOR</b> MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
41	48	14	<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b> PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
42	RE-ENTRY		<b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
43	27	11	<b>DJ ESCAPE</b> GROOVILICIOUS 35104/STRICTLY RHYTHM (19.98 CD) <b>HS</b>	PARTY TIME 2001
44	25	8	<b>THE PHARCYDE</b> DELICIOUS VINYL 18223*/EDEL AMERICA (16.98 CD)	PLAIN RAP
45	21	11	<b>B-LEGIT</b> SICK WID' IT/IN THE PAINT 8167/KOCH (10.98/17.98)	HEMPIN' AIN'T EASY
46	RE-ENTRY		<b>NICKEL CREEK</b> SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
47	RE-ENTRY		<b>BEBEL GILBERTO</b> ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) <b>HS</b>	TANTO TEMPO
48	26	20	<b>VARIOUS ARTISTS</b> EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
49	RE-ENTRY		<b>THIEVERY CORPORATION</b> EIGHTEENTH STREET LOUNGE 0033* (16.98 CD) <b>HS</b>	MIRROR CONSPIRACY
50	RE-ENTRY		<b>LOS ANGELES DE CHARLIE</b> FONOVISA 6096 (8.98/12.98) <b>HS</b>	UN SUENO

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △<sup>2</sup> Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. †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.

# Sugar Beats Make Sweet Deal With CDKnet For Custom-CD Karaoke

**SUGAR, SUGAR:** Selling kids' audio is a scenario of fierce competition for retail shelf space even among the big-label purveyors—which means it's particularly challenging for independent children's artists and labels. But for many intrepid indies, it's an opportunity to get creative.

Such is the case with **the Sugar Beats**, the retro-pop outfit led by **Sherry Goffin Kondor**, whose half-dozen albums revamp classic radio hits from the '60s through the '80s. The Beats have recently made it possible for consumers to make their own Sugar Beats karaoke records in response to a demand

that had been building since the group's first album, 1993's "21 Really Cool Songs."

Sugar Beats Entertainment, based in New York, has partnered with Internet entertainment technology company CDKnet to launch its custom-CD service. CDKnet set up a special site for the Sugar Beats that's linked to their Web site (sugar-beats.com). Customers pay \$5 for the CD itself and 99 cents for each song, which CDKnet compiles, packages, and ships—a process that "takes about two weeks," says **Bonnie Gallanter**, VP of marketing for Sugar Beats Entertainment.

The songs are all karaoke ver-



by Moira McCormick

sions of Sugar Beats tunes, which means no lead vocals. Gallanter says background vocals can be included if the customer desires. "We've gotten so many calls over the years from parents whose kids wanted karaoke versions of our songs for parties and auditions," she says. "We thought of putting one out as a regular album, but we realized that everyone would want different songs."

This way, everyone gets what he or she wants; even lyrics are available through the Sugar Beats Web site. Gallanter, who notes that the discs will play in standard CD players and on computers but not on karaoke machines, says a Dec. 7 appearance by the Sugar Beats on "The Rosie O'Donnell Show" gave the custom-karaoke site a boost, as O'Donnell mentioned the Beats' Web site on the air.

Festival Of Lights," in which Weiss tells the story of the Jewish festival (the audiocassette comes with a free coloring book). CD versions of the first two titles are available for \$14.95; cassettes of all versions (including "Chanukah") are \$10.95.

**FOR GIRLS ONLY:** Recognizing that girls aged 8-14 are in one of the most challenging periods of their lives, Padma Projects of New York has released a celebrity-studded, spoken-word album that addresses young girls' (and their mothers') concerns.

Called "I'm More Than What I Seem," the album's based on the inspirational book "Prayers On My Pillow" by **Celia Strauss**. A portion of the proceeds from the \$19.98 CD benefits the charity Motherless Daughters. Performers on the album include **Annette Bening**, **Amy Irving**, **Meredith Baxter**, **Blythe Danner**, and **Kathleen Turner**, some of them in tandem with their own daughters.

**KIDBITS:** Big Idea Productions has unleashed another wondrous

VeggieTales album, called "A Queen, A King, And A Very Blue Berry." The latest entry in its popular VeggieTunes audio series, the album has music from the VeggieTales videos "Esther... The Girl Who Became Queen," "King George And The Ducky," and "Madame Blueberry." Eighteen tunes are included in all, some straightforward ("The Thankfulness Song"), and some gloriously silly ("The Yodeling Veterinarian Of The Alps").

**LaQuela Scaife Barnett**, president of Nashville-based Music Incorporated, has created an album/activity book package called "Road Trip Survival Kit," designed to keep 3- to 7-year-olds diverted on car trips. It includes 30 minutes of music and stories and a 24-page color activity book that consists of games, puzzles, mazes, mind teasers, etc. On the way, kids learn about state capitals (via an enclosed map), travel signs, colors, counting, sign language, and more. Three versions are available: the original, "Christmas Road Trip Survival Kit," and "Easter Road Trip Survival Kit."

Billboard®

JANUARY 27, 2001

## Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
<div style="display: flex; justify-content: space-between;"> <span>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY</span> </div>				
<div style="display: flex; justify-content: space-between;"> <span>NO. 1</span> </div>				
1	1	116	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
2	2	263	VARIOUS ARTISTS ▲ <sup>3</sup> WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
3	4	214	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
4	5	80	BEAR WALT DISNEY 860640(9.98/12.98)	BEAR IN THE BIG BLUE HOUSE
5	9	282	VARIOUS ARTISTS ▲ WALT DISNEY 860865(10.98/16.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
6	15	14	FRED MOLLIN WALT DISNEY 860677(9.98/12.98)	DISNEY'S LULLABY ALBUM
7	7	14	RIDERS IN THE SKY WALT DISNEY 860676(9.98/12.98)	WOODY'S ROUNDUP
8	6	48	VARIOUS ARTISTS WALT DISNEY 860887(5.98/7.98)	DISNEY'S CHRISTMAS COLLECTION
9	11	46	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
10	10	3	READ-ALONG WALT DISNEY 860479(9.98 CD)	EMPEROR'S NEW GROOVE
11	21	142	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98)	VEGGIE TUNES
12	8	9	READ-ALONG WALT DISNEY 860478(9.98 CD)	ONE HUNDRED TWO DALMATIANS
13	12	228	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
14	14	13	READ-ALONG WALT DISNEY 860477(6.98/9.98)	TOY STORY 2
15	17	12	THE COUNTDOWN KIDS MADACY 50572(2.98/4.98)	MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR
16	19	189	VARIOUS ARTISTS ▲ <sup>2</sup> WALT DISNEY 860606(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
17	22	29	WONDER KIDS WONDER WORKSHOP 1273/MADACY(2.98/4.98)	KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
18	20	8	VEGGIE TUNES BIG IDEA/WORD 86090/LYRICK STUDIOS(6.98/10.98)	QUEEN, A KING, AND A VERY BLUE...
19	24	237	VARIOUS ARTISTS ▲ WALT DISNEY 860866(10.98/16.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
20	25	20	WONDER KIDS WONDER WORKSHOP 1274/MADACY(2.98/4.98)	TODDLERS SING 'N LEARN
21	18	30	VARIOUS ARTISTS WALT DISNEY 860680(9.98/12.98)	LA VIDA MICKY
22	16	22	VARIOUS ARTISTS WALT DISNEY 860803(5.98/7.98)	MICKY CHRISTMAS: VOL. 2
23	RE-ENTRY		THE COUNTDOWN KIDS MADACY 56775(2.98/4.98)	MOMMY AND ME: OLD MACDONALD HAD A FARM
24	13	22	THE POWERPUFF GIRLS RHINO 75848(10.98/16.98)	HEROES & VILLAINS
25	RE-ENTRY		CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY 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 multifamily 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.



**NICE, WEISS:** Award-winning storyteller **Jim Weiss**, who has put out 25 recordings over the years on his own Charlottesville, Va.-based label, Greathall Productions, has been picked up for distribution by Youngheart Music.

Youngheart, a division of Creative Teaching Press, which is headquartered in Huntington Beach, Calif., is a major player in the educational market. It's also the home of popular duo **Greg & Steve**, **Mister Rogers**, and **Linda Arnold**. Youngheart is distributing all 25 of Weiss' Greathall albums, which have racked up American Library Assn. Notable Awards, Parents' Choice Gold Awards, Booklist Editors' Choice Awards, Oppenheim Toy Portfolio Gold Seals, and other laurels.

Weiss' most recent audio releases are "Celtic Treasures," featuring the legends of **Cuchulain**, **Finn MacCoul**, and others, augmented by the Irish piano music of **Paul Machlis**; "Heroes In Mythology: Theseus, Prometheus, Odin," which looks at legendary figures from Greek and Norse mythology; and "Chanukah, The

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# Digital Media, WMA, Mac Innovations Among Highlights At Int'l CES

This issue's column was prepared by Steve Traiman.

**A**UDIO, video, and multimedia retailers have a lot to look forward to, based on the new technology previewed at the recent international Consumer Electronics Show (CES) in Las Vegas and the MacWorld expo in San Francisco.

On the heels of record sales of consumer electronics goods from manufacturers to dealers last year, estimated at \$90.1 billion, the Consumer Electronics Assn. (CEA) predicts a 6% increase to \$95.6 billion in 2001—the ninth consecutive year of growth, according to CEA president **Gary Shapiro**.

"The spectacular growth in sales this past year is due in large part to the wide variety of products made possible by digital technology," he says. "Now, more than ever, manufacturers are offering customizable products to facilitate consumers' lifestyles and workstyles. The industry will continue to grow as consumers want products that suit their active lives."

For entertainment software retailers, the effect of digital technologies on industry growth can be seen in such product categories as DVD players, MP3 players, personal video recorders (PVRs), and wire-

less personal digital assistants (PDAs).

PCs continue to enjoy substantial growth rates. The CEA estimates that 63% of all U.S. households will own a PC by the end of 2001, up from 58% at the end of 2000. DVD players became the fastest-selling product in the history of consumer electronics in 1999, with more than 4 million units sold. That number more than doubled to 8.2 million last year, and the CEA projects 12.5 million units

### Windows Media has been adopted in 11 new devices, including NEX II, the Pocket Concert Audio Player, and the Rio Volt

will sell in 2001, valued at more than \$2.4 billion.

In just their third year, PVRs such as the Philips TiVo and Panasonic RePlay are poised for tremendous gains, with the CEA projecting sales of 2.8 million units worth \$714 million this year, up from 1.4 million units and \$414 million in 2000. MP3 player sales will also continue their incredible growth trend in 2001; the CEA forecasts sales of 1.8 million units, a 54% gain over the 1.18 million estimated for 2000.

DataPlay won the best of show case honors for its DataPlay Digital Media (Billboard, Jan. 13), which also won the top blank media designation in the prestigious Innovations 2001 Design Awards, sponsored by the CEA and endorsed by the Industrial Designers Society of America. Also honored (in other categories) were the DUO-ARIA from Digisette, the Audible.com-licensed audiobook library download/playback device for the car; the Kerban-go Internet Radio from 3Com; the CD-R Mavica recorder from Sony Electronics; and the Shark MX E-mail game accessory from InterAct Accessories/Recoton.

**'SURROUND' SOUNDS ABOUND:** Five-time-Grammy-winning jazz icon **Herbie Hancock** and guitarist **Peter DiStefano (Porno For Pyros)** discussed surround sound from the artist's perspective, and then plays some demo tracks at a CES Surround Music Roundtable Supersession. The session also featured **Tomlinson Holman**, president of TMH Labs; **Bob Ludwig**, mastering engineer of Gateway Mastering; and **Bjorn Dybdahl**, founder of Bjorn's Audio Video Retail.

Holman gave a brief history of surround music, describing how movies and the home theater industry have been a driving factor for consumers' adoption of the technology. Ludwig outlined the various high-res audio formats and explained the mastering process for DVD-Audio. Dybdahl offered the retailer's



perspective, commenting that "we're the end of the chain, and if we don't do a good job, then it doesn't matter what you do in the studio."

After the initial presentations, DiStefano played a track from his new band, **Venice Underground**, applauding the ease of recording in surround using today's computer technology. "You could spend \$5,000 in three days in a studio," he said, "or you can spend the same amount [on equipment] and do this in your home." Hancock closed the session with a brief question-and-answer period prior to playing several tracks from his album, "Dis Is Da Drum," including a version of "Butterfly" recorded in 10.2 channel surround.

**WINDOWS MEDIA AUDIO:** A growing number of MP3 players now provide the capability to download incompatible Windows Media Audio (WMA) files. Microsoft now offers free downloads of its WMA Player 8 in its Beta version, which it claims will let users store more music on their portable devices and download music or videos in as little as one-third the time of MP3 files. The download is available at [microsoft.com/insider/mi/pfwpmp8b.htm](http://microsoft.com/insider/mi/pfwpmp8b.htm).

At the CES, Microsoft announced that Windows Media has been adopted in 11 new devices, including e.Digital's Merit MP2000 Digital Music Player and TREO Portable Digital Music Jukebox; Frontier Labs' NEX II, a next-generation personal digital-audio device; Intel's Pocket Concert Audio Player with 128MB of memory and FM tuner; Rio/Sonic Blue's Rio 800 high-end portable player with optional FM tuner; SongPro.com's SongPro, a digital-music-playing plug-in module for Game Boy and SongPro Petite; and Thomson Multimedia's new RCA Lyra 2 player with an FM digital tuner. Other new WMA-capable devices are the Rio Volt, a portable CD player for both WMA and MP3 files, and Nakamichi's SoundSpace 2, a portable stereo music system with a global AM/FM stereo radio, alarm clock, dictation machine, and a dockable WMA and MP3 player and recorder.

**'WINTEL' CHIEFS ARE KEYNOTERS—**Microsoft's Windows operating systems and Intel's PC microprocessors have dominated the PC market, but a host of personal digital devices now threatens their respective roles in the Wintel partnership. Both companies are now turning to the consumer electronics market.

In his keynote speech, Microsoft co-founder and chairman **Bill Gates** demonstrated the Rio Digital Audio Receiver that uses phone lines to stream digital music beyond the home computer to any room the

receiver is located in—without interrupting Internet access, PC usability, or standard telephone service. Gates also previewed the company's Xbox video game console with the first live demo of its technology. Due this fall at an anticipated \$299 retail price that is comparable to Sony's new PlayStation2 console, the Xbox is the first game platform to use PC processors and an 8GB hard drive, and has an advanced NVidia graphics chip and 64MB of memory.

### The Consumer Electronics Assn. projects that 12.5 million DVDs will be sold in 2001, valued at more than \$2.4 billion

During his speech, Intel CEO **Craig Barrett** personally unveiled the Pocket Concert Audio Player with an FM tuner and 128MB of memory. This is twice as much memory as most digital audio devices have, and the player includes a programmable chip that enables users to update the music formats, making the player compatible with any successors to the current MP3 and

WMA files. It should be in stores next month at an expected \$299 street price.

**MUSIC & VIDEO FOR MAC:** Apple Computer, which has lagged behind the PC market in offering digital music and video applications for its Macintosh system, got a lift from CEO **Steve Jobs** at the opening of the MacWorld expo. "Our machines can be the digital hub of our emerging digital lifestyle," he said, firmly rejecting the idea that personal computers are being replaced by other digital devices.

Designed to work with MP3 players, iTunes allows users to compile playlists and play MP3 digital music files and is available now as a free download from Apple's Web site. For use with DVD players and camcorders, iDVD authoring software allows consumers to create their own DVDs and at first will only be available bundled with certain Power Mac G4 desktop systems.

Jobs is very optimistic about Apple's strategy to become a digital hub but acknowledges that it will take some time to take hold. A year ago, the company released iMovie, a video-editing program for camcorders, and Jobs says that Apple is developing software to enhance other digital devices, including cell phones and PDAs.

## Billboard.

JANUARY 27, 2001

### Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	9	1▲ <sup>5</sup> APPLE 29325/CAPITOL	THE BEATLES	1
◀ NO. 1 ▶ 8 weeks at No. 1					
2	NEW▶		KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC ● LEGACY/COLUMBIA/VERVE 61432/CRG	VARIOUS ARTISTS	139
3	2	17	NO ANGEL ▲ ARISTA 19025 HS	DIDO	10
4	3	11	ALL THAT YOU CAN'T LEAVE BEHIND ▲ INTERSCOPE 524653	U2	19
5	5	9	LOVERS ROCK ▲ <sup>2</sup> EPIC 85185	SADE	6
6	4	8	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA	22
7	6	7	WHITE LADDER ● ATO 69351/RCA HS	DAVID GRAY	35
8	7	2	O BROTHER, WHERE ART THOU? MERCURY (NASHVILLE) 170069	SOUNDTRACK	59
9	8	54	HUMAN CLAY ▲ <sup>9</sup> WIND-UP 13053*	CREED	4
10	9	12	GREATEST HITS ▲ <sup>2</sup> VIRGIN 50316	LENNY KRAVITZ	9
11	13	2	HOTSHOT ▲ <sup>2</sup> MCA 112096	SHAGGY	2
12	11	32	PLAY ▲ V2 27049* HS	MOBY	49
13	10	14	MUSIC ▲ <sup>2</sup> MAVERICK 47598/WARNER BROS.	MADONNA	29
14	12	2	WHAT WOMEN WANT COLUMBIA 61595/CRG	SOUNDTRACK	30
15	NEW▶		THE BEST OF KEN BURNS JAZZ LEGACY/COLUMBIA/VERVE 61439/CRG	VARIOUS ARTISTS	119
16	RE-ENTRY		KIND OF BLUE ▲ <sup>2</sup> LEGACY/COLUMBIA 64935/CRG	MILES DAVIS	—
17	NEW▶		PARACHUTES PARLOPHONE/NETTWERK 30162/CAPITOL HS	COLDPLAY	68
18	RE-ENTRY		TAPESTRY ◆ <sup>10</sup> EPIC 65850	CAROLE KING	—
19	RE-ENTRY		BREATHE ▲ <sup>5</sup> WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	24
20	14	10	SAILING TO PHILADELPHIA WARNER BROS. 47753	MARK KNOPFLER	143

● 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.

### TRAFFIC TICKER

#### Top Online Retail Sites

Unique Visitors (in 000s)

TOTAL VISITORS	
1. amazon.com	18,142
2. barnesandnoble.com	5,330
3. bestbuy.com	4,944
4. walmart.com	4,599
5. buy.com	4,451
6. cdnow.com	4,436
7. bmgmusic.com	3,437
8. columbiahouse.com	2,672
9. towerrecords.com	369
10. samgoody.com	320

AT-HOME VISITORS	
1. amazon.com	14,499
2. barnesandnoble.com	3,813
3. cdnow.com	3,705
4. walmart.com	3,545
5. bestbuy.com	3,501
6. buy.com	3,095
7. bmgmusic.com	2,544
8. columbiahouse.com	1,956
9. towerrecords.com	318
10. samgoody.com	257

AT-WORK VISITORS	
1. amazon.com	6,064
2. buy.com	1,838
3. barnesandnoble.com	1,791
4. bestbuy.com	1,668
5. bmgmusic.com	1,316
6. walmart.com	1,245
7. cdnow.com	1,108
8. columbiahouse.com	873
9. towerrecords.com	159
10. samgoody.com	64

Source: Media Metrix, November 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.

# Home Video

MERCHANTS & MARKETING



**Record Breakers.** Members of the DVD Entertainment Group celebrated another record-breaking year for the format at the Consumer Electronics Show and Video Software Dealers Assn. Convention held at the House of Blues Foundation Room in Las Vegas Jan. 6-10. Shown, from left, are Sony Electronics senior VP of marketing Mike Fidler, Artisan Entertainment president of sales and marketing Jeff Fink, DVD Entertainment Group chairman and Philips Entertainment Group worldwide executive VP Emiel N. Petrone, Warner Home Video president Warren Lieberfarb, WEA Distribution president/CEO Dave Mount, 20th Century Fox Home Entertainment senior VP of marketing Peter Staddon, Panasonic Consumer Electronics GM Rusty Osterstock, and DreamWorks Home Entertainment head, worldwide operations, Sandy Friedman.

## DVD, VHS Are A Boon For Pioneer 'Pokémon' Prime Contributor To Company's Success In 2000

BY ANNE SHERBER

Established as the software division of hardware giant Pioneer Corp. in the mid-'80s as a way of encouraging the sale of laserdisc players, Pioneer Entertainment has reinvented itself for a new phase of video distribution.

During the past year Pioneer Entertainment has morphed from a laserdisc distributor into a producer and distributor of DVD and VHS software with particular focus on *anime* and music, according to senior VP of sales Rick Buehler.

In the past year the company has amassed and released a substantial catalog of product, including programs from the phenomenally successful "Pokémon" series.

"Last year, Pokémon took the world by storm and put us on the map," says Buehler, who estimates the entire Pokémon brand line represents a \$14 billion market.

The company releases Pokémon through a deal with San Francisco-based Viz Communications, the Japanese animation and comic book publisher who owns U.S. licensing rights to Pokémon.

To date, Pioneer has released 26 VHS and DVD titles from the series, and combined, the series sold 25 million units in 2000, according to Pioneer.

At the recent Video Software Dealers Assn. convention in Las Vegas Jan. 7-9, Pioneer announced the March 23 release of new episodes of the series that incorporate story elements from last summer's Pokémon Game Boy titles.

According to Mark Roche, VP of marketing for the label, these new Pokémon titles will for the first time be released in deluxe clamshell packaging.

Buehler says the Pokémon titles and other children's anime properties propelled Pioneer to a 13.5% market share in the children's non-theatrical category, making it the fourth-largest supplier last year. Many of its other anime properties

air on the Cartoon Network's popular Toonami programming block, which helps drive sales at retail.

But Buehler says that Pioneer recognizes that even white-hot properties like Pokémon have a limited life. "At retail, we're not seeing the commitment that we saw last year, but the mass merchants are still participating," he says.

Pioneer has also noticed that the product has shifted from its target market of 13-year-olds to the less lucrative 3-to-6-year-old age group.

But Buehler says that Pioneer Entertainment has no intention of fading into the woodwork as Pokémon becomes passé. The company has established a distribution agreement with Japanese toy giant Bandai for future video product and is rumored to be in talks with DIC Entertainment, which recently re-established a video division. DIC produces "Sailor Moon" and other popular anime properties, but Pioneer executive VP of new business development Jim McGowan declined comment on a pending deal.

But Buehler says the company's strong ties to Japan give it an edge in identifying and acquiring the home video rights to anime product, which has developed a large fan base in the U.S.

Other examples of Pioneer's anime product include "Tenchi Muyo!" a series that chronicles the

(Continued on page 65)

## 'Blair Witch 2' Gets DVD + CD Treatment; VSDA Vows To Fight Obscenity Challenges

**'BLAIR WITCH' PLUS:** Like most movie sequels, "The Book Of Shadows: Blair Witch 2" (BW2) didn't burn up the box office like its smash hit predecessor. (BW2 made \$26.4 million, hardly comparing to the \$140.5 million earned by "The Blair Witch Project," which was released in 1999.) But that's not stopping Artisan Home Entertainment from giving BW2 some special attention on DVD. On March 13, the company will release the film as the first DVD-CD disc, with one side containing the movie and the other side filled with music.

"We feel the CD side will add to the collectibility of the DVD," says Artisan president of sales and marketing Jeff Fink. "The film segues toward an audience that's heavily into music, and it will add a lot more sizzle to the title."

The CD side will have four songs from the film's soundtrack that were licensed by Artisan from Priority Records. The songs include "The Reckoning" by Godhead, "Goodbye Lament" by Tony Iommi Featuring Dave Grohl, and "Tommy (Don't Die)," by Steakknife. A live version of "The Reckoning" from the "Blair Witch" Webfest is on the CD, as well as the score that was composed by Carter Burwell.

Fink says that the DVD will contain all the added value elements, including audio commentary by BW2 director Joe Berlinger and Dolby Digital 5.1 Surround Sound. DVD-ROM items include the bonus feature "The Secret Of Esrever," which, when played backwards, gives clues to finding hidden images in the film. A link to the film's Web site is also included. Retail price is \$24.98.

Retailers who previewed the disc at the Video Software Dealers Convention, which wrapped up Jan. 9 in Las Vegas, were impressed with the package, Fink says. "We got some very positive response from our retail accounts, and the CD element ties in perfectly to the demo of the movie," he observes.

The release is the first disc to feature the newly patented DVD+CD format, which was created and patented by Dieter Dierks. DVD+CD is exclusively duplicated by Sonopress in the U.S. DVD+CD Inc. is the exclusive distributor of the

technology.

**RIGHT OF WAY:** It doesn't matter whether a Democrat or a Republican is in the White House; the conservative right "won't get off our backs." So says Video Software Dealers Assn. (VSDA) president Bo Andersen, referring to the relentless attacks retailers will face from groups wanting to keep violent movies out of the hands of kids.

"We will be more active in state houses and Congress this year than ever before," says Andersen. "We face some real challenges in that for the first time, obscenity laws will be argued to include violence."

Andersen says the association's goal will be to strongly remind legislators that, constitutionally, obscenity laws do not include provisions about violent content.

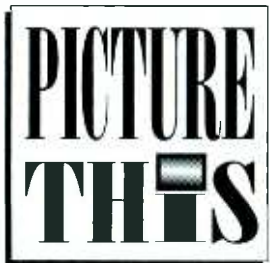
In addition, to make its point on Capitol Hill and in state houses, VSDA is expanding its Pledge to Parents program by certifying retailers who promise not to

rent or sell NC-17 videos or adult-only video games to persons under 18. Certified retailers also promise not to rent or sell R-rated films to kids without parental consent.

In order to become certified, retailers must adhere to the Pledge to Parents criteria, display Motion Picture Assn. of America and/or Entertainment Software Ratings Board rating systems in clear view for customers, and train their staff about their meanings. Dealers who qualify receive a cling poster to display in their store.

"VSDA is in better contact with parents than any other organization," says Andersen, "and if we can demonstrate to the zealots of the Moral Majority that making a fuss about home video will not be profitable, then we will be successful." The program, called "Parents In Control," will start in March.

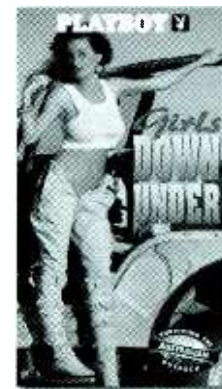
**YEAR-END SALES:** VideoScan reports that DVD software sales totaled approximately 62.8 million for the year 2000, ending Dec. 26. Software sales in 1999 were 21.4 million units. VSDA certified "The Blair Witch Project" and "Men In Black" at 500,000 units sold, "Terminator 2" at 1 million units sold, and "The Patriot" at 2 million units sold.



by Eileen Fitzpatrick



## SURVIVAL OF THE SEXIEST.



Stranded in the Australian outback? You'll not only survive, you'll thrive with Playboy's *Girls Down Under*. These awesome Aussies can't wait to take you on a one-of-a-kind walkabout that reveals the continent's greatest natural wonders - the women!



PLAYBOY HOME VIDEO  
www.playboy.com

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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
			<b>No. 1</b>					
1	1	7	CHICKEN RUN	DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	26.99
2	6	8	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
3	3	7	X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
4	8	8	LIVE AT MADISON SQUARE GARDEN ▲	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.95
5	2	13	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 19947	Tom Hanks Tim Allen	1999	G	26.99
6	7	13	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. 0867	Various Artists	2000	NR	19.98
7	12	8	ECW: PATH OF DESTRUCTION (UNCENSORED)	Pioneer Entertainment 71548	Various Artists	2000	NR	19.98
8	19	2	BRITNEY IN HAWAII: LIVE & MORE	Jive/Zomba Video BMG Video 41704	Britney Spears	2000	NR	19.95
9	13	9	PLAYBOY'S PLAYMATES BUSTIN' OUT	Playboy Home Video Universal Music & Video Dist. 0869	Various Artists	2000	NR	19.98
10	4	9	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 20859	Animated	1999	G	26.99
11	9	11	AMERICAN BEAUTY	DreamWorks Home Entertainment 86477	Kevin Spacey Annette Bening	1999	R	24.99
12	38	3	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
13	17	5	PLAYBOY'S CALIFORNIA GIRLS	Playboy Home Video Universal Music & Video Dist. 0870	Various Artists	2000	NR	19.98
14	22	33	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
15	14	5	THE NUTTY PROFESSOR 2: THE KLUMPS	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson	2000	PG-13	22.98
16	10	8	THE PERFECT STORM	Warner Home Video 18943	George Clooney Mark Wahlberg	2000	PG-13	22.99
17	11	8	FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
18	27	3	THE ROAD TO EL DORADO	DreamWorks Home Entertainment 83669	Animated	2000	G	24.99
19	18	12	SIN: THE MOVIE	A.D.V. Films 707043	Animated	2000	NR	19.98
20	5	82	HOW THE GRINCH STOLE CHRISTMAS! ♦	Warner Home Video 65409	Animated	1966	NR	14.95
21	20	6	ESCAFLOWNE (UNCUT): BETRAYAL & TRUST	Bandai Entertainment Pioneer Entertainment 71144	Animated	2000	NR	19.98
22	16	13	PLAYBOY'S BEST OF COLLEGE GIRLS	Playboy Home Video Universal Music & Video Dist. 0868	Various Artists	2000	NR	19.98
23	RE-ENTRY		THE GREEN MILE: THE COLLECTORS EDITION	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	19.98
24	26	7	MLB: WORLD SERIES 2000	USA Home Entertainment 60087	Various Artists	2000	NR	19.95
25	25	8	POKEMON: THE MOVIE 2000	Warner Home Video 18620	Animated	2000	G	22.96
26	15	14	BALLER BLOCKIN' ▲	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
27	RE-ENTRY		AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
28	34	6	BEING JOHN MALKOVICH	USA Home Entertainment 59757	John Cusack Cameron Diaz	1999	R	14.95
29	RE-ENTRY		ROMEO MUST DIE	Warner Home Video 18128	Jet Li Aaliyah	1999	R	19.98
30	35	108	STAR WARS TRILOGY	FoxVideo 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
31	RE-ENTRY		SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD ●	Roadrunner Video 981	Slipknot	1999	NR	5.98
32	32	5	PLAYBOY'S SEXY SHORTS	Playboy Home Video Universal Studios Home Video 0893	Various Artists	2000	NR	19.98
33	31	34	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	14.95
34	21	7	ANNIE GET YOUR GUN	Warner Home Video 65438	Betty Hutton Howard Keel	1950	NR	19.98
35	RE-ENTRY		MY DOG SKIP	Warner Home Video 18286	Frankie Munz Kevin Bacon	2000	PG	19.98
36	36	9	THE TALENTED MR. RIPLEY	Paramount Home Video 156063	Matt Damon Gwyneth Paltrow	2000	R	14.95
37	29	18	PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. 0866	Various Artists	2000	NR	19.98
38	33	20	THE TIGGER MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 19946	Animated	2000	G	24.99
39	28	9	REBOOT: VOLUME 1	A.D.V. Films 706943	Animated	2000	NR	14.95
40	24	17	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99

● 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
			<b>No. 1</b>		
1	1	7	GLADIATOR (R)	DreamWorks Home Entertainment 86026	Russell Crowe
2	NEW ▶		HOLLOW MAN (R)	Columbia TriStar Home Video 04956	Kevin Bacon Elisabeth Shue
3	NEW ▶		THE ART OF WAR (R)	Warner Home Video 18871	Wesley Snipes
4	3	7	CHICKEN RUN (G)	DreamWorks Home Entertainment 85754	Mel Gibson
5	2	9	MISSION: IMPOSSIBLE 2 (PG-13)	Paramount Home Video 334873	Tom Cruise
6	8	5	GONE IN 60 SECONDS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21369	Nicolas Cage Angelina Jolie
7	6	5	THE NUTTY PROFESSOR 2: THE KLUMPS (PG-13)	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson
8	7	7	X-MEN (PG-13)	FoxVideo 2000741	Patrick Stewart Ian McKellen
9	9	8	THE PERFECT STORM (PG-13)	Warner Home Video 18966	George Clooney Mark Wahlberg
10	10	11	THE PATRIOT (R)	Columbia TriStar Home Video 05702	Mel Gibson
11	NEW ▶		THE WAY OF THE GUN (R)	Artisan Home Entertainment 10832	Ryan Phillippe Benicio del Toro
12	11	10	FREQUENCY (PG-13)	New Line Home Video Warner Home Video 5057	Dennis Quaid Jim Caviezel
13	12	12	KEEPING THE FAITH (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20909	Ben Stiller Jenna Elfman
14	16	3	SCARY MOVIE (R)	Dimension Home Video Buena Vista Home Entertainment 21371	Anna Faris Jon Abrahams
15	14	16	HIGH FIDELITY (R)	Touchstone Home Video Buena Vista Home Entertainment 20910	John Cusack Jack Black
16	13	8	BIG MOMMA'S HOUSE (PG-13)	FoxVideo 2000779	Martin Lawrence
17	19	3	SHAFT (R)	Paramount Home Video 336193	Samuel L. Jackson
18	4	2	ROAD TRIP (NR)	DreamWorks Home Entertainment 86392	Tom Green
19	15	10	RETURN TO ME (PG)	MGM Home Entertainment 1001071	David Duchovny Minnie Driver
20	17	14	U-571 (PG-13)	Universal Studios Home Video 85702	Matthew McConaughey Bill Paxton

♦ 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
			<b>No. 1</b>		
1	1	2	HOLLOW MAN (R) (24.95)	Columbia TriStar Home Video 05072	Kevin Bacon Elisabeth Shue
2	2	8	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
3	3	6	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
4	4	5	SCARY MOVIE (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 18300	Anna Faris Jon Abrahams
5	5	4	ROAD TRIP (NR) (26.99)	DreamWorks Home Entertainment 87111	Tom Green
6	6	4	THE CELL (R) (24.98)	New Line Home Video/Warner Home Video 5150	Jennifer Lopez
7	7	12	THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson
8	NEW ▶		WHEN HARRY MET SALLY (R) (24.98)	MGM Home Entertainment 1001460	Billy Crystal Meg Ryan
9	9	8	X-MEN (PG-13) (29.98)	FoxVideo 2000640	Patrick Stewart Ian McKellen
10	8	3	THE ART OF WAR (R) (24.98)	Warner Home Video 18871	Wesley Snipes
11	12	69	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
12	13	4	SE7EN: TWO-DISC PLATINUM SERIES (R) (30.98)	New Line Home Video/Warner Home Video 4997	Brad Pitt Morgan Freeman
13	10	5	SHAFT (R) (29.99)	Paramount Home Video 336194	Samuel L. Jackson
14	11	10	MISSION: IMPOSSIBLE 2 (PG-13) (29.99)	Paramount Home Video 334874	Tom Cruise
15	15	9	THE PERFECT STORM (PG-13) (24.98)	Warner Home Video 18584	George Clooney Mark Wahlberg
16	NEW ▶		STARSHIP TROOPERS (R) (19.95)	Columbia TriStar Home Video 71719	Casper Van Dien Denise Richards
17	18	6	THE NUTTY PROFESSOR II: THE KLUMPS (PG-13) (26.98)	Universal Studios Home Video 20922	Eddie Murphy Janet Jackson
18	16	3	THE EXORCIST (R) (24.98)	Warner Home Video 18632	Ellen Burstyn Linda Blair
19	RE-ENTRY		AIR FORCE ONE (R) (29.99)	Columbia TriStar Home Video 67188	Harrison Ford
20	17	7	BIG MOMMA'S HOUSE (PG-13) (26.98)	FoxVideo 2000819	Martin Lawrence

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## DVD &amp; VHS ARE A BOON FOR PIONEER

(Continued from page 63)

adventures of a high school boy who is dragged into space battles by beautiful extraterrestrials. The show airs on the Cartoon Network and is popular among the hard-to-reach teenage demographic.

"Some of the key animation products are stimulating not only the fan but the general consumer," says Buehler. "We're hearing from our retailer part-

ners Musicland, Transworld, Tower, and Virgin that they're seeing a renewed interest in the anime product category. Blockbuster dedicated huge real estate to this product."

Buehler also notes that the company has moved beyond acquiring product and has entered into a number of co-production deals in Japan for anime

product.

Pioneer also has distribution rights to approximately 80 music titles encompassing full-length operas, symphony orchestras, and live jazz and rock performances.

To capitalize on baby boomers reconnecting with their childhood cartoon memories, Pioneer will release the 1967 70-minute pilot of "Speed Racer" only on DVD Feb. 27, priced at \$19.98.

The company is also dipping its toes into the rental market with a number of direct-to-video releases, including "I'll Remember April," starring Haley Joel

Osment, Oscar nominee for "The Sixth Sense," and "Nos-tradamus," with Rob Estes and Joely Fisher.

The company has an Internet presence, but the only online sales that it solicits are for laserdiscs, which it still distributes on a limited basis.

The company was once also a medium-sized player in the VHS duplication business. But Pioneer sold its VHS duplication arm to rival duplicator DeLuxe about a year ago, a move that Buehler characterizes as "a business decision to focus more on the distribution of software."

*'We're hearing from our retailing partners . . . that they're seeing a renewed interest in the anime product category'*

- RICK BUEHLER -



Among Pioneer Entertainment's properties is the 1967 70-minute pilot of "Speed Racer," which will be released solely on DVD Feb. 27.

## Minna Lessig Is Kicking Off 2001 With 2 Titles On PPI Entertainment

CBS' "The Early Show" fitness expert Minna Lessig has two new videos that kick off not only the new year but PPI Entertainment's new "Current" line. Lessig's new titles, "Fat Eliminator" and "Strength," help consumers keep their bodies in shape and encourage them to exercise their minds as well.

The benefits of exercise for the body are well known, but in your program, the mind plays an equally important role. Why?

Through years of athletic training for gymnastics, ballet, diving, and competitive fitness, I've learned the only way you can learn some of the difficult skill moves that athletes do is through concentration and focus.

Working out with the videos, if your mind is on something else and you're not focused on the muscle groups, you're not reaping all the benefits. You're wasting your time.

Your videos also suggest developing a personal fitness program. Why is this important?

People tend to put their hand into the grab bag of goals and pick out a common one, like lose 10 pounds or shape their abs. But I ask them, "Is that what you truly want?" Go deeper, take time to think about it, and make sure your goals are realistic.

Are there any other ways your mind influences your workout?

Yes, definitely. When I ask, "How do you feel about your body?" most people come back with something nega-



LESSIG

tive. So I try to teach the importance of reversing that thought pattern. First and foremost, it's all in our perception.

You might think you have big thighs; I might not think so. You're focusing on it, so it bothers you. Until you change your thoughts about your body, you can't expect your body to respond. It's like parenting. You wouldn't talk to your children in a negative manner and then expect them to grow positively.

Your workouts have a lot of variety. How important is that for the videos?

Nowadays, with people having zero time to be working out, the focus is on time efficiency. You want to work on as many muscle groups as you can at once. So I incorporate yoga, Pilates, and plyometric moves, for example.

Variety also burns more calories in less time. Plus, people tend to get bored with the same moves, and your body actually adapts. So you can't make any progress.

It must be challenging to put together such a varied program.

Sometimes. It's like putting a puzzle together of moves that flow nicely, that are complementary and have no abrupt changes. That's an art in itself. It's just as I tell my clients, "Anything that is worth anything in life takes a lot of hard work." And that includes your body if you want to make changes. But the creativity is as enjoyable as the workouts. I'm fortunate to be doing my passion.

CATHERINE CELLA

## Billboard.

JANUARY 27, 2001

# Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					<b>HEALTH AND FITNESS™</b>				
			<b>NO. 1</b>					<b>NO. 1</b>	
1	1	39	<b>WWF: THE ROCK: THE PEOPLE'S CHAMP</b> World Wrestling Federation Home Video 254	14.95	1	107		<b>BILLY BLANKS: TAE-BO WORKOUT</b> Ventura Distribution 2274	39.95
2	2	8	<b>TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1</b> Red Line Entertainment 77002	15.95	2	99		<b>THE CRUNCH: TAE BOXING WORKOUTS</b> Anchor Bay Entertainment 10813	14.98
3	4	9	<b>MLB: WORLD SERIES 2000</b> USA Home Entertainment 60087	19.95	3	5	45	<b>YOGA CONDITIONING FOR WEIGHT LOSS</b> Living Arts 1203	14.98
4	3	22	<b>WWF: TABLES LADDERS CHAIRS</b> World Wrestling Federation Home Video 259	14.95	4	6	80	<b>BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE</b> Ventura Distribution 2271	34.95
5	6	22	<b>WWF: DIVAS-POST CARDS FROM THE CARIBBEAN</b> World Wrestling Federation Home Video 261	14.95	5	4	16	<b>BILLY BLANKS: TAE-BO LIVE</b> Ventura Distribution 2723	59.95
6	5	38	<b>WWF: EVE OF DESTRUCTION</b> World Wrestling Federation Home Video 256	14.95	6	3	18	<b>DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES</b> Artisan Home Entertainment 10152	14.98
7	7	8	<b>WWF: CHRIS JERICHO-BREAK DOWN THE WALLS</b> World Wrestling Federation Home Video 262	14.95	7	9	36	<b>BILLY BLANKS: TAE-BO GOLD</b> Ventura Distribution 2276	24.95
8	8	6	<b>WWF: MOST MEMORABLE MATCHES '00</b> World Wrestling Federation Home Video 826	14.95	8	7	89	<b>YOGA FOR BEGINNERS: ABS YOGA</b> Living Arts 1075	9.98
9	9	20	<b>ECW: EXTREME EVOLUTION (CENSORED)</b> Pioneer Entertainment 71404	14.98	9	8	53	<b>LIVING YOGA COLLECTION</b> Living Arts 1070	17.98
10	11	9	<b>ECW: PATH OF DESTRUCTION (UNCENSORED)</b> Pioneer Entertainment 71548	19.98	10	11	114	<b>TOTAL YOGA</b> Living Arts 1080	9.98
11	10	8	<b>WWF: KURT ANGLE-IT'S TRUE IT'S TRUE</b> World Wrestling Federation Home Video 263	14.95	11	10	3	<b>DENISE AUSTIN: BLAST OFF TEN POUNDS</b> Artisan Home Entertainment 10154	14.98
12	12	22	<b>WWF: STONE COLD STEVE AUSTIN-LORD OF THE RING</b> World Wrestling Federation Home Video 260	14.95	12	13	326	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b> Living Arts 1088	14.98
13	20	15	<b>KING OF THE DEATH MATCH</b> Ground-Zero Entertainment 2056	19.99	13	14	74	<b>BILLY BLANKS: CRUNCH MASTER BLASTER</b> Anchor Bay Entertainment 10885	14.98
14	14	17	<b>ECW: EXTREME EVOLUTION (UNCENSORED)</b> Pioneer Entertainment 71405	19.98	14	17	4	<b>PILATES: BEGINNING MAT WORKOUT</b> Living Arts 1231	14.98
15	13	60	<b>WWF: AUSTIN VS. MCMAHON</b> ♦ World Wrestling Federation Home Video 240	14.95	15	16	7	<b>THE METHOD: TARGET SPECIFICS</b> Parade Video 840	12.98
16	17	31	<b>JUGGALO CHAMPIONSH-T WRESTLING</b> Psychopathic Video 2200	21.95	16	15	55	<b>BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK</b> Ventura Distribution 110013	49.98
17	16	3	<b>WWF: NO MERCY 2000</b> World Wrestling Federation Home Video 253	29.95	17	18	28	<b>THE METHOD: PRECISION TONING</b> Parade Video 572	12.98
18	15	83	<b>WWF: THE ROCK-KNOW YOUR ROLE</b> ♦ World Wrestling Federation Home Video 234	14.95	18	RE-ENTRY		<b>ABS AND BUNS: 2-PACK</b> UAV Entertainment 60115	9.95
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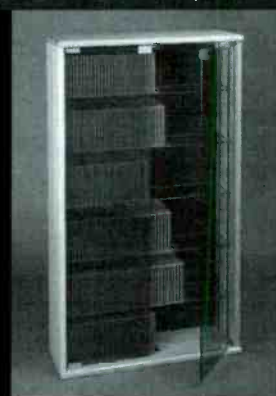
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# Update

## LIFELINES

### MARRIAGES

**Kate Hudson to Chris Robinson**, Dec. 31 in Old Snowmass, Colo. Bride is an actress. Groom is the lead singer of the Black Crowes.

### BIRTHS

Twin boys, Nathan Michael and Evan Jacob, to **JB and Rachel Brenner**, Dec. 20 in Encino, Calif. Father is VP of promotion/marketing for Warner/Chappell Music in Los Angeles.

Girl, Courtney Paige, to **Dave and Cindy Edgar**, Dec. 29 in Indianapolis. Father is PD of WNOU Indianapolis.

Boy, Michael Jared, to **Barry and Allison Fiedel**, Nov. 28 in New York. Father is VP of business affairs for Sony Music International.

Girl, Grace Jean, to **Christina and Peter Himberger**, Nov. 19 in New York. Father is an entertainment manager/partner at Impact Artist Management.

### DEATHS

**James Carr**, 58, of cancer, Jan. 7 in Memphis. Carr was a soul singer who recorded such late 1960s classics as "The Dark End Of The Street" (memorably covered by Aretha Franklin and Gram Parsons), "Pouring Water On A Drowning Man" (later essayed by Elvis Costello), and "You've Got My Mind Messed Up" for Memphis indie label Goldwax Records. Sidetracked by severe emotional problems for years, Carr cut a pair of comeback albums for regional labels in the early 1990s. He is survived by three sisters, two brothers, a daughter, five sons, and 14

grandchildren.

**Bryan Gregory**, 46, of unknown causes, Jan. 10 in Anaheim, Calif. From 1976-1980, Gregory was paired with fellow guitarist Kirsty "Poison Ivy Rorschach" Wallace in the Cleveland-bred punk band the Cramps. The group's first singles, collected on the "Gravest Hits" EP, were produced by Alex Chilton. Gregory left the band soon after recording the 1980 album "Songs The Lord Taught Us," also produced by Chilton. He was replaced by "Kid Congo" Powers, who had formerly been a member of Gun Club. Gregory later played in the groups Beast, the Dials, and Shiver. Gregory had recently suffered a heart attack. No survivor information is known.

**Louise Gamblin**, 80, of natural causes, Jan. 1 in Nashville. Gamblin was the mother of Marty Gamblin, who recently established MG Management and represents the Atlantic Records vocal group South 65. In addition to her son, Gamblin is survived by two grandsons. The family

requests that donations in Gamblin's name be made to First Presbyterian Church, 533 Main St., Philadelphia, Miss. 39350, or to Vanderbilt Children's Hospital c/o Children's Hospital Development Office, 2424 Garland Ave., Nashville, Tenn. 37212.

**Al Harkins**, 64, after an illness, Jan. 7 in Birmingham, Ala. Harkins was a gospel singer/songwriter who worked with groups such as the Song Fellows, the Song Masters, the Sons Of Song, and Danny Gaither And The Golden Keys Quartet. He co-founded the Victors Quartet, which became one of the first Southern gospel quartets to record on a national label, Capitol Records. Harkins is known for writing "It's In Your Hands" and "I've Been Born Again," recorded by the Imperial Quartet. Harkins is survived by his mother, a sister, three sons, and three grandchildren.

**Michael Cuccione**, 16, of natural causes, Jan. 13 in Vancouver. Cuccione played Jason "Q.T." McKnight on the MTV program "2gether." The boy band spoof eventually resulted in a soundtrack album and concert performances, including seven show openings for Britney Spears. Cuccione's character on "2gether" suffered from "biliary thrombosis," and in real life, he was a Hodgkin's disease survivor. He was actively involved in campaigning for cancer awareness and formed the Michael Cuccione Foundation for Cancer Research. He recorded a five-song CD, "Make A Difference," to raise money for the cause. Cuccione had been suffering from respiratory problems of late that stemmed from past treatments for Hodgkin's. Immediate survivor information was unavailable. In lieu of flowers, donations in Cuccione's name may be made to the Michael Cuccione Foundation, Box 31081, 2929 St. John's St., Port Moody, British Columbia, Canada, V3H 4T4.

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**SWEET TOOTH:** From Jan. 24 to Feb. 3, visitors to kidscharities.org can bid on special autographed boxes of Ethel M Valentine's Chocolates while aiding a number of children's organizations. Signed boxes from celebrities such as **David Cassidy, Sheena Easton, Rick Springfield, Sisqó, Wyclef Jean, Sharon Stone, Paul Newman, and Geena Davis** will be available. Other celebrity memorabilia and several vacation packages will also be on the auction block. Through the kidscharities.org umbrella, proceeds from the auction will be donated to groups such as the Juvenile Diabetes Foundation, Special Olympics, City of Hope, Planet Hope, and **Reggie Jackson's Mr. October Foundation**. Contact: **George Bendele** at 818-905-5511.

## FOR THE RECORD

Bonus tracks on the 30th anniversary edition of George Harrison's "All Things Must Pass" include an acoustic take of "Let It Down," as correctly cited in Music to My Ears (Billboard, Dec. 30, and Billboard.com for the week of Jan. 13). An acoustic take of "Behind That Locked Door" is not included, as was incorrectly stated in Reviews & Previews (Billboard, Jan. 13).

## CALENDAR

### JANUARY

Jan. 20, **MIDEMnet 2001**, Palais des Festivals, Cannes. 212-370-7470.

Jan. 20, **Publicity In The Music Industry**, presented by the Journalism, Public Relations, and Fund-Raising Department of UCLA Extension, University of California-Los Angeles. 310-825-0641.

Jan. 21-25, **MIDEM 2001**, Palais des Festivals, Cannes. 212-370-7470.

Jan. 24, **Negotiating A Collaboration Agreement**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Jan. 27-Feb. 3, **Seventh Annual Country In The Rockies**, benefiting the T.J. Martell Foundation, Club Med Crested Butte, Crested Butte, Colo. 615-256-2002.

Jan. 29, **Achievement Awards**, presented by UJA-Federation of New York's Technology and New Media Division, Pier Sixty Chelsea Piers, New York. 212-836-1800.

Jan. 30, **Internet Law For Electronic Commerce In Nevada**, sponsored by Quirk & Tratos, Golden Nugget Hotel, Las Vegas. 715-833-3959.

### FEBRUARY

Feb. 2-3, **13th Annual Frank Sinatra Celebrity Golf Tournament**, Desert Willow Golf Resort, Palm Desert, Calif. 760-202-4422.

Feb. 5-6, **Jupiter Internet Commerce Latin America Forum**, Hyatt Regency Miami, Miami. 800-214-5952, ext. 6424.

Feb. 6, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

Feb. 20-22, **Mobile Beat DJ Show & Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Feb. 20-22, **REPLitech North America**, Los Angeles Convention Center, Los Angeles. 800-800-5474.

Feb. 21, **Copyright & Trademark Seminar**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Feb. 21, **43rd Annual Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Feb. 22-25, **By:Larm Convention**, 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 & Job Fair 2001**, Hynes Convention Center, Boston. 617-747-8970.

Feb. 26, **Brit Awards**, Earls Court 2, London. 44-207-851-4001.

### MARCH

March 2-4, **Building A Songwriting Career Seminar**, presented by the Songwriters Foundation and the Songwriters Guild of America, French Quarter Suites, Memphis. 615-329-1782.

March 3, **37th Annual Cinema Audio Society Awards Banquet**, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624.

March 11-14, **43rd Annual National Assn. Of Recording Merchandisers Convention And Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 21-22, **Yahoo! Internet Life Online Film Festival**, Hollywood Athletic Club and Directors Guild of America Theater, Los Angeles. 646-658-8323.

March 24-28, **Winter Music Conference 2001**, Radisson Deauville, Miami Beach, Fla. 954-563-4444.

### APRIL

April 2-3, **Plug.In Europe**, presented by Jupiter Media Metrix in association with Billboard, Princess Sofia Inter-Continental, Barcelona, Spain. 44-207-747-0578, [plugin.jup.com](http://plugin.jup.com).

April 24-26, **Billboard Latin Music Conference**, Eden Roc Hotel, Miami Beach, Fla. 646-654-4660.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to *Jill Pesselnick, Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or E-mail [jpesselnick@billboard.com](mailto:jpesselnick@billboard.com).

# Programming

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

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**DOTCOM IN BANKRUPTCY COURT.** BroadcastAmerica.com is going on the auction block. U.S. Bankruptcy Court Judge James Haines has approved a plan to sell off the Webcaster in an attempt to pay off its \$4 million debt. According to The Portland (Maine) Press Herald, SuferNetwork.com has the opening bid of \$1 million under a deal reached with BroadcastAmerica. Last November, SuferNetwork loaned BroadcastAmerica \$1 million in a partnership that quickly soured. If another company submits a bid higher than \$1 million, SuferNetwork will still get its money back under the deal. Bids are due Jan. 31, with the winner to be announced in court Feb. 8.

Meanwhile, Web streaming company Hiwire has announced it is cutting its staff to stay afloat. Cuts aside, a company press release notes that "the growth in listening for Internet radio and Webcasting remains strong from a macro-perspective." Hiwire CEO Warren Schlichting goes on to say the layoffs "will strengthen the company's prospects while maintaining our ability to serve our growing ad network."

**COX PICKS STREAMAUDIO.** Cox Radio has selected StreamAudio as its Web streaming and ad insertion provider for all of Cox Radio's 83 stations. Terms of the multi-year deal were not released. Cox Radio had been streamed via Yahoo!/Broadcast.com. Cox Radio's portfolio of stations will boost StreamAudio to more than 3 million streams a month.

**ACKERLEY SPINS SONICS.** The Ackerley Group, owner of top 40 KUBE, classic hits KJR-FM, sports KJR (which airs Sonics games), and news-talk KHHO—all in Seattle—has sold the Seattle Super-Sonics for \$200 million, nearly 10 times the \$22 million it paid in 1983 for the team. Chairman/CEO Barry Ackerley says the sale "allows us to reinvest the proceeds from the sale in our higher-margin media segments." Beyond paying down its debt, Ackerley says, the sale will also allow the Ackerley Group to buy additional radio, TV, and outdoor properties. The buyer of the NBA team is an investment group lead by Starbucks founder Howard Schultz and Sonics president/GM Wally Walker.

**NOTED.** The U.S. Court of Appeals for the District of Columbia Circuit has ordered the Federal Communications Commission (FCC) to implement the provisions of the Radio Broadcasting Preservation Act, signed into law by President Clinton last month. The act sharply reduces the number of low-power FM stations the FCC can license. The FCC was ordered to report its progress back to the court... Infinity Broadcasting and Viacom will both hold a stockholder meeting Feb. 21 to approve Viacom's \$12.5 billion all-stock buyout of Infinity. The merger was delayed after a recent court decision involving another corporation created uncertainty about whether such a vote might be required for Delaware corporations such as Infinity.

Reporting by Frank Saxe in New York.

## Minority-Owned Outlets Up Slightly

### Modest Growth Fueled By Rise In Hispanic-Owned Stations

BY FRANK SAXE

NEW YORK—The number of minorities owning radio and TV stations is at its highest level in more than a decade, as minority ownership levels have shown modest progress. Yet activists say the numbers remain woefully small.

According to the report, produced by the Commerce Department's National Telecommunications and Information Administration (NTIA), 3.8% of commercial radio and TV stations are licensed to minorities, an increase of .9% compared with 1998, when the last survey was conducted.

The report, "Changes, Challenges, And Charting New Courses: Minority Commercial Broadcast Ownership," also found that while minority broadcasters owned about 4% of commercial radio stations, minorities owned less than 2% of commercial TV stations across the country.

"As we work hard to include

more minorities in new media, let's not forget the critical role of minority voices and culture for television and radio," said Commerce Secretary Norman Mineta at a Washington, D.C., news conference.

In 2000, 173 minority broadcasters owned 426 outlets (178 FM stations and 248 AM stations), compared with 305 stations in 1998. The largest increase came from Hispanic-American broadcasters. According to the NTIA report, Hispanics increased their holdings to 187 from 130 stations in 1998, giving them 43% of all minority radio stations. African-Americans continue to lead other minorities, however, owning 211 radio stations in 2000, or almost half of all minority-owned stations.

"The trend in the industry is toward consolidation, and that is driving the dynamics in the direction of more group ownership and changing management structures.

These trends hurt single-station owners—it's getting tougher and tougher these days to be in the broadcast business and simply own one or two stations," says Greg Rohde, NTIA administrator. He went on to commend the broadcast industry for establishing a fund that minorities and women can tap to help finance station deals.

#### WE WALK ALONE

While the broadcast industry's strong performance in recent years has benefited some minority owners, such as Radio One and Blue Chip Broadcasting, the NTIA says consolidation still threatens the survival of most minority owners, who as single-station operators may find it difficult to compete against group owners.

The report says a majority of minority owners operate stand-

(Continued on page 72)

## Citadel Communications Bought Out For \$2 Billion

NEW YORK—After going public less than three years ago, Citadel Communications will be taken private. It has been acquired by the leverage buyout firm Forstmann Little & Co. for \$2 billion in cash and assumed debt, including \$500 million in financing from J.P. Morgan Chase & Co. Its value makes the deal the 10th largest in U.S. radio history.

As part of the deal, Forstmann Little & Co. will assume more than \$1 billion in debt, which Citadel has accumulated by building its radio portfolio, which covers 44 midsize markets. Forstmann will pay \$26 in cash for each Citadel share, 49% more than the closing price Jan. 12.

Citadel will continue to be run by its current management team,



including chairman/CEO Larry Wilson. No operational changes have been announced to date. The deal, which needs Federal Communications Commission approval, is expected to close in the year's second half.

In a statement, Wilson says the buyout "provides us with the capital we need to support our stations and pursue a growth strate-

gy." Citadel is the sixth-largest radio group in the U.S.

Forstmann Little & Co. is headed by billionaire Theodore Forstmann, who built his fortune on buying and selling companies, including Dr Pepper, General Instrument, Topps baseball cards, and Gulfstream Aerospace.

The key step for the buyout firm is reselling its purchase, and Forstmann says he has not yet determined what his exit strategy from Citadel will be—or when.

Wall Street is giving the deal its blessing. Within an hour of the market's opening, Citadel's stock leapt more than 40%, to \$25 a share.

FRANK SAXE

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# Adult Contemporary

T. WK.	L. WK.	WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	17	<b>THIS I PROMISE YOU</b> JIVE 42746* †	'N SYNC 4 weeks at No. 1
2	2	3	25	<b>BACK HERE</b> HOLLYWOOD 164040 †	BBMAK
3	3	4	15	<b>SHAPE OF MY HEART</b> JIVE 42758* †	BACKSTREET BOYS
4	5	5	21	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 16818 †	FAITH HILL
5	4	2	18	<b>CRUISIN'</b> HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
6	6	7	38	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY
7	7	6	43	<b>I NEED YOU</b> SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
8	8	9	52	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL
9	10	8	20	<b>MY BABY YOU</b> COLUMBIA ALBUM CUT †	MARC ANTHONY
10	9	10	68	<b>I KNEW I LOVED YOU</b> COLUMBIA 79236 †	SAVAGE GARDEN
11	12	11	72	<b>AMAZED</b> BNA 65957 †	LONESTAR
12	11	12	47	<b>YOU SANG TO ME</b> COLUMBIA 79406 †	MARC ANTHONY
13	14	16	10	<b>I HOPE YOU DANCE</b> MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
14	13	13	66	<b>THAT'S THE WAY IT IS</b> 550 MUSIC 79473*/EPIC †	CELINE DION
15	15	14	11	<b>ANGEL ON MY SHOULDER</b> ELEKTRA ALBUM CUT/EEG	NATALIE COLE
16	16	17	38	<b>I TURN TO YOU</b> RCA 60251 †	CHRISTINA AGUILERA
<b>◀ AIRPOWER ▶</b>					
17	21	22	6	<b>IF YOU'RE GONE</b> LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
18	19	19	16	<b>BREATHLESS</b> 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
19	22	20	11	<b>BY YOUR SIDE</b> EPIC ALBUM CUT †	SADE
20	17	15	52	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
21	18	18	16	<b>CAN'T FIGHT THE MOONLIGHT</b> CURB 73116 †	LEANN RIMES
22	20	21	9	<b>SPANISH GUITAR</b> LAFACE 24499*/ARISTA †	TONI BRAXTON
23	26	26	5	<b>EVERYTHING IS DIFFERENT NOW</b> WARNER BROS. ALBUM CUT †	DON HENLEY
24	24	25	7	<b>MY FUNNY FRIEND AND ME</b> HOLLYWOOD SOUNDTRACK CUT	STING
25	27	27	8	<b>LOVE BY GRACE</b> COLUMBIA ALBUM CUT	LARA FABIAN

# Adult Top 40

T. WK.	L. WK.	WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>◀ No. 1 ▶</b>					
1	1	1	17	<b>IF YOU'RE GONE</b> LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY 6 weeks at No. 1
2	2	2	22	<b>WITH ARMS WIDE OPEN</b> WIND-UP 18004* †	CREED
3	3	3	23	<b>PINCH ME</b> REPRISE 16827 †	BARENAKED LADIES
4	4	4	24	<b>CRAZY FOR THIS GIRL</b> COLUMBIA ALBUM CUT †	EVAN AND JARON
5	5	5	16	<b>AGAIN</b> VIRGIN ALBUM CUT †	LENNY KRAVITZ
6	6	7	17	<b>BEAUTIFUL DAY</b> ISLAND 562972*/INTERSCOPE †	U2
7	10	10	10	<b>THANK YOU</b> ARISTA 13922* †	DIDO
8	8	8	20	<b>BREATHLESS</b> 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
9	7	6	28	<b>YOU'RE A GOD</b> RCA ALBUM CUT †	VERTICAL HORIZON
10	13	12	21	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 16818 †	FAITH HILL
11	9	9	28	<b>KRYPTONITE</b> REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
12	12	13	16	<b>BABYLON</b> ATO ALBUM CUT/RCA †	DAVID GRAY
13	11	11	40	<b>BENT</b> LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
14	14	14	29	<b>WONDERFUL</b> CAPITOL 58870 †	EVERCLEAR
15	20	20	6	<b>DON'T TELL ME</b> MAVERICK ALBUM CUT/WARNER BROS. †	MADONNA
16	15	16	60	<b>EVERYTHING YOU WANT</b> RCA 65981 †	VERTICAL HORIZON
17	17	17	17	<b>LEAVING TOWN</b> CAPITOL ALBUM CUT †	DEXTER FREEBISH
18	19	19	11	<b>AM RADIO</b> CAPITOL ALBUM CUT †	EVERCLEAR
19	18	18	42	<b>DESERT ROSE</b> A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
<b>◀ AIRPOWER ▶</b>					
20	21	21	12	<b>I'M LIKE A BIRD</b> DREAMWORKS ALBUM CUT †	NELLY FURTADO
21	16	15	18	<b>EVERYWHERE I GO</b> COLUMBIA ALBUM CUT †	SHAWN MULLINS
22	22	22	15	<b>IF I AM</b> 550 MUSIC ALBUM CUT/EPIC †	NINE DAYS
23	40	—	2	<b>I DID IT</b> RCA ALBUM CUT	DAVE MATTHEWS BAND
24	24	25	7	<b>THANK YOU FOR LOVING ME</b> ISLAND ALBUM CUT/DJMG †	BON JOVI
25	25	26	14	<b>SHAPE OF MY HEART</b> JIVE 42758* †	BACKSTREET BOYS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 72 adult contemporary stations and 73 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2001, Billboard/BPI Communications.

# Radio

## PROGRAMMING

# Sound Of NYC, Flavor Of The Suburbs

## Peekskill's WHUD Is Tailored To Five Counties In New York

BY FRANK SAXE

NEW YORK—"We need to have the sound of New York, but we have to have the flavor of the suburbs." That's how Steven Petrone, VP of operations for P-amal Broadcasting's Hudson Valley cluster, describes the mission of WHUD Peekskill, N.Y.

A longtime player in the Poughkeepsie and Middletown, N.Y., markets, WHUD was the top-ranked local station and top music station in the first-ever Arbitron ratings for the New York suburbs of Westchester County. WHUD debuted with a 4.5 share 12-plus, behind only News/Talk WABC and WCBS. Local AC competitor WFAS/WFAF was 10th with a 3.7. New York AC powerhouse WLTW was 16th with a 3.1.

The Westchester book was good news for WHUD in more ways than one. In the past, Petrone relied on breakouts of the New York book (where WHUD had a .5 share this fall), which varied widely, depending on where the diaries were placed. Now, Petrone feels he will have consistent ratings feedback to work with.

With a 50,000-watt signal that stretches from northern New Jersey to southern Connecticut and even parts of Manhattan, WHUD bills itself as the Hudson Valley's Music Station, focusing on five core counties that make up the biggest percentage of its listening.

"The non-music elements need to meet the needs of the people living in the suburbs," says Petrone. "A great deal still work in the city; many, however, don't go down there anymore. They left the city, and their life is within these five counties. That's how we try to differentiate between listening to us and listening to WLTW."

One way the station does that is with a heavy commitment to news and information programming. It has news not only in morning drive but during the noon hour and in afternoon drive. "We have to bring to the table what will make them listen to us, whether that be the snow closings on a winter day or the news stories that we'll focus on

that are important in the five-county region," says Petrone, noting it is an image that WHUD built up during its decades as an easy listening station. He says research shows WHUD's news image to be behind only WCBS.

In the past 29 years, WHUD has had three morning hosts, two of them well-known New York personalities: former WMCA and WNBC jock Joe O'Brian and former WMCA "good guy" Ed Baer each handled mornings for 14 years. When Baer retired last year, morning co-host Mike Bennett was teamed with night jock Kasey. Middayer Tom Furci has been with the station 10 years, and afternoon driver Andy Bale has been at WHUD since 1990. "Being as close as we are to New York City, we have to have a product that is as professional sounding as any station. So when I get tapes and résumés, I can't take a chance on somebody without experience," Petrone says.

In late 1998, Petrone gave up direct oversight of WHUD for about a year. During that time, syndicated personality Delilah was added. "At the time I didn't like it, because I didn't like giving up the local angle," says Petrone. "But there's only so much we're going to be able to do in the evening, so the reality was we weren't going to go out and spend the money for a personality in the evening, because it wasn't going to bring a return on that investment. It worked out very well—she's had the highest numbers we've ever had in the evening."

For decades, WHUD was an easy-listening station, but in 1988, under Petrone, it evolved to mainstream AC, as did many other soft ACs. "We had to go through the evolution of taking the music and the presentation to the listeners

that we needed, as our core listener aged," he explains.

Still, Petrone says, WHUD transitioned very slowly to keep its older listeners while at the same time picking up younger demos. "We realized WHUD had become a utility for the Hudson Valley, and our goal was to attract the kids of our existing listeners. The music may have changed over the years—for our older audience, it's probably not the music they'd prefer, but it has the voices and the information that they have come to expect, and for our younger listeners, the music [they want] is there."

In a traditionally conservative format, WHUD is more willing to step out on some of the "AC only" hits that polarize some of the format's PDs, playing new titles from Don Henley, Sting, and Toni Braxton that aren't yet on WLTW.

"I don't want to get too stale; listeners get tired of certain songs, and we try to bring some new things to them," Petrone says. "Other songs are no-brainers. They're from core artists and you know they fit the format and they're going to be added, so you say, 'Let's get on it quickly'—it doesn't make sense to wait. Many times programmers underestimate their audience. If I think a sound will fit in, I will take a chance on a new artist, and generally over the years I haven't been wrong too often."

While its top three titles as of Jan. 7 were from current boy bands (BBMAK, Backstreet Boys, and 'N Sync), WHUD also goes back to the '60s for cuts from the original boy band, among others. "To play only '80s and '90s and not go back to play certain songs doesn't make sense to me," says Petrone, noting the No. 1 album on The Billboard 200 is "1" by the Beatles. "There's a connection between the roots of music and what we play today. There's good music from the '60s, and that will

(Continued on page 72)



PETRONE

## Sample Hour On WHUD

Stephanie Mills, "Never Knew Love Like This Before"; Harry Chapin, "Cat's In The Cradle"; Sixpence None The Richer, "Kiss Me"; REO Speedwagon, "Can't Fight This Feeling"; Blessid Union Of Souls, "I Believe"; Miami Sound Machine, "Bad Boy"; 'N Sync, "This I Promise You"; Eagles, "Lyn' Eyes"; Kenny Loggins, "This Is It"; Lee Ann Womack, "I Hope You Dance"; Fleetwood Mac, "Landslide"; Paul Simon, "You Can Call Me Al"; and Whitney Houston & Enrique Iglesias, "Could I Have This Kiss Forever."



Partying With Kathie Lee. Universal recording artist Kathie Lee Gifford appears backstage with the staff of top 40 KHFI Austin, Texas, after the station's holiday concert. Pictured, from left, are former PD Beau Richards, music director/night jock Johnnie Blaze, former morning host Genny Layne, Gifford, and promotions director Raquel Dizmon.

When you're out on the road, says At The Drive-In's drummer, Tony, it feels as if your loved ones are a million miles away. This intense feeling of loneliness is explored in the group's single "One Armed Scissor," which is No. 33 on this issue's Modern Rock Tracks chart and is featured on the band's Grand Royal/Virgin album "Relationship Of Command."

Tony says, "The 'one armed scissor' is a guy's call name on his CB. When you're on the road and trying to communicate with whoever you want to talk to, it can be so difficult. You want to find that mailbox to send a letter to your parents or to your girlfriend. And then all of a sudden you're onstage, and it's all OK after a while."

"That song, especially, was literally blood, sweat, and tears," he continues. "We cried during that song, we bled during that song, and we sweat our brains out recording that song. That



"We cried during that song, we bled during that song, and we sweat our brains out recording that song" — Tony, At The Drive-In

was the intention of the whole thing, to actually bring out the vibe of what we have live."

The fact that this single is even being played on modern rock radio is surprising to Tony.

"When 'One Armed Scissor' was picked for the single, it was kind of confusing to us because the only thing that loops in the whole song is that chorus. There's no straight verse that you ever hear. We had songs that we felt fit the radio pattern a lot more. We write, and if radio catches on, that's cool. If they don't, then that's too bad for us."

At The Drive-In is already looking ahead to its next album, which the band is raring to record. Tony says, "Any time we get sent back to the studio, we're the happiest people on earth. But once you get caught up in marketing plans, then you're never going to really worry about the true intention of why you started—the music."

AUSTRALIA LIVE SCENE

(Continued from page 50)

The band filmed every show on its world tour, but there are as yet no definite plans for a live album or video.

London-based Minogue's On a Night Like This tour doesn't start until April 14 (running until May 9), but it has already sold 120,000 tickets at \$65 Australian (\$36 a head) for more than 15 shows and has grossed \$8 million Australian (\$4.4 million).

Frontier Touring managing director Michael Gudinski expects to sell 250,000 tickets, claiming, "It's going to be the biggest indoor tour of all time [here], by any artist, Australian or from overseas. I expected it to be hot. But this is red hot. The momentum just keeps growing. We could do a hell of a lot more dates. But Kylie is eager to start work on her next album, so there is a cutoff point."

Rival promoters are impressed by the heat of Minogue's tour. Peter Korda, managing director of Worldwide Concerts, which toured Ricky Martin here last year, puts it down to "smart pricing and fortunate timing."

Wheatley adds, "This tour could be a turning point for Kylie's career. Her show has got to be such a spectacular that it leaves the audiences with a lasting impression. She looked like she was going to be stuck in a rut there for a while, but she's transcended that so wonderfully and made the leap to arenas."

Minogue's attempt at gaining indie rock credibility on her 1997 album "Impossible Princess" was a disaster in Europe, with low sales leading her to part company with U.K. label Deconstruction. Yet in Australia the album sold 140,000 copies (double-platinum status), according to Festival Mushroom Records.

That year, Frontier put Minogue on a theatrical Live & Intimate tour that took in regional centers and played a series of 2,000-seat theaters in metropolitan areas. It sold 67,000 tickets, including 12 shows in Sydney and seven in Melbourne.

Says Gudinski, "Until that tour, Kylie was not regarded as a touring artist. But it made her feel confident about being a performer. She had a real buzz about playing before audiences, and they in turn clearly want to see her again."

What further established Minogue here—some sectors of the Australian public still regard her as a sitcom actress who got lucky—has been some impressive performances at nationally telecast shows. These have included the Mushroom Records 25th anniversary celebration (October 1998), a star-studded performance with Farnham and the Living End for Australian soldiers stationed in East Timor (December 1998), and appearances last year at the closing ceremony of the Sydney Olympics and the opening of the Paralympic Games.

The chart-topping performance of her current pop-oriented "Light Years" album has attracted a younger audience. It has sold 230,000 copies (triple-platinum) in Australia during the past four months, says Janet Dawes, FMR's director of marketing for Australia and New Zealand. Dawes adds, "It is her biggest and fastest release here."

FMR expects the effect of Minogue's tour to bring that sales figure up to 350,000 units.

Billboard® JANUARY 27, 2001

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
<b>◀ No. 1 ▶</b>				
1	1	32	<b>LOSER</b> THE BETTER LIFE	<b>3 DOORS DOWN</b> REPUBLIC/UNIVERSAL †
2	2	16	<b>AWAKE</b> AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
3	3	23	<b>HEMORRHAGE (IN MY HANDS)</b> SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
4	4	20	<b>ONE STEP CLOSER</b> (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
<b>◀ AIRPOWER ▶</b>				
5	<b>NEW ▶</b>	1	<b>JADED</b> JUST PUSH PLAY	AEROSMITH COLUMBIA
6	5	29	<b>N.I.B.</b> NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY DIVINE/PRIORITY
7	15	7	<b>OUTSIDE</b> AARON LEWIS OF STAIN'D WITH FRED DURST THE FAMILY VALUES TOUR 1999	FLAWLESS/GEFFEN/INTERSCOPE †
8	11	8	<b>DRIVE</b> MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
9	6	21	<b>ARE YOU READY?</b> HUMAN CLAY	CREED WIND-UP
10	14	10	<b>HANGING BY A MOMENT</b> NO NAME FACE	LIFEHOUSE DREAMWORKS †
11	8	18	<b>WHY PT.2</b> BLENDER	COLLECTIVE SOUL ATLANTIC †
12	12	19	<b>ROLLIN'</b> CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
13	17	10	<b>ANGEL'S SON</b> STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN †
14	10	11	<b>WHEN IT ALL GOES WRONG AGAIN</b> SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL †
<b>◀ AIRPOWER ▶</b>				
15	38	3	<b>DUCK AND RUN</b> THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
16	18	39	<b>I DISAPPEAR</b> "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
<b>◀ AIRPOWER ▶</b>				
17	33	4	<b>BREAKDOWN</b> TANTRIC	TANTRIC MAVERICK
18	20	14	<b>STEP INTO THE LIGHT</b> DUST FOR LIFE	DUST FOR LIFE WIND-UP †
19	7	15	<b>ORIGINAL PRANKSTER</b> CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
20	13	39	<b>LAST RESORT</b> INFEST	PAPA ROACH DREAMWORKS †
21	21	7	<b>LET SALLY DRIVE (RIDE SALLY RIDE)</b> TEN 13	SAMMY HAGAR CABO WABO/BEYOND
22	19	20	<b>3 LIBRAS</b> MER DE NOMS	A PERFECT CIRCLE VIRGIN †
23	22	7	<b>VOICES</b> THE SICKNESS	DISTURBED GIANT/REPRISE †
24	25	9	<b>KARMA</b> INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	DIFFUSER HOLLYWOOD
25	35	4	<b>KILLING THE FLY</b> AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
26	27	6	<b>OLD ENOUGH</b> THE STATE	NICKELBACK ROADRUNNER
27	23	9	<b>RENEGADES OF FUNK</b> RENEGADES	RAGE AGAINST THE MACHINE EPIC †
28	28	7	<b>RIDERS ON THE STORM</b> STONED IMMACULATE - THE MUSIC OF THE DOORS	CREED ELEKTRA/EEG
29	24	18	<b>BROKEN HOME</b> INFEST	PAPA ROACH DREAMWORKS †
30	30	5	<b>WARNING</b> WARNING	GREEN DAY REPRISE †
31	29	8	<b>BAG OF TRICKS</b> ISLE OF Q	ISLE OF Q UNIVERSAL
32	9	14	<b>ANGEL'S EYE</b> "CHARLIE'S ANGELS" SOUNDTRACK	AEROSMITH COLUMBIA
33	31	19	<b>BEAUTIFUL DAY</b> ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
34	32	11	<b>FEEL ALIVE</b> NO PLEASANTRIES	U.P.O. EPIC
35	<b>NEW ▶</b>	1	<b>I DID IT</b> EVERYDAY	DAVE MATTHEWS BAND RCA
36	37	8	<b>SLAVE</b> INTO THE LIGHT	DAVID COVERDALE DRAGONHEAD
37	26	17	<b>GOODBYE LAMENT</b> IOMMI	IOMMI FEATURING DAVE GROHL DIVINE/PRIORITY
38	34	13	<b>CONGRATULATIONS SONG</b> AMERICA'S VOLUME DEALER	COC SANCTUARY
39	<b>NEW ▶</b>	1	<b>WALK ON</b> ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE
40	<b>NEW ▶</b>	1	<b>BUTTERFLY</b> THE GIFT OF GAME	CRAZY TOWN COLUMBIA †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

Billboard® JANUARY 27, 2001

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
<b>◀ No. 1 ▶</b>				
1	2	14	<b>HANGING BY A MOMENT</b> NO NAME FACE	LIFEHOUSE DREAMWORKS †
2	1	23	<b>HEMORRHAGE (IN MY HANDS)</b> SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
3	4	9	<b>WARNING</b> WARNING	GREEN DAY REPRISE †
4	5	9	<b>DRIVE</b> MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
5	7	11	<b>BUTTERFLY</b> THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
6	6	17	<b>ONE STEP CLOSER</b> (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
7	8	10	<b>OUTSIDE</b> AARON LEWIS OF STAIN'D WITH FRED DURST THE FAMILY VALUES TOUR 1999	FLAWLESS/GEFFEN/INTERSCOPE †
8	3	26	<b>LOSER</b> THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
9	11	9	<b>YELLOW</b> PARACHUTES	COLDPLAY NETTWERK/CAPITOL †
10	12	13	<b>SOUTH SIDE</b> PLAY	MOBY FEATURING GWEN STEFANI V2 †
11	9	10	<b>RENEGADES OF FUNK</b> RENEGADES	RAGE AGAINST THE MACHINE EPIC †
12	10	19	<b>ROLLIN'</b> CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
<b>◀ AIRPOWER ▶</b>				
13	27	2	<b>I DID IT</b> EVERYDAY	DAVE MATTHEWS BAND RCA
14	13	15	<b>AWAKE</b> AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
15	17	8	<b>ANGEL'S SON</b> STRAIT UP	STRAIT UP FEATURING LAJON IMMORTAL/VIRGIN †
16	15	17	<b>BROKEN HOME</b> INFEST	PAPA ROACH DREAMWORKS †
17	14	11	<b>WHEN IT ALL GOES WRONG AGAIN</b> SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL †
18	16	18	<b>MAN OVERBOARD</b> THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES B	BLINK-182 (ws)MCA †
19	19	19	<b>BEAUTIFUL DAY</b> ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
20	21	20	<b>3 LIBRAS</b> MER DE NOMS	A PERFECT CIRCLE VIRGIN †
21	18	15	<b>ORIGINAL PRANKSTER</b> CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
22	26	6	<b>VOICES</b> THE SICKNESS	DISTURBED GIANT/REPRISE †
23	35	4	<b>WALK ON</b> ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE
24	25	10	<b>BREATHE</b> THE STATE	NICKELBACK ROADRUNNER
25	34	4	<b>WANT YOU BAD</b> CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA
26	22	12	<b>STEP INTO THE LIGHT</b> DUST FOR LIFE	DUST FOR LIFE WIND-UP †
27	23	15	<b>AGAIN</b> GREATEST HITS	LENNY KRAVITZ VIRGIN †
28	20	12	<b>ON THE ROOF AGAIN</b> HORRORSCOPE	EVE 6 RCA
29	28	9	<b>BABYLON</b> WHITE LADDER	DAVID GRAY ATO/RCA †
30	24	9	<b>POLITICALLY CORRECT</b> NOW YOU SEE INSIDE	SR-71 RCA
31	31	5	<b>KARMA</b> INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	DIFFUSER HOLLYWOOD
32	29	17	<b>OPTIMISTIC</b> KID A	RADIOHEAD CAPITOL
33	36	5	<b>ONE ARMED SCISSOR</b> RELATIONSHIP OF COMMAND	AT THE DRIVE-IN GRAND ROYAL/VIRGIN †
34	37	3	<b>I CAN'T MOVE</b> EAT AT WHITEY'S	EVERLAST TOMMY BOY
35	30	21	<b>MINORITY</b> WARNING	GREEN DAY REPRISE †
36	<b>NEW ▶</b>	1	<b>DUCK AND RUN</b> THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
37	<b>NEW ▶</b>	1	<b>DIGITAL BATH</b> WHITE PONY	DEFTONES MAVERICK
38	33	21	<b>FICTION (DREAMS IN DIGITAL)</b> VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE †
39	<b>RE-ENTRY</b>	2	<b>HELLO TIME BOMB</b> BEAUTIFUL MIDNIGHT	MATTHEW GOOD BAND ATLANTIC †
40	32	19	<b>LITTLE THINGS</b> GOOD CHARLOTTE	GOOD CHARLOTTE DAYLIGHT/EPIC †

# Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
				<b>No. 1</b>	
1	1	1	14	IT WASN'T ME 4 weeks at No. 1 MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
2	2	2	17	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
3	6	7	9	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ
4	7	6	11	AGAIN VIRGIN	LENNY KRAVITZ
5	4	4	16	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
6	5	5	21	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
7	3	3	22	WITH ARMS WIDE OPEN WIND-UP	CREED
8	8	8	15	HE LOVES U NOT BAD BOY/ARISTA	DREAM
9	11	13	8	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
10	12	12	17	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
11	10	9	27	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
12	19	25	6	ANGEL MCA	SHAGGY FEATURING RAYVON
13	9	10	18	THIS I PROMISE YOU JIVE	'N SYNC
14	15	16	8	MS. JACKSON LAFACE/ARISTA	OUTKAST
15	17	21	8	CRAZY MCA	K-CI & JOJO
16	18	17	16	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
17	13	11	26	MOST GIRLS LAFACE/ARISTA	PINK
18	21	22	10	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
19	14	14	19	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
20	22	20	9	MY EVERYTHING UNIVERSAL	98 DEGREES
21	20	18	15	E.I. FO' REEL/UNIVERSAL	NELLY
22	16	15	20	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
23	23	19	21	PINCH ME REPRISE	BARENAKED LADIES
24	27	30	5	YOU MAKE ME SICK LAFACE/ARISTA	PINK
25	35	40	4	THANK YOU ARISTA	DIDO
26	28	33	6	STILL ON YOUR SIDE HOLLYWOOD	BBMAK
27	32	34	11	WHAT'S YOUR FANTASY DISTURBING THA PEACE/DEF JAM SOUTH/DJMG	LUDACRIS FEATURING SHAWN A
28	25	23	25	MUSIC MAVERICK/WARNER BROS.	MADONNA
29	<b>NEW</b>		1	NOBODY WANTS TO BE LONELY COLUMBIA	RICKY MARTIN WITH CHRISTINA AGUILERA
30	24	24	16	SHAPE OF MY HEART JIVE	BACKSTREET BOYS
31	33	37	7	BABYLON ATO/RCA	DAVID GRAY
32	34	36	9	I JUST WANNA LOVE U (GIVE IT 2 ME) ROC-A-FELLA/DEF JAM/DJMG	JAY-Z
33	31	32	10	STRONGER JIVE	BRITNEY SPEARS
34	30	28	23	DON'T THINK I'M NOT COLUMBIA	KANDI
35	29	26	24	YOU'RE A GOD RCA	VERTICAL HORIZON
36	<b>NEW</b>		1	JADED COLUMBIA	AEROSMITH
37	39		4	NO MORE (BABY I'MA DO RIGHT) NINE LIVES/EPIC	3LW
38	<b>NEW</b>		1	BUTTERFLY COLUMBIA	CRAZY TOWN
39	36	35	14	BETWEEN ME AND YOU MURDER INC./DEF JAM/DJMG	JA RULE FEATURING CHRISTINA MILIAN
40	37		3	I WISH JIVE	R. KELLY

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 245 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. **NEW** Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

# Radio

## PROGRAMMING

### MINORITY-OWNED OUTLETS UP SLIGHTLY

(Continued from page 69)

alone stations. In 2000, only 131 were part of a duopoly, compared with 2,351 for non-minority stations.

The report says that "70% of minority owners are single-station owners, which makes the issue of accessing capital and revenues more acute. When there's a trend that's forcing the industry toward more group ownership, that is increasing the challenges for minority broadcasters."

According to Rohde, Radio One, the largest radio group targeting African-Americans, was not included in NTIA's minority numbers because it fell below the 50% minority-ownership definition.

In the TV realm, minority owners' share of the commercial TV market decreased in 2000. The 23 full-power commercial TV stations owned by minorities in 2000 represented 1.9% of the country's licensed stations. That's the lowest level since the NTIA began issuing reports in 1990.

The report shows that between 1998 and 2000, there was a loss of five Hispanic-owned and four African-American-owned stations. Asian-American broadcasters returned to TV ownership with two stations. There has not been a Native American-owned station since 1991.

"We realize there is much room for improvement," admits National Assn. of Broadcasters

(NAB) president/CEO Eddie Fritts, who once again called on Congress to revive its program that gave broadcasters financial incentives to sell their stations to minorities. He says, "The minority tax-certificate program proved extremely effective in attracting more minorities into the ownership ranks of broadcasting."

Activists say they are encouraged that minority ownership may have bottomed out. "That's heartening, but we're working off such a small base, it doesn't give me a whole lot of confidence," says Media Access Project president/CEO Andy Schwartzman. "It strikes me as more of a challenge for the incoming administration, which says it is committed to small businesses and entrepreneurship."

The 1996 Telecommunications Act, which allowed single companies to own as many as eight radio stations in a market, led a large number of small, mom-and-pop owners to sell to large corporations such as Clear Channel. It has amassed more than 1,000 radio stations, making it the largest broadcaster in the U.S.

BET chairman Robert Johnson says "consolidation killed the onward march of minority ownership." While he is selling BET to Viacom, Johnson says no minority company could have paid what Viacom did for BET. He also reiterated his optimism that Viacom will not significantly alter BET's programming.

Both Mineta and Rohde will be replaced by the incoming Bush administration. Longtime Bush

friend and Texas oilman Donald Evans has been nominated to replace Mineta. No nomination for the NTIA's top job has been selected. Whoever succeeds him, Rohde says the person will need to more closely define what a minority broadcaster is.

### WHUD

(Continued from page 70)

live on forever, so if you blend it right with currents like Backstreet Boys and 'N Sync, I think it works."

Sandwiched in between several media markets, Petrone says, it can be difficult to market the station. "Probably the most effective television would be the New York market, and it's just cost-prohibitive for us." Print can be tough, too, since no one newspaper covers all five of WHUD's core counties. Last fall, however, Petrone says, WHUD did a partnership with a newspaper that covers three of the five. It also does direct-mail and E-mail campaigns.

WHUD hosts a number of events for listeners, like a travel expo, a kids' fair, a chocolate festival, and a craft fair every December. Petrone says it's the home-field advantage. "If you listen to WLTW this morning, they weren't telling you that in one of our counties there were a bunch of schools that delayed opening. There are things that we're going to bring to the lives of our listeners that [WLTW is] not going to be able to do, and that's where we have to keep our focus."

## Appeals Court Strikes Down FCC's EEO Rules

NEW YORK—Nearly one year to the day after the rules' adoption, the U.S. Court of Appeals for the District of Columbia Circuit has struck down the Equal Employment Opportunity (EEO) rules created by the Federal Communications Commission (FCC) last January.

The new rules emphasized outreach in recruitment. While they retained the anti-discrimination provisions prohibiting discrimination on the basis of race, color, national origin, or gender, the court ruled that the revised rules violated the equal protection clause of the Fifth Amendment, in that they require stations to collect race data that could illegally encourage one race to be hired over another.

Although the FCC asked the court to simply do away with the parts that were deemed unconstitutional, the five-judge panel decided that would distort what the commissioners were trying to do. The same court struck down

the original set of EEO regula-

tions in 1998. The National Assn. of Broadcasters (NAB), which along with the State Broadcasters Assn. brought the suit, applauded the ruling. "Broadcasters will continue to implement creative initiatives to increase opportunity for minorities and women in the business," says NAB president/CEO Eddie Fritts in a statement.

FCC Chairman William Kennard, who was to leave office just three days after the ruling was released by the court, says the decision was a "defeat for diversity." Although the current commission made adopting new rules a priority, it is unclear whether the incoming Republican-led FCC will try a third set of rules. Kennard, a Democrat, called on his successor to continue his effort.

Commissioner Gloria Tristani says the rejection of the EEO rules will make it more difficult to achieve a diverse broadcast industry. "The court's interpretation of these rules perpetuates a disheartening reality that the federal government will not

ensure fair recruitment policies," she says. She also took the court to task for throwing out the portions of the rules that were deemed constitutional.

"This decision will relieve broadcasters from highly burdensome record keeping and paperwork requirements instituted by the commission's second try at constitutional EEO rules," says broadcast attorney John Garziglia of the Washington, D.C., firm Pepper & Corazzini. "Given that the composition of the commissioners themselves will be changing very shortly with the new administration, I believe that it is unlikely that a third set of EEO rules will be proposed by the FCC."

While Garziglia says broadcasters should be commended for having the "courage to face this politically sensitive subject," he notes that the FCC can still punish any broadcaster found to be discriminatory. Measures would include fines and license revocation.

FRANK SAXE

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuous programming  
 1235 W. Street, NE  
 Washington, D.C. 20018

- Mystikal, Danger (Been So Long)
- Snoop Dogg, Snoop Dogg
- Jagged Edge, Promise
- Lil Bow Wow, Bow Wow (That's My Name)
- Ja Rule, Put It On Me
- Ludacris, Southern Hospitality
- Shaggy, It Wasn't Me
- Jahiem, Could It Be
- 9 112, It's Over Now
- Cash Money Millionaires, Project Chick
- Jill Scott, A Long Walk
- Mr. C The Slide Man, Cha-Cha Slide
- B.G., I Know
- Mya, Free
- Joe, Stutter
- Memphis Bleek, Is That Your Chick
- Destiny's Child, Independent Women Part I
- Dave Hollister, One Woman Man
- Nelly, E.I.
- Jennifer Lopez, Love Don't Cost A Thing
- Carl Thomas, Emotional
- MusiQ, Just Friends (Sunny)
- OutKast, Ms. Jackson
- Common, Geto Heaven Part Two
- Tania, Stranger In My House
- Avant, My First Love
- Master P, Bout Dat
- Jay-Z, Change The Game
- Transitions, Ghetto Words
- City High, What Would You Do
- 3LW, No More
- Wyclef Jean, 911
- Public Announcement, Mamacita
- Xzibit, X
- Jay-Z, I Just Wanna Love U
- R. Kelly, I Wish
- E-40 Feat. Ice Cube, Behind Gates
- Lil' Zane, None Tonight
- Babyface, Reason For Breathing
- M.O.P., Ante Up
- Eightball & MJG, Pimp Hard
- Cuban Link, Still Telling Lies
- Wu-Tang Clan, Gravel Pit
- Mos Def & Pharoshe Monch, Oh No
- Ludacris, What's Your Fantasy
- 48 Spooks, Sweet Revenge
- Erykah Badu, Didn't Cha Know
- Whitney Houston & George Michael, If I Told...

**NEW ONS**

Koffee Brown, After Party  
 Iconz, Get Crunked Up  
 Jesse Powell, If I  
 Silk The Shocker F/Trina, That's Cool  
 Dirty, Hit Da Floe



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- Dixie Chicks, Without You
- Diamond Rio, One More Day
- Toby Keith, You Shouldn't Kiss Me
- Kenny Chesney, Don't Happen Twice
- Lee Ann Womack, Ashes By Now
- Sara Evans, Born To Fly
- Dwight Yoakam, What Do You Know About Love
- Jamie O'Neal, There Is No Arizona
- Rascal Flatts, This Everyday Love
- Chris Cagle, My Love Goes On & On
- Jo Dee Messina, Burn
- Alan Jackson, Wwww.Memory
- Terril Clark, A Little Gasoline
- Keith Urban, But For The Grace Of God
- Darryl Worley, A Good Day To Run
- Nickel Creek, When You Come Back Down \*
- Clay Davidson, I Can't Lie To Me
- Carolyn Dawn Johnson, Georgia \*
- Shedaisy, Lucky 4 You (Tonight I'm Just Me) \*
- Jessica Andrews, Who I Am \*
- Gary Allan, Right Where I Need To Be \*
- Cleudus T. Judd, How Do You Milk A Cow \*
- Soggy Bottom Boys, Man Of Constant Sorrow \*
- Billy Gilman, Oklahoma \*
- The Clark Family Experience, Meanwhile...
- Alabama, When It All Goes South
- Allison Krauss, Maybe
- Merle Haggard, (Think About A) Lullaby
- Montgomery Gentry, All Night Long
- The Wilkinson, 1999
- The Kinleys, I'm In
- Aaron Tippin, People Like Us
- Mindy McCready, Scream
- Trick Pony, Pour Me
- Tammy Cochran, So What
- Travis Tritt, It's A Great Day To Be Alive \*
- Collin Raye, She's All That
- Bryan White, How Long
- Trent Summer, It Never Rains...
- Jolie & The Wanted, Boom
- Kenny Chesney, I Lost It
- Steve Holy, The Hunger
- Travis Tritt, Best Of Intentions
- George Strait, Don't Make Me Come Over...
- LeAnn Rimes, I Need You
- Garth Brooks, When You Come Back...
- Billy Ray Cyrus, You Won't Be Lonely Now
- Mark Willis, I Want To Know
- 49 Kentucky Headhunters, Too Much To Lose
- Keith Urban, Your Everything

\* Indicates Hot Shots

**NEW ONS**

Clay Davidson, Sometimes  
 Patty Loveless, The Thing On My Mind  
 Tim Rushlow, She Misses Him



Continuous programming  
 1515 Broadway, NY, NY 10036

- Jennifer Lopez, Love Don't Cost A Thing
- Snoop Dogg, Snoop Dogg
- OutKast, Ms. Jackson
- Crazy Town, Butterfly
- Shaggy, It Wasn't Me
- Mya, Free
- Moby, South Side
- Madonna, Don't Tell Me
- BBMak, Still On Your Side
- Dream, He Loves U Not
- 10 Dream, He Loves U Not
- 12 Backstreet Boys, Shape Of My Heart
- 12 Limp Bizkit, Rollin'
- 13 Destiny's Child, Independent Women Part I
- 14 U2, Beautiful Day
- 15 Fink, You Make Me Sick
- 16 Britney Spears, Stronger
- 17 The Offspring, Original Prankster
- 18 Xzibit, X
- 19 Jay-Z, I Just Wanna Love U
- 20 David Gray, Babylon
- 21 R. Kelly, I Wish
- 22 Eminem, Stan
- 23 112, It's Over Now
- 24 Evan & Jaron, Crazy For This Girl
- 25 Rage Against The Machine, Renegades...
- 26 'N Sync, This I Promise You
- 27 Linkin Park, One Step Closer
- 28 Nelly, E.I.
- 29 3LW, No More
- 30 K-Ci & JoJo, Crazy
- 31 Lil Bow Wow, Bow Wow (That's My Name)
- 32 Lucy Pearl, You
- 33 At The Drive In, One Armed Scissor
- 34 Lenny Kravitz, Again
- 35 Jay-Z, Change The Game
- 36 Fuel, Hemorrhage (In My Hands)
- 37 O-Town, Liquid Dreams
- 38 Common, Geto Heaven Part Two
- 39 Coldplay, Yellow
- 40 Mystikal, Danger (Been So Long)
- 41 Marilyn Manson, Disposable Teens
- 42 Wu-Tang Clan, Gravel Pit
- 43 Perfect Circle, 3 Libras
- 44 Everclear, AM Radio
- 45 Deftones, Back To School
- 46 Insane Clown Posse, Let's Go All The Way
- 47 Aaron Lewis With Fred Durst, Outside
- 48 Lifehouse, Hanging By A Moment
- 49 98 Degrees, My Everything
- 50 Everclear, When It All Goes Wrong Again

\*\* Indicates MTV Exclusive

**NEW ONS**

Ricky Martin, Loaded  
 Ricky Martin & Christina Aguilera, Nobody Wants To Be Lonely  
 Incubus, Drive  
 Marilyn Manson, Fight Song  
 Joe Feat. Mystikal, Stutter  
 Green Day, Warning



Continuous programming  
 1515 Broadway, NY, NY 10036

- Creed, With Arms Wide Open
- U2, Beautiful Day
- Destiny's Child, Independent Women Part I
- Lenny Kravitz, Again
- Matchbox Twenty, If You're Gone
- Barenaked Ladies, Pinch Me
- Sade, By Your Side
- Madonna, Don't Tell Me
- Jennifer Lopez, Love Don't Cost A Thing
- Everclear, AM Radio
- Vertical Horizon, You're A God
- 12 3 Doors Down, Kryptonite
- 13 David Gray, Babylon
- 14 Bon Jovi, Thank You For Loving Me
- 15 The Corrs, Breathless
- 16 Evan & Jaron, Crazy For This Girl
- 17 Faith Hill, The Way You Love Me
- 18 Backstreet Boys, Shape Of My Heart
- 19 Seal, This Could Be Heaven
- 20 'N Sync, This I Promise You
- 21 Ricky Martin, She Bangs
- 22 No Doubt, Bathwater
- 23 R. Kelly, I Wish
- 24 Moby, South Side
- 25 Uncle Kracker, Follow Me
- 26 D'Angelo, Untitled (How Does It Feel)
- 27 Lifehouse, Hanging By A Moment
- 28 Shawn Mullins, Everywhere I Go
- 29 Fuel, Hemorrhage (In My Hands)
- 30 Christina Aguilera, What A Girl Wants
- 31 B.B. King & Eric Clapton, Riding With...
- 32 Baha Men, Who Let The Dogs Out
- 33 Bon Jovi, It's My Life
- 34 Red Hot Chili Peppers, Californication
- 35 Sting Feat. Cheb Mami, Desert Rose
- 36 Foo Fighters, Learn To Fly
- 37 Rod Stewart, Forever Young
- 38 Joe Jackson, Steppin' Out
- 39 Eurythmics, Would I Lie To You?
- 40 Hole, Celebrity Skin
- 41 Lauryn Hill, Doo Wop (That Thing)
- 42 Lenny Kravitz, American Woman
- 43 Moby, Natural Blues
- 44 Melissa Etheridge, Enough Of Me
- 45 Beck, Mixed Bizness
- 46 Third Eye Blind, Deep Inside Of You
- 47 Jill Scott, Gettin' In The Way
- 48 Macy Gray, I Try
- 49 Dexter Freebish, Leaving Town
- 50 Dave Matthews Band, Crash Into Me

**NEW ONS**

Green Day, Warning  
 Don Henley, Everything Is Different Now  
 Tania, Stranger In My House

# Music Video PROGRAMMING

## BET's New Program 'Testify' To Offer Artist Biographies

**BET TO 'TESTIFY' NEW SHOW:** BET's music programming has undergone a dramatic transformation in the last six months. The network's music department—which last year relocated from Washington, D.C., to New York—seems to have benefited from the change with its invigorated music programs such as "106 And Park: BET's Top 10 Live" and "BET: INY."

In February, the network will introduce a new music program, "Testify," at a date to be announced, with the first episode featuring Sade. "Testify," which consists of original biographies of music artists, is BET's first big step in music programming since the network's revamping last year.

BET VP of music programming **Stephen Hill**, in describing the new program, says, "It's a show that will have a chronological history of the artist, and the artist will tell in their own words how they feel about their life and their career."

Hill adds that the network will be introducing more new music programming in the coming months.

**PRODUCTIONS:** The Music Video Production Assn. (MVPA) is accepting video submissions for its 10th annual awards show, to be held April 18 at the Directors Guild in Hollywood. To be eligible, videos must have been produced in 2000.

The submission deadline is Monday (22). More information can be found online at mvpa.com.

## THE EYE



by Carla Hay

**LOCAL SHOW SPOTLIGHT:** This issue's spotlight is on the Muskegon Heights, Mich.-based R&B/hip-hop show "The Underground Video Show."

TV affiliate; various outlets in Michigan.

Time slot: various.

E-mail: undervideo@aol.com.

Key staffer: **Paul "Allen" Billings**, executive producer.

Following are five videos from the episode that aired the week ending Jan. 13:

**Jay-Z**, "I Just Wanna Love U (Give It 2 Me)" (Roc-A-Fella/Def Jam).

**Lil' Bow Wow**, "Bow Wow (That's My Name)" (So So Def/Columbia).

**112**, "It's Over Now" (Bad Boy/Arista).


**Spooks**, "Sweet Revenge" (Antra/Artemis).

**Nelly**, "E.I." (Fo'Reel/Universal).

## MVPA AWARD SUBMIS-

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 27, 2001.




Continuous programming  
 1111 Stewart Ave.  
 Bethpage, NY 11714

Black Eyed Peas, Request Line (NEW)  
 Aaron Lewis With Fred Durst, Outside  
 Limp Bizkit, Rollin'  
 Jennifer Lopez, Love Don't Cost A Thing  
 The Offspring, Original Prankster  
 OutKast, Ms. Jackson  
 Madonna, Don't Tell Me  
 Eminem Featuring Dido, Stan  
 Destiny's Child, Independent Women Part I  
 Shaggy, It Wasn't Me  
 Linkin Park, One Step Closer  
 Moby Feat. Gwen Stefani, South Side  
 Pink, You Make Me Sick  
 Coldplay, Yellow  
 David Gray, Babylon  
 Godsmack, Awake  
 Fuel, Hemorrhage (In My Hands)  
 Mystikal, Danger (Been So Long)  
 Nelly, E.I.  
 Crazy Town, Butterfly



Continuous programming  
 3800 W. Alameda Ave.  
 Burbank, CA 91505


A\*Teens, Bouncing Off The Ceiling  
 Backstreet Boys, Shape Of My Heart  
 BBMak, Still On Your Side  
 Aaron Carter, Aaron's Party (Come Get It)  
 Aaron Carter, That's How I Beat Shaq  
 Evan And Jaron, Crazy For This Girl  
 Samantha Mumba, Gotta Tell You  
 'N Sync, This I Promise You  
 Plus One, Last Flight Out  
 Britney Spears, Stronger



Continuous programming  
 1515 Broadway  
 New York, NY 10036

**NEW**

Black Eyed Peas, Request Line  
 Dido, Thank You  
 Aaron Lewis With Fred Durst, Outside  
 Fuel, Innocent  
 Snoop Dogg, Snoop Dogg



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

Barenaked Ladies, Too Little Too Late (NEW)  
 Ja Rule, Put It On Me (NEW)  
 Joe, Stutter (Remix) (NEW)  
 Sky, You (NEW)  
 Everclear, When It All Goes Wrong Again (NEW)  
 Tara Chase, The Northside (NEW)  
 K-Ci & JoJo, Crazy (NEW)  
 Mya, Free (NEW)  
 Backstreet Boys, The Call  
 Britney Spears, Stronger  
 Eminem Featuring Dido, Stan  
 'N Sync, This I Promise You  
 The Offspring, Original Prankster  
 Jay-Z, I Just Wanna Love U  
 Nelly Furtado, I'm Like A Bird  
 Blink-182, Man Overboard  
 Baby Blue Soundcrew, Money Jane  
 R. Kelly, I Wish  
 OutKast, Ms. Jackson  
 Shaggy, It Wasn't Me



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

Limp Bizkit, My Generation  
 Britney Spears, Stronger  
 The Offspring, Original Prankster  
 Backstreet Boys, Shape Of My Heart  
 Blink-182, Man Overboard  
 Eros Ramazzotti, Fuego En El Fuego  
 Robbie Williams, Rock DJ  
 El Gran Silencio, Chuntaro Style  
 Lenny Kravitz, Again  
 Spice Girls, Holler  
 Christina Aguilera, Ven Conmigo  
 Madonna, Music  
 Ronan Keating, Life Is A Rollercoaster  
 Alejandro Sanz, Cuando Nadie Me Ve  
 Paulina Rubio, Y Yo Sigo Aqui  
 Modjo, Lady (Here Me Tonight)  
 Westlife, My Love  
 U2, Beautiful Day  
 La Gusana Ciega, Tornasol  
 Ricky Martin, She Bangs



2 hours weekly  
 3900 Main St  
 Philadelphia, PA 19127

Eminem Feat. Dido, Stan  
 Tania, Stranger In My House  
 Snoop Dogg, Snoop Dogg  
 Mystikal, Danger (Been So Long)  
 Jennifer Lopez, Love Don't Cost A Thing  
 Nelly, E.I.  
 Next, Beauty Queen  
 OutKast, Ms. Jackson  
 Ludacris, Southern Hospitality  
 R. Kelly, To The Homies That Were Lost  
 Wu-Tang Clan, Careful  
 Jay-Z, I Just Wanna Love U  
 Jay-Z, Put It On Me  
 Bahamadia, Cheap Chicks  
 Mariah Carey, All I Want For Christmas...



5 hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

Madonna, Don't Tell Me  
 Everclear, AM Radio  
 Britney Spears, Stronger  
 David Bowie, Fame  
 Stone Temple Pilots, No Way Out  
 Marilyn Manson, Disposable Teens  
 Rage Against The Machine, Renegades Of Funk  
 Vitamin C, The Itch  
 Everlast, Black Jesus  
 No Doubt, Bathwater  
 Enya, Only Time  
 Sade, By Your Side  
 Nelly Furtado, I'm Like A Bird  
 Spice Girls, Holler  
 Boyz II Men, Thank You In Advance  
 PJ Harvey, Good Fortune  
 Alice In Chains, Bleed The Freak  
 BBMak, Still On Your Side  
 Radiohead, Optimistic  
 Blink-182, Man Overboard



15 hours weekly  
 10227 E 14th St  
 Oakland, CA 94603

K-Ci & JoJo, Crazy  
 Jennifer Lopez, Love Don't Cost A Thing  
 'N Sync, This I Promise You  
 3LW, No More (Baby I'ma Do Right)  
 Lil Bow Wow, Bow Wow (That's My Name)  
 Dream, He Loves U Not  
 Lucy Pearl, You  
 Mya, Free  
 Xzibit, X  
 112, It's Over Now  
 Joe, Stutter  
 Limp Bizkit, Rollin'  
 Blink-182, Man Overboard  
 R. Kelly, I Wish  
 O-Town, Liquid Dreams

## PRODUCTION NOTES

**LOS ANGELES**

**Don Henley's** "Everything Is Different Now" was directed by **Pedro Romhanyi**.

**Methrone's** "Your Body" was directed by **Jessy Terrero**.

**W.I.Z.** directed **Marilyn Manson's** "The Fight Song."

**Pru** teamed up with director **David Meyers** for the "Candles" video.

**Fuel's** "Innocent" video was directed by **Nigel Dick**.

**Sunday** teamed up with director **Randee St. Nicholas** for the "I Know" clip.

**J. Jesses Smith** directed **Keith Sweat's** "Million Bucks" video.

**OTHER LOCATIONS**

**Tyler England's** "I Drove Her To Dallas" was directed by **Gerry Wenner** in Bakersfield, Calif.

**Sade** filmed "King Of Sorrow"

in Puerto Rico with director **Sophie Muller**.

**Amber's** "Love One Another" was directed by **Lenny Bass** in New York.

Miami was the location for **Steve Holy's** "The Hunger" (directed by **Chris Rogers**) and **Chino XL's** "What You Got," directed by **J. Jesses Smith**.

**Jessica Andrews** teamed up with director **John Ragel** for the "Who I Am" clip, filmed in Blauvelt, N.Y.

**3 Doors Down** filmed "Duck And Run," a live-performance video directed by **Marc Webb** in Chicago.

**George Lamont's** "Jurare" video was directed by **J.C. Barros** in New York.

**M2M's** video for "The Day You Went Away" was filmed in Norway and directed by **Tryan George**.

# Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

**NMPA Pushes For Web Royalty Rates**  
The National Music

**North American Touring Grosses Rise 20%**

**Beatles Top 800 In Third No. 1**

**PAGE 3**

## Billboard

**U.K. 'Record' Special Draws 9 Mil. Viewer**

The U.K.'s third annual "Record Of The Year" TV special, broadcast Saturday night in two parts on the ITV Network, drew an average audience for the results segment of 9 million viewers, up from 8.8 million last year, according to overnight figures from London Weekend Television. Overnights for the earlier, hourlong performance segment were down from an average of 7.7 million to 7 million. For the second straight year, RCA's Westlife won the title—determined by viewer telephone vote—with "My Love."

—Paul Sexton, London

**Danes Tax Blank CDs**

The Danish government has introduced a levy of 4 kroner (50 cents) on blank CDs, to be paid by importers and manufacturers. The tax will be collected by rights body Copy-Dan. Blank CDs retail in the country for 6-14 kroner (75 cents-\$1.75).

—Charles Ferro, Copenhagen

### WHAT'S ON

Late-night tonight:  
Ricky Martin (on Leno), Flogging Molly (Conan), Asleep At The Wheel (Kilborn).

Daytime tomorrow:  
Billy Gilman (on Rosie O'Donnell), Vanessa Williams (Regis).

## Billboard Bulletin

### The Billboard 200

This Week	Last Week	Title	Label
1*	2	1 The Beatles APPLE/CAPITOL	
2	1	BLACK & BLUE Backstreet Boys JIVE	
3	3	NOW 5 Various Artists SONY/ZOMBA/UNIVERSAL	
4*	4	HUMAN CLAY Creed WIND UP	
5*	8	OPPS!... I DID IT AGAIN Britney Spears JIVE	
6	5	GREATEST HITS Tim McGraw Curb	
7*	16	DREAM A DREAM Charlotte Church SONY CLASSICAL	
8*	7	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER Limp Bizkit JIVE/INTERSCOPE	
9*	12	WHO LET THE DOGS OUT Baha Men 5-CURVE/ARTEMIS	
10*	10	NO STRINGS ATTACHED 'N Sync JIVE	
<b>OTHER TOP DEBUTS</b>			
14		RENEGADES Rage Against The Machine EPIC	
15		THE UNDERSTANDING Memphis Bleek ROCA FELLA/DEF JAM/IDJMG	
21		X H-CI & JoJo MCA	

### Top R&B/Hip-Hop Albums

1*	NEW	THE UNDERSTANDING Memphis Bleek ROCA-FELLA/DEF JAM/IDJMG
2	1	TP-2.COM R. Kelly JIVE
3*	NEW	X H-CI & JoJo MCA
4	4	STANKONIA OutKast LAFACE/ARISTA
5*	NEW	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE Funkmaster Flex LOUD
6	3	LOVERS ROCK Sade EPIC
7	5	MAMA'S GUN Enkaiyah Badu MOTOWN/UNIVERSAL
8	6	THE DYNASTY ROC LA FAMILIA (2000 - ) Jay-Z, R.O.C.-FELLA/DEF JAM/IDJMG
9	2	GHETTO POSTAGE Master P NO LIMIT/PRIORITY
10*	13	HOTSHOT Shaggy MCA

### Top Country Albums

1	1	GREATEST HITS Tim McGraw CURB
2*	2	BREATHE Faith Hill WARNER BROS./WRN
3*	3	FLY Dixie Chicks MONUMENT/SONY
4*	5	CLASSIC CHRISTMAS Billy Gilman EPIC/SONY
5*	4	ONE VOICE Billy Gilman EPIC/SONY
6*	6	WHEN SOMEBODY LOVES YOU Alan Jackson ARISTA NASHVILLE/RLG
7*	7	GREATEST HITS Kenny Chesney BNA/RLG
8	5	I HOPE YOU DANCE Lee Ann Womack MCA NASHVILLE
9	8	BRAND NEW ME John Michael Montgomery ATLANTIC/AG
10*	10	BRAND NEW YEAR She/Daisy LYRIC STREET/HOLLYWOOD

### The Billboard Latin 50

1*	1	MI REFLEJO Christina Aguilera RCA/BMG LATIN
2	2	VIVO Luis Miguel WEA LATINA
3*	4	HISTORIA DE UN IDOLO VOL. 1 Vicente Fernandez SONY DISCOS
4	3	ES PARA TI Intocable EMI LATIN
5*	6	SON BY FOUR Son By Four SONY DISCOS

### The Billboard Hot 100

This Week	Last Week	Title	Label
1*	1	INDEPENDENT WOMEN PART I Destiny's Child COLUMBIA	
2*	4	IT WASN'T ME Shaggy Featuring Ricardo "RikRok" Dubert MCA	
3	2	CASE OF THE EX (WHATCHA GONNA DO) Mya UNIVERSAL/INTERSCOPE	
4	3	WITH ARMS WIDE OPEN Creed WIND UP	
5*	8	HE LOVES U NOT Dream BAD BOY/ARISTA	
6*	9	MS. JACKSON OutKast LAFACE/ARISTA	
7	6	GOTTA TELL YOU Samantha Mumba WILD CARD/INTERSCOPE	
8	10	THE WAY YOU LOVE ME Faith Hill WARNER BROS.	
9	5	KRYPTONITE 3 Doors Down REPUBLIC/UNIVERSAL	
10	7	THIS I PROMISE YOU 'N Sync JIVE	
<b>OTHER TOP DEBUTS</b>			
21		LIQUID DREAMS O-Town J	
59		MAMACITA Public Announcement RCA	
72		THERE IS NO ARIZONA Jamie O'Neal MERCURY (NASHVILLE)	

### Hot R&B/Hip-Hop Singles & Tracks

1*	5	INDEPENDENT WOMEN PART I Destiny's Child COLUMBIA
2	1	MS. JACKSON OutKast LAFACE/ARISTA
3	2	I JUST WANNA LOVE U (GIVE IT 2 ME) Jay-Z, R.O.C.-FELLA/DEF JAM/IDJMG
4	3	I WISH R. Kelly JIVE
5*	4	MY FIRST LOVE Avant Featuring Ketara Wyatt MAGIC JOHNSON/MCA
6*	6	JUST FRIENDS (SUNNY) Musiq DEF JAM/DEF SOUL/IDJMG
7*	40	MAMACITA Public Announcement RCA
8	7	B11 Wyclef Jean Featuring Mary J. Blige COLUMBIA
9*	11	EMOTIONAL Carl Thomas' BAD BOY/ARISTA
10*	23	DANGER (BEEN SO LONG) Mystikal Featuring Nivea JIVE

### Hot Country Singles & Tracks

1*	1	MY NEXT THIRTY YEARS Tim McGraw CURB
2*	3	WITHOUT YOU Dixie Chicks MONUMENT
3*	6	I LOST IT Kenny Chesney BNA
4*	4	BORN TO FLY Sara Evans RCA
5	2	WE DANCED Brad Paisley ARISTA NASHVILLE
6*	8	WWW.MEMORY Alan Jackson ARISTA NASHVILLE
7*	9	TELL HER Lonestar BNA
8	5	BEST OF INTENTIONS Travis Tritt COLUMBIA
9	7	JUST ANOTHER DAY IN PARADISE Phil Vassar ARISTA NASHVILLE
10*	11	BURN Jo Dee Messina CURB

### Hot Dance Max Singles Sales

1*	8	INDEPENDENT WOMEN PART I Destiny's Child COLUMBIA/CRG
2*	1	MOST GIRLS Pink LAFACE/ARISTA
3*	2	MUSIC Madonna MAVERICK/WARNER BROS.
4	3	DESERT ROSE Sting Featuring Cheb Mami A&M/INTERSCOPE
5*	4	JUMPIN', JUMPIN' Destiny's Child COLUMBIA/CRG

### THE CHART WEEK

Continued from page 1

single, "With Arms Wide Open," which is No. 3 in overall radio airplay. Britney Spears is at No. 5 with "Oops... I Did It Again," selling 271,000 units, gaining 31% from Christmas gift-giving and the strength of the album's third single, "Stronger." The new single is top five on MTV and No. 17 on the Mainstream Top 40 airplay chart.

Tim McGraw's "Greatest Hits" is No. 6 with 266,000 units (up 29%), fueled by his No. 1 country single, "My Next Thirty Years." Shaggy joins the top 10 at No. 7 with "Hotshot," as his huge top 40 and R&B single "It Wasn't Me" drives sales up 53% to 264,000 units. The single is second only to "Independent Women" by Destiny's Child in overall radio airplay. Shaggy's radio audience cracks the lofty 100 million mark for the second week in a row.

Rounding out the top 10 are rock, pop, and classical albums. "Chocolate Star" by Limp Bizkit holds at No. 8 (259,000 units, up 34%) as "Rollin'" keeps rolling at rock radio. It's No. 10 at mainstream rock and No. 4 at modern rock. "No Strings Attached" by N Sync adds another 245,000 units, bringing its total to 9.2 million. It will be the No. 1 selling album of the year, since No. 2 "The Marshall Mathers LP" by Eminem is far behind at 7.6 million. This week, N Sync is up one position to No. 9 as "This I Promise You" remains top 10 in overall radio airplay. The No. 10 album, down one place in rank but up 16% in sales to 237,000, is "Dream A Dream" by teenage classical star Charlotte Church.

SoundScan

©2001. BPI Communications, and SoundScan, Inc. \* indicates albums with the greatest sales gains this week or singles/tracks showing an increase in BDS detections over the previous week.

Broadcast Data Systems

# Introducing... PAGE 3

BILLBOARD BULLETIN IS EXPANDING!

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## COMMENTARY

(Continued from page 4)

providers in relation to copyright infringement.

• The development of culture and creativity is directly linked to the level and quality of intellectual property protection. Content and technology are interdependent: Digital networks as well as hardware machines need original and diverse programs to be successful, while creators and producers benefit from the popularity of new-media platforms to make their works known to the largest possible audience.

Music and films transcend technology and give it a soul and purpose. In the Internet age, copyright is the most valuable currency. It is the only asset a creator can trade to make a living. The most important role of copyright protection is the ability to control reproduction.

Consumers' associations express concerns about copying being limited in the digital age. These concerns are not founded, and copying will continue to a large extent in the digital age. Such a remark is based on the fact that the entertainment industry relies on the hardware industry to implement technical protection systems. Partnership with the latter means that a degree of copying will always be allowed.

Witness the Athens Agreement

on Digital Audio Tape in 1988, which provided unlimited copies of an original, or the DVD Video agreement with the major Hollywood studios, which accommodates time shifting and more.

The industry has lived with a large amount of private copying in the analog age. They accept this phenomenon, which is not new. However, the economics of creativity is at risk when copies are of such high quality and may so easily be disseminated.

As a result, the fundamental change is the prejudice artists and producers would be suffering if digital copying was left to develop unchecked.

The impact and dimension of digital copying requires an approach that combines regulations with negotiation between industries that have long acknowledged their interdependence. The successful launch of a hardware device is dependent on attractive "content" available in the marketplace.

Nobody would want to buy a DVD machine without attractive prerecorded movies that can be played on it. Likewise, consumers would not be interested buying a pay-TV satellite dish if there was no attractive film and sports programming.

The Sony PlayStation was a

***'Rights holders  
simply request that  
the degree of  
protection they enjoy  
in the analog world  
be extended to the  
digital world'***

— PHILIPPE KERN —

rapid commercial success—despite already established competition—because of the amount of software available on this platform. Whatever its technical ability, the success of a black box is determined by the quality and attractiveness of programs it can play.

The problem is that with converging industries it becomes more problematic to come up with technical solutions that please everyone. For instance, the consumer electronics industry prefers standardization, while the computer industry's business model is based on licensing.

Misguidedly, consumer associations have taken sides against the creative industries in favor of the black-box manufacturers. They are

supporting global companies with largely delocalized manufacturing facilities in lower-wage countries. They have yet to realize that without copyright protection, the creators have nothing to trade and negotiate with the hardware industry when it comes to finding a suitable technical protection system enabling control of copyright dissemination.

The creative industries become easy prey, as illustrated by Philips' launch on the market of the recordable CD without any consideration of the consequences for the music industry, artists, composers, and authors. Philips was to sell PolyGram a few months later, making its intention even clearer.

Rights holders—individual artists, independent music companies (the vast majority are small- and medium-sized companies), and the global multinationals—are not asking for the moon. They simply request that the degree of protection they enjoy in the analog world—which entitles them to control physical distribution—be extended to the digital world. They require legal security to the same extent that consumers require security when they trade online with a credit card or when they request that personal data not be misused.

Copyright products are the driv-

ers of E-commerce on the Internet. Give the confidence to "content creators" to make use of the Internet, and consumers will have access to the programs they want. It should not be forgotten that central to fulfilling consumers' needs and preferences is the availability of valuable "content," as is the establishment of business models enabling consumers to access that content simply and with as much flexibility as possible.

In the end, consumers are the main beneficiaries of the digital revolution as they are granted easy access to music or films (as soon as broadband is established) 24 hours a day, seven days a week, as well as simple and fast online transactions.

This gives consumers the ability to customize music selections and access a larger variety of genres (including out-of-print items and old classics), and it allows the wider distribution of local-language films and music.

As a consumer, I would like to think that consumer associations were concentrating their resources on obtaining the lowering of Internet connection tariffs in Europe—the main barrier to Internet access and its development.

As for copyright protection, consumers and artists should be on the same side.

# In Memory of Julio Guiu Arbeloa

A great publisher  
and a wonderful friend  
...we will miss you.



Cherry Lane Music Publishing Co., Inc.

## WILL AOL WARNER FULFILL DIGITAL MUSIC POTENTIAL?

(Continued from page 1)

AOL's disparate Internet music properties.

Conroy will direct AOL's digital music strategy, including the company's online relationships with major record labels and the rollout of its digital music subscription service. He will also coordinate all of AOL's online music properties, including Spinner, Winamp, and the AOL Music Channel. Conroy will be based in New York and will report to AOL senior VP/GM Jonathan Sacks.

"Music today is an important part of what the overall experience is for AOL subscribers and users, and our expectation is that it will become a more and more important part of the experience," Conroy tells Billboard. He later added that he expects music and music-related revenue to play an increasingly important part of the profitability mix for the company.

To be sure, expectations for the financial and strategic prospects of the new AOL Time Warner are enormous across the board. This is especially true in music, which AOL chairman/CEO Barry Schuler, when announcing Conroy's hire, called "one of the clearest and most exciting synergies in the new AOL Time Warner."

The specifics of how AOL and Conroy plan to realize those synergies—the time frame of when exactly an AOL subscription will roll out, how it will operate, who its partners will be, and what the new structure and makeup of the AOL Music division will look like under Conroy's stewardship—have not been made public yet.

But Jupiter Communications analyst Aram Sinnreich says many changes and announcements concerning music can be expected over the next couple of months. "There's no question that 2001 is going to see a major music initiative out of AOL. In order to make it successful, they're going to have to get the other labels to buy into it, and Conroy is the one with the credibility, the connections, and the vision to make that happen."

Label sources and analysts say they expect the first piece of business for Conroy, once he takes office at the beginning of February, will be to unify AOL's music properties, which currently run independent of one other. AOL Music Channel is based in Richmond, Va., while Spinner/Winamp is based in San Francisco.

"If you look at AOL, [its divisions] all kind of operate separately, championing the content they get, trying to get their little slice of real estate on the home page," says one major-label source who works with the company on marketing and promotion deals. "To have that all go under the fold of AOL Music will make a lot of sense, so they can take advantage of all the various touch points."

Also likely to be high on the agenda for Conroy will be establishing contact with the label bosses both inside Warner and at the other majors. Conroy says he expects to benefit from his connections with leading industry figures, both on the technology and label sides, forged during his tenure at BMG. Indeed, Paul Vidich, executive VP of strategic planning and business development at Warner Music Group, calls him "the ideal executive" for the position.

As for Warner Music Group, it will be business as usual—at least for now. The merger is expected to have little near-term impact on day-to-day operations.

However, Sinnreich says, the interaction of the dual music opera-



CONROY

tions—the commerce business inside AOL, which is under the guidance of co-CEO Bob Pittman, and the content and physical distribution business of Warner Music Group in Time Warner, which is under the direction of Pittman counterpart Dick Parsons—bears watching.

"The new structure for consolidated media companies has these parallel hierarchies where you have the interactive business on one side and the record labels on the other side," says Sinnreich. "They have to negoti-

ate in tandem."

Indeed, Wall Street analysts say the success of the company's music efforts on- and offline will largely rely on strong management. That goes for the rest of AOL Time Warner operations, too.

"We believe it is imperative for the new senior management team to convince and instill a heightened level of confidence within the investment community that the combined company can in fact turbo-charge its growth," wrote Merrill Lynch analyst Jessica Reif Cohen in a recent note to investors.

Investor response to the merged company has been muted thus far since its stock started trading Jan. 12, following FCC approval and the subsequent closing of the deal Jan. 11. AOL shares, which have traded as high as \$74.62 in the past 52 weeks, closed at \$48.79 Jan. 17.

Analysts argue the key variable in the company meeting its cash-flow projection of \$11 billion in 2001, and in turn energizing investor enthusiasm, will be AOL's ability to drive enhanced growth across all of Time Warner's business segments.

The investment community is anxiously awaiting AOL Time Warner's first earnings release, set for Jan. 31, to see just how the company plans to deliver. AOL Time Warner executives are expected to further detail

(Continued on next page)

## RAS BRINGS REGGAE TO KIDS

(Continued from page 1)

"We got the idea for 'Reggae For Kids' when my first son, Eric, was born," says RAS founder/CEO Gary "Doctor Dread" Himelfarb. "He's now 10 years old. We thought it would be nice to make music for kids [that] grown-ups would also enjoy. This was the first children's reggae record, and it came straight from the heart. I believe that's why it's been such a phenomenal success."

The June 1995 birth of Himelfarb's second son, Ian, inspired "More Reggae For Kids." The third volume, "Reggae For Kids Movie Classics: Your Favorite Disney Soundtracks," hits stores Feb. 27.

"The inspiration for this CD came from our European distributor, Bert Pijpers of [Holland-based] Continental Record Service," says Himelfarb, who did the A&R and production work for all the CDs. "He thought 'Reggae For Kids' would do way better if it was all Disney songs, because everyone all around the world knows and loves the soundtracks to Walt Disney's animated films."

1991's "Reggae For Kids" featured RAS artists performing originals and classics, including Yellowman's interpretation of "This Old Man," Brigadier Jerry and Freddie McGregor's version of Three Dog Night's "Black & White," and Gregory Isaacs' rendition of Peter, Paul & Mary's "Puff The Magic Dragon"—the track RAS says generated the most response.

"Jamaicans have a deep love for children," says Himelfarb. "The artists were so happy to be part of it, and that record generated vast amounts of royalties for everyone involved. Teachers of autistic children called to say they play the CD to set-

tle the children. The most important point is this CD's positive message for children: Go to school; respect parents, brothers, and sisters; and promote equality among all people. We made sure this was a wholesome record for the entire family." The album's art portrays Jamaica and its children, and "it completes the spirit and the concept," says Himelfarb.

"Reggae For Kids" has sold more than 150,000 units in the U.S., according to the label, and was licensed to several other countries. It is approaching gold status (50,000) in Canada. "More Reggae" tips the balance toward more original tunes written for the project, including Yvad's stunning "Children Of The World" and Dwight Pinkney's "Reggae For Kids," inspired by the first release and performed by the Roots Radics. That track became the theme song for a popular AM radio show on Jamaica's IRIE-FM, which plays tracks from the two CDs.

RAS marketed "More Reggae" in the same way it promoted the first set: buying ads in parenting magazines, submitting it for various children's music awards, and placing it in listening booths at Tower Records, Borders Books & Music, and other chains. "Our biggest success came from listening stations at [national toy chain] Zany Brainy," says Himelfarb. "We also had success with children's radio and college reggae shows."

According to the label, the second volume has sold more than 80,000 units in the U.S. and another 20,000 in Canada, Japan, France, and Holland. "The entire series sells enormously well on cassette, which is unusual," adds Himelfarb. "Cassettes



make up approximately 20% of units sold, probably because children often have little cassette players."

The Disney favorites "reggae-ized" for "Movie Classics"—including Bunny Wailer's opener, "Hakuna Matala" from "The Lion King"—seem created for the music's signature "one-drop riddim." (A video is planned for the song.) Other reggae legends putting their own spins on Disney classics include Marcia Griffiths ("Beauty And The Beast"), Don Carlos ("Zip-A-Dee-Doo-Dah"), Sugar Minott ("It's A Small World"), soca artist Arrow ("Under The Sea"), Gregory Isaacs ("When I See An Elephant Fly"), Luciano ("When You Wish Upon A Star"), and Yami Bolo ("You've Got A Friend In Me").

"I feel wonderful about being a part of this," says singer Peter Broggs, who delivers a rousing rendition of "Who's Afraid Of The Big Bad Wolf" and sang "Peace And Love" on the first set. "Doing this track was fun because Gary never tell me what I was doing until we got into the studio. I started writing an original song, then he told me I was doing 'Wolf.' I never heard it before, and I add, 'Wolf, go away, leave the children alone.'"

Singjay Tony Rebel is known for such tunes as "Teach The Little Children," which plays regularly on "Sesame Street" and was included in Sony's "Positively Reggae" compilation, the profits of which go to the Children with AIDS Project of America. "Gary told me I would do 'Bear Necessities' because I am like a big bear," Rebel says, laughing. "I decided to put a little of my taste on it. Any way we can keep the youth comfortable, teach them, and make them

laugh is great, because they are the future."

Regina Kelland, president of Los Angeles-based Kelland Consulting, is coordinating mass-marketing for the project in the children's music area. She will work with RAS label manager Brice Rose, who will handle the reggae arena. "We will do as much direct promotion to consumers as possible," says Kelland.

This includes ads on Disney Channel and in Disney publications and a national "press blitz, covering between 500 and 600 contacts, including regional and national publications focusing on parenting, women, news, trade, education, and entertainment," says Kelland. RAS will approach NPR, along with children's, reggae, and college reggae radio. Radio promotions include giveaway contests featuring the albums and posters. The label is scheduling artist appearances on regional and national TV morning and entertainment shows. For retail, RAS and Kelland are creating a Win a Trip to Disney World promotion that will include other product prizes.

"Movie Classics" debuts internationally Feb. 27, licensed for most of Europe by Continental Record Service, Harmonia Mundi in France, Attic in Canada, and Revolver Records in South Africa.

"Those albums fill a great need, and it's important to know that reggae artists want to communicate with children," says Pat McKay, reggae format manager for Sirius Satellite Radio. "The music is so timeless, seamless, and ageless that adults love and appreciate the series just as much. This latest addition will broaden its appeal."

## INDIE CATALOG RESISTS MIDLINING

(Continued from page 1)

duction of midline product, or are exploring marketing strategies that essentially offer catalog at lower prices, an embrace of the concept still appears tenuous. One prominent independent label, L.A.-based punk rock label Epitaph Records, is even raising prices across the board in early February.

Virtually all observers agree, however, that something has got to give.

Michael Rosenberg, senior VP of Port Washington, N.Y.-based distributor Koch International, says, "This is a time when labels have to start taking a hard look at their catalog and [asking themselves], 'What can we do to make our catalog viable in the new retail environment?' It's definitely an issue that all independent labels will have to be addressing . . . They're either going to have to significantly incentivize retailers to leave it in the stores for a long time until it sells, or they're going to have to do something to increase the turns on their back catalog in retail."

Bruce Iglauer, owner of Chicago-based Alligator Records, says, "I think that the reality is that more independents *must* midline—not consider it, but *must*."

### FACING CHOICES AT RETAIL

Retailers say they have have urged indie labels and distributors to try midline prices and promotions but claim their pleas have fallen on deaf ears.

Jerry Kamiler, divisional merchandise manager of music at 967-store Trans World Entertainment in Albany, N.Y., says, "I have on numerous occasions tried to point them in a direction of trying to take titles far more often than they do and move them far more aggressively to midline pricing . . . It's a topic that's always brought up to them. I really can't tell you why it is that they don't warm to the idea the way the majors have. Maybe they view it as they have less titles—so they don't feel that they might have a line, so to speak, that they can go out and market."

Bob Bell, senior rock buyer at 500-store Warehouse Entertainment in Torrance, Calif., notes, "It's been an ongoing frustration for us for many years that a lot of indie catalog doesn't get midlined, because it makes it very difficult to promote it. With the majors, we will do midline sales from time to time, and we don't often have the luxury of getting to do that with a lot of independent catalog . . . A lot of independent catalog is at a disadvantage—it's in the bin every day at full price when their competition is at midline."

"As everything becomes more price-competitive, with the elimination of MAP [minimum advertised pricing], etc., lower-priced stuff tends to get featured more," says Storm Gloor, director of music at 143-store Hastings Entertainment in Amarillo, Texas. "Any retailer wants to have a price image, and having a higher price tends to get [the product] left in the fixtures, but getting it to a lower price might provide some opportunities for a program

where a retailer can feature that product."

George Scarlett, VP/director of product and vendor management at 116-store Tower Records in West Sacramento, Calif., acknowledges the difficulty of mounting a full-blown indie midline promotion. "With the independents, try to get together 40 or 50 of these people, who have probably been advised by their bean counters that this sort of price decrease doesn't translate into the kinds of sales increase where you can make your nut at the end of the day," he says.

Scarlett adds that the lack of midline indie titles puts the retail buyer in a position where a choice must be made. "If [it] means making a decision between two equally credible items with wildly different cost prices, we're going to have to go with the lower-cost item at the expense of the higher cost," he says. "We'll carry what we have to, but we're not going to carry what we don't have to if it's priced too high."

Mark Viducich, COO of Bayside Entertainment Distribution in West Sacramento, Calif., claims that without dating and pricing incentives for retailers, indies' catalog sales will evaporate.

"Retailers in general are not carrying the depth of catalog anymore, for a couple of reasons," Viducich says. "One, [independents] want to be paid for their catalog within 60 days, basically, and no retailer can turn deep catalog within 60 days.

Therefore, they're not going to buy it, because why would they just own the catalog at the end of a 60-day period. So you've got the retailer who doesn't want to step out on catalog, because everybody wants him to pay for it in such a short period of time."

"Now, two things happen after that," Viducich says. "Let's say we could get past the payment issue of 60 days, and let's say we could take it all the way to consignment—would it still need to be \$17.98 and \$18.98 list to the customer? I think the answer is still no."

"[Retailers are] getting hit from two sides: the dating issue and the price," Viducich concludes. "Both of those together are absolutely killing catalog."

### THE ECONOMICS OF MIDLINING

Rosenberg says Koch's position on midlining has changed, upon contemplation of the basic economics of price decreases.

"We used to be very aggressive with our labels to midline—unsuccessfully aggressive, I might add. The fact is that our opinion now is that in order to midline, you have to midline not your weakest catalog titles but some of your strongest catalog titles in order for it to make a real difference. Then, because of the economics of it, you have to almost double the sales in order to justify doing that, making the same amount of money on the label side."

He adds, "The fact is that most of our labels are unwilling to midline their strongest catalog titles, because

that's what they live on. It's hard to argue with them that they should do that, because it's hard to say, 'Yes, you'll sell three times as much if you do that.' If they only sell twice as much, then they're standing still."

Jim Colson, VP/GM of DNA in Woodland, Calif., says he has encour-



tered a similar viewpoint. "When you talk to labels about the concept, no one really argues with you a lot or says, 'I don't think it should be cheaper.' I think most people would concur that in an ideal world, it would be better to have catalog product be cheaper than the frontline product. But a lot of times it's just not, at least in the label's mind, an economic reality for them to be able to pull that off."

Colson—whose company recently initiated a second brand, Emerge Distribution, to deal in part with catalog labels (Billboard, Jan. 20)—adds, "I think a lot of people are going to hold the line. I'm hearing a lot of labels talking about getting more focused with their catalog and working on top sellers that need to be everywhere . . . or focusing on independent accounts or Internet accounts or one-stops. That's really what I'm hearing more, and what we're talking about more, as opposed to the pricing so much—who should have your record and where's it going to do the best at."

### VARIED LABEL APPROACHES

Some labels have overcome their reservations and midlined some titles. Alligator, for example, dropped 15 titles from \$15.98 to \$11.98 in 1999 and followed with another 10 midline titles last year.

Iglauer says, "We recognized that retail these days has far too much product to choose from, and there's no way that even the best retailers are going to stock as much deep catalog as a label like ours would like them to stock. So we've tried to do everything

we can to create incentives for retail . . . Although the numbers have not been gigantic, every single title that we midlined improved its sales quite dramatically."

Alligator sales and advertising director Kerry Peace says that cumulative sales for the titles midlined in '99 increased almost 250%, while sales for those albums midlined in 2000 soared 300%. "We're on the verge of doing more this year," says Peace, who notes that the additional volume has more than made up for the decrease in margin on the midlined releases.

Rounder Records in Cambridge, Mass.—which for nearly three years has split its distribution between Universal Music and Video Distribution (UMVD) and indies DNA and Bayside—is testing the midline waters with a dozen titles in its recently instituted Bullseye Basic imprint, which is going through UMVD. However, some 2,500 of its 3,500 catalog titles go through indie distribution and are full price.

"The majors have all of these midline programs which go on sale on a regular basis," says Rounder president/CEO John Virant. "We get plugged into that [with Bullseye Basic]. We're experimenting there first."

He adds, "We are very interested in and considering looking at midlining and different ways to try and stimulate catalog sales along those lines. [But] the thinking has always been because, really, [since] the catalog is not hit-driven, by and large, for specialty-type items people are happy just to get it. They're not that price-sensitive. That's the conventional wisdom on it."

Kevin Welk, president/GM of Santa Monica, Calif.-based Welk Music Group, which controls the huge Vanguard Records catalog, says his firm has midlined 200 titles. But, echoing Virant, he adds, "Really, the research we've gotten back is that [Vanguard catalog artist] Joan Baez is going to sell if it's \$16.99 or \$14.99."

Welk's answer has been to issue newly created three-CD sets of catalog material at a two-CD price—

essentially, an enhanced midline. On Tuesday (23), the company will issue "The Out Sound From Way In!," a compilation of four LPs by electronic pioneers Perrey & Kingsley, with a third CD featuring Fatboy Slim and Eurotrash remixes.

"It all started off with [the 1999 upgrade of] the 'Chicago—The Blues—Today!' series," says Welk. "That was so successful for us, and the price point was really great for our sales . . . It's almost like the boxed set of midlines."

Flying in the face of conventional wisdom, L.A.-based Epitaph Records will be upping the list prices of its catalog from as low as \$11.98 and \$13.98 to \$16.98 as of Feb. 3,



according to label president Andy Kaulkin.

"The basic list price used to be \$13.98, and it was \$13.98 when I started here back in '92," Kaulkin says. "The cost of everything has gone up since then, especially the cost of doing business with these record stores. We have never raised our prices, and we've been making less and less, and we do pay high royalties out to the bands, higher than the majors. It's been putting the squeeze on us."

He continues, "I was for a while interested in doing a midline for key catalog, but the problem is, that's our bread and butter, and if we were to lower those prices, it would hurt us. We kind of count on that money coming in from the catalog. For us, it's a specialty item that people will go out and look for . . . I expect for any kind of niche specialty label, I don't care what kind of music it is, if people want it, they're going to buy it. I don't think it's that price-driven, and as long as we're lower than the typical major-label price, I think we'll be OK."

"We'll go with the flow," says Kaulkin. "If it doesn't work, we'll try something else."

## WILL AOL WARNER FULFILL DIGITAL MUSIC POTENTIAL?

(Continued from preceding page)

the company's plans for maximizing synergies across all major divisions at that time.

But the company could have its work cut out in music, where Warner Music CEO Roger Ames is still trying to get things on track. (Time Warner cut its fourth-quarter earnings forecast in December due in part to weak music sales.)

"Q4 [fourth-quarter] music results will suffer both tough comparisons as well as a weak release slate," Reif Cohen told investors. "Despite a relatively strong release from Madonna [nearly 5 million units worldwide], Q4 current album releases, including Green Day and Enya, paled in comparison to last year's releases by Eric Clapton & B.B. King, Faith Hill, a Pokémon album, Metallica, and Cher."

Meanwhile, forecasts are mixed as to how AOL's revenue will be affect-

**'2001 is going to see a major music initiative out of AOL. In order to make it successful, they're going to have to get the other labels to buy into it'**

- ARAM SINNREICH -

ed by the current crunch in online advertising spending. However, the company reports that subscriptions are growing strong and now total more than 27 million.

Merrill Lynch Internet analyst

Henry Blodget said in a Jan. 17 note to investors that one growth area for AOL may be increasing subscription revenue through higher rates for standard service, as well as via premium services. Sources say such efforts could be bolstered by the addition of new music services both to standard and new premium packages.

Internet analysts say that with the valuations of many digital music companies weakened by the current equity market, AOL Time Warner may also look to strengthen its music operations through an acquisition/consolidation strategy.

Conroy declined comment on how active, if at all, AOL Music figures to be in pursuing acquisitions. "Before any consideration is given to acquisitions, the most important thing is to take advantage of the potential the company has today—which is enormous," he says.

## BRITISH COLDPLAY BREAKS IN THE U.S.

(Continued from page 1)

an exception.

The band—a commercial and critical success in its native England—is starting to find a sizable U.S. audience with its debut album, “Parachutes” (Parlophone/Nettwerk/Capitol Records), which has become a hit on The Billboard 200. Propelling sales for the album, say insiders, are airplay for the first single, “Yellow,” and influential praise from music critics.

Aided by an eagerly awaited U.S. tour and not handicapped by either a slick “pretty boy” image or attention-seeking gimmicks, Coldplay is winning over fans for no other reason than the band’s style of introspective music, according to industry observers.

Released in the U.S. on Nov. 7, 2000, “Parachutes” entered the Heatseekers chart at No. 12 in the Nov. 25, 2000, issue. The album jumped to No. 1 on the chart in the Jan. 13 issue. “Parachutes” reached Heatseekers Impact status in the Jan. 20 issue, when it soared from No. 118 to No. 84 on The Billboard 200. This issue, the album is No. 68 on the chart.

On Nov. 9, 2000, Billboard hosted an “Atlantic Crossings” music-industry summit in London to discuss the business of breaking British acts in the U.S. market. Music industry senior executives from the U.S. and the U.K. attended the event, as did up-and-coming major-label British acts.

### PROGRESS SINCE THE SUMMIT

“I remember that summit,” says Roy Lott, president of EMI Recorded Music North America and president of Capitol. “Many of our British acts were singled out as the ones who were having big hits in other territories but not America. Despite our disappointments with some of these acts’ sales in the U.S., we’ve been steadfastly open to breaking acts from the U.K.”

Lott says that with Coldplay, “what we did was we mapped out a special marketing campaign. We made sure that this band didn’t come out as a hype situation.”

“Parachutes” debuted at No. 1 on the U.K. albums chart in July 2000, when it was released there. Since then, the band has received a slew of U.K. music awards and nominations. Coldplay has been nominated for three Brit Awards: best British group, best British album, and best British newcomer.

This year’s Brit Awards will be presented Feb. 26 in London. Last year, “Parachutes” won the Q Award (presented by U.K. music magazine Q) for best album of the year. In addition, U.K. magazine New Musical Express (NME) has nominated Coldplay for five NME Awards: best band, best album (“Parachutes”), best single (“Yellow”), best newcomer, and best evening session (for Coldplay on BBC Radio 1). The NME.com polls also awarded Coldplay the honors in the indie rock category for best band, best album, and best single for “Yellow.”

Lott says the appeal of Coldplay is simple: “Their music is special and distinctive. They have lyrics that connect with people.”

He adds that unlike other British

acts, “Coldplay has lyrics which are universal. The band is similar to Radiohead in that way. Some other British acts which haven’t been a big success in America have lyrics which speak mainly to a British or European audience. Coldplay isn’t like that, and that’s one of the reasons they’ve crossed over to an American audience.”

As Coldplay guitarist Jonny Buckland explains, “We just wanted to do an album of good songs that are emotional and quite simple—a natural-sounding record that wasn’t heavily produced. Our songwriting doesn’t have a formula.”

The London-based Coldplay was founded in 1996, and the current lineup consists of Buckland, lead singer Chris Martin, bassist Guy Berryman, and drummer Will Champion. The band shares songwriting credit on all Coldplay songs, which are published by BMG Music Publishing.

The band is managed in the U.K. by Phil Harvey and in the U.S. by Nettwerk America. Coldplay’s U.S. booking agent is Marty Diamond of Little Big Man Booking.

Coldplay is on tour in Australia until Feb. 4. On Feb. 8, the band embarks on a North American tour, which kicks off in Vancouver. In April, the band begins a U.K. tour, and there are tentative plans for Coldplay to launch another U.S. tour in May or June.

Lott says many of the U.S. dates

***‘We mapped out a special marketing campaign. We made sure that this band didn’t come out as a hype situation’***

—ROY LOTT—

on the upcoming tour “sold out quickly. In some cities, we even had to move some of the shows to larger venues.”

“We just want to play well,” says Buckland of Coldplay’s crucial upcoming North American tour. “We’re a lot better than we used to be. We don’t use backing tracks. We try to change the set list on different nights.”

Meanwhile, “Yellow” has become a hit on the Modern Rock Tracks chart, where it breaks into the top 10 this issue, at No. 9. The “Yellow” video is in heavy rotation on MTV2 and medium rotation on MTV.

“‘Yellow’ is one of those singles very few programmers had trouble saying yes to,” notes Lott. “Many of the stations that played it reported that it immediately became a most-requested for their listeners.”

“‘Yellow’ has definitely been an instant reaction record for us, and it’s still among our top five re-

quests,” says Danny Villalobos, assistant PD/music director of modern rock station WAVF Charleston, S.C. “The rest of the Coldplay album is just phenomenal; there isn’t a bad song on it.”

Villalobos says that in addition to the quality of the band’s music, Coldplay’s budding U.S. success has been aided by “the timing of this record’s release. They released the single and the album at the right time. It’s got a cool, laid-back sound that’s perfect for the winter season.”

He says of Travis, another critically acclaimed British band, “The Travis album didn’t do as well in America because of the timing of their single releases. Nobody wants to hear [Travis song] ‘Why Does It Always Rain On Me?’ in the summertime.”

Villalobos theorizes that much of the “British evasion” has to do with “people in America getting tired of the image many British acts have of being pampered, whiny Brits. Oasis and their antics have left a bad taste in a lot of people’s mouths. But Coldplay doesn’t seem to have that attitude, and that’s why they’re so appealing to people.”

“There’s just a big buzz around Coldplay,” says Von Medler, music buyer for Tower Records’ Wabash Avenue location in Chicago. “We’ve seen a big increase in Coldplay album sales in the last few weeks. The single’s getting airplay, and so much of the music press had this album in

their top 10 lists for the best albums of last year. People really pay attention to those lists, and there’s a lot of good word-of-mouth spreading for this band.”

Medler also believes that with heavy, angry rock dominating so much of modern rock’s airwaves, Coldplay’s success may signal “a shift toward softer modern rock with more introspective lyrics. Also, Coldplay’s music is just a lot easier to listen to than other British bands they may be compared to, like Radiohead.”

Buckland says that even though the band’s laid-back sound may be misinterpreted as gloomy, Coldplay’s music is “eternally hopeful.”

He adds that the band is working on its next album, which “might be out sooner rather than later.”

Lott is confident that Coldplay won’t meet the same fate as many other acts that experience their first big hit, become a darling of critics and modern-rock radio, and then fall out of favor with the music industry and the public when the act’s follow-up album is released.

“Coldplay isn’t a one-hit-wonder band,” Lott insists. “We’re going to make sure of it. Fortunately, the press doesn’t view this band as a one-hit wonder. All people have to do is listen to the ‘Parachutes’ album to know that.”

As Buckland says, “Proving ourselves hasn’t lost its excitement for us.”

## DEVITO BLAZES TRAIL FOR DJ-MIXED CDS

(Continued from page 1)

DeVito is an example of one such DJ/remixer, as his latest album, “N.Y.C. Underground Party Volume 3,” on his own E-Lastik Recordings, has become a hit on The Billboard 200. Industry observers give credit to a savvy radio ad campaign and the album’s track selection as the driving forces behind its sales.

Released Nov. 21, 2000, “N.Y.C. Underground Party Volume 3” debuted on the Heatseekers chart at No. 5 in the Dec. 9 issue. It reached No. 1 on the chart in the Dec. 16 issue. The album is the first DJ-driven set to become a No. 1 Heatseekers hit since DJ-driven compilations became eligible for the chart in 1999.

“Volume 3” followed DeVito’s other compilations on E-Lastik: “N.Y.C. Underground Party Volume 2,” released in June 2000, and “N.Y.C. Underground Party Volume 1,” released in January 2000. E-Lastik is based in New York and distributed by New York-based company Musicrama.

DeVito says, “The main reason why this compilation is selling better than my others is because of the music I picked. I just picked the hottest tracks of the season.”

Among the tracks on the album are remixes of Melanie C’s “I Turn To You,” Emma Shaplin’s “Spente Le Stelle,” Ian Vandahl’s “Castles In The Sky,” and Barry Harris’ “Dive In The Pool.”

The fact that “Volume 3” has become one of the biggest-selling DJ-driven compilations in Bill-

board history is even more noteworthy when considering that DeVito’s chart success is a true do-it-yourself story. As the founder and president of his independent E-Lastik Recordings, DeVito says a key factor in his marketing cam-

paign was strategically placing ads on dance and top 40 stations (Dance Trax, Billboard, Aug. 5, 2000).

DeVito says, “The radio ads for the album have a lot to do with the current sales. A lot of people love dance music but don’t know the names of the artists and what albums to buy. Our commercials get to the point. Dance music is an extension of top 40.”

One of the stations that has given heavy exposure to DeVito’s albums is rhythmic top 40 station WKTU New York. As WKTU music director Geronimo says, “Nobody has marketed a dance compilation like Louie DeVito has. A lot of the songs on ‘Volume 3’ are unavailable or hard to find. But the best part of the CD is that all of the songs are very good.”

In addition to numerous commercials on WKTU, the station

has also featured the album in its own music programming.

“We sold out of [‘Volume 3’] three or four times already,” reports Jason Jones, assistant manager of dance specialty store E.D.’s Gourmet Records in Atlanta. “People are interested in the album because of the hard-to-find tracks. The DJ-album phenomenon will get bigger, depending on how much bigger the DJs’ names get.”

Sales for “Volume 3” have been strongest on the East Coast and in the South. DeVito notes that one of his goals is “to get the West Coast market more involved with this album.” Not surprisingly, an “N.Y.C. Underground Party Volume 4” set is in the works and should be released sometime this year.

Geronimo adds, “In Europe, dance music is already lifestyle music, and DJs there are major stars. Here in America, dance music is starting to become a major player in the music industry. It’s changing in that a lot of DJs are becoming big stars in America.”

DeVito, who acts as his own

***‘A lot of people love dance music but don’t know the names of the artists and what albums to buy. Our commercials get to the point. Dance music is an extension of top 40’***

—LOUIE DEVITO—

## STRAIT FESTIVAL STARTS UP AGAIN

(Continued from page 1)

with BR5-49 already confirmed.

For his part, Strait is high on the line-up for the 2001 outing. "I think we've got a great lineup," Strait told Billboard. "I've been wanting to work with Alan [Jackson] for a long time now—I look at this as more of a co-headlining deal. It's going to be a lot of fun."

Like past outings, this year's Strait fest will be produced by SFX. The tour is projected to average about \$2.4 million per stop, which tour producer and SFX VP Louis Messina says is a conservative estimate. "I think this has the potential to be our highest-grossing tour yet, on average. The tour has played as many as 18 dates in past years, but last year was scaled back to 10 cities," he says.

"We wanted to do 18 or 20 dates this year, but we just couldn't get them routed," says Erv Woolsey, Strait's longtime manager. "We feel like the 16 we got are almost as good as you could get."

The only repeat stop from last year's route is Texas Stadium near Dallas (June 9). "Dallas is one of those cities that just seems to work for us every year," says Woolsey.

Also on the route is the Alamodome in San Antonio (June 10), where the concept began as a one-off country music festival headlined by Strait eight years ago. "San Antonio is the birthplace of this tour, and we haven't been there in two years," notes Messina.

Other stops include Tempe, Ariz. (March 31); Las Vegas (April 1); New Orleans (April 7); Little Rock, Ark. (April 8); Atlanta (April 22); Kansas City, Mo. (May 12); St. Louis (May 13); Milwaukee (May 19); Minneapolis (May 20); Chicago (May 26); and Louisville, Ky. (May 27).

The festival has become one of country music's few bankable touring endeavors. "When we started this thing, a lot of people just shook their heads, and that's fine," says Woolsey. "We tested it in San Antonio and then Dallas, and it always went great, so we just expanded it. For the ticket price you're not going to see any better acts, and the public can appreciate that."

This year's tickets are \$59.50 and \$49.50. In addition to main-stage acts, the tour features Straitland, a carnival-type atmosphere on the concourse that features sponsor booths, concessions, interactive exhibits, and secondary stages. This year for the first time, second-stage performances will be broadcast via the huge video screens inside the stadium.

"Straitland is bigger and better than ever," says Messina. "The sponsors have learned to customize their space for this clientele."

Sponsors this year include mainstay Chevy Truck, along with Pemican, Jack Daniel's, GMC Card, and others. Sponsors help defray the tour's huge production and talent costs. It takes a week to set up staging and production in each market; the tour runs two complete sets, hopscotching them from stadium to stadium. The production costs alone are \$1.2 million per show, Messina says, not including talent costs.

"All of the acts get paid well and what they deserve," says Messina. "George wants to make sure we put together a good show first; then we talk about the price. There's nobody saying, 'We need a \$5,000 act'—it's 'Who do we want?'"

Besides the payday, the tour offers exposure unmatched in country touring. Acts whose careers have been jump-started by the Strait tour include Tim McGraw, Faith Hill, Dixie Chicks, Martina McBride, and Kenny Chesney (Billboard, July 1, 2000).

"That's exactly the reason why we're doing this tour," says Rob Beckham, agent for Brad Paisley. "We've seen the success people like Kenny Chesney, Tim McGraw, Faith Hill, and the Dixie Chicks have had after they were on it. Where else can you play in front of 60,000 to 70,000 people a day on Saturday and Sunday in different areas of the country?"

The impact of a slot on the Strait tour is not lost on record labels. "We had Kenny [Chesney] on two of these tours, and we tracked sales, and there's no doubt [the tour] had a major impact on his last album," says Joe Galante, CEO of RCA Label Group in Nashville. "We attribute this tour as one of the building blocks that helped Kenny's 'Greatest Hits' album do 85,000-100,000 units its first week."

The tour's huge drawing power has

"got to help you," he adds. "These are solid country music fans. It's a great environment for country music."

Acts also seem to relish the opportunity to tour with Strait, now considered one of the genre's most polished and road-tested performers.

"To be a part of this tour is a dream come true for me—I'd buy a ticket to this show," says Paisley. "This is a great combination of what country music's all about, and if there are any two artists I'd like to emulate in terms of how I handle my career, it would be



STRAIT

## BAD DOG'S BROOKE HAS 'PULL'

(Continued from page 1)

have amassed an ardent cult following. Rather, her latest composing complements her signature style with playful rock strutting and an undeniably seductive soul shuffle. "Steady Pull," whose 12 tracks were written by Brooke, is a blissful sonic marriage that's best displayed on the standout, single-worthy cuts "How Deep Is Your Love"—with its rich blend of harmonies and hip-hop-flavored beats—and the title track, an anthemic stomper that features a smooth guest rhyme by Michael Franti of Spearhead. Added star power is brought to the project by way of former Crowded House lead singer Neil Finn, who harmonizes on the elegantly sensual "New Dress."

"It will be interesting to see how people who've been following my career for a while react to various parts of this album," Brooke says. "It's certainly not predictable, and that's intentional. There's plenty of the 'serious' stuff that some might expect, but there are also some fresh ideas. Ultimately, I think people will grow with me and realize that you can't be sullen all the time. Sometimes, you've gotta get up and dance around—and take a few risks."

For "Steady Pull," Brooke has done more than step out on a musical limb. She's also taking on the formidable task of issuing and marketing the project on her own label, Bad Dog Records, which is distributed by Koch International. Though she tested do-it-yourself waters via Bad Dog in 1999 with the concert chronicle "Live," the former Refuge/MCA artist is pulling out the stops with "Steady Pull," striving to work it with the intricate, long-term strategy of a major-label release.

"It's all been very sweet, very exciting every step of the way," she says. "But, at the same time, there's a lot riding on this album."

She's right there is. "Steady Pull" is not merely another Brooke recording. It's her declaration of independence. "There's no way to describe what it's like for an artist to feel like she has to beg an executive at some large label to

give up some money to do a video, or a photo shoot . . . or anything," says the Boston-born Brooke, who is managed by Patrick Rains. "It can become a such a demeaning experience. In this scenario, I can just decide what I think is best and then just act on it."

Among the decisions made for "Steady Pull" was a gradual creative process with producers Clearmountain and Freeland (who co-helmed "How Deep Is Your Love"). "We worked in two-week spurts, which



was fine," Brooke says. "It allows us to really think about what we were doing and get everything just as we envisioned."

After a while, however, the artist admits, she started to get itchy to put some music out onto the street. "The fans have been knocking down the door, too," she says with a laugh. "The posting board on my Web site [jonathabrooke.com] has been very active with people asking, 'What is taking her so long?'"

Although the music of "Steady Pull" has been ready since the summer of 2000, Brooke says that it was ultimately a good idea to wait until February 2001 to release it. "It gave us plenty of time to do our homework and set up some really fun stuff."

Among the first things in place is Brooke's Web site, where the artist has been frequently posting diary-style entries. Also available on the site is video footage for the clip that will accompany the project's first single, the infectious, guitar-laced "Linger."

"We've been so careful about what we let circulate on the Net," she says, adding that she's nervous about album cuts turning up on Napster. "I'm afraid

George Strait and Alan Jackson."

"Over the years we've been really lucky, because all the acts get along, and it's been a lot of fun," says Woolsey.

The tour spends about \$100,000 cash on media in each market, and Messina says it generates about \$1 million in measured media per market, not including sponsors' promotional efforts. This will be the first Strait outing since SFX's acquisition by Clear Channel, and while the synergies with radio are obvious, Messina points out that radio exposure is already very high to begin with. "We think all the Clear Channel stations will want to participate on a very high level because we're bringing in a great product," he says. "But it would be hard to get any more out of these radio stations than we're already getting."

Messina says all radio stations will be "treated equally" on the tour. "I know [Clear Channel stations] will have pride in ownership, but we get involved with everybody," he says. "We promote this show in the secondary markets just like it's coming

to their town, and those 25,000-watt stations outside [of the major markets] will be there."

Doug Clouse is SFX's tour manager for the Strait trek, and Steve Lawler is production manager. Stadium tour veteran Messina also works every show. "If George is there, I'm there," he says.

To date the Strait festival has drawn more than 2 million people over the past four years, a remarkable feat in what has generally been considered a flat touring market for country music. "It is pretty amazing, isn't it? It just goes to show you the strength of George Strait and the fact that if you give people value for their money, they're coming," says Messina. "People talk about country music being on the slide—well, look at George, Tim, Faith, and the Chicks. If you get some good shows out there, people will come."

As for the future of the Strait Festival, organizers are "taking it year by year," says Woolsey. "I know at some point George might want to go back into the arenas, but right now he's having fun."

with wide appeal. All this artist needs is to be given a fair chance."

If Brooke has any concern, it's that she might not be able to overcome the current domination of teen-driven artists in the market right now. "It certainly can get disheartening," she says. "Shame on so-called power brokers in this industry for not taking more chances and creating a wider range of opportunities for good artists who are out there working as hard as they can." But she says she's not going down without a fight. "My goal was for this package to be as irresistible as possible."

To that end, she's lensed video footage to accompany every song on "Steady Pull," which will be made available on a DVD pressing, which also features a surround-sound mix of the songs, interview footage of Brooke and Clearmountain, and comedic outtakes from studio and video sessions.

Adding to the sales incentive, both the album and DVD are available for pre-order via several E-tailers, as well as on Brooke's own site. Those who pre-order will be offered autographed copies of the album.

A key component of the marketing for "Steady Pull" will be touring. Brooke expects to spend much of the next several months on the road.

"Touring is where I really live," Brooke says. "It's the reward to me—to hear the songs live in a room, where anything could happen and they go a different place every night. That's what I love about music. It travels on so many levels. Human traveling, well, that takes its toll for sure, but there's still something truly amazing to me about people who are still passionate enough to buy the ticket, get the baby sitter, take the train, whatever . . . to hear live music."

And Brooke is particularly excited about unleashing the songs from "Steady Pull" in a live setting. "It's going to be such a blast," she says. "Some of these songs are so sexy and fun to perform. It's going to make for a very different live experience—for me and the audience."



BROOKE



It certainly could, given the word-of-mouth developing among grass-roots retailers.

"Quite simply, this is a beautiful record," says Marlon Creaton, manager of Record Kitchen, an outlet in San Francisco. "I'm hard pressed to come up with another record that I've heard in recent times that is this strong. There

are so many great possible singles here—singles that could break her as a pop artist. She certainly has talent and a rich history on her side."

Brooke first earned kudos during the mid-'90s as a member of the folk/rock duo the Story. Her reputation as a tunesmith of poetic proportions heightened when she went solo, issuing two deservedly revered discs on Refuge/MCA. The projects, largely folk/pop in tone, amassed an active cult following.

"But this is the album that can take her to the next level," says Charlie Hanson, owner of Skip This!, an indie retail outlet in Dallas. "It's fresh and highly contemporary. I do worry that the market is so stacked against female artists who are older than 19 right now. But it's certainly a record

## MGB'S 'MIDNIGHT' GETS U.S. RELEASE VIA ATLANTIC

(Continued from page 11)

WBRU Providence, R.I.; WEDG Buffalo, N.Y.; KFRQ McAllen, Texas; WOTT Watertown, N.Y.; WZZO Allentown, Pa.; WSTZ Jackson, Miss.; and WNCD Youngstown, Ohio. The track re-entered Billboard's Modern Rock Tracks chart at No. 39 this issue.

"We figured we'd put the single out in December and then come back and work it in January and have about 20 radio adds," says David Burrier, senior director of product development for Atlantic Records. "However, there were 60 radio adds the first week, 120 adds in the second week."

"Right from the get-go, we got great reaction to 'Hello Time Bomb,'" says Kris Metzendorf, who co-heads alternative and adult alternative promotion at Atlantic Records. "The stations playing it are really spinning it."

"The track is top 10 in phones here," says modern rock WBRU music director Tim Schiavelli. "We've had a real quick response. It's a real compelling song. The album is one of my top five albums in the past year."

"'Hello Time Bomb' is very refreshing," says Robin Lee of heritage rock WZZO. "Most bands are screaming at you or are too poppy. It's nice having such a good rock record."

Azzoli is encouraged that "Hello Time Bomb" is breaking outside those stations on the U.S./Canadian border, the traditional landing ground for Canadian acts seeking a U.S. breakthrough. "I told our promotion staff I wanted stations in middle America," he says. "At [U.S.] border stations, kids have already heard the music on Canadian radio and bought the album months ago."

To kick off the U.S. launch of the album, Good and Genn will do media interviews Wednesday-Saturday (24-27) in New York. Booked by Little Big Man Booking in the U.S., MGB is set to do shows in February in the northeast U.S.

"We are now looking for a support spot on a U.S. tour for March and April," says Steve Hoffman of Toronto-based S.R.O. Management, which also handles Rush, Queensrÿche, and the Tea Party. In Canada, MGB is

## FIRM HOPES TO AID ACTS

(Continued from page 8)

Davis also considers the British independent-label scene to be healthy, citing the likes of Telstar, Mushroom, Echo, and Ministry of Sound, but notes that they do not have direct, obvious U.S. outlets—which provides opportunities for the services he and his partners offer. "Look, what we've done so successfully in America is find music young, present it to the record companies, and really act as an agent and liaison between the artists and the record companies. That's something we want to focus on in the U.K. very specifically."

Lewis says, "When I returned to the U.K., I was quite depressed at the state of the British charts. I'm hoping we're now at the beginning of a new [talent] cycle, which will relieve some of the blandness that seems to have pervaded the charts lately." Such a development will improve U.K. artists' prospects in the U.S., he suggests.

Lewis, Davis, and Peter Lewit are scheduled to attend MIDEM in Cannes, which runs Jan. 20-25.

*I'm an observationist  
... If you can't add  
some dimension to  
what you do, that's  
unfortunate. My lyrics  
are a smattering of  
everything'*

- MATTHEW GOOD -

booked by S.L. Feldman & Associates.

MGB's Canadian breakthrough came with "Underdogs," which according to SoundScan has sold 182,000 units to date in Canada. It was originally intended to be the band's first U.S. release via Mercury Records in 1998 but was shelved due to MGB changing its management, as well as changes at Mercury U.S. management following Universal's purchase of PolyGram.

"Beautiful Midnight" was recorded at Greenhouse Studios in Burnaby, British Columbia, and produced by Warne Livesey (Midnight Oil, Julian Cope, Talk Talk). The album is anchored in memories of Good's teenage years and struggles with the complexities and pressures of contemporary life. It is highlighted by such poignant tracks as "Hello Time Bomb" and "Apparitions," as well as such personalized songs as "Suburbia," and "Jenni's Song." The songs, all by Good, are published by EMI Music Canada.

"I'm an observationist," says Good. "I have problems with lyricists who are too literal about their lyrics. If you can't add some dimension to what you do, that's unfortunate. My lyrics are a smattering of everything."

A different lineup of MGB—an acoustic folk group with cello, violin, and piano—had previously released two cassettes independently ("Broken" in 1993 and "Euphony" in 1994), both on Good's Black Spinning Disks. Both, according to Good, sold less than 1,000 copies. In 1995, inspired by the Pixies, Good jettisoned his folk style and switch to rock music with a new band lineup. The revamped MGB caused a considerable stir throughout Canada's indie sector with its jangly lo-fi debut album, "Last Of The Ghetto Astronauts," released independently in 1995 on its own MGB label and distributed by Outside Music nationally. To date, it has sold 40,000 units, according to SoundScan.

In late 1996, the group signed a two-album deal with new age/jazz/AC label Private Music in Los Angeles. But on the first day of pre-production for "Underdogs," which was being produced by Livesey, the group was notified that BMG Entertainment North America was merging Private Music into Windham Hill/High Street Records. The band found itself being handled by Windham Hill, whose executives were uneasy about working with such a hard-edged rock act. After negotiations, Windham Hill/High Street released the group. Without a label, the group decided to forge on with recording its new album.

During the recording sessions, then chairman of PolyGram Group Cana-

da John Reid (now managing director of WEA Records U.K.) came to the studio and listened to several of the unmixed tracks. Impressed, he suggested that "Underdogs" be released under a press-and-distribution agreement, followed by the band signing with A&M/Island/Motown of Canada.

While MGB is a newcomer band in the U.S., supported by massive rock radio airplay, intensive support at MuchMusic, and more than 80 shows nationally in the past year, the band has hit status in Canada. Due to his acerbic and witty interviews and put-downs of other bands, Good himself is often vilified by industry figures here.

"Can you believe that some people

## SANCTUARY'S EXPANSION YIELDS FINANCIAL RESULTS

(Continued from page 8)

build up Sanctuary publishing."

Modern Music Records is home to labels Noise, T&T, Dynamica, Machinery, and AGR. Modern Music becomes Sanctuary Records GmbH immediately and will be responsible for the marketing and promotion of all Sanctuary labels in the German-speaking territories.

On the Modern Music Records acquisition, Cokell says, "We like the management team. They run a good, healthy business. They own good, quality copyrights, primarily in the metal/rock field, which obviously complements a lot of the repertoire we control via management and record companies. So they were the perfect fit. But over the next two to three years, my job—as the German company reports to me—is to ensure that we build an

consider me to be the bad boy of Canadian rock? That's unbelievable!" he exclaims. "Bring the [detractors] on. There's a lot of shitty rock bands out there."

Good's bad-boy rep greatly increased last March when, instead of attending the Juno Awards in Toronto, he went to Los Angeles on personal business. While Browne and Genn accepted two unexpected trophies, Good was at a backyard barbecue in Los Angeles. His bandmates called to tell him the group had won, beating out such heavy contenders as Our Lady Peace, Moist, the Tea Party, and Quebec's La Chicane for top group. The band also won for top

rock album for "Beautiful Midnight."

Today, Good has no regrets over his Juno no-show. He also has no plans to attend this year. "I have a problem with getting little trophies for art and going and having people kiss my ass," he says. "You can't subjectify art. Why do I need a trophy?"

Launching "Beautiful Midnight" in the U.S., concedes Good, might result in a delay in releasing MGB's next album in Canada. Tracks for a new album were recorded with Livesey in October and November of last year at the Armoury Studio in Vancouver.

"The album is done except for the mixing," he says. "I'd like it to come out in the fall, but we'll see what happens in the U.S. first."

*'My job is to ensure  
that we build an  
infrastructure in  
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and grow a business  
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- JOE COKELL -

infrastructure in Germany which can support our releases and grow

a business from there where we can control continental Europe."

Another growth area for Sanctuary during 2000 was in securing additional repertoire. Says Cokell, "Obviously Modern Music has their own stable—they have bands like Gamma Ray, who sold a quarter of a million units throughout Europe. We signed two or three acts last year. One was Megadeth, [which] we signed amid heavy competition from three majors and two independents. We have a record from them coming in early May."

Cokell says Sanctuary is also involved in a Dolly Parton record, due within a month, and a Gary Moore project due to be released in spring.

Looking ahead to Sanctuary's prospects for 2001, Cokell is confident that the company will build on its successes of the last year. "From our perspective it's a growing marketplace," he says. "We've seen very strong growth coming through the rock repertoire. It's all cyclical. If you look at [national U.K. broadcaster] BBC Radio 1 at the moment, they are starting to put rock on their A-list. It may be 'new metal,' to coin a phrase, but the rock element is still there. So we are very optimistic that this music is coming to the fore. We've got a fantastic repertoire. If the market moves that way, and we believe it will, then I think we can be in the forefront."

## NAPSTER SPURS DOTCOMS TO RESTRUCTURE

(Continued from page 3)

are too restrictive and "don't give consumers what they want."

Napster's alignment with Bertelsmann also doesn't spell an end to competing download services. Grady says he doesn't see an increase in label deals with outside download partners. "It's unlikely anyone is going to get major-label content in any format anytime soon."

During the shakeout, he says, EMusic will concentrate on improving its service and adapting to the changing landscape. "We're very optimistic that we'll have a new set of products that will increase the value our service offers," Grady says. "We're focusing on how many places our customers will be able to use the music they download."

Listen.com says the company's restructuring will help it reach profitability by 2002. Other industry observers, though, say that focusing on the download market may not be the best way to survive. "We're predicting that subscription music services will be a \$1 billion business by 2005," says Jupiter Research senior analyst Aram Sinnreich. "It's going to move rather slowly."

The figure is approximately 20% of the current music market, and Sin-

nreich suggests that companies like EMusic should start expanding their revenue sources. "EMusic has to stop worrying about how to make money on downloads and start trying to sell regular old CDs," he says. "They have to do more with their Rolling Stone property and make their subscription service more sophisticated by think-

*'EMusic has to  
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to sell regular  
old CDs'*

- ARAM SINNREICH -

ing of it as more of a long-term strategy rather than just an all-you-can-eat plan." EMusic operates Rolling Stone's Web site and receives revenue from advertising and merchandise sales in a partnership with the magazine.

Whether EMusic—or any other download service—can hang on while the market develops is tough to predict. "It will be really hard for [EMusic] because

they don't have a lot of revenue, and it will be years before they can stake a business model on downloads," says Sinnreich.

Grady admits it will be an uphill battle. "It's going to be tough for everyone, but we're hanging in there," he says. "It took seven years for the CD, and the MP3 format is really only on year two, but we're getting there."

## FOR THE RECORD

In the Dec. 16, 2000, issue of Billboard, a story about the MyMP3.com subscription service incorrectly stated that the one-time licensing fee that is paid to music publishers is charged each time a consumer beams up a CD into their account. This one-time licensing fee is charged when MyMP3 copies a song into its database.

A story regarding Sony and News Corp. Music that appeared in the Dec. 30 issue of Billboard incorrectly stated the titles of James Murdoch, co-founder of Rawkus Entertainment. He is News Corp. executive VP and Star TV chairman/CEO.

## FOSTER TO BE HONORED AT MIDEM

(Continued from page 8)

flight label executive, Foster has a lifelong knack for mastering a musical skill, absorbing craftsmanship and expertise in other fields, and promptly upstaging its champions.

As founder of 143 Records, distributed by Atlantic, he has overseen the rise and rise of the Corrs (which he famously discovered after they gave him an impromptu performance while he was in the studio with Michael Jackson) and more recently of Nashville-based Christian band Plus One, which by the end of 2000 had clocked a 30-week run on The Billboard 200 with its newly gold album "The Promise."

Yet Foster, confident as he is of his own abilities, believes he has a

long road to travel as a label chief. "My plan is to be as good an executive as I was—and am—a musician, but I'm a good musician because of 45 years of practice," he says. "You don't get to be that after three years as an executive."

Foster started on his extraordinary tally of 14 Grammys in 1979 as the writer of Earth, Wind & Fire's "After The Love Has Gone."

His versatility was underlined by his second award in 1982, as producer of the original cast album for the Broadway smash "Dreamgirls," and he was soon working on some of the best-selling albums of the decade, such as Lionel Richie's "Can't Slow Down" and "Chicago 17," which led to the first of his three producer of the year Gram-

mys to date, in 1984.

Since then, amid a bulging résumé of successes as writer and producer, Foster has become the ballad king; producer of the most successful soundtrack album in history, the Whitney Houston vehicle "The Bodyguard"; and a producer of choice for Michael Jackson, Madonna, Celine Dion, and, of course, the Corrs.

The early stages of 2001 provide a typically crammed workbook for Foster, who will be in the studio again soon with R&B queen Brandy and has just finished writing the music for an animated feature film called "The Greatest King." He is also collaborating again with Jackson, on "still one

more song" for his almost mythical next album, due in March. "He's cut about 40 things but is quite adamant about finishing this one," says Foster.

As a label man, Foster says, he looks up to such giants as Clive Davis, Doug Morris, and Quincy Jones, "and recently the template for everyone is [Interscope Geffen A&M co-chairman] Jimmy Iovine. I relate to him more than most because he was a record producer, and one night he just decided to go for it."

Could Foster make that move and leave the hands-on business of record-making behind? His answer may surprise some. "Oh, absolutely," he says. "I don't

know if I quite have that business sense, but I could leave record-making behind in a heartbeat—because I do love a new challenge. And being a full-time executive would be a challenge, but it's not quite the time yet."

Whether Foster is in the producer's chair, at the piano, or at his desk, he continues to apply instincts honed over three decades of record-making but mistrusts anyone who calls it an exact science.

"Nobody really ever knows what's going to hit and what isn't," he says. "But one thing I know about myself unequivocally is that I can tell whether or not somebody has talent."

## HOT 100 SPOTLIGHT



by Silvio Pietroluongo

**WOMEN POWER:** Pardon me if I forgo sharing my Super Bowl pick in this space, as my prognostication skills seem to be lacking at the moment. Contrary to my prediction in last issue's column, **Destiny's Child's** "Independent Women Part I" (Columbia) holds at No. 1 for an 11th week on The Billboard Hot 100, staying ahead of "It Wasn't Me" by **Shaggy Featuring Ricardo "RikRok" Ducent** (MCA).

After earning Greatest Gainer/Airplay honors last issue, "Wasn't" loses 1.5 million audience impressions. That is half a million less than "Women" lost, but not enough of a difference for Shaggy to overtake the top spot. What's keeping "Women" perched at No. 1 the past four weeks is the sales totals for the maxi-CD single released in mid-December. While sometimes used as a tool to get a song to No. 1, this is the first time since we changed the dynamics of the Hot 100 two years ago that a single's retail release has helped a song hold onto the No. 1 spot.

What will happen next issue? Well, as I said, I am taking a break from forecasting the future. What I can reveal, however, is that single releases for **OutKast's** "Ms. Jackson" (LaFace/Arista) and **Madonna's** "Don't Tell Me" (Maverick/Warner Bros.) will push those titles up the Hot 100. How far will be determined by the final sales total, although it does not look like either will have sold enough to compete for the No. 1 spot ("Jackson," as a maxi-CD only, would need about 40,000 units, while "Tell" would have to scan more than 60,000). That might leave the door open for "Wasn't" to make another go of it, even of it means backing into the top spot.

Both "Jackson" and "Tell" enter the Hot 100 Singles Sales chart due to street-date violations. "Jackson," which spent one prior week on the chart from DVD sales, re-enters at No. 37 with 2,500 pieces scanned (750 from DVD and the rest from street-date violations), while "Tell" comes in at No. 50 with 1,500 units sold. On the Hot 100 "Jackson" is pushed back 6-7 due to large radio gains by **Jennifer Lopez's** "Love Don't Cost A Thing" (Epic), the Greatest Gainer/Airplay title at No. 4 (up 15 million listeners), and **Lenny Kravitz's** "Again" (Virgin), No. 6 (up 10 million). "Tell" climbs 19-16.

**SECOND DANCE:** "I Hope You Dance" by **Lee Ann Womack** (MCA Nashville/Universal) re-enters the Hot 100 at No. 28, instantly besting the No. 32 peak it reached this past July. In its first chart run, "Dance" was propelled solely by airplay at country radio, where it reached No. 1 on Hot Country Singles & Tracks. Remixed and sent out to pop radio a few weeks back, "Dance" was extremely close to re-entering the Hot 100, as radio play at AC, adult top 40, and mainstream top 40 formats combined with recurrent play at country pushed the song toward the top 50 of the chart. (A song that has spent 20 or more weeks on the Hot 100 must rank within the top 50 to re-enter the chart). The final impetus came this issue, as the single for "Dance" hit retail, scanning 11,000 units and debuting at No. 10 on the Hot 100 Singles Sales chart. Audience from pop radio airplay surpasses that of country stations, 18 million listeners to 14 million. Womack now has two songs on the Hot 100, as "Dance" joins her country radio follow-up "Ashes By Now," which climbs 52-47.

"Dance" is nominated for song of the year at the upcoming Grammy Awards, a category that proved victorious for the track at the Country Music Assn. Awards this past October. That is one of four Grammys that Womack and "Dance" will be up for in the Feb. 21 broadcast.

## the TouchTunes MOST PLAYED TOP 10

NEARLY 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
<b>Rock</b>					
1	1	2	28	KRYPTONITE	3 DOORS DOWN
2	2	1	61	WITH ARMS WIDE OPEN	CREED
3	3	4	67	SMOOTH FEAT. ROB THOMAS	SANTANA
4	4	3	44	HIGHER	CREED
5	6	5	128	MY OWN PRISON	CREED
6	5	6	32	VOODOO	GODSMACK
7	8	7	56	ONLY GOD KNOWS WHY	KID ROCK
8	9	9	32	WHATEVER	GODSMACK
9	7	8	68	COWBOY	KID ROCK
10	10	10	68	WHAT'S THIS LIFE FOR	CREED
<b>POP</b>					
1	1	1	118	BELIEVE	CHER
2	2	2	94	MAMBO NO. 5 A LITTLE BIT OF...	LOU BEGA
3	3	4	114	DANCING QUEEN	ABBA
4	6	5	58	LANDSLIDE	FLEETWOOD MAC
5	5	7	11	MUSIC	MADONNA
6	4	6	90	GENIE IN A BOTTLE	CHRISTINA AGUILERA
7	7	9	34	DON'T SPEAK	NO DOUBT
8	NEW	NEW	1	GIVE IT AWAY	RED HOT CHILI PEPPERS
9	8	10	80	ALL STAR	SMASH MOUTH
10	9	*	44	WHAT A GIRL WANTS	CHRISTINA AGUILERA
<b>R+B/RAP</b>					
1	1	1	142	LET'S GET IT ON	MARVIN GAYE
2	2	2	96	THE DOCK OF THE BAY	OTIS REDDING
3	3	3	130	WHAT'S GOING ON	MARVIN GAYE
4	6	5	29	HE WASN'T MAN ENOUGH	TONI BRAXTON
5	4	4	142	GET UP SEX MACHINE	JAMES BROWN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
<b>R+B/RAP</b>					
6	5	6	4	E. I.	NELLY
7	9	8	128	MERCY MERCY ME	MARVIN GAYE
8	8	7	114	SUPER FREAK	RICK JAMES
9	NEW	NEW	1	MY WAY	USHER
10	7	9	132	CREEP	TLC
<b>COUNTRY</b>					
1	1	1	80	THIS KISS	FAITH HILL
2	2	2	142	COPPERHEAD ROAD	STEVE EARLE
3	3	3	142	MY MARIA	BROOKS & DUNN
4	4	5	38	POP A TOP	ALAN JACKSON
5	6	4	150	CRAZY	PATSY CLINE
6	5	6	104	NEON MOON	BROOKS & DUNN
7	7	7	116	WASTED DAYS AND WASTED NIGHTS	FREDDY FENDER
8	8	8	116	HONEY, I'M HOME	SHANIA TWAIN
9	9	9	21	LUCKENBACH, TEXAS	WAYLON JENNINGS
10	10	*	3	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
<b>LATIN</b>					
1	1	1	94	BAILAMOS	ENRIQUE IGLESIAS
2	2	2	110	LA BAMBA	LOS LOBOS
3	3	6	29	QUIZAS SI, QUIZAS NO	LOS TOROS BAND
4	6	8	38	CLAVADO EN UN BAR	MANA
5	7	3	94	COMA LA FLOR	SELENA
6	5	*	28	LA CUMBIA DEL GARROTE	LOS DEL GARROTE
7	4	4	82	BIDI BIDI BOM BOM	SELENA
8	8	9	51	TU SOLO TU	SELENA
9	10	7	94	SE ME OLVIDO OTRA VEZ	MANA
10	9	*	11	QUE TE VAYA BONITO	PEDRO FERNANDEZ

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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



JANUARY 30, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>▶ No. 1 ◀</b>						
1	1	1	9	THE BEATLES ▲ <sup>5</sup> APPLE 29325/CAPITOL (11.98/18.98)	7 weeks at No. 1 1	1
2	2	3	23	SHAGGY ▲ <sup>2</sup> MCA 112096 (11.98/17.98)	HOTSHOT	2
3	3	2	9	VARIOUS ARTISTS ▲ <sup>4</sup> SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
4	6	7	68	CREED ▲ <sup>9</sup> WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
5	5	4	13	LIMP BIZKIT ▲ <sup>4</sup> FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
6	8	10	9	SADE ▲ <sup>2</sup> EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
7	7	6	11	OUTKAST ▲ <sup>2</sup> LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
8	4	5	4	SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
9	10	11	12	LENNY KRAVITZ ▲ <sup>2</sup> VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
10	9	17	35	DIDO ▲ ARISTA 19025 (11.98/17.98) <b>HS</b>	NO ANGEL	9
<b>▶ GREATEST GAINER ◀</b>						
11	41	76	3	SOUNDTRACK HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	11
12	11	8	29	NELLY ▲ <sup>5</sup> FO' REEL 157743/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
13	13	14	10	R. KELLY ▲ <sup>2</sup> JIVE 41705* (12.98/18.98)	TP-2.COM	1
14	18	18	14	JA RULE ▲ MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
15	14	13	8	TIM MCGRAW ▲ <sup>2</sup> CURB 77978 (12.98/18.98)	GREATEST HITS	4
16	12	12	5	XZIBIT LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
17	21	24	13	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4
18	15	9	8	BACKSTREET BOYS ▲ <sup>8</sup> JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
19	16	22	11	U2 ▲ INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
20	17	15	16	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
21	19	20	12	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
22	20	26	8	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
23	46	55	8	CRAZY TOWN ● COLUMBIA 63654/CRG (7.98 EQ/13.98) <b>HS</b>	THE GIFT OF GAME	23
24	26	25	62	FAITH HILL ▲ <sup>5</sup> WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
25	23	21	35	BRITNEY SPEARS ▲ <sup>8</sup> JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
26	22	27	43	'N SYNC ● <sup>10</sup> JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
27	30	29	49	3 DOORS DOWN ▲ <sup>4</sup> REPUBLIC 153920/UNIVERSAL (12.98/18.98) <b>HS</b>	THE BETTER LIFE	7
28	25	32	6	K-CI & JOJO ● MCA 112398 (12.98/18.98)	X	21
29	28	37	17	MADONNA ▲ <sup>2</sup> MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
30	37	54	5	SOUNDTRACK COLUMBIA 61595/CRG (12.98 EQ/18.98)	WHAT WOMEN WANT	30
31	24	19	23	BAHA MEN ▲ <sup>3</sup> S-CURVE 751052/ARTEMIS (11.98/17.98) <b>HS</b>	WHO LET THE DOGS OUT	5
32	44	57	9	MUSIQ SOULCHILD DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	32
33	27	23	11	JAY-Z ▲ <sup>2</sup> ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 — )	1
34	36	40	72	DIXIE CHICKS ▲ <sup>8</sup> MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
35	38	53	22	DAVID GRAY ● ATO 69351/RCA (16.98 CD) <b>HS</b>	WHITE LADDER	35
36	33	36	16	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
37	29	38	16	AARON CARTER ▲ JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
38	35	41	34	MATCHBOX TWENTY ▲ <sup>3</sup> LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
39	57	73	26	JILL SCOTT ● HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) <b>HS</b>	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	39
40	34	45	8	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
41	31	30	34	EMINEM ▲ <sup>7</sup> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
<b>▶ Hot Shot Debut ◀</b>						
42	NEW	▶	1	SOUNDTRACK AVATAR 10007 (11.98/17.98)	42	OZ
43	59	66	11	LIFEHOUSE DREAMWORKS 450231/INTERSCOPE (11.98/17.98) <b>HS</b>	NO NAME FACE	43
44	32	16	4	LIL WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
45	53	51	9	RICKY MARTIN ▲ <sup>2</sup> COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
46	43	50	5	VARIOUS ARTISTS DEF JAM 520062/IDJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	43
47	52	44	41	PINK ▲ <sup>2</sup> LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
48	42	31	11	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
49	55	70	75	MOBY ▲ V2 27049* (10.98/17.98) <b>HS</b>	PLAY	45
50	40	33	6	RAGE AGAINST THE MACHINE ▲ EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14
51	48	47	77	DESTINY'S CHILD ▲ <sup>6</sup> COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
52	39	28	9	THE OFFSPRING ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
53	49	42	6	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	16
54	45	35	12	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	47	34	8	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	5
56	50	39	9	VARIOUS ARTISTS ARISTA/WARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)	TOTALLY HITS 3	25
57	62	59	17	FUEL ● 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
58	54	46	6	FUNKMASTER FLEX LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	26
<b>▶ PACESETTER ◀</b>						
59	90	192	3	SOUNDTRACK MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	59
60	77	69	30	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22
61	64	61	6	3LW NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	61
62	65	77	8	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
63	66	62	16	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
64	61	64	31	BON JOVI ▲ ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9
65	58	52	73	CHRISTINA AGUILERA ▲ <sup>9</sup> RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
66	51	56	12	CHRISTINA AGUILERA ▲ RCA 69343 (11.98/18.98)	MY KIND OF CHRISTMAS	28
67	56	43	10	BLINK-182 ● MCA 112379 (12.98/18.98)	THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!)	8
68	84	118	5	COLDPLAY PARLOPHONE/NETTWERK 30162/CAPITOL (16.98 CD) <b>HS</b>	PARACHUTES	68
69	60	48	38	PAPA ROACH ▲ <sup>2</sup> DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
70	68	74	4	QB FINEST ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBIDGE THE ALBUM	68
71	76	89	18	THE CORRS ● 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
72	69	63	38	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) <b>HS</b>	THE SICKNESS	29
73	79	99	34	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
74	63	49	16	98 DEGREES ▲ <sup>2</sup> UNIVERSAL 159354 (12.98/18.98)	REVELATION	2
75	67	60	7	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	26
76	82	111	12	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
77	81	80	59	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
78	71	65	38	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
79	85	107	11	VARIOUS ARTISTS SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
80	78	72	61	DR. DRE ▲ <sup>6</sup> AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
81	75	78	7	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	33
82	98	116	52	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
83	72	83	15	RADIOHEAD ● CAPITOL 27753 (11.98/17.98)	KID A	1
84	70	71	84	RED HOT CHILI PEPPERS ▲ <sup>4</sup> WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
85	80	87	9	KEITH SWEAT ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	16
86	73	67	26	VARIOUS ARTISTS EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
87	106	141	14	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
88	83	85	68	STING ▲ <sup>2</sup> A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
89	74	58	15	GREEN DAY ● REPRISE 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4
90	107	177	29	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
91	NEW	▶	1	VARIOUS ARTISTS UTV/VERVE 520191/VG (18.98 CD)	PURE JAZZ	91
92	96	94	8	ELTON JOHN UNIVERSAL 013050 (12.98/18.98)	ONE NIGHT ONLY — THE GREATEST HITS	65
93	95	126	8	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) <b>HS</b>	N.Y.C. UNDERGROUND PARTY VOLUME 3	93
94	88	84	82	LIMP BIZKIT ▲ <sup>6</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
95	86	68	8	B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	21
96	89	90	8	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION	31
97	104	106	34	A PERFECT CIRCLE ▲ VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
98	92	114	39	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
<b>▶ HEATSEEKER IMPACT ◀</b>						
99	137	169	3	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98) <b>HS</b>	CHA-CHA SLIDE	99
100	100	97	31	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
101	91	79	18	BARENAKED LADIES ▲ REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5
102	122	122	88	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) <b>HS</b>	THE WHOLE SHEBANG	70
103	131	190	3	NELLY FURTADO DREAMWORKS 450217/INTERSCOPE (8.98/12.98) <b>HS</b>	WHOA, NELLY!	103
104	112	120	38	TONI BRAXTON ▲ <sup>2</sup> LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
105	121	164	54	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
106	99	100	27	EVERCLEAR ● CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
107	97	91	10	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	15

○ 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.



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**MATT SERLETIC**



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- > AMERICAN SONGWRITER MAGAZINE  
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- > GRAMMY NOMINATION  
PRODUCER OF THE YEAR

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
108	94	103	8	<b>8BALL &amp; MJG</b> JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	39
109	87	81	5	<b>SOUNDTRACK</b> DVB/COLUMBIA 61585/CRG (12.98 EQ/18.98)	DRACULA 2000	81
110	109	105	24	<b>SOUNDTRACK</b> ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	10
111	114	96	18	<b>CASH MONEY MILLIONAIRES</b> ● CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	13
112	102	113	83	<b>SANTANA</b> ◆ <sup>13</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
113	111	125	45	<b>YOLANDA ADAMS</b> ▲ ELEKTRA 62439/EEG (11.98/17.98) <b>HS</b>	MOUNTAIN HIGH...VALLEY LOW	24
114	93	108	15	<b>YANNI</b> ● VIRGIN 49893 (12.98/18.98)	IF I COULD TELL YOU	20
115	101	104	35	<b>BBMAK</b> ● HOLLYWOOD 162260 (11.98/17.98) <b>HS</b>	SOONER OR LATER	38
116	119	131	24	<b>JO DEE MESSINA</b> ● CURB 77977 (11.98/17.98)	BURN	19
117	103	92	10	<b>SOUNDTRACK</b> MAVERICK 47850/WARNER BROS. (12.98/18.98)	RUGRATS IN PARIS: THE MOVIE	48
118	110	128	36	<b>AVANT</b> ● MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	45
<b>119</b>	<b>NEW</b>		1	<b>VARIOUS ARTISTS</b> LEGACY/COLUMBIAS/VERVE 61439/CRG (18.98 EQ CD)	THE BEST OF KEN BURNS JAZZ	119
<b>120</b>	155	173	9	<b>YOLANDA ADAMS</b> ELEKTRA 62567/EEG (11.98/17.98)	CHRISTMAS WITH YOLANDA ADAMS	86
<b>121</b>	153	194	4	<b>AT THE DRIVE-IN</b> GRAND ROYAL 49999*/VIRGIN (9.98 CD) <b>HS</b>	RELATIONSHIP OF COMMAND	121
122	127	145	68	<b>MARC ANTHONY</b> ▲ <sup>2</sup> COLUMBIA 69726*/CRG (12.98 EQ/18.98)	MARC ANTHONY	8
123	117	112	8	<b>EVERCLEAR</b> CAPITOL 95873 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	66
124	108	82	12	<b>CELINE DION</b> 550 MUSIC 85148/EPIC (12.98 EQ/18.98)	THE COLLECTOR'S SERIES VOLUME ONE	28
125	105	88	12	<b>VARIOUS ARTISTS</b> UNIVERSAL/MOTOWN 158299/UTV (18.98 CD)	UNIVERSAL SMASH HITS	43
<b>126</b>	164	—	3	<b>JAMIE O'NEAL</b> MERCURY (NASHVILLE) 170132 (8.98/12.98) <b>HS</b>	SHIVER	126
127	130	134	14	<b>SARA EVANS</b> RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
128	118	121	40	<b>NO DOUBT</b> ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
129	116	101	29	<b>LIL' KIM</b> ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
130	113	93	9	<b>MARILYN MANSON</b> NOTHING 490790*/INTERSCOPE (12.98/18.98)	HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)	13
131	115	117	21	<b>WYCLEF JEAN</b> ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	9
132	128	136	61	<b>CELINE DION</b> ▲ <sup>6</sup> 550 MUSIC 83760/EPIC (12.98 EQ/18.98)	ALL THE WAY...A DECADE OF SONG	1
133	129	110	11	<b>BOB DYLAN</b> ● COLUMBIA 85168/CRG (17.98 EQ/24.98)	THE ESSENTIAL BOB DYLAN	67
134	123	115	56	<b>DMX</b> ▲ <sup>4</sup> RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
135	124	150	77	<b>MACY GRAY</b> ▲ <sup>3</sup> EPIC 69490* (12.98 EQ/18.98) <b>HS</b>	ON HOW LIFE IS	4
136	120	124	20	<b>SARAH BRIGHTMAN</b> ● NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
137	134	148	39	<b>JOE</b> ▲ <sup>2</sup> JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
138	132	123	9	<b>PRODIGY OF MOBB DEEP</b> ● INFAMOUS/VOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	18
<b>139</b>	<b>NEW</b>		1	<b>VARIOUS ARTISTS</b> ● LEGACY/COLUMBIAS/VERVE 61432/CRG (59.98 EQ CD)	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC	139
140	150	172	10	<b>TALIB KWELI &amp; HI-TEK</b> RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	17
<b>141</b>	<b>NEW</b>		1	<b>SOUNDTRACK</b> SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER HIDDEN DRAGON	141
142	125	138	54	<b>VERTICAL HORIZON</b> ▲ RCA 67818 (10.98/17.98) <b>HS</b>	EVERYTHING YOU WANT	40
143	140	163	16	<b>MARK KNOPFLER</b> WARNER BROS. 47753 (18.98 CD)	SAILING TO PHILADELPHIA	60
144	146	146	13	<b>SHYNE</b> ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
145	142	127	33	<b>KID ROCK</b> ▲ <sup>2</sup> TOP DOG/LAV/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
146	144	—	74	<b>VARIOUS ARTISTS</b> ▲ MARANATHA/INTEGRITY/WORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
147	159	133	60	<b>JESSICA SIMPSON</b> ▲ <sup>2</sup> COLUMBIA 69096/CRG (12.98 EQ/18.98)	SWEET KISSES	25
148	139	195	7	<b>CHANTE MOORE</b> SILAS 112377/MCA (12.98/18.98)	EXPOSED	50
149	138	158	15	<b>PAUL SIMON</b> ● WARNER BROS. 47844 (12.98/18.98)	YOU'RE THE ONE	19
150	149	184	85	<b>LONESTAR</b> ▲ <sup>3</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
151	145	102	18	<b>ANDREA BOCELLI</b> ● PHILIPS 464600 (12.98/18.98)	VERDI	23
152	133	132	18	<b>BOYZ II MEN</b> ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	4
<b>153</b>	<b>NEW</b>		1	<b>TOMMY WALKER</b> HOSANNA//INTEGRITY 1846/WORD (9.98/12.98) <b>HS</b>	NEVER GONNA STOP	153
<b>154</b>	<b>RE-ENTRY</b>		5	<b>INSANE CLOWN POSSE</b> PSYCHOPATHIC/ISLAND 548175/DJMG (12.98/18.98)	BIZZAR	21

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

3 Doors Down 27	Toni Braxton 104	Enya 22	Elton John 92
3LW 61	Sarah Brightman 136	Evan And Jaron 171	Moby 49
8Ball & MJG 108	Sarah Brightman 136	Sara Evans 127	K-Ci & JoJo 28
98 Degrees 74	Capone -N- Noreaga 96	Toby Keith 105	R. Kelly 13
Yolanda Adams 113, 120	Aaron Carter 37	Kid Rock 145	Santana 112
Christina Aguilera 65, 66	Cash Money Millionaires 111	Mark Knopfler 143	Scarface 164
Marc Anthony 122	Kenny Chesney 63	Diana Krall 185	Jill Scott 39
Louis Armstrong 170	Charlotte Church 200	Lenny Kravitz 9	Shaggy 2
A*Teens 190	Coldplay 68	Talib Kweli & Hi-Tek 140	SheDaisy 102
At The Drive-In 121	Collective Soul 183	Lifehouse 43	Shyne 144
Avant 118	The Cors 71	Lil Bow Wow 20	Paul Simon 149
B.B. King & Eric Clapton 100	Crazy Town 23	Lil' Kim 129	Jessica Simpson 147
Babyface 187	Creed 4	Lil Wayne 44	Sisqo 193
Backstreet Boys 18, 172	Cypress Hill 167	Limp Bizkit 5, 94	Slipknot 184
Erykah Badu 40	dc Talk 156	Linkin Park 21	Michael W. Smith 198
Baha Men 31	Deftones 155	Lonestar 150	Snoop Dogg 8
Barenaked Ladies 101	Destiny's Child 51	Ludacris 17	SoulDecision 192
BBMAK 115	Louie DeVito 93	Madonna 29	<b>SOUNDTRACK</b>
The Beatles 1	Dido 10	Marilyn Manson 130	Charlie's Angels 54
B.G. 95	Celine Dion 124, 132	Ricky Martin 45	Coyote Ugly 11D
Memphis Bleek 53	Disturbed 72	Mary Mary 176	Crouching Tiger Hidden Dragon
Blink-182 67, 180	Dixie Chicks 34	Master P 75	141
Andrea Bocelli 151	DMX 134	matchbox twenty 38	Dracula 2000 109
Bon Jovi 64	Dr. Dre 80	Donnie McClurkin 174	Duets 197
Bone Thugs-N-Harmony 188	Bob Dylan 133	Tim McGraw 15	Gladiator 161
Boyz II Men 152	Eagles 186	Jo Dee Messina 116	Gone In 60 Seconds 191
	Eminem 41, 173		

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
155	143	130	30	<b>DEFTONES</b> ● MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
156	162	157	8	<b>DC TALK</b> FOREFRONT 25274/VIRGIN (11.98/17.98)	INTERMISSION: THE GREATEST HITS	81
157	152	168	17	<b>VARIOUS ARTISTS</b> ● DEF JAM 5482829/DEF JAM (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	17
158	147	—	2	<b>SOUNDTRACK</b> EDMONDS/DEF SOUL 548156/DJMG (12.98/18.98)	SOUL FOOD: THE SERIES — THE BEST R&B OF 2000	147
159	126	137	9	<b>S CLUB 7</b> POLYDOR 549057/INTERSCOPE (11.98/17.98)		7
160	160	166	10	<b>JAMES TAYLOR</b> COLUMBIA 85223/CRG (12.98 EQ/18.98)	GREATEST HITS VOLUME 2	97
161	173	—	14	<b>SOUNDTRACK</b> DECCA 467094 (18.98 CD)	GLADIATOR	66
162	175	—	7	<b>PJ HARVEY</b> ISLAND 548144/DJMG (17.98 CD)	STORIES FROM THE CITY, STORIES FROM THE SEA	42
163	151	140	16	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC (NASHVILLE) 83378/AG (11.98/17.98)	BRAND NEW ME	15
164	178	180	13	<b>SCARFACE</b> ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	7
165	158	165	9	<b>VARIOUS ARTISTS</b> ELEKTRA 62475/EEG (18.98 CD)	STONED IMMACULATE — THE MUSIC OF THE DOORS	72
166	172	—	16	<b>EMMYLOU HARRIS</b> NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	54
167	136	119	5	<b>CYPRESS HILL</b> COLUMBIA 85184/CRG (12.98 EQ/18.98)	LIVE AT THE FILLMORE	119
<b>168</b>	<b>NEW</b>		1	<b>VARIOUS ARTISTS</b> HOSANNA/HILLSONG AUSTRALIA/INTEGRITY 186/WORD (19.98/21.98)	SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING DARLENE ZSCHECH	168
169	135	109	5	<b>TOOL</b> TOOL DISSECTIONAL 31159/VOLCANO (24.98 w/HS/29.98 w/DVD)	SALIVAL	38
<b>170</b>	<b>NEW</b>		1	<b>LOUIS ARMSTRONG</b> LEGACY/COLUMBIA 61440/CRG (11.98 EQ CD)	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG	170
171	174	187	3	<b>EVAN AND JARON</b> COLUMBIA 69937/CRG (11.98 EQ/17.98) <b>HS</b>	EVAN AND JARON	171
172	163	155	87	<b>BACKSTREET BOYS</b> ◆ <sup>12</sup> JIVE 41672 (11.98/18.98)	MILLENNIUM	1
173	156	142	97	<b>EMINEM</b> ▲ <sup>4</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
<b>174</b>	188	—	15	<b>DONNIE MCCLURKIN</b> VERITY 43150 (10.98/16.98) <b>HS</b>	LIVE IN LONDON AND MORE...	108
175	154	139	13	<b>EVERLAST</b> ● TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S	20
<b>176</b>	190	—	33	<b>MARY MARY</b> ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
<b>177</b>	<b>RE-ENTRY</b>		6	<b>INSANE CLOWN POSSE</b> PSYCHOPATHIC/ISLAND 548174/DJMG (12.98/18.98)	BIZAAR	20
<b>178</b>	<b>NEW</b>		1	<b>RONNIE MILSAP</b> VIRGIN (NASHVILLE) 48871 (17.98/24.98)	40 #1 HITS	178
179	166	153	14	<b>THE WALLFLOWERS</b> INTERSCOPE 490745 (12.98/18.98)	(BREACH)	13
180	167	149	85	<b>BLINK-182</b> ▲ <sup>4</sup> MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
181	181	—	25	<b>KELLY PRICE</b> DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	5
182	177	171	5	<b>VARIOUS ARTISTS</b> IMMORTAL 50364*/VIRGIN (12.98/18.98)	STRAIT UP	56
183	171	167	14	<b>COLLECTIVE SOUL</b> ● ATLANTIC 83400/AG (11.98/17.98)	BLENDER	22
184	169	135	73	<b>SLIPKNOT</b> ▲ I AM 8655*/ROADRUNNER (11.98/17.98) <b>HS</b>	SLIPKNOT	51
185	184	—	57	<b>DIANA KRALL</b> ▲ VERVE 050304/VG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56
186	148	144	9	<b>EAGLES</b> ELEKTRA 62575/EEG (59.98 CD)	SELECTED WORKS: 1972—1999	109
187	182	—	5	<b>BABYFACE</b> EPIC 85132 (12.98 EQ/18.98)	A COLLECTION OF HIS GREATEST HITS	75
188	157	129	9	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 85172*/EPIC (12.98 EQ/18.98)	THE COLLECTION: VOLUME TWO	41
<b>189</b>	<b>RE-ENTRY</b>		8	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98) <b>HS</b>	KEITH URBAN	161
190	165	156	35	<b>A*TEENS</b> ● STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
<b>191</b>	<b>RE-ENTRY</b>		9	<b>SOUNDTRACK</b> ISLAND 542793/DJMG (17.98 CD)	GONE IN 60 SECONDS	69
192	161	154	21	<b>SOULDECISION</b> MCA 112361 (11.98/17.98) <b>HS</b>	NO ONE DOES IT BETTER	103
193	170	151	59	<b>SISQO</b> ▲ <sup>4</sup> DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
194	187	—	14	<b>TRAVIS TRITT</b> COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
<b>195</b>	<b>RE-ENTRY</b>		15	<b>THE UNION UNDERGROUND</b> PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98) <b>HS</b>	...AN EDUCATION IN REBELLION	130
<b>196</b>	<b>RE-ENTRY</b>		15	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) <b>HS</b>	RASCAL FLATTS	122
<b>197</b>	<b>RE-ENTRY</b>		12	<b>SOUNDTRACK</b> HOLLYWOOD 162241 (17.98 CD)	DUETS	102
<b>198</b>	<b>RE-ENTRY</b>		6	<b>MICHAEL W. SMITH</b> REUNION 10002/JIVE (11.98/17.98)	FREEDOM	70
199	176	147	10	<b>VARIOUS ARTISTS</b> ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2	75
<b>200</b>	<b>RE-ENTRY</b>		76	<b>CHARLOTTE CHURCH</b> ▲ <sup>2</sup> SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28

Ronnie Milsap 178	Red Hot Chili Peppers 84	O Brother, Where Art Thou? 59	Now 4 86
John Michael Montgomery 163	Ja Rule 14	Oz 42	Now 5 3
Chante Moore 148	S Club 7 159	Rugrats In Paris: The Movie 117	Pure Jazz 91
Mr. C The Slide Man 99	Sade 6	Save The Last Dance 11	Shout To The Lord: The Platinum
Anne Murray 90	Santana 112	Soul Food: The Series — The Best	Collection Featuring Darlene
MusiQ Soulchild 32	Scarface 164	R&B Of 2000 158	Zschech 168
Mya 78	Jill Scott 39	What Women Want 30	The Source — Hip-Hop Hits Vol. 4
Mystikal 36	Shaggy 2	Britney Spears 25	46
Nelly 12	SheDaisy 102	Sting 88	The Source Hip-Hop Music Awards
No Doubt 128	Shyne 144	Keith Sweat 85	2000—The Album 157
'N Sync 26	Paul Simon 149	Tamia 76	Stoned Immaculate — The Music
The Offspring 52	Jessica Simpson 147	James Taylor 160	Of The Doors 165
Jamie O'Neal 126	Sisqo 193	Carl Thomas 98	Straight Up 182
OutKast 7	Slipknot 184	Tool 169	Totally Hits 3 56
Papa Roach 69	Michael W. Smith 198	Travis Tritt 194	Universal Smash Hits 125
A Perfect Circle 97	Snoop Dogg 8	U2 19	WOW-2001: The Year's 30 Top
Pink 47	SoulDecision 192	The Union Underground 195	Christian Artists And Hits 79
Kelly Price 181	<b>SOUNDTRACK</b>	Keith Urban 189	WoW Worship: Today's 30 Most
Prodigy Of Mobb Deep 138	Charlie's Angels 54	<b>VARIOUS ARTISTS</b>	Powerful Worship Songs 146
QB Finest 70	Coyote Ugly 11D	The Best Of Ken Burns Jazz 119	Vertical Horizon 142
Radiohead 83	Crouching Tiger Hidden Dragon	The Family Values Tour 1999 87	Tommy Walker 153
Rage Against The Machine 50	141	Ken Burns Jazz - The Story of	The Wallflowers 179
Rascal Flatts 196	Dracula 2000 109	America's Music 139	Lee Ann Womack 73
	Duets 197	Lyricist Lounge Vol. 2 81	Wu-Tang Clan 55
	Gladiator 161	MTV: The Return Of Rock Volume	Xzibit 16
	Gone In 60 Seconds 191	2 199	Yanni 114



LOUIL SILAS, JR.  
APRIL 17, 1956 – JANUARY 7, 2001

LOUIL,

YOU ARE OUR  
MUSIC MAN  
VISIONARY  
INNOVATOR  
CREATOR  
AND WARRIOR.

MAY THE MEMORY OF YOUR TALENT  
LIVE FOREVER.

WE ARE GOING TO MISS YOU.

LOVE,

YOUR FAMILY AT MCA RECORDS

# newsline...

**DAVID SATCHER, U.S. SURGEON GENERAL**, released a report Jan. 18 that suggests the impact media violence has on physical violence among America's youth is minimal. "Taken together, findings suggest that media violence has a relatively small impact on violence," the report states. The report finds that media-portrayed violence increases aggressive (nonphysical) behavior in some "small to moderate" fashion. The report finds that serious violence is "part of a lifestyle that includes drugs, guns, gangs, precocious sex, and other risky behaviors." It says the "strongest risk factors are weak ties to conventional peers, ties to antisocial or delinquent peers, belonging to a gang, and involvement in other criminal acts." Hilary Rosen, president/CEO of the Recording Industry Assn. of America, hailed the report as "a balanced study talking about the real issues affecting our nation's youth. While I haven't read the full text of the report, I applaud the surgeon general's thorough, research-based approach."

BILL HOLLAND

**ARIF MARDIN**, Atlantic Records senior VP and legendary producer, will receive the Trustees Award from the National Academy of Recording Arts and Sciences (NARAS) Feb. 20, one day before the Grammy Awards. The Trustees Award is a special-



MARDIN

merit Grammy given to individuals who have made significant contributions other than performance to the field of recording. Past recipients of the Trustees Award include Atlantic's Ahmet Ertegun and Jerry Wexler, A&M Records founders Herb Alpert and Jerry Moss, John Hammond, Quincy Jones, and Les Paul. (Prior to 1983, Trustees Awards were also presented for performing achievements.) In his 38th year at Atlantic, Mardin, already the recipient of six Grammys, maintains a busy work schedule. He has begun work on his memoirs and is producing "The A Word," a play written by his wife, to be staged

in January and February in New York. "It's about abortion, choices, beliefs," Mardin says. "The play takes place in 1968, when Martin Luther King was killed. That was a watershed year. With the climate change in Washington, it's very timely."

CHRISTOPHER WALSH

**FEDERAL COMMUNICATIONS COMMISSION (FCC)** Chairman William Kennard resigned from his post just hours before Bush/Cheney Inaugural celebrations were to begin Jan. 19. In his resignation letter to President Clinton, Kennard wrote, "I feel very privileged that I was able to serve as chairman of the FCC at a time when communications technologies are so dramatically changing the way the American people live, work, and learn." Among the accomplishments Kennard says he wants to be remembered for is the introduction of his low-power FM radio service. Kennard's resignation was expected; it is traditional for an incoming president to be given the opportunity to name his own FCC head. Kennard will become a senior fellow of the Aspen Institute, where he will advise its Communications and Society Program. Republican FCC Commissioner Michael Powell remains the front-runner for the chairmanship, although the Bush/Cheney transition team has yet to indicate who its top pick is.

FRANK SAXE

**THE HARRY FOX AGENCY (HFA)**, a licensing subsidiary of the National Music Publishers' Assn., has named Arlyne Willcox a senior VP of licensing. Willcox will oversee daily operations, as well as head planning of the HFA's licensing departments, including mechanical and synchronization. Willcox was previously VP of business and legal affairs at PolyGram licensing group PolyMedia. She also held similar posts at GRP Records, MCA Home Entertainment, Warner Home Video, and Sony Music. Established in 1927, the HFA represents more than 26,000 music publisher principals, which in turn represent the interests of more than 150,000 songwriters.

FRANK SAXE

**GAYLORD CABLE NETWORKS** has announced plans to reassign parts of its headquarters in Nashville to offices in Sydney; São Paulo, Brazil; Buenos Aires; and Guadalajara, Mexico. The move results in the elimination of eight jobs in Nashville. Gaylord Cable Networks owns Music-Country (formerly CMT International) and is a partner in Music-Country Latin America and Solo Tango, both in Argentina, and Video Rola in Mexico.

PHYLLIS STARK

**BMG ENTERTAINMENT** is expected to name Joe Gorman CFO, replacing Tom McIntyre, who exited as executive VP/CFO earlier this month (*Billboard Bulletin*, Jan. 9). Gorman—who served as senior VP of finance and administration at BMG Entertainment International until last summer—is said to have been rehired by incoming president/CEO Rudi Gassner before his death in December.

## STELLAR AWARDS

(Continued from page 6)

seen in more than 200 markets nationwide from Jan. 15 through Feb. 4, and it was broadcast live for the first time in some markets.

"We're very proud of our efforts," says producer Barbara Wilson. "This is the first time we've ever done it live, and it came in right on time. More importantly, I believe this show exemplifies where gospel music has come to at this point. We had the hip-hop feeling—the churchy feel as well as a touch of pop gospel, and it all mixed beautifully."

Wilson adds that the show, like the industry, has grown commercially. "More major advertisers are buying in, and their quality of participation is higher," Wilson points out. "Not only that, but our ratings are better as we reach more people, and we're seeing our demographics get younger. And in terms of clearing stations for the show, we're getting better stations and better time slots. Instead of the late night/early morning hours, we're getting the prime-time fringe in the late afternoon, and we're even getting some 7 p.m. and 8 p.m. slots."

A complete list of winners follows:

**Artist of the year:** Yolanda Adams.

**Song of the year:** "Never Seen The Righteous," Donald Lawrence.

**Male vocalist of the year:** Fred Hammond.

**Female vocalist of the year:** Yolanda Adams.

**Group/duo of the year:** Mary Mary.

**New artist:** Mary Mary.

**CD of the year:** "Mountain High . . . Valley Low," Yolanda Adams.

**Choir of the year:** Hezekiah Walker & the Love Fellowship Crusade Choir.

**Producer of the year:** Fred Hammond.

**Contemporary group/duo:** Mary Mary.

**Traditional group/duo:** the Williams Brothers.

**Contemporary male vocalist:** Fred Hammond.

**Traditional male vocalist:** the Rev. James Moore.

**Contemporary female vocalist:** Yolanda Adams.

**Traditional female vocalist:** Brenda Waters.

**Contemporary CD:** "Thankful," Mary Mary.

**Traditional CD:** "The Concert," the Williams Brothers.

**Urban inspirational performance:** "Reconciliation," Sounds Of Blackness.

**Music video of the year:** "Open My Heart," Yolanda Adams.

**Traditional choir:** Carlton Pearson.

**Contemporary choir:** Donald Lawrence Presents The Tri-City Singers.

**Special-event CD:** "Wow Gospel 2000," various artists.

**Rap/hip-hop gospel performance:** "Family Affair," Hezekiah Walker & the Love Fellowship Crusade Choir.



by Geoff Mayfield

**WINNING ISN'T EVERYTHING**, and, at the risk of causing a football coaching legend to turn in his grave, it isn't the only thing, either. When it comes to awards shows, playing is the thing. While the move to a Jan. 8 air date, the earliest in the history of the American Music Awards (AMAs), may not have fetched the ratings ABC hoped for, music stores will certainly cheer that the telecast helped shake the post-holiday blahs from their album sales.

At least eight of the acts who received exposure on the show moved to higher chart positions on The Billboard 200. All but one of those eight played the show, while the other, **Faith Hill**, captured the spotlight by being the show's only triple-winner. Three who played the AMAs—**3 Doors Down** (30-27), **Billy Gilman** (77-60), and **Shedaisy** (122-102)—see gains over prior-week sales. Gilman and Shedaisy scored the biggest advances, with the former up 27.5% and the latter garnering a 10% surge. In a week when industry-wide album units are down 6.6% from the prior stanza, three other artists on the show—Hill (26-24), **Ricky Martin** (53-45), and **Toni Braxton** (77-60)—move to higher chart rungs with declines of less than 2%. **Jessica Simpson** rises 159-147 with a dip of slightly more than 2%; **Pink** climbs 52-47 despite a 10% slide.

Unlike last issue, when album units were down from the same week of 2000, volume for this second comparable frame is up 5.3%. With the uptick, also aided by surging soundtracks, year-to-date album sales are up about 1.5% in this still-young 2001 (see Market Watch, page 90).

The show, however, is not a panacea. Witness **Marilyn Manson**, who turned in the night's last performance yet still drops 17 places, to No. 130, with a 23% decline.

While ABC had hoped the earlier air date would bolster ratings, the move ended up pretty much a wash. The telecast snared a 10.4 rating and a 16 share, identical numbers to that of the 2000 show. The number of households improved slightly, from 10.5 million last year to 10.6 million, but the number of viewers dropped from 16.6 million to 16.2 million. Overnight ratings indicated the show won two of its three hours.

The AMAs were held Jan. 17 last year and Jan. 11 the year before. From 1994-1998, it aired no earlier than Jan. 27. Between the Bullets has heard speculation that the network may opt to move the show to a different time of year. Considering the sales oomph this awards fest delivers each year in a tough month, I'm guessing music stores would prefer to see it stay right where it stood this time around.

**HOLLYWOOD TO THE RESCUE:** As noted last issue in this column, soundtracks are a hot commodity during the early months of a year. So it's no surprise to see that movie-related albums earn both The Billboard 200's Greatest Gainer and Pacesetter ribbons for a second consecutive week. "Save The Last Dance," which opened at No. 1 at the box office, again scoops up the chart's largest unit gain, as it soars just shy of the top 10 (41-11, up 84%). "O Brother, Where Art Thou?" wins the Pacesetter, advancing 90-59 on a 52% improvement. (When the same album has the largest growth in both units and percentage, the Pacesetter goes to the album with the second-largest percentage gain.) For the second issue in a row, a soundtrack from a cable series earns the big chart's Hot Shot Debut, with the album from HBO's "Oz" (No. 43, 34,000 units) succeeding the one from Showtime's "Soul Food" (No. 158, after bowing at No. 147) . . . Although **Shaggy** gains ground at No. 2 (191,000 units, up 2%), **the Beatles** remain chart kings for a seventh week. With 260,000 units for the week, down just 3%, their "1" is the first album to surpass the 250,000 mark in each of its first nine weeks since **Backstreet Boys'** "Millennium" did so in 1999.

**ALL THAT JAZZ:** Does **Ken Burns** play a hot sax? A cool piano? If you didn't know that Burns is the creator of the lauded PBS miniseries "The Civil War" and "Baseball," you would assume he is a wildly popular jazz musician, as his name appears on all but nine of the 25 spots on this week's unpublished Top Jazz Albums list. (It appears every other week in Billboard, but the jazz chart is compiled weekly by SoundScan.)

The bonanza, of course, stems from "Jazz" (Billboard, Sept. 9, 2000), Burns' latest PBS documentary series, which first hit airwaves the week of Jan. 7 and runs through the end of the month. Three of the albums that were spawned by the series and fielded by Legacy/Columbia and by Verve Group actually see the light of The Billboard 200: a multi-artist sampler bows at No. 119, the boxed set enters at No. 139, and an album devoted to **Louis Armstrong** debuts at No. 170. The top of the jazz heap, however, belongs to another Verve-marketed compilation, "Pure Jazz," which enters the big chart at No. 91. And, in its 91st week on Top Pop Catalog Albums, **Miles Davis'** classic "Kind Of Blue" jumps 14-8 with a 26% gain, the album's first appearance in that chart's top 10.

Some in the jazz community—both label types and critics—have managed to pan "Jazz," not just muttering among themselves but in such lofty pulpits as The New York Times and The New Yorker. Pity that these grinchers can't appreciate the outreach: I notice that in this soft month, all but five of the albums on this week's jazz chart show gains over the prior list, which strongly suggests the PBS series is lifting the music's profile.

## EXPECTATIONS HIGH FOR ROCK IN RIO

(Continued from page 1)

Sting, Daniela Mercury, Gilberto Gil, and James Taylor—to Guns N' Roses' highly touted public concert return before 200,000 people Jan. 14, the implications of the seven-day festival are far-reaching in scope and numbers.

More than 1.5 million people were expected at Rock in Rio, which featured 41 major acts on the main stage, plus additional artists on the Roots, Brazilian, and Electro stages.

The event, organized by Brazilian impresario Roberto Medina and sponsored by America Online (AOL) Brazil—whose total contribution was \$20 million—will give 5% of all revenue to Viva Rio, a nonprofit, non-governmental organization dedicated to educating underprivileged youth.

Medina, who estimates his profit will amount to \$4 million, says \$3 million will go to Viva Rio, although AOL says the donated amount could be as much as 12 million reals (roughly \$6 million). Already, more than 2,000 teens have been able to complete their high school studies in 70 classrooms funded by Rock in Rio.

Beyond Rock in Rio's social agenda, the total sales and marketing potential of the event won't be realized for perhaps several months. But record labels, artists, retailers, and sponsors are banking on its sheer magnitude to deliver a series of short- and long-range benefits.

After the first weekend of the festival, for example, retailer Saraiva Megastore reported that its biggest-selling title for several days was Guns N' Roses' "Live Era," accord-

ing to audio and video manager Marcelo Affonso. (The band's only other show in seven years was a recent House of Blues performance in Las Vegas.)

"We've seen a growth in sales, especially from foreign artists and from Brazilian artists whose shows have been televised," said Affonso.

Retailer Extra, which set up shop at the Rock in Rio venue, also reported healthy sales over the first weekend, even though regional manager Rogeiro Soares says that, at least initially, there were only brand awareness expectations surrounding the festival.

"From a branding perspective, it's created tremendous opportunity to project the AOL Latin America and AOL Brazil brand," said AOL's Fernando Figueredo, noting that AOL Latin America's membership has grown by 191,000 in the last quarter. In anticipation of Rock in Rio, AOL Brazil held numerous promotions for new subscribers. During the festival, the service also held live chats with many artists that could be accessed by AOL users worldwide.

"It will take some six months to fully evaluate [Rock in Rio's] full commercial impact," says Marcello Castello Branco, president of Universal Music Brazil. "But there's no other festival in Brazil that compares in credibility and importance. International artists discovered Brazil thanks to Rock in Rio I. Now, the market is far more mature."

The first Rock in Rio, in 1985, drew more than 1.3 million ticket holders, roughly the equivalent of five Woodstocks, and featured acts as varied as future (1998) Billboard Century Award honoree Taylor, AC/DC, Gil, and Ney Matogrosso. (At this year's event Taylor performed his song "Only A Dream In Rio," inspired by his appearance at the 1985 festival.)

Beyond drawing major international acts, the festival is remembered within the Brazilian record industry for having broken local band Paralamas Du Sucesso, which went from being moderately successful to becoming a major Brazilian act.

This time around, Warner Music Brazil is hoping to do the same with Pavilhao 9, a rap/rock band whose first album on Warner is set to be released Jan. 19, the same day the band was to play Rock in Rio alongside Iron Maiden, Queens Of The Stone Age, and Rob Halford.

Much of the disc's marketing campaign, says Warner Brazil managing director Sérgio Affonso Fernandes, has revolved around the festival.

Members of Pavilhao 9, for example, are known for playing with masks on. But those are set to come off Jan. 19, during the performance or during the group's press conference beforehand. Until then, video clips aired on MTV Brazil will also blur the members' faces, then display clear images in subsequent airings.

Fernandes says the band—which sold 100,000 copies of a previous album—is expected to sell 250,000 of the new disc in the first nine months.

Beyond that, says Fernandes, "we're doing a whole campaign in which we've made available all albums of the acts featured in Rock in Rio."

They include Red Hot Chili Peppers, Neil Young, and R.E.M., whose new album, due out in Brazil in March, is expected to benefit from the Rock in Rio media exposure.

Likewise, Sony Music Brazil moved up the regional release of volume two of Taylor's greatest-hits album to coincide with Rock in Rio, and the company has had a series of ongoing marketing campaigns through various outlets.

"Rock in Rio is making important waves in the market," says BMG Brazil president Luiz Oscar Niemeier. "All anyone speaks about these days is music. We have space on television that we usually don't have. [Rock in Rio is transmitted in Brazil by the Globo network and in the rest of Latin America by DirectTV.] Naturally, there's great expectations. But I see it more than anything as an opportunity for new groups or groups that haven't had the opportunity to play in big stages."

But BMG's own Mercury, a major Brazilian star, saw her Jan. 12

*'There's no other festival in Brazil that compares in credibility and importance. International artists discovered Brazil thanks to Rock in Rio I. Now, the market is far more mature'*

—MARCELLO CASTELLO BRANCO—

appearance as an opportunity to broaden her audience base.

"It's such a great event that I truly feel it can change the mentality and the careers of many people," says Mercury, who had never played a Rock in Rio and who performed both new and old material.

"I could have played only a set of hits," she says. "But I wanted the audience to hear new songs as well. And I think my participation was far more important to my career than I imagined."

Although Rock in Rio has been criticized by some purists for its eclectic nature—a teen night, for example, features 'N Sync, Britney Spears, and Brazilian teen duo Sandy & Junior—Mercury sees the event's success as a vindication for all genres of music, particularly Brazilian music.

Gilberto Gil—who played the first Rock in Rio in 1985 and the opening night this year—also noted a shift in attitude toward Brazilian music at this year's fest.

"[The first time], some of the big, big, big names of the ages were together, and that was very important," says Gil. "But at the same time, we were a little like too much into this sort of tribute. Now we are older. The perception that everything from outside is better—that's no longer the case. Brazil is now a country that starts to be really included in the international community—in every

regard—and in musical terms, we've been established as one of the main countries in the world. And that gives the audience a sense of pride and achievement."

That sense of pride, says Gil, is a reason Rock in Rio was—as of this writing—devoid of accidents and violence, despite the fact that at times more than 200,000 people were in the venue.

The festival's importance for local artists was also undeniable, even though several major acts—including O Rappa—refused to participate because they thought their scheduled concert times—many set before sunset—weren't as advantageous as those of major international acts.

Many local acts were also paid a symbolic amount per performance—\$20,000 reals (\$10,000), sources say—in contrast with far larger amounts—often way in excess of 100,000 reals (\$50,000)—doled out to international stars.

Still, everyone involved seemed to unanimously agree that the exposure awarded here—both in sheer numbers of concertgoers and in media coverage—was invaluable.

"We can't wait to play," said Papa Roach drummer David Buckner prior to the band's Jan. 13 performance. "We want to do the same thing Guns N' Roses did last time, when nobody knew them and they exploded."

Although the last Rock in Rio was held 10 years ago, the event's brand name is so strong that it alone attracts talent. Also, because many artists were already in the vicinity, Rock in Rio was used by promoters as a springboard to organize other concerts in the region, namely in Argentina (Oasis, Neil Young), Venezuela (Sting, Sheryl Crow), and Chile.

More important, in the long run, Rock in Rio has raised the standards of what is possible not only in Latin America but in the concert world.

"I think most of the industry is aware of the ups and downs of touring in Latin America," says Phil Rodriguez, president of Miami-based Water Brothers Productions and talent buyer for all three Rock in Rios. "But Rock in Rio has kicked things to another level. These are very, very high technical standards."

The technical coup, so to speak, of the event is a main stage that divides into three, separate, movable stages. Designed specifically for Rock in Rio, it allows technicians to set up on one stage while an act plays on another, minimizing the time required for act changes. Thanks to 14 sound con-

soles, technicians were able to fulfill sound requirements for each act.

"This is pretty impressive. This is pretty magnificent," said Oasis manager Marcus Russell.

Perhaps the only gap in Rock in Rio was a lack of communication between organizers and artists regarding the social ramifications of the event.

Although Medina had planned to have artists donate an item for an online auction to benefit charity, many acts weren't aware of that fact. Indeed, many acts weren't even aware that Rock in Rio was for "A Better World" until they arrived in Rio.

"There's a lot of barriers between managers, agents, and artists," says Medina. "Next time I'll make a more direct contact. Artists have to know that this isn't just a concert. This is a moment."

Still, says Medina, the auction will take place, and so will plans for releasing a Rock in Rio album, by a Rock in Rio label.

Medina is also planning to keep the City of Rock functioning to use for other events until the next Rock in Rio, which he plans to hold in 2003.

In the meantime, he also plans to create "international discussions" to hold similar events in other parts of the world. "I need six months to dream another dream," he says. "This journey didn't begin with a band. It began with a dream."

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## Plug.In Adds Web Focus To Billboard Latin Confab

For the first time this year, the Billboard International Latin Music Conference will include Plug.In Latin, a special day of programming presented by Jupiter/Media Metrix. Scheduled to take place April 24, Plug.In Latin is an extension of the pre-eminent Plug.In series that includes the New York and Europe Plug.In events. The day will focus on Internet and other new-media issues as they relate to the exploding Latin music market.

"We are thrilled to work with Jupiter to create this extra day of programming at our Latin Conference. Their world-class programming and insightful analysis add a compelling and valuable dimension to the conference," says Michele Jacangelo, director of conferences & special events for Billboard magazine.

"We are delighted to have the opportunity to participate in this event. The Plug.In Latin program/Jupiter panels will give a comprehensive view of how the Internet is transforming the music industry in Latin America," says Aram Sinnreich, senior analyst at Jupiter Communications.

Plug.In Latin day will feature two panels exploring the prospects and pitfalls that emerge as the Internet transforms Latin America's music industry. Panels will focus on 'Distribution and Commerce' and 'Programming for Unlimited Channels'.

The 2001 Billboard International Latin Music Conference takes place April 24-26 at the Eden Roc Resort & Spa in Miami Beach.

For information contact Michele Jacangelo at 646-654-4660 or visit [www.billboard.com/events/latin](http://www.billboard.com/events/latin).



## Billboard Adds URL Listings To Magazine, Web Classifieds

Billboard magazine and [Billboard.com](http://Billboard.com) will launch a Web directory that will showcase music industry sites. The directory, set to debut Jan. 20, will appear in the classified section in Billboard and on [Billboard.com](http://Billboard.com).

The directory will be limited to 200 entries, to assure that each will get maximum exposure. Listings will consist of a site's URL along

with a description of its attractions and services.

Each listing will appear in Billboard and on [Billboard.com](http://Billboard.com). A listing will cost \$250 for one month, or \$2,400 for an entire year, a discount of 25%. A one-month trial will receive an extra month free before Jan. 31.

For more information contact David McLean at 800-390-1489.

## PERSONNEL DIRECTIONS

Troy Carpenter has joined Billboard in New York in the new position of assistant editor for Billboard Bulletin and [Billboard.com](http://Billboard.com).

Carpenter comes to Bulletin as the daily begins its first expansion with the addition of Page 3. He will help handle the new reporting, editing, and production duties associated with the expansion. He also will have writing, editing, and production duties at [Billboard.com](http://Billboard.com), Billboard's award-winning Web site.

Carpenter has been a frequent freelance contributor to [Billboard.com](http://Billboard.com) for several months.



From 1999-2000 he was information manager for Arthur Andersen, the international consulting firm, with technical writing and Web content duties. He received a B.A. degree in journalism in 1998 from Indiana University, where he held numerous positions on the Indiana Daily Student, a campus newspaper.

Carpenter reports to Bulletin managing editor Carolyn Horwitz on Bulletin matters; for [Billboard.com](http://Billboard.com) duties, he reports to editorial director Ken Schlager and VNU eMedia VP/GM John Lerner.

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## Destiny's Child Has Surprise For Santana

CARLOS SANTANA HAD EVERY reason to expect he had the longest-running No. 1 single of 2000 on The Billboard Hot 100. "Maria Maria" (Arista), after all, spent 10 weeks on top, and no one else had come even close. Tied for second place were three singles that had spent four weeks each in pole position: "I Knew I Loved You" by Savage Garden, "Music" by Madonna, and "Come On Over Baby (All I Want Is You)" by Christina Aguilera.

But it wasn't Santana's destiny to keep the record. Last November, Destiny's Child moved into the top spot with a single from a hit movie. "Independent Women Part I" (Columbia) has proved incredibly resilient, and it's still residing at No. 1, for the 11th week. That bests "Maria Maria" and makes "Independent" the longest-running chart-topper of any song to move into the No. 1 position in 2000. The "Charlie's Angels" track is the second-longest running No. 1 soundtrack single of the rock era, only behind Whitney Houston's "I Will Always Love You," the cut from "The Bodyguard" that had a 14-week reign in 1992-93.

WHERE ART THOU: J Records' first signing, O-Town, rebounds on the Hot 100 this issue. "Liquid Dreams," the second-best-selling single in the country, bullets 32-27 after peaking at No. 10 the week of Jan. 6. If "Liquid" doesn't surpass its high mark, it will remain the first title to peak at No. 10 since LFO's "Grr! On TV" the week of Dec. 11, 1999. And that means no song peaked at No. 10 in 2000, making it the first year in the rock era without at least one No. 10 tune. The previous

low for the number of No. 10 songs in a calendar year is three, in 1978, 1992, 1994, and 1996.

RUNNERS-UP: On the other hand, the number of No. 2 singles in 2000 remained consistent in the last few years. Seven titles stopped just short of No. 1, although three of them peaked at No. 2 in December: "Case Of The Ex (Whatcha Gonna Do)" by Mya, "It Wasn't Me" by Shaggy Featuring Ricardo "Rikrok" Ducent, and "He Loves U Not" by Dream. There were eight No. 2 songs in 1999, six in 1998, and seven in 1997.



by Fred Bronson



WIN, DIXIE: Lubbock, Texas, can be proud of its native daughters, as Dixie Chicks collect a fifth No. 1 hit on Hot Country Singles & Tracks. "Without You" (Monument) is the trio's first chart-topper since "Cowboy Take Me Away" in February 2000. The first three Chicks' songs to reach No. 1 were "There's Your Trouble" in August 1998, "Wide Open Spaces" in November 1998, and "You Were Mine" in March 1999.

SURVIVOR: When Gloria Gaynor sang "I Will Survive," she meant it. She has her first dance chart entry of the new millennium as "Just Keep Thinking About You" (Logic) enters the Hot Dance Music/Club Play chart at No. 47. It's Gaynor's first appearance on the chart since "Mighty High" peaked at No. 12 in October 1997. Before that, you'd have to go back to 1983 to find a Gaynor song on the chart. "I Am What I Am," a disco-fied rendition of the song from the stage musical "La Cage Aux Folles," peaked at No. 3 in November 1983.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	2000	2001
TOTAL	28,479,000	27,899,000 (DN 2%)
ALBUMS	26,302,000	26,694,000 (UP 1.5%)
SINGLES	2,177,000	1,205,000 (DN 44.7%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001
CD	23,331,000	24,729,000 (UP 6%)
CASSETTE	2,911,000	1,910,000 (DN 34.4%)
OTHER	60,000	55,000 (DN 8.3%)

OVERALL UNIT SALES THIS WEEK	
13,489,000	LAST WEEK
14,409,000	CHANGE
DOWN 6.4%	THIS WEEK 2000
13,246,000	CHANGE
UP 1.8%	

ALBUM SALES THIS WEEK	
12,887,000	LAST WEEK
13,806,000	CHANGE
DOWN 6.7%	THIS WEEK 2000
12,234,000	CHANGE
UP 5.3%	

SINGLES SALES THIS WEEK	
602,000	LAST WEEK
603,000	CHANGE
DOWN 0.2%	THIS WEEK 2000
1,012,000	CHANGE
DOWN 40.5%	

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE		
	2000	2001
CHAIN	1,140,000	648,000
INDEPENDENT	340,000	219,000
MASS MERCHANT	688,000	330,000
NONTRADITIONAL	8,000	8,000
		CHANGE
		DN 43.2%
		DN 35.6%
		DN 52%
		NONE

ROUNDED FIGURES FOR WEEK ENDING 1/14/01  
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