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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT FEBRUARY 10, 2001

TOUR NEWS

## Christian Tours Are Gearing Up

BY RAY WADDELL

NASHVILLE—The contemporary Christian touring scene is off to an active start in 2001, with several high-profile tours taking to the road in the first quarter.

Among those out early this year are strong packages headlined by OC Super-tones, the Newsboys' Phil Joel, Carman, and Left Behind: The Movie Concert Tour, an eight-city multi-act run headlined by Bob Carlisle geared to draw atten-

(Continued on page 81)

## Advent Of A New Jazz Age? Artists, Labels, Retail Swing With Ken Burns

BY CHRIS MORRIS

LOS ANGELES—The airing of filmmaker Ken Burns' 10-episode, nearly 19-hour history "Jazz" has sparked a phenomenal renaissance of interest in mainstream jazz music, as reflected in strong sales of Burns-branded products and the concurrent popularity of various related catalog artists.

The biggest immediate winners are Sony's Legacy Recordings and Universal's Verve Music Group, which embarked on an unprecedented international partnership to release a five-CD "Jazz" boxed set

(already certified gold by the Recording Industry Assn. of America), the hot-selling single-disc anthology "Best Of Ken Burns Jazz," and 22



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individual titles (11 from each company) showcasing artists from the series (Billboard, Sept. 9, 2000).

"Jazz" completed its premiere four-week PBS run Jan. 31. The PBS Home Video/Warner Home Video DVD and VHS boxed sets of the film (released to retail six days

before the series' Jan. 8 network bow) are also selling strongly, as is the Knopf companion coffee-table book, penned by Burns and screenwriter Geoffrey Ward.

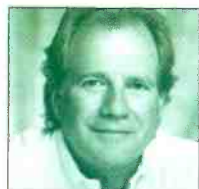
Mike Saksa, VP of domestic marketing at Warner Home Video, sees the Burns series as a historically unique marketing opportunity. With the CDs, book, TV airing, and video release coinciding, "this is one of the few times in consumer-products history when four different media have come together," he says, "and all have exceeded expectations."

(Continued on page 82)

## A UMG Nashville Imprint For Acts Without A Niche

BY PHYLLIS STARK

NASHVILLE—At a time when more Nashville record labels are making news for closing up shop than for trying anything new or fresh, it's a positive sign for Music City that Universal Music Group has chosen to launch a new imprint here.



LEWIS

Lost Highway Records, a Nashville-based joint venture between Mercury and Island/Def Jam Music Group, is launching with an impressive roster of artistically meritorious artists. They include former Mercury artists Lucinda Williams, Kim Richey, and William Topley; Texas country singer (and former

Sugar Hill and Arista/Austin artist) Robert Earl Keen; and Ryan Adams, former singer/songwriter for Whiskeytown, which recorded albums for Outpost Records and Mood Food.

What the artists on the Lost Highway roster have in common, says Mercury Records' Luke Lewis, is that they are "all singer/songwriters, all great performers, most have a

(Continued on page 85)

LATIN MUSIC NEWS

## EMI's Quintanilla Says, 'Shhh'



A.B. QUINTANILLA & THE KUMBIA KINGS

BY LEILA COBO

MIAMI—At some point it might have been possible to attribute the success of A.B. Quintanilla & the Kumbia Kings to the pull of Quintanilla's famous, late sister, Selena.

(Continued on page 86)

## European Commission To Probe CD Pricing

BY GORDON MASSON

LONDON—The five major record companies are hoping to move quickly to avoid a prolonged European Commission (EC) investigation into the pricing of CDs.

The majors were informed of the EC decision in late January, and the sensitivity of the issue has all but slapped a gag order on executives, who are determined not to comment on the probe.

The EC said Jan. 26 that it was launching an inquiry based on concerns about CD price-fixing in the European Union. No official reason was given for the decision, but the commission says it stems from the Federal Trade Commission (FTC) action against the majors in the U.S. last May.

However, many industry observers believe the catalyst may in fact have been the commission's in-depth investigation of the failed Warner/EMI merger bid.

Jay Berman, chairman/CEO of the International

(Continued on page 84)

BILLBOARD EXCLUSIVE

## 'Loud' Celebrates Black Music

5-Part Documentary To Air In Fall On VH1

BY GAIL MITCHELL

LOS ANGELES—As Ken Burns' acclaimed "Jazz" series wraps its PBS run and Black History Month gets under way, a unique five-part documentary on the history of black music is going into production.

"Say It Loud: Black Music In America" is a co-production of VH1, Quincy Jones Media Group, and Rhino Entertainment in association with Highway Films.

Slated to air this fall on VH1, it will chronicle the evolution and cultural impact of jazz, blues, gospel, R&B, soul, and hip-hop, supplemented by a companion CD boxed set from Rhino.

Underlining his devotion to the form, Quincy Jones says, "I have studied and researched the evolution and history of black music for 25 years, and I've had the opportunity to play a role in much of it."

(Continued on page 89)



JONES

ASIAN MUSIC NEWS

## In Japan, Music Sales Show Drop In 2000

See Page 8

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# Jamie O'Neal: Country Without Fences

There is no ignoring Jamie O'Neal. The Australia-born, Nashville-tempered country singer/songwriter has the best new song—the bluntly soul-searching “There Is No Arizona”—on all of country radio. Also to her credit is “Shiver” (Mercury Nashville), the finest no-fuss, plant-your-feet-and-sing-to-the-balcony country album debut of the dawning decade.

After spending years in the capital of Tennessee as a young cocktail waitress, singing backup on cuts by Chely Wright, Mindy McCready, and Ronnie Milsap, and doing demos of Annie Roboff songs (“This Kiss,” “If My Heart Had Wings”) later turned into hit tracks by Faith Hill, O'Neal is now co-crafting her own future classics with Roboff. Still, if there's a single sure piece of advice for all who hope to realize their Nashville dreams, well, to cite the title of the song O'Neal wrote when she settled for good in Music City, “She Hasn't Heard It Yet.”

“That was one of the first songs I wrote [in 1996] when I got off the plane and started getting songs together; because I believed I was gonna get a record deal soon,” O'Neal recalls with a self-deprecating giggle, explaining how producer/publisher Harold Shedd (Alabama, K.T. Oslin) had offered an airline ticket and a two-year writing deal after Jamie's mother had gotten her daughter's songs to him.

Jamie had lived in Nashville earlier as a member of the itinerant (from Down Under, to Hawaii, to Nevada, to the South) Murphy Family—a musical act consisting of dad Jimmy, Mom (the former Julie Worthy), and baby sister Samantha—that appeared on Ralph Emery's nationally syndicated weekly “Pop Goes Country” series (1974-80) and made several of its own promotional albums to sell at shows.

Despite regular opening slots at country fairs for such artists as Dolly Parton, the Murphys never found contentment either professionally or personally. “My parents, who'd met on ‘Australian Bandstand’ in the '60s, got divorced when I was 15-16, and that broke up the act,” says O'Neal (who later changed her stage surname at her mother's urging in order to create a “new start but still stay Irish”). At 17, Jamie was waiting tables at Nashville's 101st Airborne restaurant/bar with her mom, but she began writing songs after hours. “If anybody came in from the music business, my mom would make the club DJ play my tapes,” she details, “so I'd be standing there taking an order; and my demo tape would come on.” Ultimately, Jamie joined her mother in Australia in 1989 and toiled as a receptionist in a security alarm company. Then she caught a break touring Europe and Asia in 1990 as a backup singer for Aussie dance-pop starlet Kylie Minogue. Country remained the priority, though, and she persisted in her free time as a soloist and fronting a band in Melbourne.

Upon her Nashville re-entry, Jamie dedicated herself to the frantic (as celebrated on a new song of the same name) life of a struggling contract writer and demo singer and also took session jobs as a backing vocalist. Work slowly accumulated, her strikingly supple vocals surfacing on releases by Clay Davidson, Sonya Isaacs, and Jason Sellers. She also began to place her own songs, among them “Surrender,” which landed on LeAnn Rimes' 1998 album, “Sittin' On Top Of The World.” O'Neal next signed a publishing/production deal with EMI, and Chely Wright recorded a tune Jamie penned with Gerry House, “Comin' Undone,” while Sony's Tammy Cochran did “So What,” another song Jamie co-authored (with Roxie Dean and Sonny Tillis), as a recent single.

Nonetheless, the 32-year-old O'Neal admits that as she sought her own recording deal, “I was turned down by quite a few labels that I'd

sung for. It always came back that it was either too country or wasn't right for the market at the time. Then EMI's Gary Overton said, ‘I really want you to sing for [Mercury Nashville executive VP of A&R and staff producer] Keith Stegall’; it was October of '98.”

“I've heard enough,” O'Neal says Stegall told her during her studio audition, stopping her after two songs and thanking her graciously for her time. “I thought I totally bombed,” says O'Neal. “But Keith called Gary that day and said, ‘I want to sign her!’”

Recording started Sept. 9, 1999, and “Shiver” was released Oct. 31, 2000. Response to the album and lead single “There Is No Arizona” was immediately positive and stubbornly prolonged, with “Arizona” currently bulletted at No. 2 on Billboard's Hot Country Singles & Tracks after 25 weeks. “Shiver” steps from 16 to 15 on Top Country Albums.

What had Stegall and the public heard that eluded all the Nashville scouts? Something of a far higher quality than what usually gets called contemporary country. Real country music has always been a textured mix of grass-roots shrewdness and going-to-the-big-town gumption. Equal parts Southern pop and rustic swagger; good modern country is bold music for the bashful, tight in focus but wide in spirit. If it pulls you off the porch, if it carries like a torch, you're probably in the right part of country.

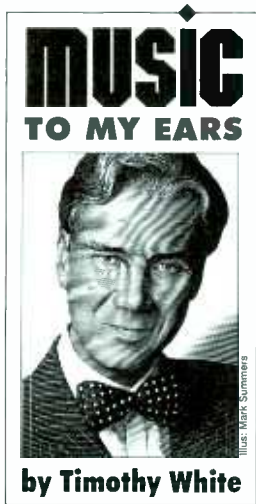
This columnist first heard O'Neal when “Arizona” was spun late one autumn evening by a non-country radio station in rural New Hampshire, the jock commenting afterward, “Now *that's* a great country song.” True, because like so few records on today's country playlists, it's a powerfully sung story of betrayal by a natural belter who doesn't doubt that country audiences are still dedicated believers.

“I wrote ‘Arizona’ with Lisa Drew and Shaye Smith after Keith told me he believed I could write almost the whole album myself,” says O'Neal. “I went to Arizona years ago and loved Sedona and the colors of the rocks there—it's one of those magical cities. I either wanted to write a song about it or name a child for it. That beautiful but desolate feeling of the desert was perfect for the heart-break of our song, and we wrote it in three hours.”

O'Neal adds that most of the material on “Shiver” is about belief or the need for it, whether in “She Hasn't Heard It Yet” (“I wrote that after I had just moved here and was coming out of a relationship in which I felt it was as hard to break someone's heart as it is to have your heart broken”) or “Sanctuary” (“That was when I was getting turned down by other labels, and it was so great to have somebody who believed in me—my future husband”).

O'Neal's beau, Rodney Good, a top Nashville engineer (the Wilkinsons, the Kinleys) and a talented singer, duets with Jamie on “Where We Belong” and sings backup along with her sister Samantha throughout “Shiver.” On Aug. 26, 2000, just weeks after the album was completed, Jamie and Rodney were wed in Florida. O'Neal has come far from her first stage bow—singing “You And Me Against The World” with Samantha at a Murphy Family gig in McAllen, Texas—but her artistic values are the same as those she held as a child hearing music in the midway or the main tent at country fairs.

“As a fan, I always felt committed to an artist because they sounded so distinctive that I believed in them,” says O'Neal. “If people find they like my album, maybe it's because ‘Sanctuary,’ ‘When I Think About Angels,’ ‘You Rescued Me,’ ‘Shiver,’ are all about some part of me. Patsy Cline, Loretta Lynn, the Dixie Chicks all have their own sound. Music is an *individual* statement. Why can't country color outside the lines?”



by Timothy White

## Billboard Bullet-Award Policy For Charts To Be Revised

Beginning with the Feb. 17 issue of Billboard, the policy for awarding bullets will be adjusted to coincide with a change in downtime detection methodology by Broadcast Data Systems (BDS).

Over the past year, BDS has undertaken a comprehensive overhaul of its industry-standard monitoring system. Among the improvements that the BDS system now employs is an audio-on-demand capability to manage discrepancies through its Detection Verification System and “format-level downtime analysis.”

Downtime occurs whenever a station is unable to broadcast or BDS is unable to detect a station's programming due to technical difficulties. The new downtime information will allow adjustments in

bullet criteria to account for any potential detections lost due to station downtime.

Up to this point, Billboard and its sister publication, Airplay Monitor, have awarded bullets to songs that showed a gain in detections during the prior week. Bullets will continue to be awarded in this way. However, additional consideration will be given to songs whose percentage loss in detections does not exceed the percentage of monitored station downtime within a format. The revised policy helps ensure that records will not lose their bullets due to downtime.

Through BDS' diligence, overall system accuracy is now at least 98%. On average, downtime percentages for most formats are well under 1% of the total

minutes available. In the event that a station experiences excessive downtime—56 or more hours—it will be removed from the current week's chart panel, with its prior week's detections also removed to ensure a proper comparison with the previous week's data. Billboard will also print a disclosure in its Song Activity Report page of any station experiencing more than 24 hours of downtime.

When originally conceived by Billboard more than 40 years ago, a bullet was meant to signify current and future growth potential. While a bullet is only one part of the story on any hit record, it's hoped that these changes will allow the bullet designation to better reflect a record's current and future growth.

No. 1 IN BILLBOARD		PG. No.
VOLUME 113 • NO. 6		▼
• <b>THE BILLBOARD 200</b> •		90
★ J.L.O. • JENNIFER LOPEZ • EPIC		
<b>BLUES</b>		45
★ RIDING WITH THE KING B.B. KING & ERIC CLAPTON • DUCK / REPRISE		
<b>CONTEMPORARY CHRISTIAN</b>		46
★ WOW - 2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS VARIOUS ARTISTS • SPARROW		
<b>COUNTRY</b>		44
★ COYOTE UGLY • SOUNDTRACK • CURB		
<b>GOSPEL</b>		47
★ MOUNTAIN HIGH... VALLEY LOW YOLANDA ADAMS • ELEKTRA		
<b>HEATSEEKERS</b>		16
★ RELATIONSHIP OF COMMAND AT THE DRIVE-IN • GRAND ROYAL		
<b>INDEPENDENT</b>		60
★ WHO LET THE DOGS OUT • BAHA MEN • S-CURVE		
<b>INTERNET</b>		66
★ 1 • THE BEATLES • APPLE		
<b>KID AUDIO</b>		65
★ TODDLER FAVORITES VARIOUS ARTISTS • MUSIC FOR LITTLE PEOPLE / KID RHINO		
<b>THE BILLBOARD LATIN 50</b>		52
★ HISTORIA DE UN IDOLO VOL. 1 VICENTE FERNANDEZ • SONY DISCOS		
<b>POP CATALOG</b>		13
★ MY OWN PRISON • CREED • WIND-UP		
<b>R&amp;B/HIP-HOP</b>		35
★ J.L.O. • JENNIFER LOPEZ • EPIC		
<b>REGGAE</b>		45
★ ART AND LIFE • BEENIE MAN • SHOCKING VIBES / VP		
<b>WORLD MUSIC</b>		45
★ WHO LET THE DOGS OUT • BAHA MEN • S-CURVE		
• <b>THE BILLBOARD HOT 100</b> •		88
★ IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT • MCA		
<b>ADULT CONTEMPORARY</b>		76
★ THIS I PROMISE YOU • 'N SYNC • JIVE		
<b>ADULT TOP 40</b>		76
★ IF YOU'RE GONE • MATCHBOX TWENTY • LAVA		
<b>COUNTRY</b>		42
★ TELL HER • LONESTAR • BNA		
<b>DANCE / CLUB PLAY</b>		40
★ LOVIN' YOU • KRISTINE W. • RCA		
<b>DANCE / MAXI-SINGLES SALES</b>		40
★ DON'T TELL ME • MADONNA • MAVERICK		
<b>HOT LATIN TRACKS</b>		50
★ ABRAZAME MUY FUERTE • JUAN GABRIEL • ARIOLA		
<b>R&amp;B/HIP-HOP</b>		37
★ STUTTER • JOE FEATURING MYSTIKAL • JIVE		
<b>RAP</b>		36
★ MS. JACKSON • OUTKAST • LAFACE		
<b>ROCK / MAINSTREAM ROCK TRACKS</b>		77
★ JADED • AEROSMITH • COLUMBIA		
<b>ROCK / MODERN ROCK TRACKS</b>		77
★ HANGING BY A MOMENT • LIFEHOUSE • DREAMWORKS		
<b>TOP 40 TRACKS</b>		78
★ LOVE DON'T COST A THING • JENNIFER LOPEZ • EPIC		
• <b>TOP VIDEO SALES</b> •		68
★ CHICKEN RUN • WARNER HOME VIDEO		
<b>DVD SALES</b>		68
★ ME, MYSELF & IRENE • FOXVIDEO		
<b>HEALTH &amp; FITNESS</b>		70
★ BILLY BLANKS: TAE-BO WORKOUT • VENTURA DISTRIBUTION		
<b>MUSIC VIDEO SALES</b>		59
★ THE UP IN SMOKE TOUR • VARIOUS ARTISTS • EAGLE VISION		
<b>RECREATIONAL SPORTS</b>		70
★ TONY HAWK: SKATEBOARDING TRICK TIPS—VOL. 1 REDLINE ENTERTAINMENT		
<b>RENTALS</b>		68
★ ME, MYSELF & IRENE • FOXVIDEO		
<b>No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS</b>		
<b>CLASSICAL</b>		
★ VERDI • ANDREA BOCELLI • PHILIPS		
<b>CLASSICAL CROSSOVER</b>		
★ CROUCHING TIGER, HIDDEN DRAGON • SOUNDTRACK • SONY CLASSICAL		
<b>JAZZ</b>		
★ PURE JAZZ • VARIOUS ARTISTS • UTV / VERVE		
<b>JAZZ / CONTEMPORARY</b>		
★ INDIVIDUALITY (CAN I BE ME?) • RACHELLE FERRELL • CAPITOL		
<b>NEW AGE</b>		
★ A DAY WITHOUT RAIN • ENYA • REPRISE		

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

THIS WEEK THIS WEEK THIS WEEK **Billboard** THIS WEEK THIS WEEK THIS WEEK

## TOP OF THE NEWS

**6** AOL Time Warner's 2000 earnings and strategies for the future.

## ARTISTS &amp; MUSIC

**8** Executive Turntable  
**11** The Beat: Actor Billy Bob Thornton's recording debut.  
**12** Soundtracks and Film Score News  
**13** Boxscore  
**16** Popular Uprisings  
**31** Reviews & Previews  
**34** R&B  
**36** Rhythm Section/Words & Deeds



**39** Dance  
**41** Country  
**45** Jazz/Blue Notes  
**46** Higher Ground/In the Spirit  
**47** Classical/Keeping Score  
**48** Songwriters & Publishers  
**49** Pro Audio  
**50** Latin Notas

## INTERNATIONAL

**53** SNEP blames CD-R format for French album-sales decline.  
**56** Hits of the World  
**57** Global Music Pulse

## MERCHANTS &amp; MARKETING

**58** Retailers see mixed results in 2000 video-gaming sales.  
**60** Declarations of Independents  
**62** Retail Track  
**65** Child's Play  
**66** Sites + Sounds  
**67** Home Video

## PROGRAMMING

**75** Radio One's Steve Hedgwood to focus more on his own stations.  
**77** The Modern Age  
**79** Music Video

## FEATURES

**71** Classifieds  
**74** Update/Goodworks  
**89** Hot 100 Spotlight  
**92** Between the Bullets  
**93** Billboard.com  
**94** Chart Beat/Market Watch/Homefront

## LETTERS

## MTV AND EMINEM

At MTV we are no strangers to criticism. Over the years, we've wrestled with some controversial issues related to our programming. However, we take great issue with Carla Hay's front-page opinion piece on MTV ("Is Anti-Hate Campaign Contradictory to MTV?," The Eye, Billboard, Jan. 20), which misrepresents the intention and value of our new, year-long pro-social campaign.

Ms. Hay suggested that the launch of "Fight For Your Rights: Take A Stand Against Discrimination" is hypocritical because we play the videos of controversial artists such as Eminem. She is so wound up about what she views as our "hypocrisy," she suggests MTV should not take on pro-social campaigns of any kind. If we followed Ms. Hay's advice, we'd be sticking our heads in the sand while issues of discrimination and hate rage through the lives of MTV's viewers.

Instead, we are confronting the issue head-on with a campaign that shines a light on the issues while also providing solutions and remedies. In the next year, MTV's "Fight For Your Rights" campaign will devote more than 200 hours of programming and vast resources on the Internet to help young people fight discrimination.

Let's get the facts straight: We don't condone Eminem's hateful lyrics, and we've never aired them. Only fools would do that.

But we recognize that his rhymes have struck a chord with black and white audiences. Like other controversial pop music through the years, his music and message are a contradiction. Music critics have acknowledged the artist in Eminem but abhor the rapper's misogynistic and homophobic lyrics. MTV isn't the only organization grappling with this. NARAS [the National Academy of Recording Arts and Sciences] is under fire for Eminem's four Grammy nominations. But like the academy, we support artists' rights to record music and have it heard. MTV simply doesn't censor artists.

While we have never and will never air any homophobic or misogynistic lyrics on our channel, we are not in the business of banning artists for their entire body of work.

Pop music has always broken social taboos and offended interest groups. Yet regardless of how ugly some part of music can be, don't expect MTV to get in the business of policing playlists based on politically correct values. That's not our role.

Our job is to program our channel based on the musical tastes and interests of our

audience. And that's no cop-out. I firmly believe that if we did not play the videos they like, within our standards, we would not have the opportunity to talk to them about important issues. If no one is tuning in, then the messages of anti-violence, activism, and tolerance that Ms. Hay says should get exposure would get none. If we begin to eliminate artists, producers, and whole records with questionable content, that would be a very long list. And if we were to stick to a sanitized playlist, rather than connecting with our viewers' interests, we wouldn't have been able to help register more than 1 million new voters this past year or disseminate more than 750,000 anti-violence action guides to our viewers the year before that.

Let's also be honest about another fact: Young adults are smart and certainly as sophisticated as those who would restrict what they are allowed to see and hear. They love Eminem's music but don't necessarily love what he says. They can size up the contradiction.

If you believe that programming artists who sing about anti-social subjects is hypocritical and contradictory, we'll live with that criticism.

But you'll have to live with the fact that MTV is addressing the issues of hate and discrimination with an effective campaign that gets to the heart of the matter. We're sorry that Billboard thinks we're hypocritical. But let it be known that we will continue to program for and pay attention to the people who matter most to us, our audience.

Judy McGrath  
 President, MTV Group  
 Chairman, Interactive Music  
 New York

*Carla Hay replies: Regarding "the people who matter most"—MTV's audience—I quoted in my column directly from an MTV press release announcing its new anti-discrimination campaign: "According to a recent MTV survey of young adults, nearly 90% of our young people believe that racial, sexual orientation, religious, or gender discrimination is a serious problem facing our country today." My column then stated: "The young people have spoken, and if they think discrimination and violence are such serious problems, then why is MTV giving so much support to artists who contribute to the problem with hate speech, sexism, and violence in their work?" I never said that MTV should ban controversial artists.*

*I also quoted Joan Garry, executive director of the Gay and Lesbian Alliance Against Defamation (GLAAD): "This MTV anti-discrimination campaign is really impressive. It's the kind of work that led GLAAD to honor MTV a few years back. But it won't cancel out all the programming MTV has focused on artists like Eminem. We've never asked MTV to not air Eminem videos. Our concern is the level of promotion MTV has extended for Eminem, which has gone above and beyond what most artists get." To see the documented level of that promotion, readers can access my full column in the Member Services section of Billboard.com.*

I wanted to thank Carla Hay for her article in the Jan. 20 issue of Billboard. I completely agree with you. MTV should practice what it preaches, and it wouldn't hurt to get back to playing music videos on Music Television.

Diane Scanlon  
 Dwyer Hills Music  
 Wilton, Conn.

Brian Graden [MTV president of programming] says, "I can't stop the flood of popular culture." Bull! Sure you can, especially if you operate one of the dams. Who does MTV think it's kidding?

Sylvia M. Giustina  
 Beaverton, Ore.

Congratulations on a well-written article about the MTV and Eminem disparity. Your treatment was balanced, professional, and thought-provoking. It was also courageous and worthy of a front-page placement.

Much of my week is consumed with reading trade publications in order to stay abreast of what is happening in the entertainment industry. How refreshing it is when a publication devotes major space to the "why" of what we do instead of just the "what."

Frank Breeden  
 President, Gospel Music Assn.  
 Nashville

*For The Record:* Due to an editing error in a letter from Pinecastle Records promotions manager Heather Gallay (Feb. 3, Letters, Billboard) objecting to Eminem's Grammy nominations and comments by NARAS president Michael Greene, she was quoted as "a 24-year member of NARAS." In fact, she described herself as "a 24-year-old female member of NARAS."

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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# BR5-49 Makes Switch To Sony's Lucky Dog

BY JIM BESSMAN

NEW YORK—After putting out two studio and two live discs via Arista/Nashville, acclaimed country traditionalist quintet BR5-49 is back in the studio working on its first album for Sony Music's Lucky Dog imprint.

BR5-49—which sparked Nashville's Lower Broadway country club revival in the mid-'90s with now-famous four-hour sets at Robert's Western World—is working with producer Paul Worley on a set due for a summer release, according to Sony Music Nashville president Allen Butler. He hints that the release could come out earlier.

The band's manager, Michael Pontes, says that five songs have already been tracked and that the album should be finished by the first week of March. It will be the first of a basic five-album deal, and Pontes says he hopes it will return the group to the level of enthusiasm that BR5-49 experienced at the start of its Arista deal.

"When they came around the first time, there was a bidding war between Arista and Sony," Pontes says. "A lot of people are still there [at Sony], and Paul, who was president of Columbia at the time, is com-

ing back to make the new record." For BR5-49's rhythm guitarist/vocalist Gary Bennett, the Lucky Dog/Sony deal means a "fresh start" in terms of label marketing and promotional support.

"We got to do whatever we wanted at Arista, but after your first record doesn't go gold, you feel that the rest of them don't get the same effort behind them," Bennett says. Adds the group's lead vocalist/guitarist, Chuck Mead, "It's like starting at square one a little bit, but we do have a certain reputation now, and we're all really looking forward to working with the Sony people and getting as many free Dylan and Johnny Cash records as possible."

Indeed, while known for its sparkling live shows, BR5-49's four Arista releases had only modest success at retail. According to SoundScan, 1996's "Live From Robert's" EP sold 49,000 units. Of the band's three critically acclaimed Arista albums, including 1998's "Big Backyard Beat Show" and 2000's "Coast To Coast Live," its best-selling U.S. release to date is its full-length debut, 1996's "BR5-49," which has sold 195,000 copies.

(Continued on page 84)



BR5-49

# Amazon.com To Cut Jobs

BY BRIAN GARRITY

NEW YORK—Amazon.com says its U.S. books, music, and DVD/video (BMV) business posted higher revenue and gross profit for both the fourth quarter and full year that ended Dec. 31, 2000. The company also says it plans to cut 15% of its work force, or 1,300 jobs, as part of an overall push toward pro forma profitability, which is expected by the end of the current year.

For the full year, BMV sales increased to \$1.7 billion from \$1.3 billion the year before. The division's annual gross profit (net sales minus distribution expenses) totaled \$417 million in 2000, up from \$263 million in 1999.

For the fourth quarter, BMV's gross profit was \$139 million on sales of \$512 million; a year earlier, gross profit was \$78 million on sales of \$460 million.

In a conference call with analysts announcing the results, Amazon CEO Jeff Bezos said that although growth in the U.S. BMV business was off compared to previous periods—sales rose 11% in the quarter and 30% for the year—the company's focus was on making the BMV operation "solidly profitable" through its merchandise mix and vendor management. It also plans to launch new product lines with higher margins—notably consumer electronics and toys.

"In 2000 we chose to put our emphasis on introducing customers to new product lines at the expense of the growth of BMV," Bezos said.

Bezos also pointed out that the company has ramped up store operations overseas and added third-party used-goods sellers and online auction features to BMV in the U.S. These moves increased overall traffic but didn't translate into the bottom line for the core BMV business.

Overall, Amazon reported an increased net loss for both the quarter and the year. The full year loss increased to \$1.4 billion (\$4.02 per share) from \$720 million (\$2.20 per share) the year before. The company's quarterly loss increased to \$545 million (\$1.53 per share) from \$323 million (96 cents per share) in the fourth quarter of 1999.

As part of cost-cutting efforts, Amazon said it will close its distribution center in McDonough, Ga., and its customer service center in Seattle. The company also said it will operate its Seattle distribution center seasonally. Layoffs and restructuring moves are expected to cost the company more than \$150 million in the first half of 2001. The company has also created a trust fund of \$2.5 million in Amazon stock to be distributed to released employees in a little more than two years.

BOOKS, MUSIC & MORE  
**amazon.com**

# Warner Reports 2000 Gains

Revenue, Cash Flow Up; Cross-Marketing Deal With AOL Set

BY BRIAN GARRITY

NEW YORK—Warner Music Group reports modest revenue and cash-flow growth for the year 2000, despite lower U.S. recorded-music sales and a disappointing fourth quarter in which profit fell 10%.

As newly formed AOL Time Warner announced its first financial results, the music division outlined plans to increase exposure for its artists via promotional opportunities with other AOL Time Warner companies—most notably through a new cross-marketing deal with AOL. The company also said it plans to control costs and strengthen its A&R efforts in the under-performing genres of pop, rap, and R&B.

For the full year, the music group posted a 5% gain in revenue to \$4.1 billion, from \$3.9 billion in 1999. Pro forma earnings before interest, taxes, depreciation, and amortization (ebitda) increased 4% to \$518

million from \$497 million in 1999.

For the fourth quarter, the music division's revenue edged up to \$1.26 billion from \$1.25 billion a year earlier. Pro forma ebitda fell 10% to \$167 million from \$183 million in the same period the year before.

Weak music sales in the U.S. were offset partly by a "strong overseas performance" from Warner Music International, which posted roughly 30% growth, and higher income from DVD manufacturing operations, the company said.

As part of a series of new initiatives in the wake of the AOL Time Warner deal, Warner Music is teaming with AOL on an extensive cross-marketing campaign that expands upon past efforts between the two with the likes of matchbox twenty and Madonna. The promotion includes offering selected 30-day timed-out secure downloads from participating Warner artists on Spinner.com and Winamp.com.

It also features the availability of 30-second clips from selected music videos on AOL properties, the roll-out of artist-branded custom streaming radio stations, AOL-sponsored artist chats and bulletin boards, links to artist and label Web sites as well as fan sites, album pre-ordering capabilities, and the bundling of AOL software on CDs of selected artists.

Indeed, AOL Time Warner executives, in outlining their vision for the company to Wall Street analysts and investors, were particularly excited about the cross-promotional opportunities created by the merger. Co-COO Dick Parsons cited "Pop Stars," a new reality-based television show on the WB network about the search for a new female pop band, as an example of the company's synergistic strengths. The show will be promoted heavily on AOL, and the

(Continued on page 93)

# Mosciatello Wins Multiple D.C. Awards

BY BILL HOLLAND

WASHINGTON, D.C.—Emerging singer/songwriter Lisa Mosciatello took top honors at the 15th annual Washington Area Music Assn. (WAMA) awards ceremony Jan. 29, collecting artist of the year and album of the year general awards, as well as female vocalist and album of the year awards in the contemporary folk category.

Mosciatello's awards follow her well-received album "Second Avenue" (Wind River/Folk Era).

Also big winners were the husband/wife rock team the Kennedys. Pete and Maura Kennedy blasted through the rock/pop category, snatching all of the awards offered: female vocalist, male vocalist, instrumentalist, and recording of the year for their album "Evolver" (Zoë/Rounder). The group also took home a general award for video.

Hometown girl and University/Interscope Records artist Mya received WAMA's 2000 Spotlight Award. The award is presented to an artist whose success has drawn attention to the Washington area—and certainly Mya's double-platinum eponymous 1998 debut album and her already-gold follow-up, "Fear Of Flying," have done just that. Mya also won the urban contemporary vocalist award.

On tour in Europe, Mya sent a

(Continued on page 92)



MYA



'Mine' Workers. Singer/songwriter Shamsi Ruhe ("Eye Of The Storm," Billboard WeatherBureau, March 13, 1999) wraps up final recording on her debut Rykodisc solo album at Q Division Studios in Somerville, Mass. Pictured, from left, are engineer Matt Beaudoin, Ruhe, co-producer Paul Kolderie, and co-producer and Rykodisc president George Howard. Contemplating a title for the much-anticipated album, due later this year, Ruhe says, "I think I'm gonna call it 'Mine.'" (Photo: Tanya Braganti)

# Nominees Are Announced For Soul Train Awards

BY JILL PESSLICK

LOS ANGELES—With three nominations each, Jill Scott, D'Angelo, R. Kelly, and Carl Thomas top the list of honorees for the 15th annual Soul Train Music Awards. The nomination list, announced Jan. 30, also includes two nods apiece for Jagged Edge, Mary Mary, Eminem, and Lucy Pearl.

This year's awards ceremony, which will be taped at Los Angeles' Shrine Auditorium Feb. 28, will be hosted by Queen Latifah, Mya, and "Soul Train" host Shermar Moore. Destiny's Child and Jay-Z will receive the Sammy Davis Jr. Award for entertainers of the year on the program, and

the Isley Brothers' Ron Isley will be honored with the Quincy Jones Award for career achievement.

The two-hour show, produced by Don Cornelius and distributed by Tribune Entertainment, is scheduled to air March 3 in most major markets.

A panel of recording artists, radio PDs, and retail personnel chose the nominees in 10 R&B/soul, rap, and gospel categories based on chart positions in several national trade publications. PriceWaterhouseCoopers determined the final tallies.

The "Soul Train" TV program also celebrated its 30th anniversary

(Continued on page 80)





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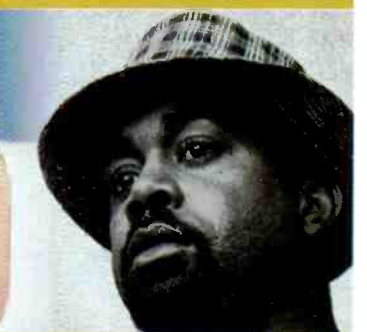
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# Klein Joins Bertelsmann

**Antitrust Prosecutor Is Named Chairman/CEO Of Unit**

**BY FRANK SAXE**

NEW YORK—The four months since the former head of the U.S. Justice Department's Antitrust Division turned in his security clearance badge have been life-altering for Joel Klein.

The 54-year old got married, returned to his hometown of New York, and spent hundreds of hours meeting with executives in the banking, legal, and Internet fields before announcing Jan. 31 that he has joined Bertelsmann Inc. as chairman/CEO. Bertelsmann Inc. handles finance and legal issues for the Gütersloh, Germany-based Bertelsmann AG. Klein has also been named to the newly created position of U.S. liaison officer.

"I'll be looking at the evolution of the company as a global media company with an expanding role in the United States," Klein tells Billboard. On his plate will be acquisitions, product identification, public relations, and the branding of Bertelsmann as a corporate name.

"A critical part of that will be issues of new delivery," continues Klein, who is expected to be one of Bertelsmann AG CEO Thomas Middelhoff's key advisers on Napster, which Bertelsmann hopes to use for online music delivery. In October 2000, Bertelsmann forged an agreement to cooperate with the file-sharing site. That decision was "forward-looking," says Klein.

He will also help guide the company through the labyrinth of regulatory hurdles set up by both the U.S. government and the European Union. Based in New York, Klein will not, however, be in the trenches. "One of things that I will be looking at is how we develop and expand our presence in Washington [D.C.], but my job isn't to be a lobbyist," he says.

Klein is most noted for his successful antitrust prosecution of Microsoft, during which he argued

that the software giant was an illegal monopoly in need of breaking up.

"What I've learned about technology and the Internet over the last few years will be useful," says Klein. "I've thought a lot about the new economy and globalization, although I don't think there's any specific experience from Microsoft or any other case that I would focus on for this job. It's about being more steeped in a wide range of issues over the last five years that would be relevant to this. That's where I think I could play a role."

Klein concedes that any government official who rejoins the private sector is open to criticism but says he "will insist that we play by the rules, obey the antitrust rules, and I expect we will be a stellar corporate citizen."

Before his appointment to the Justice Department, Klein worked in the Clinton White House in the Office of White House Counsel, where he succeeded the late Vincent Foster as deputy counsel to President Clinton. Previously, Klein practiced law in Washington, D.C., for 20 years.



KLEIN

# Japan's Market Down 3% In 2000

**BY STEVE McCLURE**

TOKYO—The Japanese recorded-music market—the world's second-biggest—continued to shrink in 2000, according to data released by the Recording Industry Assn. of Japan (RIAJ).

Shipments of prerecorded audio software by the RIAJ's 24 member companies were down 3% from 1999 to 433.1 million units, representing a wholesale value of 539.9 billion yen (\$4.7 billion), down 5%.

The most noticeable trend was the continuing shift from 8-centimeter CD singles to 12-centimeter singles. Shipments of 8-centimeter singles were down 62% in units and 72% in value, while shipments of 12-centimeter maxi-singles were up 71% in units and 76% in value.

In contrast to the past couple of years, foreign repertoire did only marginally worse than domestic product. Shipments of non-Japanese product fell 3% to 80.3 million units, for a value of 115.1 billion yen (\$1 billion), down 6%. Domes-

tic product shipments were down 2% to 352.9 million units, for a value of 424.7 billion yen (\$3.7 billion), a drop of 5%.

"It was definitely a difficult year for music, but the growth of DVD was encouraging," notes HMV

first and fourth quarters were better.

Top-selling acts in the Japanese market in 2000 included the Beatles (Toshiba-EMI), Ringo Sheena (Toshiba-EMI), Misa (BMG Funhouse), Dreams Come True (Toshiba-EMI), Mai Kuraki (Giza Studio/B-Gram), Southern All Stars (Victor Entertainment), and Ayumi Hamasaki (Avex).

Shipments of CD albums—domestic and foreign—totaled 276.3 million units, unchanged from 1999, for a value of 426.4 billion yen (\$3.7 billion), down 5%.

"In recent years, the Japanese music industry has been facing a big problem: How we can revive demand for music software?" says RIAJ president Isamu Tomitsuka. "Because of the Japanese economy's long slump, the aging of society, the decreasing number of children, and consumers' diversifying spending patterns, production of audio software in 2000 decreased for the second year in a row."

One reason for optimism amid the overall gloomy picture is the steadily growing independent sector, which now accounts for between 5% and 6% of the market,

*(Continued on page 81)*

***'In recent years, the Japanese music industry has been facing a big problem: How we can revive demand for music software?'***

— ISAMU TOMITSUKA —

Japan president Paul Dezelsky.

Shipments of DVD software by the RIAJ's member companies were up 264% over 1999 to 23 million units, representing a value of 55.8 billion yen (\$486.2 million), a rise of 258%.

As for music, Dezelsky says that for HMV the middle months of 2000 were the worst, while the

## Lawrie Reveals His Vision

**Sony Mexico Music Head Follows Predecessor's Direction**

**BY LEILA COBO**

MIAMI—Newly appointed Sony Music Mexico president Kevin Lawrie plans to continue taking the company in the direction charted by predecessor Angel Carrasco, further opening the Mexican market to international stars and solidifying the label's relationships with current artists.

"We really have no major concerns, because the company is doing quite well, and our roster is quite strong," says Lawrie. "The biggest concern we always have is to be as close as we can to our artists."

However, adds Lawrie, Sony Music Mexico is also working more closely with the company's U.S. arm—Sony Discos—especially in regional Mexican music.

"The relationship with the Sony Discos organization is key and very good, and we're working to strengthen the work we do together," says Lawrie, who will report directly to Sony Latin president Frank Welzer.

Lawrie, who was previously managing director for Sony Music Mexico, came to the company in 1994 and worked closely with Car-

*(Continued on page 92)*



LAWRIE

## Limp Bizkit Quits Aussie Tour

**BY CHRISTIE ELIEZER**

SYDNEY—Limp Bizkit abandoned the Australasian, multi-artist Big Day Out tour midway through its scheduled run, citing security concerns. The band flew back to the U.S. Jan. 27, the morning after a controversial Sydney stopover.

On the evening of Jan. 26, when the crowd of 55,000 surged to the front of the stage at the open air Sydney Showground venue as Limp Bizkit came on as the headliner, a teen-aged girl suffered a heart attack.

Press reports say the girl, identified only as Jessica, was clinically

dead when pulled out of the mosh pit shortly after Limp Bizkit's first song. Medical technicians backstage pumped oxygen into her lungs and brought her back to life with an adrenaline injection; she was then taken to the city's Concorde Hospital, where she passed away Jan. 31. Twenty others were injured, and seven were hospitalized, according to press reports.

Throughout the day, as temperatures soared to 100.4 degrees, 600 people were treated for exhaustion and two for broken limbs from moshing, according to St. John's ambulance.

*(Continued on page 92)*

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Andrew Kronfeld is named senior VP of international for Universal/Motown Records Group in New York. He was VP of international marketing for Universal Music International.

Dave Weigand is promoted to senior VP of marketing and sales for MCA Nashville in Nashville. He was VP of sales and marketing.

Jeff Grabow is promoted to senior VP of sales and field marketing for Restless Records in Hollywood. He was VP of sales and field marketing.

Andy Karp is promoted to VP of A&R for Lava Records in New York. He was director of A&R.

Gerard Babbitts is promoted to VP of international A&R and artist development for Columbia Records in New York. He was senior director of international A&R.

Rick Patrick is promoted to VP of creative services for the Island



KRONFELD



WEIGAND



GRABOW



KARP



BABITTS



PATRICK



HARRISON



CARBONE

Def Jam Music Group in New York. He was design director.

Evan Harrison is promoted to senior director of online marketing for BMG Entertainment in New York. He was director of online marketing.

Teresa de la Concha is promoted to director, English-language product, Latin American region for Sony Music International in Miami. She was director of international marketing.

Elektra Records promotes Tam-

ra Wilson to director of press and artist development and Melissa Barreto to associate director of press and artist development in New York. They were, respectively, associate director of press and artist development and manager of press and artist development.

Atlantic Records promotes Jeff Dandurand to senior director of product development and Byron Ward to director of music video promotion and media development in New York. They were, respec-

tively, director of product development and associate director of media relations, West Coast.

Giovanna Melchiorre is named national manager of publicity for Mammoth Records in New York. She was publicity manager for Virgin Records.

**RELATED FIELDS.** Linda Carbone is promoted to partner of KSA Public Relations in New York. She was VP/GM.

Katie Jones is promoted to

supervising producer of "Soul Train" in Los Angeles. She was a talent executive.

The Country Music Hall of Fame and Museum names David Bixby events sales manager, Cherrie Hughes marketing services manager, and Leslie Green development assistant in Nashville. They were, respectively, VP of program operations for Destination Nashville, marketing services manager at Elvis Presley's Graceland, and a student teacher.



# Artists & Music

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

## 'Whoa!': Furtado Makes Impact

### DreamWorks Set And Single Take Off 'Like A Bird'

BY CARLA HAY

NEW YORK—Nelly Furtado is on a roll. The 22-year-old Canadian singer/songwriter has earned rave reviews for the trip-pop album "Whoa, Nelly!" (DreamWorks), a top 10 platinum hit in her home country. Now her debut disc is garnering a U.S. audience, thanks to first single "I'm Like A Bird."

With five nominations, Furtado looks to be a favorite at Canada's 2001 Juno Awards. (She is tied with Barenaked Ladies for the most nominations this year.) Furtado received nods for top new artist, top songwriter, top single (for "I'm Like A Bird"), top pop album, and top producer (along with "Whoa, Nelly!" co-producers Gerald Eaton and Brian West of the Philosopher Kings). Released Oct. 24, 2000, "Whoa, Nelly!" entered the Heatseekers chart at No. 34 in the Nov. 11, 2000, issue. The set rose to No. 1 on the chart in the Jan. 20 issue. "Whoa, Nelly!" reached Heatseekers Impact status in the Feb. 3 issue, when it jumped 103-75 on The Billboard 200. This issue, the album is at No. 76.

Furtado says of "Whoa, Nelly!," "It's about a young person coming out with a creative vision. I don't have people telling me what songs to sing or how to dress. I decide what I want to do with my music, and I decide how I want to look. There's a side of me that's a mystic singer/songwriter and a side that's an urban street kid. There's always a battle between the two, and my music reflects that."

Born to Portuguese parents, Furtado grew up in Victoria, British Columbia. She was discovered four years ago at a Toronto talent show by Chris Smith, who quickly signed on as her manager. Smith also manages producers Eaton and West (also known as Track and Field), who produced Furtado's demo. That demo made the rounds of major labels, and Furtado was eventually signed by DreamWorks A&R executive Beth Halper.

Furtado says her debut album is "a snapshot of the transition from being a teenager to adulthood. It captures a lot of confusion you experience during that time." Furtado's songs are

published by Nelstar Publishing (SOCAN).

"I'm Like Bird" is shaping up to be a multi-format hit, with the biggest support coming from adult top 40 radio. The track is No. 17 this issue on the Adult Top 40 chart.

Mike Mullaney, assistant PD/music director of adult top 40 outlet WBMX Boston, says of the track, "It almost immediately became a No. 1 request for us. It sounds unique—very pop but with a little trip-hop mixed in. The album is indicative of how musical genres that are combined are crossing over."

Getting Furtado on the road prior to the album's release was part of the effort to help make the most of her presentation and positive critical notices, according to DreamWorks marketing executive Steven Baker. The resulting radio play, along with listening-station positioning, helped double sales of "Whoa, Nelly!" in the past few weeks, reports John O'Reilly, pop buyer for Tower's Market Street store in San Francisco.

Furtado has also benefited from TV exposure. She has appeared on "Saturday Night Live" and "The Rosie O'Donnell Show." The video for "I'm Like A Bird" is getting considerable exposure on MuchMusic in Canada and MTV2. On Feb. 21, Furtado is scheduled to perform on CBS' "Late Show With David Letterman."

DreamWorks head of promotion Marc Ratner, who has been accompanying the singer on a tour of U.S. radio stations, says that even though she has a diverse audience, Furtado has a special connection with listeners of her own generation. "There's a whole segment of the population that's 18 to 22 years old and ready for music beyond teen pop," Ratner says. "These young people are starting to make adult choices in their music. Nelly is such an articulate person for this generation. She's from the first generation for whom hip-hop has always existed. She's making a modern sound."

Booked by Marty Diamond of Little Big Man, Furtado will soon be on a U.S. concert tour, headlining clubs in March and April.



FURTADO

## Mr. C The Slide Man Sets Off A Dance Craze On M.O.B.

BY CARLA HAY

NEW YORK—From the twist to the macarena, there are always those left-field pop songs whose rhythms spark a national dance craze.

That phenomenon seems to have struck again with "Cha-Cha Slide," a hit R&B/hip-hop single and the title track of an M.O.B./Universal album from Mr. C the Slide Man. "Cha-Cha Slide"—which can be described as having a hip-hop/aerobics sound—has spawned a well-known dance in nightclubs, fitness clubs, and parties around the U.S.

Released Sept. 19, 2000, the album "Cha-Cha Slide" entered the Heatseekers chart at No. 45 in the Dec. 9, 2000, issue and climbed to No. 2 in the Jan. 20 issue. "Cha-Cha Slide" reached Heatseekers Impact status in the Jan. 27 issue, when it rose 137-99 on The Billboard 200.

This issue, the set is No. 77 on The Billboard 200 and No. 23 on Top R&B/Hip-Hop Albums.

Mr. C the Slide Man, aka Casper (his real name is Willie Perry), claims that the appeal of the "Cha-Cha Slide" song and dance is that it's "something that people of all ages can get into. My song is basically like a line dance, or it can be a dance for people who don't need a partner."

The origins of the "Cha-Cha Slide" craze date back to 1996, when Mr. C created the dance for a personal trainer. The song then made its made way to R&B station WGCI in Mr. C's hometown of Chicago. The station began playing the song in early 2000, and the tune garnered play in clubs, with label offers soon following.

Once it was Universal's project, "we made some instructional 'Cha-Cha Slide' dance videos and distributed them to clubs," says senior VP of urban promotion Michael Horton. "We also promoted the song at various black functions, such as homecoming events at black colleges."

Yet radio was a tougher sell, Horton recalls. "Radio programmers had a strong dislike initially to the song. A lot of them would tell us, 'There's no way we're playing it,'" he says. "But

our promotion department was persistent. When radio started playing the song, we heard listeners would call stations up and ask, 'What took you so long to play this song?'"

Kris Kelley, assistant PD/music director of R&B station WJLP Detroit, adds, "It became a big dance craze. When Universal sent us the 'Cha-Cha Slide' video, people went crazy begging for it." The video for "Cha-Cha Slide" is also getting airplay on BET.

"Sales for the album haven't slowed down," says Damon's Record Center owner/buyer Fletcher Parkman. "People are finding out about the album because of the video and the slide dance. We get a lot of children coming in with their parents asking to buy the album."

Although he thinks the cha-cha slide could be around as long as the electric slide, Devin Steel, music director of R&B station KXHT Memphis, suspects that Mr. C will turn out to be a one-hit wonder. Still, "the marketing for the album was smart," he says, "because there are songs on there that people think are hard to find. It's a great party record."

Album tracks include two versions of "Bus Stop/Electric Slide," performed by Hudson Beauty and Charles Green. In addition, there are cuts performed by Col'Ta (Nacole Tate).

Mr. C is on a promotional tour through February. The artist says he has plans to eventually do a concert tour. He is managed and booked by Angel Eison of Chicago-based company Mother to Mother Inc., and his songs are published by M.O.B. Music (ASCAP).

Horton adds about the cha-cha slide, "It's like a novelty that will eventually die down, but it won't ever go away completely—just like the electric slide and bus stop are still around."

According to Universal, the follow-up single to "Cha-Cha Slide" is still undecided.

Mr. C says he's not worried about the odds that he'll be a one-hit wonder. "All I can do is show people that my songs are more than just being about one dance," he says.



MR. C THE SLIDE MAN



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# Crowell Looks Back On 'Houston Kid'

## Singer/Songwriter's Youth Inspires His New Sugar Hill Set

BY RAY WADDELL

NASHVILLE—Singer/songwriter Rodney Crowell takes an unflinching look at his rough-and-tumble Texas upbringing with his new album, "The Houston Kid," due Feb. 13 on Sugar Hill Records.

The rootsy, acoustic-rock record relies heavily on imagery—often unpleasant—conjured from Crowell's memories of his youth on the wrong side of the tracks in Houston.

"For the most part, this record is autobiographical," the artist says. "At some point, the story of 'The Houston Kid' takes my experiences from 6 to 15 years old, and it sort of cross-pollinates with other kids in my neighborhood. It fuses their experiences with what was going on in my life."

The picture isn't always pretty.

Songs like "Telephone Road," "The Rock Of My Soul," and "Topsy Turvy" paint a picture of exuberant survival instincts put in use by an environment of alcohol and abuse.



CROWELL

Stylistically, the set leans more toward Bruce Springsteen's "The Ghost Of Tom Joad" than Crowell's past, more commercial efforts. Yet in spite of the grittiness, Crowell maintains an affection for those times.

"Even in the really dark years, I was having fun," he says. "My spirit wasn't killed by the abuse that was going on."

While "Telephone Road" is a colorful homage to the ice houses and honky-tonks of East Houston, the smoldering "Rock Of My Soul" addresses tougher themes—mainly, domestic violence—with lyrics like "I'm a firsthand witness to an age-

old crime/A man who hits a woman isn't worth a dime."

Crowell says the Tom Petty-esque "Why Don't We Talk About It" takes the point of view that "the Houston Kid grows up." Such lyrics as "Guess my reputation says I'm flaky/Hey, my whole situation's kinda shaky" bring to mind Crowell's sometimes tenuous relationship with the Nashville music business.

"Have I felt misunderstood by Music Row at times?" he asks. "Of course."

(Continued on page 14)



**FedEx Stars.** The 2001 FedEx Orange Bowl college football halftime show featured various MCA acts, including SoulDecision, Lee Ann Womack, and Chanté Moore. The event took place at the Pro Player Stadium in Miami and was broadcast on ABC-TV. Pictured, from left, are SoulDecision's Ken Lewko, Womack, SoulDecision's David Bowman, Moore, SoulDecision's Trevor Guthrie, and Universal Latino artist Luis Fonsi.

# New West Release From McClinton 'Personal' In More Ways Than One

BY JIM BESSMAN

NEW YORK—Delbert McClinton's "Nothing Personal," which New West Records releases March 6, marks a career milestone for the venerable Texas roots-rocker.

"It's the first record I own," says McClinton, who had finished product in hand before securing a deal with the Austin, Texas-based indie.

"The last thing I wanted to do was go with a major, because unless you're 16 and pretty and do bubble-gum music, you get lost," continues the artist, whose last album—1997's "One Of The Fortunate Few"—was issued on Nashville's ill-fated Rising Tide Records. (Two reissues have since emerged through Hip-O/Universal.)

McClinton had originally intended to put out "Nothing Personal" himself—until he received an enthusiastic pitch from New West president Cameron Strang. "He offered me a deal having not heard it. The fact that he would have that much faith in me gave me a really good feeling," McClinton says.

"Nothing Personal," which the artist produced with longtime collaborator Gary Nicholson, is actually McClinton's most personal effort.

"I made the record for me and nobody else, with songs that aren't necessarily what people are used to hearing me do," he explains. "Every other time I made a record, they set me up with a producer and a budget

and gave me five days to get it done, but I did this one over 10 months. Half of it was done in California with a lot of players who used to be in Bonnie Raitt's band. The other half was in Nashville with my band."

Among the standout cuts is "Birmingham Tonight," which features a duet with Iris DeMent. "She has the most unique female voice I've heard," says McClinton, who previously sang on DeMent's "Trouble," a track from her 1996 album "The Way I Should."

New West's promotional plans are quite simple. "He'll be busy," Strang says of McClinton, though he adds that the label will take the "classic rock" lead track "Livin' It Down" to triple-



MCCLINTON

A radio and to some rock formats. The label will also take one of the set's softer, more acoustic tunes to country and roots stations.

Strang notes, "The thing about Delbert that causes headaches for some—but that's fun for us—is that he fits so many formats, from blues specialty shows to country to triple-A. We've had a number of rock stations call already. We're finding fans all over the place."

Touring will be a key factor in marketing the project, Strang adds. "He makes his living touring whether he has a record out or not, so we'll work with his agent [David Hickey] and management [Harriet Sternberg] to route him through the markets that have supported him."

# Billy Bob Thornton Spins Southern Yarns With Marty Stuart On Lost Highway Debut

**SOUTHERN KNIGHTS:** The adage "Write what you know" could be the credo for actor **Billy Bob Thornton** as he embarks on recording his first album.

The songs celebrate what the Arkansas-born and bred Thornton knows best: Southern life. Although the tunes share universal themes of loneliness, yearning, and heartbreak, their protagonists are filtered through Thornton's well-honed Southern Gothic sensibility.

"I only read two kinds of books: ones by Southern fiction writers and nonfiction," says Thornton. "I'm probably the only son of a bitch who hasn't read 'Catcher In The Rye.'" Despite his love of strong storytelling,

Thornton says his songs are more informed by Southern life than Southern literature, although he drops writers' names easily into conversation when discussing inspiration for the album. "If you've read Southern literature, if you've read **Faulkner** or **Caldwell** or 'A Confederacy Of Dunces,' you notice it's that thing about Southerners that makes them able to laugh at anything... Southerners love characters. What's great about Southerners is there's something we love about the people who just aren't worth a shit."

To make the project, he enlisted fellow Southerner **Marty Stuart**, who is co-writing and producing the album, titled "Beauty At The Back Door," with Thornton. "I wanted to go to a common place with Billy Bob on this project and, in my mind, stage it in the South," says Stuart, who has scored three of Thornton's movies (including his latest, "All The Pretty Horses"). "The South has a lot of mystique, an awful treacherous underbelly with a redemptive side on the top—and so we just basically talk, for better or worse, about people who live there."

On demos played for Billboard in Thornton's home studio (he and wife **Angelina Jolie** bought the house, in part, because of the studio built by its previous owner; **Slash**), Thornton shows a wide range of styles. "Your Blue Shadow," a song Thornton says is "my song for Angie when we couldn't be together," is a melancholy declaration of love, whereas the midtempo "Walk Of Shame" is based on a friend of Thornton's "who said she hated it when she woke up at 9 in the morning in a black evening gown and knew she had to go take that walk of shame," he says with a laugh.

Thornton's voice is deep and dusky on those tunes but turns lighter and more melodic on "That Mountain," a country rave-up about an old woman who wants to see the train on the other side of the holler before she

dies. There are also a number of spoken-word songs on the album on which Thornton recalls **Robbie Robertson**, and on "Starlite Lounge," a tale of a man down on his luck, **Tom Waits**.

While it's tempting to think the lack of a unified sound means Thornton is still struggling to find his voice, Thornton says nothing could be further from the truth. "Every song we do is a different story," says Thornton. "If I'm singing 'Starlite Lounge,' I'm singing about this poor loser who wants just one more chance. And when I'm singing 'Walk Of Shame,' I'm singing it with a sad pride. I'm here to create the mood in which you can best understand the words that have been written. I guess I could sit down and do 10 or 12 songs that are exactly the same—I guess that's what most people do—but I can only do it the way I feel like doing it at the time."

Musical projects made by actors are usually dismissed as vanity projects, even if, as in the case with Thornton, the actor spent years playing in bands. But Thornton isn't worried about how the album will be received.

"I have something to say, and it's part of me that I want to get out," says Thornton, when asked why he wanted to make an album. "I love music. I'm not going to go out of this world not having done the things I love... I want to be able to open up the record and see the label and see my name on there and see songs. I think the success will be that it's done. It's just like when I do my movies—they're successful in that they get finished."

"Beauty At The Back Door" is expected to come out this summer on Lost Highway Records, the new Universal-distributed adult alternative label run by Mercury Records Nashville chairman **Luke Lewis** (see story, page 1). The label, which is in final negotiations with Thornton, is also home to such artists as **Lucinda Williams**, **Ryan Adams**, and **Kim Richey**.

**STUFF:** **Rod Stewart** will receive the Spirit of Life Award from the City of Hope Cancer Center Feb. 13 in New York. City of Hope has long been feted by the music industry with an annual dinner in Los Angeles, but this event marks the launch of the Fashion and Music Industry for the City of Hope, a body that will raise funds and awareness in New York for the cancer center: Stewart will perform, as will **Brandy**, **Jewel**, **Darius Rucker**, and **Mark McGrath**, who will play host for the evening... **Burt Bacharach** has been named winner of the Polar Music Prize, bestowed by the Royal Swedish Academy of Music. Bacharach will receive his prize May 14 in Stockholm. He shares the prize with MiniMoog creator **Robert Moog** and composer **Karlheinz Stockhausen**.



by Melinda Newman



THORNTON

## Luaka Bop/Virgin Finds 'Place' For White

BY DYLAN SIEGLER

NEW YORK—Jim White calls his sophomore Luaka Bop/Virgin effort, "No Such Place," "a junkyard of music."

Don't get him wrong—the Pensacola, Fla., singer/songwriter is quite fond of junk. "At one time when I was living in New York City, everything I owned came out of a Dumpster. I was a Dumpster diver. TV, stereo, 12-piece bone-china serving set, pots and pans. I was leading quite a life," he recalls. And in the next breath, he compares his 13-track set, out Feb. 13, to "a mismatched can-can line, with a big fat guy and a little skinny woman. I'm proud of them for working so hard."

If White sounds a tad eccentric, he is. And his album—an epic, rootsy canter through the artist's immensely creative consciousness, where warped Southern love stories abound and characters embark on more road trips than Jack Kerouac—is no less engaging. His speech melts into his Lyle Lovett-cum-Paul Simon singing voice throughout, from the haunting murder tale "The Wound That Never Heals" to the echoey, vibraphone-enhanced "Hey! You Going My Way???"

"I'm a big-time mythic storyteller kind of person," says the 43-year-old White, who swears his deal with Luaka Bop stems from a big coincidence. Yale Evelev, president of Luaka Bop, concurs.

"It's very obscure, how Jim came to us," Evelev says. "Someone sent a tape to someone in L.A. whose child went to kindergarten with [manager] Melanie Ciccone's child. She contacted Jim and convinced him to send it to us—and he sent us a tape with no name, no phone number, not even recorded in stereo. It was really raw. I loved it, David [Byrne] loved it, and we tracked him down."

White has been a filmmaker, a model, a student, and a cab driver, among other things. But he's just as enthralled by "the music of writing or photography or being my daughter's father," he admits. White was tickled, however, when he met Luaka Bop founder Byrne for the first time—mainly because years before, while working as a New York cabbie, White had indulged a whim and followed Byrne for a few blocks on University Place.

"I told him about it after the contract was signed, and he didn't seem surprised," White says. "But the point is, he is a magnet for odd people. He may have had seven or eight incidents like that on that particular day. Poor ol' David Byrne; I went on tour with him, and I found out how many stalkers he has."

The tour, in support of White's debut, "Wrong-Eyed Jesus" (Luaka Bop/Warner Bros.), was productive; the artist met the British rock/electronic act Mor-

cheeba, which has produced Byrne's work in the past, and it came on board to produce three tracks on White's "No Such Place," including the upbeat, off-beat first single, "Handcuffed To A Fence In Mississippi." "They have a great reverence for Southern music," says White. "They're very erudite."

The album also includes production work from Sade collaborator Andrew Hale and electronic artist Q-Burns Abstract Message ("He's real smart and knows what he



WHITE

wants to do and how to do it—I had to say, 'Put more of yourself in this.' He has so much respect," says White). Yellow Magic Orchestra's Sohichiro Suzuki and White himself also produced tracks.

The single, which went was sent to commercial triple-A radio in January, is a twangy, humor-filled jaunt comparable in spirit and appeal with Byrne's own work and is "getting incredible enthusiasm from radio," notes Evelev.

Ray Gmeiner, VP of promotions at Virgin Records, credits the early excitement to Luaka Bop's press setup, which paved the way for Gmeiner's radio promotion staff. "We have regional promotion staffs working on Jim White in 14 cities," says Gmeiner, adding that the single goes first to commercial triple-A radio, then non-commercial triple-A and roots stations.

"A lot of people have taken the time to listen to the record," Gmeiner notes. "It's already trans-

lated into airplay at six stations—our first station was [triple-A outlet WFPK Louisville, Ky.], and the nationally syndicated 'World Cafe' show has picked it up."

Dana Marshall, music director at Chicago outlet WXRV, says, "I listened to it four times last night, and I can't get enough of it. It's smart and funny and stands above and beyond most of the things I am hearing right now."

Gmeiner acknowledges that garnering enthusiasm for White, a relative unknown even in roots and folk circuits, is a challenge; it's been four years since his low-profile debut outing. But the executive is confident that White's left-of-center sense of humor will transcend the singer/songwriter competition. Ryan Reynolds, record sales manager at Tower Records in Chicago, agrees. "It's been so long it's going to be like starting over, but his fans are fervent, if not many," he points out. "We love Jim—he's the great American storyteller, and it shows in his lyrics."

White even has a story to explain the title of "No Such Place." "It was born from a haphazard manifestation," he recalls. "I walked into the Luaka Bop offices, and David Byrne's assistant, she said, 'How are things in Pensacola, Texas?' I laughed, because, of course, I live in Pensacola, Fla., which I call 'Pensatopia,' and then I wondered, 'Why the hell am I laughing about that?'"

"From there, it occurred to me that she was right—I am from there. I had invented that place in my mind, and I was grateful to her for being open," he says. "It seemed logical to call the record that. I'm not a true Southerner or Northerner or anything—I'm from a place I invented. I can describe it in terms of an absence. It's like the mystics, who talk about God in terms of an absence. I got that a little bit with 'Wrong-Eyed Jesus' and a little more on this one."



**Sunday For Teens.** Capitol act Sunday recently performed its current hit, "I Know," at Seventeen magazine's annual New Star Designer Showcase, where they were introduced by Whitney Houston. The act's eponymous debut is due March 27. Pictured at the event, from left, are group members Notasha, Shakira, and Tiffany; Seventeen publisher Linda Platzner; and Sunday members Stacey and Tawanda.

## SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

**'TRAFFIC' JAMS:** Throwing in the towel on one aspect of a career in order to move on to another is one thing, but **Cliff Martinez** had to also throw in the sock. For the former drummer with the mega-rock band **Red Hot Chili Peppers**, wearing *only* a sock in key places became part of the job description.

"The question was, Could I wear only a sock out onstage into my 40s with grace and dignity? And the answer was no," he says. "So in 1987 I moved on and began thinking of new ways to earn a living through music. In 1988, I became intrigued with electronic music and began making soundscapes out of samples and noises. The question then arose, How does this music fit into the marketplace? And it became obvious that it fit in film."

The minimalist, ambient feel of Martinez's music has provided the soundtrack for one of this year's most explosive and controversial hits, **Steven Soderbergh's** "Traffic." The soundtrack was released through TVT Records Jan. 19. Part new age, part trance, the rhythmic and melodic work certainly isn't the conventional film score.

Martinez's long association with Soderbergh (he also scored "sex, lies and videotape," "King Of The Hill," and "Out Of Sight") has produced similar works of melodic exploration. "Steven likes the music to be detached from the storytelling in a way," he says. "He doesn't like it to be over-emotional in a contrived sense. It is true that with music there is a way to put one note in front of the other without creating some kind of emotional response, but in his films he likes the music to be a well-dressed bystander instead of a commentator in the film."

The movie is an awards favorite, having already been nominated for Golden Globes, and Oscar will undoubtedly take notice, meaning a there's a real chance the soundtrack could be up for best score album.

"If the academy wants to upset more than a few composers, they could nominate my score," Martinez says, laughing. "Minimalist music is accepted and tolerated by a small amount of the general listening public, but among composers, it creates a lot of hostility. It's very far away from traditional music. This doesn't have an abundance of harmonic movements, rhythm, and melody, of which there is a conspicuous absence in my music; so for that reason alone, it would be a long shot."

Yet the score is an interesting and entertaining listen and brings new elements and avenues into the traditional-score world. As we enter a new millennium, perhaps Oscar will acknowledge that music comes in all shapes, sizes, and degrees of melody. Honoring innovative and cutting-edge work is what the award is all about, and there are few composers who are creating more innovative soundtracks.

Look for "All The Pretty Horses" come awards time, as well. This Sony Classics soundtrack, composed by one of the busiest men in country music, **Marty Stuart**, has already received a Golden Globe nomination. **Kirstin Wilkinson** and **Larry Paxton** also contributed to the soundtrack, which was produced by Stuart. As a performer, Stuart has received 12 Grammy nominations (winning three) and a number of other country and songwriting awards. Now, he has finished his fourth film score; "Daddy And Them," "Hi-Lo Country," and "Fire Down Below" are his prior projects.

While on the topic of awards: Will **Hans Zimmer's** win at the Golden Globes translate into an Oscar? While there can be no guarantee, it is a safe bet. But there is a soundtrack out there that could beat the gladiator Zimmer in his own arena. It's **Tan Dun's** "Crouching Tiger, Hidden Dragon." The film has been a surprise to many, and the Sony Classical soundtrack is as well. It's one of the most listenable of the year, featuring beautiful solos by **Yo-Yo Ma** and haunting vocals by **CoCo Lee**. Musically, it's the one to beat.

Speaking of surprises, the appeal of TV's "Malcolm In The Middle" has taken a few network execs by surprise (that is, the ones who passed on it). The Restless/Epic soundtrack is out and retains the quirky feel of the show. With acts such as **They Might Be Giants**, **Stroke 9**, **Baha Men**, **Barenaked Ladies**, **Hanson**, and the **Dust Brothers**, there's a little something here for everyone. Look for this CD to launch more than a few singles. As for Malcolm, he might have to leave the middle and realize soon he's on top—of the ratings and charts.

***'If the academy wants to upset more than a few composers, they could nominate my score'***

— CLIFF MARTINEZ —



## CROWELL LOOKS BACK ON 'HOUSTON KID'

(Continued from page 11)

Regardless, Crowell continues to forge his own creative path. In a departure from more commercially palatable Nashville fare, he takes a hard look at prejudices, AIDS, and familial love with a pair of songs midway through the record: the haunting "I Wish It Would Rain" and the gently thrumming "Wandering Boy." The artist says the two songs tell the tale of twin brothers, one of whom runs away and becomes a "bisexual street hustler," returning to Houston to die with the brother who "once cast his judgments like a net." The edgy subject matter and Crowell's skill as a lyricist make for a poignant pair of songs.

"Sometimes the better writing comes when the song speaks

through me and tells me what the song wants to say," he says. "I tried to keep my own point of view out of it. Those songs should hit hard if they're doing their job."

Songs like "Topsy Turvy" portray Crowell's admittedly "white trash" upbringing. The record's most lighthearted moment is "I Walk The Line Revisited," featuring Johnny Cash, Crowell's former father-in-law.

Crowell wraps up the album with the lilting redemption of "I Know Love Is All I Need." He says the final song, in which his now-deceased parents speak to him in a dream, made the record complete.

"I had been walking around with an uneasy feeling, like 'what am I missing to make this record com-

plete?'" Crowell says. "Then I dreamed my parents came and showed me around their new house.

*'I feel like this was the first time I could walk away from making a record with all my self-respect'*

- RODNEY CROWELL -

They said they liked the [new] record, but they didn't think I was telling the whole story."

When he awoke, Crowell agreed.

"What was missing was forgiveness," he says. "I lived through this, I'm a better man for it, and toward the end, my relationship with both parents was really good."

Crowell is pleased with the final results on "The Houston Kid." "I feel like this was the first time I could walk away from making a record with all my self-respect," he says. He admits, though, that the set doesn't fit squarely in any musical format.

"I feel like it's Americana music with kind of a folk underpinning," he says. "No way this gets played on country radio. But it does have the sensibility country comes from—and the traditions of country music, like honesty and story-telling."

Crowell produced "The Houston Kid," with multi-instrumentalist and former Cicadas collaborator Steuart Smith co-producing several tracks. A group of top-shelf musicians participated in the project: Smith, keyboardist John Hobbs, vocalist John Cowan, bassist Michael Rhodes, drummer Paul Leim, and guitarist Fletcher Watson III.

"This was one of those records for me where it all came together," Crowell says. "The musicians all said they felt like they were working on something special."

Crowell had completed "The Houston Kid" before he took it to any label, and Sugar Hill eventually got the nod.

"When I was shopping it around, [Sugar Hill] were the ones that gave me the most confidence that they knew where the market was and how to get [the record] to it," Crowell says. "I got the feeling from the

bigger labels of 'we'll take this record because of who you are, not because it's a special piece of work.' Sugar Hill gave me the feeling they'd be proud to have this record."

The label's initial reaction to "The Houston Kid" was very positive. "We were just knocked out by it, mostly because it's a real singer/songwriter record," says Bev Paul, GM of the Durham, N.C.-based Sugar Hill. "With our history with people like Guy Clark, Townes Van Zandt, and Robert Earl Keen, we felt this was something we could really run with."

Paul says Sugar Hill has never been a "hit-driven" label. "We've always targeted toward music lovers, and we know there's a sizeable market for this music out there," she says. "It's just not all corralled into one spot. Looking at Rodney's sales history, it doesn't appear his previous label affiliations had gone after the singer/songwriter audience or the Texas music audience, which is pretty sizable in itself."

An upcoming Texas tour will begin with dates in Houston (Feb. 21), Austin (Feb. 23), and Fort Worth (Feb. 24). For radio, Sugar Hill will target primarily roots-music stations, as well as outlets that report to radio consultant Shane Media Services' Texas music chart. "I Walk The Line Revisited" has been sent to roots music stations, and "Why Don't We Talk About It" has been shipped to triple-A outlets.

As a side project, Crowell returned to his hometown with a student film crew from the Watkins College of Art and Design to shoot a companion video documentary for "The Houston Kid." When completed, the piece will be pitched to PBS, as well as such cable outlets as A&E and Bravo.

For new media, Crowell performed a live concert for Yahoo! to be Webcast around street-date time, and online chats and a cross-promotion with Amazon are planned.

"We're really excited about the new Rodney Crowell record," says Ron Phillips, buying/operations manager for Amazon.com. "It sounds like a return to form for him to his mid-Columbia Records deal, when he was writing some of his strongest songs."

Retail will "embrace this record as well as they can," says Phillips. "The tough thing is it costs so much to get into the marketing programs with the big chains. I believe [the label] should focus on independent retail and accounts such as ourselves that can focus on people who have bought [similar] records."

Regardless of the album's commercial outcome at radio and retail, "The Houston Kid" is a project Crowell is proud of and a process he wants to repeat. "It may not be the flavor of the month, but that's not what it's about for me," he says. "I captured something I had longed to capture. And I want to do it again."

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>	
			FEBRUARY 10, 2001	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			<b>No. 1</b>	
1	1	16	<b>AT THE DRIVE-IN</b> GRAND ROYAL 49999*/VIRGIN (9.98 CD)	<b>RELATIONSHIP OF COMMAND</b>
2	2	13	<b>JAMIE O'NEAL</b> MERCURY (NASHVILLE) 170132 (8.98/12.98)	<b>SHIVER</b>
3	3	23	<b>DONNIE MCCLURKIN</b> VERITY 43150 (10.98/16.98)	<b>LIVE IN LONDON AND MORE...</b>
4	<b>NEW</b>		<b>GODHEAD</b> POSTHUMAN 27289/PRIORITY (9.98 CD)	<b>2000 YEARS OF HUMAN ERROR</b>
5	4	20	<b>EVAN AND JARON</b> COLUMBIA 69937/CRG (11.98 EQ/17.98)	<b>EVAN AND JARON</b>
6	8	13	<b>UNCLE KRACKER</b> LAVA/ATLANTIC 83279*/AG (11.98/17.98)	<b>DOUBLE WIDE</b>
7	7	34	<b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	<b>RASCAL FLATTS</b>
8	6	39	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98)	<b>KEITH URBAN</b>
9	10	23	<b>SOULDECISION</b> MCA 112361 (11.98/17.98)	<b>NO ONE DOES IT BETTER</b>
10	11	5	<b>CHARLIE WILSON</b> MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD)	<b>BRIDGING THE GAP</b>
11	5	7	<b>PRU</b> CAPITOL 23120 (6.98/9.98)	<b>PRU</b>
12	13	28	<b>THE UNION UNDERGROUND</b> PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	<b>...AN EDUCATION IN REBELLION</b>
13	24	10	<b>VICENTE FERNANDEZ</b> SONY DISCOS 84185 (9.98 EQ/15.98)	<b>HISTORIA DE UN IDOLO VOL. 1</b>
14	<b>RE-ENTRY</b>		<b>BIG MOE</b> WRECKSHOP 4441 (11.98/16.98)	<b>CITY OF SYRUP</b>
15	25	6	<b>JUAN GABRIEL</b> ARIOLA 80227/BMG LATIN (9.98/14.98)	<b>ABRAZAME MUY FUERTE</b>
16	16	14	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43139 (12.98/18.98)	<b>NOT GUILTY... THE EXPERIENCE</b>
17	15	78	<b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871/RLG (10.98/17.98)	<b>WHO NEEDS PICTURES</b>
18	9	7	<b>FIELD MOB</b> MCA 112348* (12.98/18.98)	<b>613: ASHY TO CLASSY</b>
19	30	12	<b>MUDVAYNE</b> NO NAME 63821/EPIC (17.98 EQ CD)	<b>L.D. 50</b>
20	18	11	<b>CLEDUS T. JUDD</b> MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98)	<b>JUST ANOTHER DAY IN PARODIES</b>
21	12	17	<b>PAUL OAKENFOLD</b> LONDON-SIRE 31035 (19.98 CD)	<b>PERFECTO PRESENTS ANOTHER WORLD</b>
22	<b>NEW</b>		<b>THE DONNAS</b> LOOKOUT! 255* (14.98 CD)	<b>THE DONNAS TURN 21</b>
23	22	10	<b>DELERIUM</b> NETTWERK 30165 (16.98 CD)	<b>POEM</b>
24	28	5	<b>PAULINA RUBIO</b> △ UNIVERSAL LATINO 543319 (9.98/16.98)	<b>PAULINA</b>
25	19	8	<b>DOGGYS ANGELS</b> DOGGY STYLE 2130*/TVT (10.98/17.98)	<b>PLEEZBALEEVIT!</b>

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	21	15	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	<b>AWESOME WONDER</b>
27	17	37	<b>NICKELBACK</b> ROADRUNNER 8586 (11.98/17.98)	<b>THE STATE</b>
28	14	13	<b>SAMANTHA MUMBA</b> WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98)	<b>GOTTA TELL YOU</b>
29	20	15	<b>DJ SKRIBBLE</b> BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	<b>ESSENTIAL DANCE 2000</b>
30	23	22	<b>STACIE ORRICO</b> FOREFRONT 25253 (11.98/15.98)	<b>GENUINE</b>
31	27	4	<b>ST. GERMAIN</b> BLUE NOTE 25114*/CAPITOL (16.98 CD)	<b>TOURIST</b>
32	33	22	<b>ZOEGIRL</b> SPARROW 51734 (15.98 CD)	<b>ZOEGIRL</b>
33	<b>NEW</b>		<b>LARUE</b> REUNION 10068 (16.98 CD)	<b>TRANSPARENT</b>
34	26	5	<b>DUST FOR LIFE</b> WIND-UP 13060 (16.98 CD)	<b>DUST FOR LIFE</b>
35	42	12	<b>NO QUESTION</b> PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98)	<b>NO QUESTION</b>
36	38	9	<b>NEW FOUND GLORY</b> DRIVE-THRU 112338/MCA (8.98/12.98)	<b>NEW FOUND GLORY</b>
37	29	16	<b>GOOD CHARLOTTE</b> DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	<b>GOOD CHARLOTTE</b>
38	32	24	<b>RODNEY CARRINGTON</b> CAPITOL (NASHVILLE) 24827 (10.98/17.98)	<b>MORNING WOOD</b>
39	<b>RE-ENTRY</b>		<b>LEE WILLIAMS AND THE SPIRITUAL QC'S</b> MCG 7018 (10.98/16.98)	<b>GOOD TIME</b>
40	43	8	<b>INTOCABLE</b> EMI LATIN 23730 (8.98/12.98)	<b>ES PARA TI</b>
41	31	16	<b>KEB' MO'</b> OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98)	<b>THE DOOR</b>
42	40	3	<b>DEXTER FREEBISH</b> CAPITOL 20464 (16.98 CD)	<b>A LIFE OF SATURDAYS</b>
43	<b>NEW</b>		<b>NICKEL CREEK</b> SUGAR HILL 3909 (16.98 CD)	<b>NICKEL CREEK</b>
44	34	26	<b>NINA GORDON</b> WARNER BROS. 47746 (11.98/17.98)	<b>TONIGHT AND THE REST OF MY LIFE</b>
45	35	30	<b>PHIL VASSAR</b> ARISTA NASHVILLE 18891/RLG (10.98/16.98)	<b>PHIL VASSAR</b>
46	<b>NEW</b>		<b>JOSH JOPLIN GROUP</b> ARTEMIS 751058 (13.98 CD)	<b>USEFUL MUSIC</b>
47	<b>RE-ENTRY</b>		<b>CHAYANNE</b> SONY DISCOS 84098 (10.98 EQ/17.98)	<b>SIMPLEMENTE</b>
48	37	10	<b>SPINESHANK</b> ROADRUNNER 8563 (8.98/13.98)	<b>THE HEIGHT OF CALLOUSNESS</b>
49	<b>RE-ENTRY</b>		<b>DON MOEN</b> HOSANNA! 1782/INTEGRITY (10.98/12.98)	<b>I WILL SING</b>
50	39	6	<b>BLUE MAN GROUP</b> BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	<b>AUDIO</b>

## POPULAR UPRIISINGS

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

**FLYING HIGH:** Modesto, Calif.-based rock band **Flying Blind** is off to a promising start with its Universal Records album "Push." The album has charted on the regional Pacific chart, where



**Bang-Up Job.** Los Angeles rock band **Boy Hits Car** is touring behind its self-titled album on Wind-Up Records. Bass player **Scott** says, "We've been touring for six years, and we're grateful we can express ourselves to so many different people." **Boy Hits Car**, whose album is currently bubbling under the Heatseekers chart, is currently on the SnoCore festival tour, which also features **Kittie**, **Fear Factory**, and **Union Underground**.

it debuts this issue at No. 16. The band—which consists of lead singer **Matt Brown**, guitarists **Jeff Green** and

**Keith Cole**, drummer **Scott Beck**, and bassist **Andrew Franca**—released a self-titled debut album in 1997, which sold well locally and helped garner interest from major labels such as Universal. The band plays **Jonathan's Ballroom** in Modesto on Feb. 2.

**KEEPING UP WITH THE PACE:** Gospel act **Joe Pace & the Colorado Mass Choir** have had hits on the Top Gospel Albums chart with 1998's "So Good!" (No. 10) and 1999's "God's Got It!" (No. 25). **Pace** returns as a solo artist with the Word/Epic Records album "Let There Be Praise!," which was produced by **Pace** and is set for release Feb. 20.

Guest artists on the album include gospel stars **Kirk Whalum** and **Alvin Slaughter**. The album's first single is "Let There Be Praise/Jesus I'll Never Forget," which has been serviced to gospel radio.

**FLORA'S 'EMOTION':** Grammy-nominated Brazilian jazz artist **Flora Purim** returns with her latest album, "Perpetual Emotion," due



**Davidson's 'Kiss.'** Singer/songwriter **Jo Davidson** collaborated with producer/engineer **Greg Ladanyi** (Fleetwood Mac, Jackson Browne) for her debut album, "Kiss Me There," due in April on Edelman Records. The New York-based singer says her personal style of songwriting is "vulnerable and true."

Feb. 13 on **Narada Jazz**. The set is her first to be released in the U.S. in 10 years.

**Purim** has won jazz magazine **Down Beat's** best female jazz vocalist award four times. On her new album, she performs original songs, as well as music by **Chick Corea**, **Ira Gershwin**, and **Kurt Weill**.

With her six-octave vocal range, **Purim** has been highly regarded as a leader in the Latin jazz movement. The Rio de Janeiro native, who currently lives in Santa Barbara, Calif., released her first U.S. solo album, "Butterfly Dreams," in 1973. She has collaborated with such artists as **Corea**, **Carlos Santana**, **Mickey Hart**, and **Stan Getz**. According to **Narada**, a world tour is being planned for **Purim** following the album's release.

**IN A TRANCE:** DJ/producer **Christopher Lawrence** is on his way to having a potential Heatseekers hit with his album "United States Of Trance" (Moonshine Music), which is currently bubbling under the

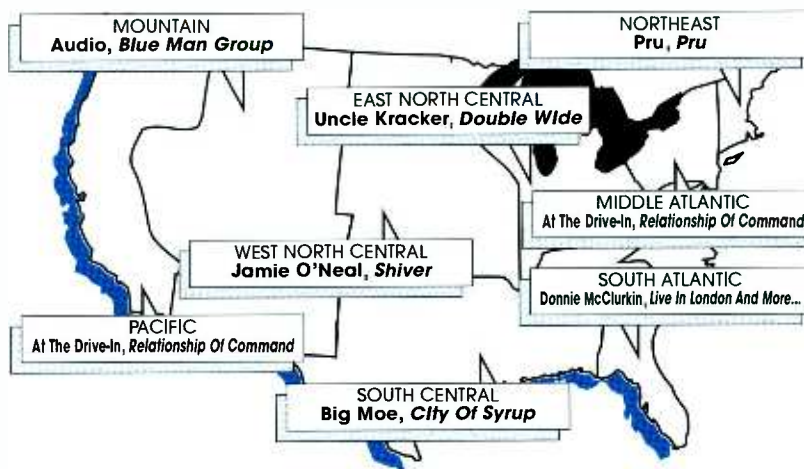
Heatseekers chart. **Lawrence** has been named America's top trance DJ by the U.K.'s **Muzik** magazine. He was recently recognized by **DJ** magazine as one of the



**Moses To The Rescue.** The Incredible **Moses Leroy** performs the kind of quirky alternative pop/rock that may draw comparisons to **Beck** with the album "Electric Pocket Radio," to be released April 24 on **Ultimatum/Artemis Records**. **Leroy**, who hails from San Diego and whose real name is **Ron Fountainberry**, says comic books have inspired his music and even his stage name. "Music was my way of reinventing myself," he notes.

world's top 200 DJs of 2000. On Tuesday (6), **Lawrence** will participate in an online chat at yahoo.com.

### REGIONAL HEATSEEKERS NO. 1s

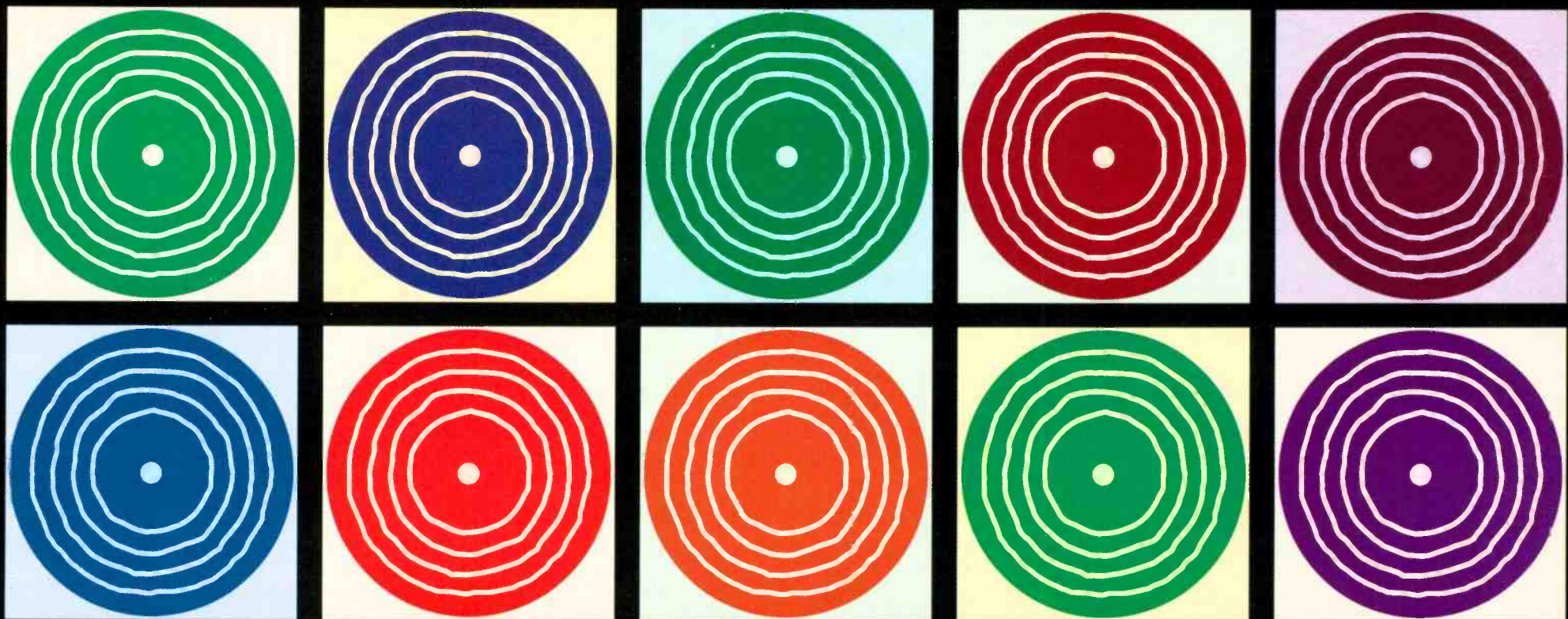


### THE REGIONAL ROUNDUP

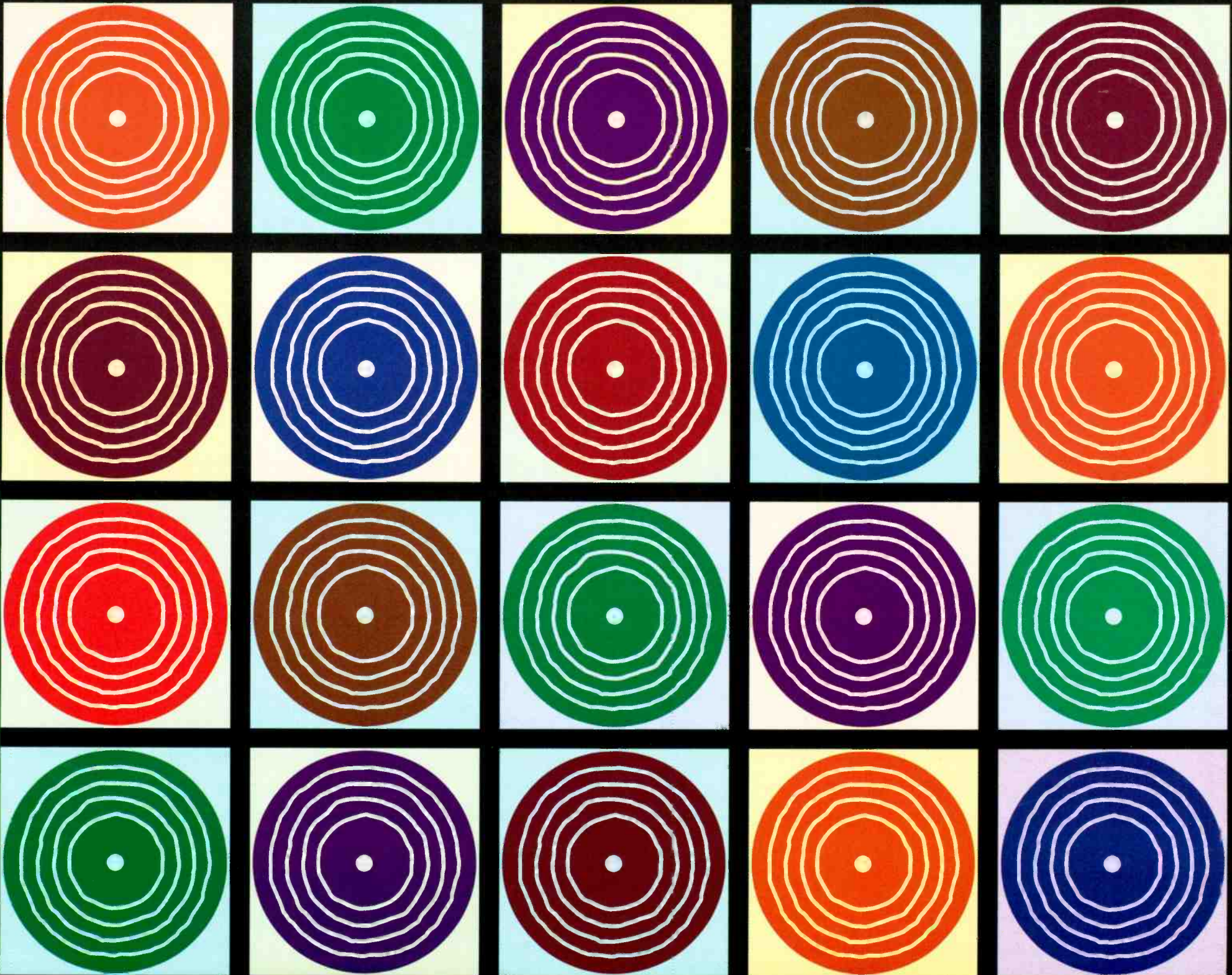
Rotating top 10 lists of best-selling titles by new and developing artists.

<b>EAST NORTH CENTRAL</b>	<b>SOUTH ATLANTIC</b>
1. Uncle Kracker Double Wide	1. Donnie McClurkin Live In London And More...
2. At The Drive-In Relationship Of Command	2. Field Mob 613: Ashy To Classy
3. Godhead 2000 Years Of Human Error	3. Jamie O'Neal Shiver
4. Jamie O'Neal Shiver	4. Juan Gabriel Abrazame Muy Fuerte
5. Charlie Wilson Bridging The Gap	5. Charlie Wilson Bridging The Gap
6. Donnie McClurkin Live In London And More...	6. Pru Pru
7. The Union Underground...An Education In Rebellion	7. Godhead 2000 Years Of Human Error
8. Rascal Flatts Rascal Flatts	8. The New Life Community Choir Featuring John P. Kee Not Guilty...The Experience
9. Evan And Jaron Evan And Jaron	9. Evan And Jaron Evan And Jaron
10. SoulDecision No One Does It Better	10. At The Drive-In Relationship Of Command





**ROUNDER RECORDS: 30 COLORFUL YEARS • A BILLBOARD TRIBUTE**



# 30 ROUNDER

THIRTIETH ANNIVERSARY

## THE ROUNDER FOUNDERS: The Billboard Interview The Trio Talks Of Three Decades

BY RICHARD HENDERSON

For those who are familiar with the venerable Rounder label and its trio of founders still active within the company, things have changed and still much remain the same. It is immediately apparent that the label has evolved beyond its birth as a collective effort born of the 1960s, especially in recent years, as the company has grown and diversified into a group of niche-oriented custom labels. Yet, paradoxically, Rounder has remained a model of constancy, both in hewing to its original mission and in its principals' unswerving

or somebody like that. Folk was the music that we had difficulty finding on records. To define us as "folkies" was to do so in the broadest, most eclectic sense of the term. To us, Little Richard was as much "folk" as an unknown fiddle player from East Tennessee.

We also had a real sense that the kind of culture that we were and are most interested in was a part of what we saw as radical American culture. It definitely fits with what Greil Marcus termed "old, weird America" in his notes for the reissue of Harry Smith's "Anthology Of American Folk Music," a record that was very influential for us.

**KEN IRWIN:** It's true, that's who Marian, Bill and myself were when we got in a Volkswagen van in 1970 and headed for the American South to look for traditional music. Bill and I were college roommates at Tufts University. We used to hang out at the famous folk venue, Club 47, where we were introduced to traditional blues and folk music, as well as newer variants from artists such as the Kentucky Colonels, Doc Watson and Howlin' Wolf. We fell in love with old-time fiddle music, courtesy of a Folkways recording of the 34th Old Time Fiddlers Convention. The following year, Bill and I hitchhiked down to the Fiddlers' Convention in North Carolina and just fell in love with the music.

We found a tape of George Pegram, whose two-fingered banjo style became Rounder's first release, coming out the same day as the Spark Gap Wonder Boys, a young, progressive old-time

group from right here in Cambridge. They didn't take the route that the New Lost City Ramblers did. They weren't trying to play so close to the originals; their guitarist was more influenced by Doc Watson or Clarence White.

We got into the music business because of the music and the artists. When we started out, we weren't even thinking of making a living. We all had outside jobs when we started; we didn't take salaries for the first five years. Our goal at the time was to make one classic record, something that would be cited in a list of the 10 best bluegrass or fiddle or banjo records. An early review written by Pete Welding referred to Rounder as "a label specializing in roots music and its contemporary offshoots." This could well serve as our mission statement, one that hasn't altered appreciably in the ensuing years. It's still basically what we do.

**What were your earliest successes? Were these influential in Rounder becoming its own distribution entity at an early date?**

**KI:** Our first breakthrough record was Norman Blake's  
*Continued on page 24*

## 30 Years Of Loving Music

### A Label Based On Traditional Values

It was a very different world in 1970, one in which three Boston-area college students could pool little beyond their shared love of American traditional music and begin a record label. That they would see their company, Rounder Records, mark its 30-year anniversary is extraordinary; all the more amazing is the company's ability to sustain its identity as an independent entity in a climate that, of late, has seen the demise of so many comparably scaled independents. The three Rounder Founders—Marian Leighton Levy, Bill Nowlin and Ken Irwin—created a company whose name is synonymous with rootsy, authentic music. Along the way, they launched their own distribution and mail-order companies, acquired other folk labels and created the six labels that today form the Rounder Records Group.

Though Rounder has established the paradigm for success as an indie label, the hard-won lessons of its early years are never lost upon its principals. Founder Ken Irwin describes the spartan atmosphere surrounding the label's genesis: "When we started out, we all inhabited the same house as a living, working collective. We also took turns working outside jobs. Marian was a fundraiser for a Greek Orthodox seminary, Bill taught, and I taught for a semester. [Our duties within Rounder] eventually came down to my doing A&R, Bill handling contracts and business affairs, and Marian dealing with publicity and promotion."

Throughout the 1970s, the trio went on to issue a string of influential folk, blues and bluegrass albums, setting high standards in the recording and packaging of artists such as Norman Blake, Mississippi Fred McDowell, the Holy Modal Rounders and Del McCoury. An initial commercial breakthrough occurred with the mid-'70s release of the debut



Rounder Founders: (from left) Bill Nowlin, Ken Irwin, Marian Leighton Levy

devotion to the traditional music that led them to begin a record company in the first place. As the Cambridge, Mass.-based label approaches its 30th anniversary, Billboard spoke with the original three Rounder Founders (their preferred titular designation): Ken Irwin, Marian Leighton Levy and Bill Nowlin. What follows are reflections on an exceptional journey by a small band of musical outsiders who set out to look for America (and points beyond) three decades ago.

**The Rounder corporate biography describes the three of you as a trio of "unrepentant folkies." Does this description still apply?**

**BILL NOWLIN:** I haven't repented yet [laughs]. It's definitely the core of what we have always liked, and we still describe what we do as being roots-based. Typically, there's some element in each of our releases that ensures a compatibility with the rest of our catalog.

**MARIAN LEIGHTON LEVY:** We were unrepentant folkies, it's true, but also we were very much children of our time. Going to hear B.B. King open for the Rolling Stones was as important as going to hear Fiddlin' Steve Ledford



Alison Krauss and Union Station

effort by J.D. Crowe And The New South, but nothing could have prepared the Founders for the runaway success, later in that decade, of George Thorogood And The Destroyers. Forced to acknowledge the responsibilities that came with this commercial victory, the principals set about branching into other realms compatible with their own musical preferences. The reggae imprint Heartbeat was established in 1981, and, three years later, Rounder acquired Philo, an imprint identified with singer-songwriters.

**BRANCHING OUT**

"Scott [Billington] was our first sales person, 20 years ago," recalls Irwin. "He was also the first head of our art department, and he put together our first CD-ROM. Later, he produced Clarence 'Gatemouth' Brown's album 'Alright Again!', which was our first Grammy winner, in 1982."

*Continued on page 26*

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Eddy Clearwater  
Slaid Cleaves  
J.D. Crowe  
Bruce Daigrepoint  
Theryl de'Clouet  
Geno Delafose  
David Doucet  
Dry Branch Fire Squad  
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Joe Ely  
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Jimmie Dale Gilmore  
Sax Gordon  
Courtney Granger

Sarah Harmer  
John Hartford  
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Tish Hinojosa  
The Holy Modal Rounders  
Ray Wylie Hubbard  
Rob Ickes  
Candy Kane  
James King  
The Klezmer Conservatory Band  
Alison Krauss  
Smokin' Joe Kubek & Bnois King  
Laurie Lewis  
The Alan Lomax Collection  
Longview  
Laura Love  
Dónal Lunny  
Claire Lynch  
Natalie MacMaster  
The Magnolia Sisters  
Ronnie McCoury  
John McCutcheon  
Bruce Molsky  
Lynn Morris  
Bill Morrissey  
Heather Myles  
Nathan & the Zydeco Cha Chas  
Carrie Newcomer

The Nields  
Johnny Nocturne  
Ellis Paul  
Dirk Powell  
Raffi  
Rambler's Choice  
Tony Rice  
Rice, Rice, Hillman & Pedersen  
Steve Riley and the Mamou Playboys  
Roomful of Blues  
Tanya Savory  
Jules Shear  
Craig Smith  
The Stevens Sisters  
Ronnie L. Stewart  
Jimmy Sturr  
Tarbox Ramblers  
Tarras  
Illrd Tyme Out  
Irma Thomas  
Tony Trischka  
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Bruce Cockburn / True North Records • The Cowboy Junkies • Grant Lee Phillips



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### ***Sarah Harmer***

Every now and then an artist comes along with an unmistakable voice. Sarah Harmer has *that* voice — a pure, warm instrument that ranges from the whimsical to the forlorn. Her celebrated release *You Were Here* features 11 original songs, all showcasing her impressive melodic and lyrical gifts, and resulting in a rich blend of rock, pop and folk. Come see Sarah's special live appearance at Club NARM, and find out why *TIME* magazine called *You Were Here* "...the year's best debut."

### ***The Cash Brothers***

We are very excited to present the remarkable music of The Cash Brothers, a band whose dusty, country-tinged pop is highlighted by gorgeous sibling harmonies and a stadium-sized electric guitar sound. Please join us in welcoming The Cash Brothers in their first appearance at NARM.



THIRTIETH ANNIVERSARY



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# well-rounded labels

## The Family Tree Of Genres Grows Far Beyond Its Roots

By Richard Henderson

During the past three decades, Rounder's continuing quest to discover new talents in traditional and traditionally influenced music has led the label into new artistic territory. With the company's expansion to a label group comprising six imprints, Rounder has become the Mothership label of roots music, alongside custom labels specializing in reggae, blues, jazz, folk and, with the recent formation of the Zoë label, indie-rock singer-songwriters. Though a seemingly disparate group of genres, all fit neatly within the Rounder credo of seeking out authentic, original artists who invest their respective musical traditions with new ideas and energy. There are ties that bind the company's increasingly diverse catalogs.

### FOUNDERS' PETS

"Some of the projects I've produced appear on Rounder, some on Philo, and some come out on Flying Fish, which we bought after the untimely death of [label owner] Bruce Kaplan. [Before being acquired by Rounder] Philo was largely a singer-songwriter label," notes Rounder Founder Ken Irwin. "Up until that label ran into financial difficulties, we had not tended to record singer-songwriters ourselves. We had encouraged them to go to Flying Fish or Philo. The Philo label was artist-oriented to a fault, spending lots of money on individual releases that didn't sell in large numbers, so the owners ran into financial difficulties. Rounder became part of their reorganization plan after Philo filed Chapter 11. Initially, we distributed them, trying to help them get back on their feet, and then we signed acts to Philo with their approval. Fortunately, the first act we signed was Nanci Griffith, and they said 'Yes.' Other signings subsequent to that included Patti Larkin and Christine Lavin, among many others. We ended up purchasing the company in 1984."

Another of the company's founders, Marian Leighton Levy, has overseen the growth of Bullseye Blues And Jazz, started 10 years ago. "The reason that we started it," explains Levy, "was that George Thorogood's success signaled that there was a real vitality in that whole stream of music. We were putting out more and more blues records, from survivors of the older generation of blues artists, as well as younger artists who were reinterpreting and revitalizing the music—like Marcia Ball or the Fabulous Thunderbirds or the Nighthawks. In the early '80s, we started putting in our 2000 series and began the branding process on what we called the Modern New Orleans Masters series. We were doing so much recording in New Orleans, with Scott Billington producing so much of it, and then later on in Memphis, we started feeling that much of that genre was getting lost amidst our other releases. So we continued with the 2000 series containing the bulk of our blues releases, then started Bullseye Blues And Jazz around 1990. That's been the area of my greatest musical involvement."

Levy is equally enthusiastic about the new terrain explored by Rounder's newest imprint, Zoë. "Seeing the response garnered by Sarah Harmer to her new record, 'You Were Here,' is pretty incredible. I think that there's something refreshing and spontaneous there," she says, "whether it's the Nields or Sarah Harmer or Juliana Hatfield. It's about getting back to basics, but in a completely

different sensibility than we would associate with 'folk' music in the '70s and '80s, hence the need for Zoë. One thing that's important in the projects that Zoë has done is that there's less of a sense of music being limited to just being music; it has to do with the personality of the artist and a very different cultural response than what we were used to



Burning Spear



Sarah Harmer

in earlier decades.

"We can address the marketing concerns of a Juliana Hatfield in an appropriate way via Zoë," continues Levy, "without buyers in stores having a preconceived notion about the limits of such a record, thinking that maybe an artist has changed direction [because they're with Rounder]. An aspect of the record business that never ceases to amaze me is how a Juliana Hatfield can be out in left field unless she's had a huge hit. She's got her own fan base, and people are still discovering her for the first time. She couldn't be more contemporary or modern in her outlook, but five years on, where is the appropriate place to be? I think there's a new area in the realm of artist development that needs the best

of what an independent label can do. With Zoë, [Rounder president & CEO] John Virant has been doing an incredible job of bringing together a lot of things that are personally exciting to him. Ken, Bill and I all have our own preferences that we've been pursuing for 30 years. I don't think that we'd be doing some of the things that we're doing now—certainly not on Zoë—without John's sensibility and energy and the kinds of people that he has brought to the label to work for us, as well as the artists. He's definitely a member of the Rounder family, and he's bringing his own outlook and intelligence to what we're doing. I couldn't be more thrilled about the job that he's doing."

Rounder Founder Bill Nowlin adds, "We've just sort of added the Zoë imprint on top of our existing focus. Zoë's an addition to, and not a replacement for, some of the ethnographic works and so on. We're still putting out as many blues and bluegrass records as we ever did. Zoë is a further expansion on that, reflecting the taste of John Virant. He likes the other stuff, too, but maybe he has broader tastes than the rest of us. It's not too distant from what we've done before; I don't foresee us opening up an urban label or something of that sort. It was not so much a business strategy as it was a mechanism for John to bring in his interests as the new fourth side of the leadership group."

John Virant, president/CEO of Rounder, describes Zoë as being his creation, "to some extent out of necessity. Though Rounder's name is synonymous with a certain quality of music, it also brings to mind different types of music: folk, bluegrass or zydeco. We made the decision to try to start working with some acts who could go beyond certain niche markets with greater sales. We felt it was important to create a fresh sales identity so that a buyer wouldn't stereotype a release." The strategy would appear to be working: Virant cites the reception accorded "You Were Here," the recent release by Canadian singer-songwriter Harmer, as scanning just shy of 2,000 units per week currently, with 16,000 total sales at the time of writing.



Juliana Hatfield



Raffi

Other news on the Zoë front concerns the re-formation of Hatfield's earlier band, the Blake Babies. "God Bless The Blake Babies" is due on Zoë in March, with Evan Dando guesting on the record. Comments Virant, "There are existing artists out there who may not fit the major-label mold these days but are still making great music and who deserve to be heard. At the end of the day, we have no desire to be known as the label that just puts out artists who aren't getting major-label deals. We're still going to be actively seeking out new talent and investing in that new talent. Sarah Harmer is a perfect example of that, a brand-new, formerly unknown artist who we're trying to do something with."

### KIDS STUFF

The company has made significant inroads in the realm of children's music by setting up both a dedicated label and a children's-music distributor. In 1994, Rounder bought a

Continued on page 24

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# 3 ROUNDER

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## WELL-ROUNDED LABEL

Continued from page 22

children's-music distribution unit from Redwood, Calif.-based children's label Music For Little People. The company was subsequently renamed Rounder Kids, with a sales office in Vermont and the shipping and warehousing run out of Rounder's base in Cambridge, Mass. "In addition to our own children's music," adds Virant, "the company also distributes titles from other labels. Historically, [Rounder has] been active as a label in children's music, primarily on the folk side with artists like John McCutcheon, Cathy Fink and Marci Marxer, Jessica Harper and Sweet Honey In The Rock, with the latest children's title appearing last October. Rounder Kids has become its own imprint within the last couple of years."

A recent and noteworthy coup for the label Rounder Kids was the deal struck with children's-music superstar Raffi. As Rounder's Virant points out, "I was very active, along with Marian [Leighton Levy], in landing the Raffi deal. His whole catalog of 12 titles was licensed, first by A&M and then MCA. In 1996, when he was free of commitments, he was looking for a label where he would get specialized attention. There are a few different projects, such as a new Raffi album scheduled for 2002 and the "Country Goes Raffi" album [with country artists doing their versions of classic Raffi songs] that we'll be doing."

## HEARTBEAT OF A REGGAE NATION

Chris Wilson, VP of A&R for Heartbeat Records, has cre-

ated an impressive catalog of Jamaican roots music since initiating Rounder's reggae imprint in 1981. The parent company had already carried reggae titles by veteran artists such as Big Youth, Linton Kwesi Johnson and Sugar Minott when Wilson, a native of Jamaica, started to release compilations of the premier Jamaican labels Studio One and Treasure Isle. Of the period immediate to his label's inception, Wilson observes, "After Bob Marley died, most majors had dropped the majority of their reggae artists, so there was an opportunity for a smaller company to come in and take up the slack. Heartbeat needed good catalog; I created this by taking a musical tour through the island's best labels. There was an obvious need to create real packages for the records, so that listeners could understand what was going on, culturally and politically, when the greatest reggae records were being made. In the process of doing so, Heartbeat set a new standard for reggae reissues with the use of original master tapes, good liner notes and rare photographs; now this has become the industry standard."

"Rounder already had their standard in place," Wilson comments, adding, "I was only trying to achieve [in reggae] what Ken Irwin had already done with bluegrass. Heartbeat and Rounder are both about roots music."

Burning Spear's album "Farover" was an early Heartbeat release. "We've already carved out our niche with the Burning Spear catalog," says Wilson, "which is the core of cultural reggae. Basically, that was the best fit for us. It's no different to me than working with a Jimmie Dale Gilmore. If I listen to an artist, I want to know if he's singing about a world that he inhabits, or is he a trend singer, singing about what he thinks people want to hear? In terms of integrity and craft, Burning Spear is the point of reference to which all potential new Heartbeat signings would be compared." The singer's latest, "Calling Rastafari," won a Grammy for the label in the past year.

Of his ongoing mission with Heartbeat, Wilson says his intent is to "get a core group of artists and spend time developing them, so that they have careers that go beyond simply making records. They should tour, so that their voices will be heard. It's a much different environment now. Currently, Burning Spear can do a 100-date tour, with 90% of those shows selling out. He's done two tours off 'Calling Rastafari,' and the record hasn't stopped selling."

The musical agendas of Heartbeat and Rounder obviously work well together. As Wilson comments, "They've allowed me to put out the music that I love." ■

## THE BILLBOARD INTERVIEW

Continued from page 18

"Home In Sulfur Springs," which sold about 30,000 pretty quickly. It was low budget, and we only had one or two distributors in the early days. Selling that many copies with minimal distribution was very impressive.

We had our first two records and took them to the local distributor, Riverboat. They didn't have any interest in them; they already had lots of roots-music labels, with the big one being Takoma and its hit Leo Kottke record, "6 & 12 String Guitar." We went to a couple of stores, and the Harvard Coop said, "Come back when you have a distributor." We then got five or six other small folk labels on our side, picking up another Leo Kottke record in the process. The Coop and other stores wanted it, making us a distributor for them. We eventually—after several interesting attempts to contact and persuade them—became the official distributor for Takoma itself. We mailed records out. We went to festivals and sold out of our van.

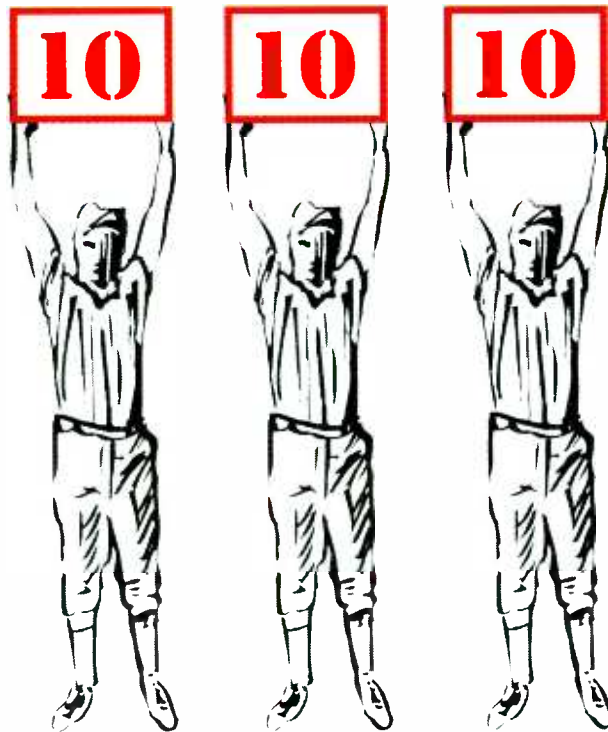
The Harvard Coop later told us that they had purchased a huge supply of records. A New York distributor that handled Arhoolie, Delmark and other folk labels had gone under. The Coop had bought their warehouse stock and, in turn, sold it to us. We spoke to the various labels, wanting to complete our inventory of their titles. The labels were furious, because the New York distributor still owed them money. Eventually, they realized that we hadn't done anything wrong, and so we became an alternative distributor in the Boston area for a lot of these labels, becoming a full-line folk, bluegrass and blues distributor practically overnight.

**Then came your first taste of crossover success, with the huge acclaim and matching sales racked up by George Thorogood and the Destroyers. Had you any inkling that his recordings for Rounder would sell as well as they did?**

**MLL:** We had previous moments, such as when we hired our first employee, when we realized that, yes, we were a business as opposed to just a radical cultural project. None of us had taken a business course; we weren't entering into the music business with entrepreneurial aspirations. Having a hit definitely makes you aware very quickly that not only are you a business but that you have to do the right thing by the artist and the music. Despite what your own interests are, [when you have a best-selling record], you're

Continued on page 27

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**THIRTIETH ANNIVERSARY**

**BASED ON TRADITIONAL VALUES**

*Continued from page 18*

Billington enlarged the company's A&R focus by signing and producing numerous acts from New Orleans, including Johnny Adams, Irma Thomas and Jo-El Sonnier.

Billington, who currently shares A&R duties with Troy Hansborough, comments, "In some ways, I still feel that Rounder is an anomaly in the record industry, in that there aren't many labels that have an aesthetic attached to them. Rounder, in spite of the diversity of the music that we release, still has a distinctive feeling. We have a team of seven A&R people, and each person has their passion. Chris Wilson oversees our reggae imprint, Heartbeat, and John Virant is working with the Zoë label, reaching for more contemporary sounds. Troy Hansborough is responsible for some really exciting new signings," including established Canadian acts Bruce Cockburn, Jann Arden and the Cowboy Junkies, along with Grant Lee Phillips, formerly of Grant Lee Buffalo.

Rounder's commitment to the blues was underscored by the 1990 launch of Bullseye Blues And Jazz, whose roster has come to include Smokin' Joe Kubek, Ruth Brown and Roomful Of Blues. Another traditional form much loved by the Rounder founders, bluegrass, would enter the mainstream of American music in the 1990s, courtesy of Alison Krauss and her band Union Station. Krauss had a double-platinum hit with 1995's "Now That I've Found You."

**GROWING UP**

John Virant, Rounder's president/CEO, has been with the company since 1992, originally heading the business-affairs department. "I became president and CEO in the fall of 1997. The company has gone through a tremendous amount of growth and change since I arrived on the scene," says Virant. "Then, there was one marketing person and one promotion person; now we have a marketing and promotion department of 35. The company has grown quite a bit—and not just staff-wise or in terms of the record projects that we're taking on. We never had a relationship with a major label; fortunately, the distribution deal—a three-year deal, beginning in 1998, that we forged initially with Danny Goldberg and Mercury/PolyGram—survived the merger with Universal, and that relationship is going quite well via the Island Def Jam group.

"We have a very large catalog," says Virant. "About a third of the catalog goes through Universal, while the remaining two-thirds continue to be independently distributed. If an artist has potential to be developed by touring or through radio, we would be more inclined to put that project through Universal. That's not to say that we don't [develop acts] the same way independently. We just released a record by a Boston-area band, the Tarbox Ramblers. We've put it out independently, and we're trying to develop them, but in more of a grass-roots way."

Virant describes his personal mission during the last three years as taking a company possessed of a long and valuable history and helping it grow and survive in the contemporary record industry. "It's a balancing act," he says. "In building the strongest team at the label, I wanted a good mix between new hires and long-term employees such as Scott Billington, who's been here for over two decades, and Brad Paul, our VP of promotion, who's been here for almost as long and knows the music inside and out. I brought Paul Foley in as VP of sales and marketing originally; he's now the GM of the company. There have been music enthusiasts involved from the start, but the company needed more business-savvy employees to move to the next level."

Rounder is celebrating its 30th anniversary with the release of the Rounder Heritage series, an ambitious reissue program that culls hits and previously unreleased material from 30 of Rounder's best-loved acts. That all of the volumes are due for release during this commemorative year is all the more remarkable, given the fact that 125 albums are issued annually by the Rounder Group. "It's nice to see the continuity," Scott Billington observes.

—Richard Henderson

## THE BILLBOARD INTERVIEW

Continued from page 24

going to have to deal with the realities of being in the record business.

Then came the hit albums with George in 1977 and 1978—an important watershed for us. It didn't change the company, in the sense of changing our interests or our mission, but it did make us grow up really fast, in the sense that we knew we needed better staff, more professional promotional and publicity representation for the records and the artists. We used the visibility that George Thorogood's record achieved to increase the visibility and the distribution profile of the label overall. A lot of people still feel that those were George's best records.

Of course, our next big event in that arena was the success achieved by Alison Krauss. As it was a very different time in the distribution industry, Alison chose to stay with us. George, on the other hand, at the same time he was having his greatest successes, was invited to open the Rolling Stones' North American tour in 1981. At that time, independent distribution was hopeless; where each of George's records should have been selling hundreds of thousands, we'd get orders for boxes of 25 copies. We were the ones who encouraged him to sign with EMI; "Bad To The Bone," the first record to be released under his new deal, came out as a joint venture between the Destroyers and the three of us as the Rounders. So we've tried to be realistic and astute in assessing what was going on in the business overall, but to be aware of our limitations as well. That kind of pragmatism has, I hope, been characteristic of our approach to these kinds of decisions.

**KI:** With George Thorogood And The Destroyers we knew that, though he had blues roots, he was more rock-oriented than anything else that we had done. We thought hard about it for about six months before deciding to go ahead and sign George. We expected to sell closer to 5,000 copies of his record [1977's "George Thorogood And The Destroyers"], rather than 500,000.

It really was fun, as it happened. George was fun, and one of his mottos was "If it ain't fun, it ain't worth doing." There were a lot of learning experiences along the way, but it was close to the experience of learning to swim by being thrown in at the deep end. At the time, our whole promotion department was one person. We all joined in and made phone calls to radio. We had help from people at other labels who liked the record and helped out. It was a freak record, and I don't know if something could happen that way today—if something could just slip through like that. It makes it all the more unusual that we didn't go for [mainstream pop success], because it all happened so easily! We put in a lot of work, but we could have also deluded ourselves into thinking that we could play ball with the big boys.

There were a few labels that we were aware of, that influenced us in certain ways early on. Folkways was the most important among those, with others being Rebel and County and Arhoolie. Elektra was an influence, too, but in a different sense. After the success of George Thorogood, a lot of people would contact us, each one claiming that they were going to be our next George Thorogood. We had been fans of Elektra [during its folk years] and had seen what had happened there, after the pop success of Bread and the Doors; there really wasn't very much folk music after that. It wasn't the undoing of Elektra, but it certainly marked the change of direction.

**MLL:** At the time of George's success, we were our own best distributor. We were our northeastern and New York distributor. It took a lot of radio response, at a time when radio still sold lots of records, before we were able to get the older, larger independent distributors to take the Thorogood record seriously. Once they did, and started selling tens of thousands of copies in the larger rock markets across the country, then they started taking the label more seriously overall. We weren't under any illusions, however, that a folkloric record by a potentially non-touring act would sell huge numbers; we were more realistic than some of those distributors were. Between the time of the Thorogood record and Alison Krauss' success in the mid-'90s, independent distribution collapsed in the larger measure. There were very hard times, with tremendous returns from the chains.

That's when we made the change, making a deal [to co-distribute specific Rounder titles] with Danny Goldberg and what was, at that time, Mercury/PolyGram. Part of the reason was we really did feel that this was the best thing to do for the records. It would have been a mistake to do otherwise. We had been through our own distribution woes and had sold off our own distribution company [in 1998] and really didn't see anything that was replacing it that was doing nearly the job that needed to get done.

**With the subsequent changes at Rounder, how do you define your individual roles in the company?**

**BN:** I still try to keep my eye on the big picture as best I can and work with [Rounder president/CEO] John Virant

in that regard. I do a lot of ad hoc stuff that comes up, dealing with various issues, working to ensure that the royalties get paid on time, things like that. I oversee a lot of the international releases, and I've had a profound involvement with Heartbeat, our reggae imprint, as well.

**MLL:** My daily function within the label has changed a great deal over the years. For example, by the late '70s, the area that I had been most involved in was artist relations, as well as promotion and publicity. I'm mostly involved in A&R currently, for Bullseye Blues And Jazz. Having been involved in creating a great team at Rounder, which can absorb much of the responsibilities that originally were shouldered by the three founders, I have more time to take education courses and become more actively involved in my son's education. Similarly, Bill has been freed up to concentrate on writing, with three books on baseball to his credit. We're all late bloomers; it's never too late to learn.

**KI:** I principally do A&R in the bluegrass, folk and Cajun areas. I've been lucky in encountering and signing up acts like Alison Krauss, Slaid Cleaves, Cheryl Wheeler and Bill Morrissey. Earlier acts I've worked with include Bela Fleck, Rhonda Vincent, Steve Riley & The Mamou Playboys and

Riders In The Sky. Every year, I do one polka record; Jimmy Sturr's new record will feature both Willie Nelson and Brenda Lee.

**Is retail appreciably friendlier now to niche-oriented labels, like those in the Rounder group, than when you founded the label?**

**BN:** I don't think that's an easy question to answer. I think that retail has become more difficult, in general, partly because of the volume of releases and partly because of the greater ability that we all have to determine how titles are doing that much more quickly, like inventory turns and so forth. You can't blame retail for taking advantage of something like that. It's a good selling point to have a deep-catalog store, the concept that Tower essentially pioneered in the modern era. When a Tower store came to town, that's where everyone would gravitate because they had such a wide selection; so many other retailers have emulated that strategy that it's not so different anymore. Of course, we're looking toward the horizon to Internet strategies and the big questions that these pose: Does [the online retail envi-

Continued on page 29



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THIRTIETH ANNIVERSARY

## MARKETING 'ROUND THE WORLD

### European Emphasis And International Entries

BY JIM BESSMAN

**R**ounder's international marketing efforts are substantial worldwide, with Europe leading the way.

One of the label's co-founders, Bill Nowlin, took his first company-related trip to Europe in 1974, his goal being to visit distributors. He's been going back regularly ever since, continuously expanding Rounder's continental reach, and Europe remains the company's strongest international market.

"Every year, I'd wait for Billboard's 'International Buyers' Guide' and scour through it looking for distributors that maybe I hadn't heard of before that sounded good for us and that might be handling several labels," says Nowlin. "But now we have our own office in Europe, with a full-time staff of five people and a couple part-timers who handle accounting."

Rounder's European headquarters is located in eastern Holland and operates under the name Continental Record Services (CRS). The five-year-old office has been headed by Bert Pijpers since the beginning.

"He worked at our Dutch distributor, Munich Records," continues Nowlin. "We had talked to them about working together to try to create a Dutch-based office for Europe, and they proposed we just do it ourselves. We're physically next door to them now, with an internal door joining our offices—so there really is close cooperation!"

CRS basically acts as Rounder's sales, promotion, marketing and warehousing facility for all of Europe and then works with national distributors according to territory. In Benelux, accordingly, CRS product goes through Munich Records.

#### EUROPE AND BEYOND

After Europe, Canada is a particularly strong and growing market for Rounder, whose product there is serviced through Universal. "We just put our first full-time person there," Nowlin says. "Of course, we also work with a lot of Canadian artists—though we don't have them [signed] for Canada."

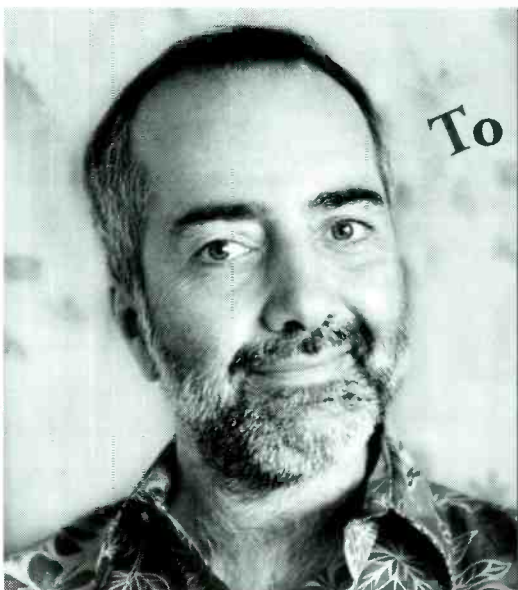
Other significant foreign markets for the label include Australia, New Zealand and Japan, adds Nowlin, but Europe accounts for the bulk of outside sales by far.

"We occasionally find that CRS has more success with a given album than we do in this country," says Nowlin, adding, "That's not uncommon for a major label, but it is for a smaller one. The area we're strongest in seems to be reggae, but blues is fairly strong, and occasionally a folk-type act breaks through. We've had situations where artists have achieved 60% of their total sales outside the U.S. When

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Eddy Clearwater,  
Anson Funderburgh & the Rockets,  
Walter "Wolfman" Washington & the Roadmasters  
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*Congratulate you Rounder,*

*Here's to the next thirty!*



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Thanks for 30 years  
of wonderful music

**Raffi**

AND THE GANG  
AT TROUEADOUR RECORDS

we first sign an act, we strongly consider international potential. But, in most cases, international sales total 15% to 20%, though it varies dramatically."

Because of the diverse nature of Rounder product, there are some countries where it employs more than one distributor. "Because we have such a variety of labels, it sometimes makes sense for a reggae label, say, to be with one distributor, and a folk label to go through another. So Bert and his staff's job is to see what representation they can get for our country by country," says Nowlin.

Other distributors carrying Rounder product overseas include Proper Music Distribution in England, In-Akustik and EFA in Germany, IRD in Italy, Playground in Scandinavia and Karonte in Spain; Rounder works with several distributors in Japan.

"By and large, we rely on distributors to assess their marketplaces and see what they can accomplish," notes Nowlin, adding, "We created CRS to do that for us full-time in Europe; before that, it was us here in the U.S. trying to sell to Europe part-time. But they do it full-time through distributors, and we have others—in Croatia, the Czech Republic, Greece, France, Switzerland and so on—and they coordinate all that from Holland, with their own procedures as to whether to set up advertising or discount programs. If there's an unusual situation, and a distributor needs a break directly from us, they'll come to us and we try to work out a deal."

#### GIVE AND TAKE

Nowlin cites New Zealand distributor Elite, which approaches Rounder throughout the year with promotional ideas. "In those situations, the distributor covers some of the cost and asks us to share, and we're usually happy to go along with them," he says. "We'll also occasionally support a band overseas for a significant festival or tour or TV appearance, though we're very cautious, because it doesn't always work."

Rounder will sometimes enter into foreign licensing deals on an "album-by-album basis," says Nowlin. "We're more interested in distribution partners selling our finished product. CRS does a lot of manufacturing, but it's our company. We work with Shock in Australia, and they mostly import finished product from us. Every once in a while, there's a record they think they can do better with, and they ask us about the opportunity to license it. We're happy to do so, because it makes them more excited about it. They'll also come to us with ideas like a promotional collection of tunes for their market. All this applies to other territories as well."

Nowlin notes that Rounder doesn't typically get worldwide rights for its signings. "In the case of Canadian artists, we won't usually get Canadian rights," he says. "With a lot of reggae, we don't ask for West Indies rights, because we don't have the network to distribute there—and they like their own networks."

"Every year, I'd wait for Billboard's 'International Buyers' Guide' and scour through it looking for distributors that maybe I hadn't heard of before that sounded good for us and that might be handling several labels. But now we have our own office in Europe."

—Bill Nowlin

The importance to Rounder of the international marketplace is evident by the label's perpetual presence at MIDEM, and Nowlin's continued reliance on Billboard's "International Buyer's Guide."

"I've been going to MIDEM for almost 25 years now, and it's still the major place where we meet people," he says. "Even though we're now in Europe with our own people—which cuts down the need for us to travel out of this country and allows us to focus on domestic sales—the whole area of international sales remains of great importance to us. And, since we might be set now in Europe or England, when we get the new 'Guide,' we might look for unusual companies in Uruguay and other countries where we could use better representation." ■

#### BILLBOARD INTERVIEW

Continued from page 27

ronment] become more democratic, making more music available? Are there inherent problems, like file swapping?

**MLL:** I think, while the times have changed and the sense of [Rounder's] mission evolves, we wouldn't be able to do as well with any of our more specialized releases that we put out without the help of the entire network of retailers and distributors. I think that the cultural climate overall goes through cycles. Lots of younger people will discover Alan Lomax recordings by exposure to a film like "O Brother, Where Art Thou?". Good old Americana can be as faddish as anything else; as things go up, they can come down too. In terms of retail's friendliness to us, I think that we can count on a certain credibility at retail. Of course, it all hangs on what people are buying out there. We keep sending out information and doing as much as we can to educate people, which, in a country the size of ours, is in and of itself a daunting process.


**In a media-drenched world, is traditional music threat-**

**ened with extinction? Where will you find tomorrow's Rounder signings?**


**BN:** So far, it's not more difficult to sign real traditional music that we want to work with. We were never oriented specifically to work solely with traditional music. George Pegram played Broadway tunes and popular music of the day as an entertainer on the trains. Then we did the Spark Gap Wonder Boys, a group of Boston-area college kids playing old-time music very nicely. We had both schools right from the start, along with blues and world-music records fairly early and George Thorogood comparatively early, viewed in retrospect—only five years into the company's existence. Would people accuse us of selling out, because George was more rock? Well, we just liked what he did. We liked traditional music, and we liked the Destroyers' music. We've kept to that. Thirty years from now, it will be hard to say, but there still are people from tradition that we're able to find, in Cape Breton, Kentucky or Ohio. As people throughout the world increasingly hear each other's music, maybe everything will end up sounding the same, but I think we're a long way off from that. For now, I'm shooting for a 50th anniversary. ■

# Congratulations

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**AND PARTNERS IN THE INDUSTRY**

**FOR ALL YOUR TREMENDOUS SUPPORT.**











# Ruff Ryders' Eve Leaves Stinging Impression

BY MARCI KENON

NEW YORK—After recuperating from the pressures inherent in a platinum-plus debut, Eve is anticipating the March 6 release of her sophomore Ruff Ryders/Interscope album, "Scorpion."

"Anybody who tells you that they haven't been depressed their first time out is lying," says the 22-year-old Philadelphia native whose 1999 first album, "Let There Be ... Eve—Ruff Ryders' First Lady," has sold 1.88 million units, per SoundScan.

"You are so overwhelmed when you go from your regular life of chillin' on the



EVE

block to being around a million people," Eve adds. "Yeah, I went through a depression for a minute—not long."

A refreshed Eve returns with "Who's That Girl?" This lead single was produced by Teflon and sent to radio Jan. 11. A vinyl version will be available at retail Feb. 13.

"Eve brings the funk again," says PD Mickey Johnson of R&B WBHJ Birmingham, Ala. "Her lyrical skills are unmatched."

The 13-song set includes another strong single contender, "Livin' Life Is So Hard." It was

produced by Shok and features veteran songstress Teena Marie.

"That song is like 'Heaven Only Knows' from my last album," says Eve, a Blondie Rockwell/ASCAP-published songwriter. "Heaven' was my transition: growing up to the point where I was at that time. 'Livin' Life' talks about what I've been through over the last year and the things I've learned."

Ruff Ryders/Def Jam rapper DMX joins her on "Eve & X," another Shok-produced tune. Producer Swizz Beatz contributes four cuts, including "Cowboy," while Dame Grease offers another potential single, "You Ain't Gettin' None." The smooth, mid-tempo tune deals with resisting sexual temptation

as well as checking guys who make assumptions. Stevie J. contributes production on "You Had Me, You Lost Me." And Eve and Dr. Dre are reunited on two still-untitled but highly anticipated tracks.

"The reunion was great," she says of working with Dre, who first signed her to a year's contract. Then known as Eve Of Destruction, she moved to Los Angeles and had completed a three-song demo by the time her contract expired. Dre was busy getting a then-fledgling Aftermath in order, so she moved on.

"We still have love for each other," says the artist, who's

(Continued on next page)



**Stellar Sisters.** Columbia Records' contemporary gospel sister act Mary Mary is shown accepting one of three accolades (group/duo of the year, contemporary group/duo of the year, and contemporary CD of the year) it earned during the 16th Stellar Gospel Music Awards. The two-hour show, co-hosted by Vicki Winans, Dr. Bobby Jones, Bishop T.D. Jakes, and MTV's Ananda Lewis, airs in national syndication through Feb. 11. Pictured above, left to right, are Mary Mary's Erica and Tina Atkins.

## U.K. Specialist Label Mastercuts Marks 10 Years, Tries New Genre

BY KWAKU

LONDON—The U.K.'s revered black-music-compilation specialist label, Mastercuts, owned by Beechwood Music, has a great reason to celebrate its 10th anniversary this year.

In addition to repackaging and reissuing its whole back catalog in March, Mastercuts is celebrating a 2001 slate of new releases that moves the label into a new genre. First in the series is the late-January release "Mastercuts Breaks."

"The 'Mastercuts Breaks' album came about because [Beechwood managing director] Tim Millington rang me up out of the blue and said, 'We're interested in exploring other avenues. Do you have any ideas?'" recalls Mastercuts founder IDEology (aka Ian Dewhurst). Under this new pseudonym, he's returning to the music scene after a five-year absence.

While surfing the Internet, IDEology found several sites dedicated to highlighting breaks and samples used in modern records. So he developed the "definitive, classic funky breaks compilation series, where you can actually go to the mainstream and say, 'These are the top 12 funky breaks. This is the album you need to get, because you could waste your money buying four or five albums with all these tracks.'"

An ambitious slate of 10 albums is ready to follow this first set, which includes such seminal cuts as "Funky Drummer" and "Funky President" (both by James Brown), "N.T." (Kool & the Gang), "Think (About It)" (Lyn Collins), "I Need Help" (Bobby Byrd), and "Impeach The President" (the Honkeydippers).

Ten years ago, IDEology was convinced there was a niche for a high-quality compilation series. However, none of

the majors could see the viability of putting out 12 tracks of vintage black music, says the northern soul and jazz/funk DJ, who was a Decca promotions manager in the 1970s and EMI's head of club promotions and black music in the '80s.

Luckily, Beechwood was looking to diversify from its indie rock mainstay. "He walked in with the idea of producing classic dance tracks in their 12-inch form on quality vinyl," says Beechwood joint chairman Bee Selwood. "He absolutely loved the music we loved."

IDEology compiled or oversaw the first 21 of the label's 44-album catalog, which includes compilations of jazz/funk, funk, house music, hip-hop, new jack swing, and R&B. Mastercuts is well-stocked in specialist and major retail chains alike. It has also built an international following through exports.

"Getting to 10 years in terms of a compilation series is phenomenal," says Selwood. "I don't think there's anyone we can be compared to."

"It was one of the first compilations that was DJ-friendly," says club DJ Peter Adarkwah, who's also co-owner of the Beechwood-distributed label BBE (Barely Breaking Even). "That's because it was cut loud on double vinyl with the right, sought-after mixes."

Another Mastercuts admirer is Dome Records managing director Peter Robinson. "It helps artists to recoup and gives the label money to invest in new projects," says Robinson, who has licensed material by Hil St. Soul for all three of the albums in Beechwood/Mastercuts' "This Is R&B" series. "Plus it can have a lot of promotional benefit in terms of making the public aware of a new artist."

## Strong Soul Newcomers In The Pipeline; R&B Foundation Seeking Executive Director

**HISTORY IN THE MAKING:** In the 1982 words of the **Pointer Sisters**, I'm so excited. First, there's **Ken Burns'** illuminating and educational 10-part "Jazz" series on PBS. No matter what the naysayers preach, the bottom line is that it's shining a long-deserved spotlight on a black music genre that hasn't received its proper due. For many of us who were weaned on jazz, it's a welcome reunion; for others, it's their first true taste of a music whose creative evolution is intertwined with this country's social and racial history. Between the mesmerizing archival footage, the interviews, and, of course, the emotion-evoking music itself, this series should be required in every school library.

Then there's February—Black History Month. Rolling out again are various reissues and other projects that speak to the rich legacy of black music. But more on that a little later: What I and a lot of my fellow musical pundits are excited about is the slate of R&B projects over the next six months alone. Not to take anything away from forthcoming sets by established acts like **Maxwell**, but it's the unusually strong bumper crop of newcomers—whose nods to the old school (meaningful lyrics and good music) are coupled with take-it-to-the-next-level freshness—that has mouths buzzing coast to coast.

That crop includes Motown singer/songwriter **India.Arie**, whose catchy, self-affirming "Video" is among the standouts on her "Acoustic Soul" debut; Arista duo **Koffee Brown**, which is brewing up a hit with first single "After Party"; Interscope's "Soul Sista" man **Bilal** and its Rockland-imprint soul trio **Talent**; Warner Bros.' young crooner **Jaheim**; the R&B ministry of gospel heavyweight **Tramaine Hawkins'** son **Jamie**, arriving via Monami/Elektra; a revitalized Atlantic soul roster that features U.K. fave **Craig David** and **Lina** as well as Soulife's **Sunshine Anderson** and Noontime's **Jazze Pha**; Jive's **Syleena Johnson**, daughter of Chicago soulster **Syl Johnson**; Biv 10/Universal's street-edged **Transitions** with "Ghetto Law"; **Clive Davis'** J slate, including **Alicia Keys**, **Jimmy Cozier**, and the **Product G&B**; University Music's **Majesty**; Philly husband-and-wife duo **Kindred**, newly signed to **Jill Scott's** Hidden Beach home; Cheeba Sound/Virgin rock/R&B dynamo **Nikka**

**Costa**; and London female duo **Flowetry** on DJ **Jazzy Jeff's** new SoJaz Sounds through DreamWorks... and that's not counting the indie side of the coin, a subject I'll address in forthcoming columns. The proverbial tide is definitely turning: R&B's new millennium is indeed off to a sound start.

**MORE BLACK HISTORY:** Drawing upon its extensive Warner, Elektra, Atlantic, and Rhino catalogs, WEA is mounting a sales campaign on behalf of the annual February salute. Specially themed sales tools, including counter bins and thematic header cards, will be used to position 40 titles by artists from **Anita Baker** to **Grover Washington Jr.** Also throughout the month, consumers can enter a weekly trivia contest (black-history-month.com) and vie for Southwest Airline tickets, Palm Pilots, and Motorola pagers, among other prizes... BET is running a variety of music-oriented programs to commemorate the month. These include "Journeys In Black" segments with **Russell Simmons** and **Master P**;



by Gail Mitchell

profiles of jazz notables **Thelonious Monk**, **Billie Holiday**, and others; and an **Ed Gordon** one-on-one with **Mary J. Blige**... In addition to reissues and compilations written about here from Delicious Vinyl/Rhino, Epic/Columbia/Legacy, and the Right Stuff/EMI, TVT is continuing its **Gil Scott-Heron** reissue series with 1976's "It's Your World" and 1978's "The Mind Of Gil Scott-Heron." And on Feb. 27, Motown/Universal rereleases the **Marvin Gaye** classic "What's Going On." This deluxe edition features the original, nine-song set and such goodies as the original Detroit mix of the album and the previously unreleased instrumental version of the title song... Speaking of the "Trouble Man," Music Video Distributors (800-888-0486) sports a lineup of DVD/VHS releases that includes "Marvin Gaye—Soul Searching," as well as "DMX—The Best Of DMX," and "Eminem—Featuring Snoop Dogg."

**FOUNDATION OPENING:** The Washington, D.C.-based Rhythm & Blues Foundation is looking for an executive director. Interested parties should contact **Lesley Douglas** at 800-258-3799 or 202-588-5566.









## Live Act Trick Pony Makes Album Debut On Warner Bros.

**BY DEBORAH EVANS PRICE**  
NASHVILLE—There's a kind of musical savviness and seasoning that comes only from playing live. For a new act, paying dues in front of a nightly audience can provide it with an edge that can place it ahead of the pack.

Such is the case with Warner Bros. trio Trick Pony. Having performed nearly 300 dates a year, the group makes the transition from road dogs to recording artists with the release of its self-titled debut disc March 13.

"We've been together 4½ years, and we've played about 300 days a year . . . [performing] four and five

shows a day," says bassist Ira Dean, speaking of himself, guitarist Keith Burns, and vocalist/harmonica player Heidi Newfield. "We did 1,283 shows last year alone. We booked ourselves, plus we worked with about three agents."

"They are about as high-energy a band as you can imagine," says Warner Bros. senior VP of marketing Chris Palmer. "These guys have been out there banging away and working hard for the last several years, and they are entertainers. It's not a group that someone put together. These guys came together organically, creatively. They've been out there working on the road. They

all sing. Everybody writes. Everybody is a great vocalist and great musician. They played on their own record and write their own music. As a band, these guys are hitting on absolutely every cylinder. They have a great work ethic and have turned in great music."

Each member came into the group with ample experience under his or her belt. Burns is an Atlanta native who spent seven years in Joe Diffie's band before giving Dean a call about forming a group. Dean, born and raised in Raleigh, N.C., was playing bass in Tanya Tucker's band when Burns approached him. They recruited Newfield, a Healds-

burg, Calif., native, and began writing songs.

"We never knew we were going to go after this sound," Burns says of the trio, which shares lead vocal responsibilities on the album. "We just started writing, and it started to evolve as we wrote the songs."

"'Pour Me' was the first song us three actually sat down and wrote together, and it was one of those songs that set the way for what was to come," says Newfield of the trio's first single, which is at No. 26 on Billboard's Hot Country Singles & Tracks chart. "It was always our No. 1-requested song. People would learn the words, and that's how you know you have something special . . . and that's kind of how we felt about each other. We knew we had something unique and special, and we were going to stick to it and see it through no matter what. We are real lucky to be on a label that hasn't tried to change that."

They caught the attention of producer Chuck Howard, who took Warner Bros. senior VP of A&R Paige Levy to see them perform at Nashville's Wildhorse Saloon. "Paige came out and saw us, fell in love with us, and brought the rest of the crew from Warner Bros. back to see us the same week," says Burns.

Soon after the trio found themselves signed to Warner Bros. and working on their debut, which will be released on Howard's imprint, H<sub>2</sub>E. "We thought we had some good songs, and our chops were obviously up because we were playing four or five shows a night," says Newfield. "Our biggest concern going in was to capture that energy we have live on tape, and Chuck Howard let us be us. He captured our live energy."

The three members of Trick Pony, who each have co-publishing deals with Warner/Chappell, penned eight tunes on the self-titled disc. One notable exception is "Big River," a cover of the Johnny Cash classic that features Cash and Waylon Jennings. "What a dream come true that was," says Newfield.

The band was able to attract Cash to the project because of Dean's friendship with the Cash family. After moving to Nashville in 1990, he became friends with Cash's son, John Carter Cash, who invited him to stay at the family home. "I kind of showed up one day for breakfast and never left," says Dean, who performs with an aluminum stand-up bass that has working headlights on its body. "I ended up moving in for a time being. I walked up to Johnny one day and said, 'If I ever get a record deal, I want to cut 'Big River' with you singing with me.' He said, 'I'd love to,' probably because he thought I'd never get a record deal, but 10 years later I gave him a call and said, 'I'm on Warner Bros. with this group called Trick Pony, and we want to cut 'Big River.'" He said, 'Any time. You

name the place, I'm there.'"

The trio are also big Jennings fans and wanted to have him on the song, too. Howard called him, and Dean, Burns, and Newfield were thrilled when he agreed. "It was a big deal for us to have both our heroes in there," Burns says.

Booked by Creative Artists Agency and managed by Herb Graham of Odessa, Texas-based Graham Management, Trick Pony is off to a strong start at country radio with "Pour Me."



TRICK PONY

## Labels-Sponsored Show Will Compete With Country Radio Seminar Event

**A** SECOND MEETING between Country Radio Broadcasters (CRB) executive director Paul Allen and representatives of three Nashville labels sponsoring a show that competes with a Country Radio Seminar (CRS) event failed to yield a compromise. The labels say their show will go on as scheduled.

The Country's Class of 2000 show, sponsored by DreamWorks, Lyric Street, and Mercury, is scheduled to compete with the CRS' annual closing event, the New Faces show, March 3 (Billboard, Feb. 3). CRB, the organizer of CRS, has rules prohibiting participating labels from hosting events that compete with scheduled CRS activities.

The labels booked the show after their acts—**Jamie O'Neal, Rascal Flatts, and Darryl Worley**—were not chosen to perform at New Faces. The labels staged the event, in part, as a protest against what they view as arbitrary selection criteria for New Faces. This year's New Faces show

will feature **Trick Pony, Sara Evans, Phil Vassar, Chris Cagle, and the Clark Family Experience**.

While numerous options were explored by both CRB and the labels, none proved to be a solution satisfactory to both sides, and a Jan. 25 conference call ended in a friendly stalemate.

Allen discussed the issue with the CRB board's executive committee. While he has asked his staff to process no further seminar registrations from the three labels, no additional repercussions against the labels were planned at press time.

Contrary to last issue's story about this issue, Allen maintains that none of the acts chosen for this year's New Faces show was represented by any member of the show's selection committee.

**SIGNINGS:** New Nashville-based indie label Music City Records has signed veteran country artist **Charley Pride** to its roster, which also includes Texas artist **Sonny Burgess**. The label will release Pride's 15-song **Jim Reeves** tribute album April 3. Pride's deal is for one album, with options for more.

**Clint Black** has signed a management deal with **Jim Morey** of Morey Management Group, which has offices in Nashville and Los Angeles. Black previously was managed by **Mark Hartley** of Fitzgerald Hartley.

Sunbird Records artist **Len Doolin** signs with book-

ing agency Monterey Peninsula Artists.

**ON THE ROW:** **Cynthia Grimson** joins RCA Label Group as a publicist. Her previous experience includes stints at Counterpoint Music Group and Almo Sounds.

Relentless Records in Nashville names **Mary Sack** national director of marketing and promotions. She previously was manager, marketing and promotions, for **Pat Boone's** the Gold Label, also based in Nashville.

Nashville-based DeltaDisc hires former Step One Records president **Ken Woods** as director of sales and distribution. Musician and producer **Tony Morris** joins

the label as director of artist development; he previously owned Los Angeles recording studio Trademark Productions. Meanwhile, DeltaDisc has signed a deal to handle national distribution of the **Belamy Brothers'** "The Twenty Five Year Collection," a two-volume series. The first volume

is set to be released in March, with volume two to follow in August.

The Country Music Hall of Fame and Museum has added three staffers: event sales manager **David Bixby**, marketing services manager **Cherrie Hughes**, and development assistant **Leslie Green**. Bixby previously was VP of program operations for Destination Nashville. Hughes was marketing services manager at **Elvis Presley's** Graceland in Memphis. Green recently received a master's degree in education from Vanderbilt University.

**ARTIST NEWS:** **Reba McEntire** has signed to star in a half-hour comedy for the WB network. She will portray a Texan whose life is in crisis after she discovers her husband has a pregnant mistress and her 17-year-old daughter is pregnant by the high school football star. McEntire made her Broadway debut starring in "Annie Get Your Gun" Jan. 26 and will remain with the production through spring.

**Martina McBride** will headline the post-race concert after the second Country Music Marathon, April 28 in Nashville. The concert will be held at Gaylord Entertainment Center.

**The Brooklyn Cowboys** kick off their "Doin' Time On Planet Earth" tour Feb. 1 in Boone, N.C. The tour will mark the debut of the group's new singer, Grammy nominee **Lona Heins**.

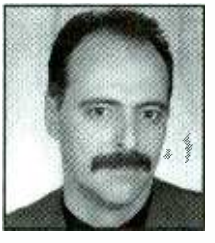


by Phyllis Stark





COUNTRY CORNER



by Wade Jessen

BLUE-EYED MOUNTAIN SOUL: You could travel the world over and probably have a hard time finding anybody who hasn't at least heard of Dolly Parton.

Starting with approximately 10,000 scans, the new set marks Parton's second-biggest opening week with a solo album since we introduced point-of-sale-based retail charts 10 years ago.

Sugar Hill GM Bev Paul says she's happy with the numbers and thinks Parton's Grammy-nominated "The Grass Is Blue" helped set the stage for the new project.

Parton will perform Billy Joel's "Travelin' Prayer" on the Grammys, a track from "The Grass Is Blue" that landed Parton a nomination in the best female country vocal performance category.

Speaking of television, Parton, who is well-known to have standing invitations to visit most of the big shows, has been showing up.

PASS THE POPCORN: Soaking up the sunshine from the film's recent home video debut, Greatest Gainer stripes adorn the "Coyote Ugly" soundtrack (Curb), as it returns to No. 1 on Top Country Albums.

Meanwhile, "O Brother, Where Art Thou?" (Mercury) notches another healthy week, taking Pacesetter honors with a 22% increase that fuels a 6-3 jump on Top Country Albums.

Coty Hopes To Leave 'Legacy' With Mercury Set

BY PHYLLIS STARK

NASHVILLE—Almost from his earliest memories, Neal Coty has wanted to be just one thing—a songwriter.

He can recall working as a 16-year-old night jock at WTHU in his hometown of Thurmont, Md., spinning country records and "staring at the little tiny names [of the writers] underneath the artist's name, and I could think of nothing else I wanted to do."

Later, his dream was extended to include performing as well, but songwriting remained his passion.

"Legacy," Coty's second set for Mercury Records in Nashville, is due March 6. Coty co-wrote seven of "Legacy's" 11 tracks, including the beautifully sentimental title song, which is the album's first single.

The album also includes inspired covers of Tom Petty's "You Got Lucky" and Bruce Springsteen's "Sad Eyes." (Coty describes Petty as "the greatest undiscovered country writer in the world.")

Coty grew up among dairy farmers in rural Western Maryland and literally became a beauty-school dropout after graduating from high school.

After moving to Nashville almost six years ago, however, he quickly became well-entrenched in Music City's songwriting community.

"By the time I came to Nashville, I didn't have any aspirations of being an artist," says Coty. "I don't know that I really ever did. I always wanted to be a songwriter. I moved here because Harlan Howard told me this was Disneyland for songwriters."

Early attempts to become a "star"—including several unfruitful development deals on pop labels—"waylaid me on the way to the songwriter thing," Coty says. "When you jump into that

artist ocean—and it is an ocean—when you dive in, be prepared. Bring a lifeboat and life jacket and alert the Coast Guard that you will be floating around in uncharted waters."

Still, Coty says, "if I would have not done [those development deals], I never would have come [to Nashville]. It was at the end of that disaster—and it was a disaster in the financial sense—I was just floundering. I was living in Baltimore at the time. I went to college there and just stayed there. I did some work in New York. I sang some jingles for Toyota. I really wanted to be a writer, and I didn't quite know how to do it."

Coty moved to California to try his hand at acting while still pursuing a music career. "That was kind of working out for me," he says. "I was doing some commercials here and there, and I had written these songs and just couldn't figure out how to put two and two together."



COTY

THE HILLBILLY CARD

Coty plays the hillbilly card to mask a sharp intelligence that, nevertheless, reveals itself in his songwriting. In between talking about how he "fell off a Pepsi truck," how people from Thurmont aren't big on bathing, how he "went to college but it didn't take," and how his hometown is full of "hills, whores, and liquor stores," Coty will vividly and intelligently paint a picture of a life gone off course then put back on track.

"I've had a lot happen in my life, and I damn near killed myself trying to be a 'star,'" he says. "Even though I'd already dealt with a lot of demons, the demon I never really dealt with is I'm pretty selfish, pretty self-centered. I was pretty ungrateful. I went through this moment of truth. I went through this divorce . . . and at the worst time of my life I met the best possible person [now his wife]. She had kids from another marriage. I never wanted kids, and I had this son, Campbell, who had just been born,

and I wasn't married to his mother. "On the outside I had this perfect life, and once everybody looked in the house, it was just another empty life. I spent all this time trying to be something I wasn't instead of being myself," he says.

THE TRUCK TOUR

Mercury put a unique spin on the traditional new-artist radio tour by sending Coty around to stations in an attention-getting pickup truck custom-painted with Coty's picture and the title of his song and album. "The truck [tour] was great," says Coty, who expresses surprise that "six or eight weeks in a truck was . . . the best time I ever had playing music."

"The reason we decided to do the truck tour is because he is his own best salesperson. People just love him," says Mercury VP of marketing Kim Markovchick. "We really felt like that was the best way to present him . . . It was very effective in generating a lot of interest in him. The more relaxed presentation made for a somewhat better atmosphere and created a little more interest."

The label has tied in with Jones Radio Networks and sister video network Great American Country for a sweepstakes promotion running through March. The grand-prize winner gets the promotional truck used on the radio tour.

So far, radio has been a struggle. "Legacy" is at No. 52 after 11 weeks on the Hot Country Singles & Tracks chart. But the single does have supporters.

Linda West, music director of WFRE Frederick, Md., says Coty has "this unique, rockabilly kind of sound. I really enjoy that. It's something you're not hearing in all the other cookie-cutter songs coming out. As an artist, I think he's a country boy, down-home, very traditional, [and] knows where he came from," which, as it happens, is less than 20 minutes from WFRE. "He can sing, play, and write," adds West. "He's so personable you feel like you've known him forever. He's got a bright future."

Coty is managed by Mike Robertson at Vector Management. He does not currently have a booking agent.

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

Table with 3 columns: Rank, Song Title (Publisher - Licensing Org.) Sheet Music Dist., and Publisher/Performance Rights/Sheet Music. Entries include songs like 'All Night Long', 'Ashes by Now', 'Best of Intentions', etc.





# Top Contemporary Christian

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 <b>SoundScan®</b></small>						
			<b>NO. 1</b>			
1	1	13	VARIOUS ARTISTS ▲		WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	
2	3	71	YOLANDA ADAMS ▲	ELEKTRA 62439/CHORDANT	FS	MOUNTAIN HIGH... VALLEY LOW
3	5	23	DONNIE MCCLURKIN	VERITY 43150/PROVIDENT	FS	LIVE IN LONDON AND MORE...
4	2	67	ANNE MURRAY ●	STRAIGHTWAY 0231/CHORDANT		WHAT A WONDERFUL WORLD
5	6	35	MARY MARY ●	C2/COLUMBIA 7602/WORD		THANKFUL
6	4	85	VARIOUS ARTISTS ▲		WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	
7	7	10	DC TALK	FOREFRONT 5274/CHORDANT		INTERMISSION: THE GREATEST HITS
8	10	36	PLUS ONE	143/ATLANTIC 83329/CHORDANT		THE PROMISE
9	9	44	VARIOUS ARTISTS ●		WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	
10	12	34	VARIOUS ARTISTS		I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS	
11	8	6	VARIOUS ARTISTS		SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING DARLENE ZSCHECH	
12	16	4	TOMMY WALKER	HOSANNA/INTEGRITY 1846/WORD	FS	NEVER GONNA STOP
13	11	10	MICHAEL W. SMITH	REUNION 10002/PROVIDENT		FREEDOM
14	RE-ENTRY		VARIOUS ARTISTS		WORLDS BEST PRAISE AND WORSHIP — PRAISE & WORSHIP	
15	15	14	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE		NOT GUILTY... THE EXPERIENCE	
16	39	11	GAITHER VOCAL BAND	SPRING HILL 1009/CHORDANT		I DO BELIEVE
17	17	29	THIRD DAY	ESSENTIAL 10670/PROVIDENT		OFFERINGS: A WORSHIP ALBUM
18	13	21	JACI VELASQUEZ	WORD 7392		CRYSTAL CLEAR
19	14	14	NEWSBOYS	SPARROW 1787/CHORDANT		SHINE: THE HITS
20	18	14	KURT CARR & THE KURT CARR SINGERS		AWESOME WONDER	
21	21	22	BEBE	MOTOWN/UNIVERSAL 159405/PROVIDENT		LOVE AND FREEDOM
22	20	70	P.O.D. ▲	ATLANTIC 83245/CHORDANT	FS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
23	RE-ENTRY		VARIOUS ARTISTS		INTIMATE WORSHIP: SONGS OF INTIMATE WORSHIP	
24	19	22	STACIE ORRICO	FOREFRONT 5253/CHORDANT	FS	GENUINE
25	24	24	ZOEGIRL	SPARROW 51734/CHORDANT	FS	ZOEGIRL
26	RE-ENTRY		THE CATHEDRALS	SPRING HOUSE 2223/CHORDANT	FS	A FAREWELL CELEBRATION
27	NEW ▶		LARUE	REUNION 10068/PROVIDENT	FS	TRANSPARENT
28	25	23	KIRK FRANKLIN PRESENTS 1NC	B-RITE 9426/WORD		KIRK FRANKLIN PRESENTS 1NC
29	23	85	STEVEN CURTIS CHAPMAN ▲	SPARROW 1695/CHORDANT		(SPEECHLESS)
30	26	38	FRED HAMMOND & RADICAL FOR CHRIST ●	VERITY 43140/PROVIDENT		PURPOSE BY DESIGN
31	22	23	VARIOUS ARTISTS		CITY ON A HILL—SONGS OF WORSHIP AND PRAISE	
32	38	16	AARON NEVILLE	TELL IT/EMI GOSPEL 0287/CHORDANT		DEVOTION
33	36	7	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS		IRISH HOMECOMING	
34	RE-ENTRY		VARIOUS ARTISTS		TOP 25 PRAISE SONGS	
35	RE-ENTRY		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS		GOOD NEWS	
36	RE-ENTRY		DON MOEN	HOSANNA/INTEGRITY 1782/WORD	FS	I WILL SING
37	28	58	CECE WINANS ●	WELLSPRING GOSPEL/SPARROW 1711/CHORDANT		ALABASTER BOX
38	29	12	PASSION WORSHIP BAND	SPARROW 1768/CHORDANT	FS	PASSION: ONEDAY LIVE
39	32	15	SOUNDTRACK	REUNION 10022/PROVIDENT		LEFT BEHIND
40	35	14	REBECCA ST. JAMES	FOREFRONT 5251/CHORDANT	FS	TRANSFORM

○ 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. FS indicates past or present Heat-seeker title. © 2001, Billboard/BPI Communications.

## Artists & Music

### HIGHER GROUND



by Deborah Evans Price

**EMI ON THE MOVE:** There's been a flurry of activity recently at EMI Christian Music Group, as the company has taken steps to strengthen its presence in the growing worship-music movement. EMI CMG is launching sixstepsrecords in partnership with Passion movement founder Louie Giglio, who will serve as president of the label. Shelley Giglio has been named director of artist worshipper management. All marketing efforts will be handled by Sparrow.

The label's name comes from an Old Testament passage found in Samuel 2:6 that speaks of David taking the ark of God into the city of David. Giglio has been instrumental in spreading the gospel via his involvement with the Passion movement. He founded sixstepsrecords in 2000 as a division of his Choice Resources, the parent ministry for Passion conferences. A 15-year veteran of college ministry, Giglio is a key figure in the modern worship movement who launched the Passion conferences in 1997 to support and unite Christian ministries on college campuses. People involved in the new label are hoping it will fuel the Passion's growth and serve as a focal point for the music coming from the movement.

Sixstepsrecords is slated to release three projects this year. Chris Tomlin debuts March 13 with "The Noise We Make." This summer the label will issue Charlie Hall's "Porch and Altar," and David Crowder's as yet untitled project releases later in the year. Those involved in the label have coined the term "artist worshippers" to describe their signees because worship leaders are generally reluctant to be classified as recording artists.

In other EMI news, EMI Christian Music Publishing is expanding its partnership with Kingsway Communications Ltd. The U.K.-based company is well-known as the top producer and distributor of worship music in the United Kingdom and Europe. EMI Christian Music Publishing is purchasing 50% of the 4,000-plus copyright catalog of Kingsway's ThankYou Music. Additionally, EMI's Christian publishing division has entered a reciprocal co-publishing agreement with ThankYou Music for new songs created by worship music writers from both publishing houses. EMI's Christian publishing arm has represented the ThankYou Music catalog in the U.S. and Western hemisphere as sub-publisher since 1998, the same year it launched its WorshipTogether.com Web site.

Additionally, EMI has signed a licensing deal for Kingsway to distribute product from EMI CMG labels (including Sparrow, ForeFront, and EMI Gospel) to the U.K. and Europe. EMI Christian Music Publishing senior VP Steve Rice is enthusiastic about the acquisition, praising Kingsway as "a pioneer in the contemporary worship movement, and its songwriters and worship leaders are respected as both spiritual leaders and creative innovators."

Last year, praise and worship music saw more than 20% growth, and like other Christian companies, EMI CMG is beefing up its presence in that genre. This month it is launching a new version of WorshipTogether.com. The site has already been offering the free download of one song each week in addition to selling CDs, songbooks, and digital sheet music through its online store. Its expanded features will include 24-hour-a-day Internet radio, digital audio and video downloads, special programming on its New Song Café, and more.

Though it wasn't official at press time, look for EMI to announce several key promotions and a restructuring. EMI CMG senior VP of operations and human resources Rod Huff and Chordant Distribution VP of sales Rich Peluso will become co-presidents of Chordant Distribution. Also look for other longtime EMI execs to be rewarded for their efforts.

### In the SPIRIT



by Lisa Collins

**WOWING THE INDUSTRY:** "Wow Gospel 2001," the fourth installment of the gospel industry's most successful compilation series, comes out Tuesday (6). The series—an annual two-CD set showcasing the top 30 songs by the top 30 gospel acts—is released jointly by Verity/EMI Christian and Word Records.

"Wow Gospel's" 1998 debut release was certified platinum. Its 1999 and 2000 predecessors have both gone gold, the latter doing so just five weeks after its release. The latest installment features "Shackles (Praise You)" from Mary Mary, "Let's Dance" from Hezekiah Walker with B.B. Jay and David Hollister, and Donnie McClurkin's "We Fall Down," which is gaining in rotations at key R&B stations like KJLH Los Angeles, WRKS New York, and WGCI Chicago. The 33-song CD also features Fred Hammond, Yolanda Adams, Commissioned, John P. Kee, CeCe Winans, Anointed, Kim Burrell, and Shirley Caesar, as well as bonus tracks from new gospel act the Word, EMI Gospel signee Londa Larmond, and a cut from the forthcoming "F. Hammond Music Series."

**GOSPEL 'N THE HOUSE:** HBO Films, EMI Gospel, and Capitol Records are pulling out all the stops with a Sunday Afternoon Gospel Brunch and Showcase at the House of Blues Feb. 18 in Los Ange-

les, featuring Aaron Neville, Donald Lawrence & the Tri-City Singers, Brent Jones & T.P. Mobb, Darwin Hobbs, and, tentatively, Karen Clark-Sheard. The event will be in support of HBO's forthcoming "Boycott" film and soundtrack.

In addition to the performing acts, the soundtrack, which is set to drop Feb. 13, features new tracks from Beverly Crawford & the Potter's House Mass Choir as well as previously released tracks from BeBe Winans and Kirk Franklin. The first single, "King" (a duet by Clark-Sheard and Hobbs) has already been serviced to gospel and R&B stations. The film premieres Feb. 24 and will air a total of six times through the end of March. Hobbs & the Tri-City Singers make their screen debut with musical performance roles, while Neville has a cameo speaking role.

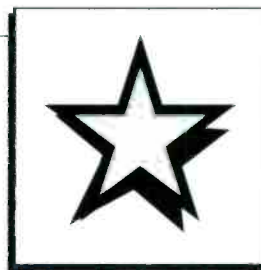
**BRIEFLY:** The unofficial word is that Karen Clark-Sheard has signed with Elektra Entertainment... Fred Hammond & Radical For Christ's "Purpose By Design" has been certified gold... In Nashville, Demetrus Alexander Stewart, former VP of gospel artist relations at Atlantic Records, has been tapped to run six-time Grammy-winner CeCe Winans' entertainment company/label, CW Well-spring Entertainment. Winans and her husband, Alvin Love, founded Wellspring in 1999. Under Stewart's guidance, the company will become a full-service entertainment conglomerate housing the already established Wellspring Gospel recording label. The label's 1999 debut release, Winans' "Alabaster Box," has been certified gold. Three other projects are in the works, including a new Winans CD slated for a May/June release. "Together," Stewart says, "we hope to nourish new talent and create wholesome, uplifting entertainment projects."

# Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	TITLE
			IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	71	<b>YOLANDA ADAMS</b> ▲ ELEKTRA 62439/EEG HS	NO. 1 31 weeks at No. 1	MOUNTAIN HIGH...VALLEY LOW
2	2	24	<b>DONNIE MCCLURKIN</b> VERITY 43150 HS		LIVE IN LONDON AND MORE...
3	3	39	<b>MARY MARY</b> ● C2/COLUMBIA 63740/CRG		THANKFUL
4	4	15	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43139 HS		NOT GUILTY... THE EXPERIENCE
5	5	19	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> GOSPO CENTRIC 490747/INTERSCOPE HS		AWESOME WONDER
6	6	22	<b>BEBE</b> MOTOWN 159405/UNIVERSAL		LOVE AND FREEDOM
7	7	24	<b>KIRK FRANKLIN PRESENTS INC</b> B-RITE 490325/INTERSCOPE		KIRK FRANKLIN PRESENTS INC
8	8	46	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> ● VERITY 43140		PURPOSE BY DESIGN
9	14	14	<b>LEE WILLIAMS AND THE SPIRITUAL QC'S</b> MCG 7018 HS		GOOD TIME
10	17	18	<b>AARON NEVILLE</b> TELL IT 20287/EMI GOSPEL		DEVOTION
11	11	68	<b>CECE WINANS</b> ● WELLSPRING GOSPEL 51711/SPARROW		ALABASTER BOX
12	13	51	<b>VARIOUS ARTISTS</b> ● EMI/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	
13	10	13	<b>DOTTIE PEOPLES</b> ATLANTA INT'L 10268 HS		SHOW UP & SHOW OUT
14	15	2	<b>DESMOND PRINGLE</b> TOMMY BOY GOSPEL 1384/TOMMY BOY		LOYALTY
15	9	13	<b>NATALIE WILSON &amp; THE S.O.P. CHORALE</b> GOSPO CENTRIC 490675/INTERSCOPE HS		[GIRL DIRECTOR]
16	18	17	<b>LUTHER BARNES &amp; THE SUNSET JUBILAIRE</b> AIR GOSPEL 10259/ATLANTA INT'L		WHEREVER I GO
17	16	2	<b>SPIRITUAL PIECES</b> TOMMY BOY GOSPEL 1407/TOMMY BOY		SOUL FOOD
18	20	43	<b>CHESTER D.T. BALDWIN &amp; MUSIC MINISTRY MASS</b> JDI 1259		SING IT ON SUNDAY MORNING!
19	21	66	<b>YOLANDA ADAMS</b> VERITY 43144		THE BEST OF YOLANDA ADAMS
20	12	23	<b>KEITH "WONDERBOY" JOHNSON &amp; THE SPIRITUAL VOICES</b> WORLD WIDE GOSPEL 2635		LIVE & ALIVE
21	23	21	<b>SHIRLEY CAESAR</b> MYRRH/WORD 61071/EPIC HS		YOU CAN MAKE IT
22	25	19	<b>T.D. JAKES</b> INTEGRITY/WORD 61069/EPIC HS		GET READY! THE BEST OF T.D. JAKES
23	26	64	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43132 HS		FAMILY AFFAIR
24	28	58	<b>TRIN-I-TEE 5:7</b> B-RITE 490359/INTERSCOPE HS		SPIRITUAL LOVE
25	19	28	<b>RICKY DILLARD &amp; "NEW G" (NEW GENERATION CHORALE)</b> CRYSTAL ROSE 20960 HS		NO LIMIT
26	24	5	<b>ARETHA FRANKLIN</b> FLASHBACK 75717/RHINO		GOSPEL GREATS
27	29	48	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> EMI GOSPEL 20251 HS		TRI-CITY4.COM
28	22	59	<b>NORMAN HUTCHINS</b> JDI 1258 HS		BATTLEFIELD
29	27	23	<b>DOROTHY NORWOOD WITH MIAMI MASS CHOIR</b> MALACO 6032		OLE RICKETY BRIDGE
30	40	16	<b>DAMITA</b> ATLANTIC 83330/AG		DAMITA
31	32	18	<b>BISHOP CARLTON PEARSON</b> ATLANTIC 83399/AG HS		BISHOP CARLTON PEARSON PRESENTS: AZUSA PRAISE JUBILEE!
32	34	41	<b>THE BROOKLYN TABERNAACLE CHOIR</b> M2.0 COMMUNICATIONS/WORD 63805/EPIC		GOD IS WORKING — LIVE
33	RE-ENTRY		<b>LAMAR CAMPBELL &amp; SPIRIT OF PRAISE</b> EMI GOSPEL 20290		WHEN I THINK ABOUT YOU
34	RE-ENTRY		<b>T.D. JAKES</b> ISLAND INSPIRATIONAL 524630/DJMG HS		SACRED LOVE SONGS
35	RE-ENTRY		<b>BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR</b> INTEGRITY/WORD 63542/EPIC		SHOUT HALLELUJAH
36	RE-ENTRY		<b>TARRALYN RAMSEY</b> VERITY 43118		TARRALYN RAMSEY
37	RE-ENTRY		<b>VARIOUS ARTISTS</b> ● VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	
38	NEW		<b>MOSES TYSON, JR.</b> WORLD CLASS GOSPEL 50007/ALPINE		MUSIC
39	39	20	<b>TONY TIDWELL &amp; RIGHTEOUS LIVING</b> MEEK 4011		GET YOUR PRAYZE ON
40	30	9	<b>EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS"</b> W.O.S. 1273/WORLD WIDE GOSPEL		GOD DID IT!

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

## Classical KEEPING SCORE



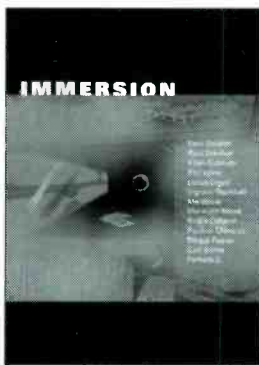
This issue's column was written by Steve Smith.

AS AT THE BIRTH of every new recording medium, DVD Audio is being greeted with enthusiasm by early adopters, trepidation by veteran record-buyers (at the prospect of overhauling their collections again), and skepticism by those unsure of claims that the sound of the new medium might truly be superior to that of its celebrated predecessor, the CD. Adding to the debate is the competitive tussle between DVD Audio and Super Audio Compact Disc (SACD), which has left many sitting on the sidelines wondering what the next standard will be in an industry that lately supports only one platform at a time.

One feature of DVD Audio is now drawing particular attention: its utilization of 5.1 surround-sound technology, which uses up to four additional channels in its reproduction of the soundstage. In addition to two standard, stereo front channels, the format employs two separate rear (or "surround") channels, as well as a center channel and a low-frequency subwoofer channel. The result may be as close to a concert-hall setting as one might ever expect from the comfort of the sofa. (Reportedly, the stereo-only SACD will also support surround sound eventually.)

In Keeping Score last fall and again just last week in The New York Times, conductor **Daniel Barenboim**—whose recent Teldec **Beethoven** symphony cycle was just issued on DVD Audio in Warner Music Group's major rollout of the format—reportedly declared the new technology as important an advance as the arrival of the CD, and before that, the LP.

When **Tom Steenland**, head of the Boulder, Colo.-based Starkland label, learned in 1997 that the standard for DVD Audio was to include surround sound, it sparked the realization of a "big notion" he had been



mullying over for a while. Starkland has presented adventurous music with an emphasis on electroacoustic composition since '92. For a grand project to mark the millennium, Steenland commissioned 13 composers—including **Meredith Monk**, **Pauline Oliveros**, **Ingram Marshall**, **Paul Drescher**, and **Phil Kline**—to create new works specifically conceived for playback in surround

sound. The works have been released in the DVD Audio title "Immersion," available since last December via the Starkland Web site and due at retail in mid-February.

Steenland chose composers who were comfortable with new technologies, whose music he felt might benefit from the spatial qualities of surround sound. Some were chosen because they positioned voices in unusual configurations in live performances, others because they had previously recorded in uniquely reverberant spaces, and still others because they had worked in surround sound's archaic predecessor, quadrasonic sound.

The production of "Immersion" required inventive-ness at every step. "I was faced with a tricky issue when I approached composers about this in early '98," Steenland says, "because the format didn't really even exist at the time. They had never composed for it, and

they certainly didn't have the equipment to do it. But I explained it carefully to the composers, and all of them were enthusiastic from day one."

Steenland "suggested that I just do one of my normal pieces," says Kline, whose "normal pieces" are scored for multiple cassette players (or "boom-boxes"). But Kline says that Steenland's commission encouraged him to pursue new ideas, including "world-izing," a notion borrowed from rock iconoclast **Neil Young**.

"I thought about something I'd been pondering for a number of years," Kline says, "which involved recording things and then playing them back on tape recorders outdoors and then rerecording [the playback] and taking the sound back indoors." Kline stuck microphones out of his front window to record the germinal material for "The Housatonic At Henry Street," which he recast into an ethereal creep and rumble that justifies the title's **Ivesian** pun.

Each composer sent his or her piece to Steenland on the 20-bit Adat format—which had appeared just in the nick of time—and he delivered the results to renowned mastering engineer **Bob Ludwig** at Gateway Mastering in Maine. "Since we had 13 different composers using 13 different, cobbled-together home setups to do surround sound," Steenland says, "I

thought we would get 13 tapes that sounded extremely different and that in mastering we might have to do major things to get them to sound consistent throughout. But in reality, they all sounded terrific, and we made only a few little changes."

"Immersion" also includes a stereo mix of each track created for DVD users without surround-sound systems, but Steenland stresses that these do not give an accurate indication of the way the music ought to be heard.

DVD production requires a further step—authoring, during which all of the elements of the disc (the varying mixes, visual images, menus) are made to work together. "It's a major stage," Steenland says, "and it was particularly major in this case, because this was one of the first DVD Audio discs being authored, and the software was not very well-developed. DVD requires something like 37,000 lines of code, and if one of those lines is off, something doesn't work right."

Gateway's **Brian Lee** was responsible for the arduous authoring process. Steenland says, "He would call the software manufacturer and ask how something was done, and they would say, 'We don't know. If you figure it out, let us know how to do it,' which in some cases he did."

Auditioned on a state-of-the-art playback system at Strassberg Associates, a professional high-end audio-equipment dealership in Manhattan, N.Y., the music on "Immersion" bears out Steenland's enthusiasm. **Pamela Z's** charmingly literal-minded "Live/Work" affords a tour of her home studio, her voice first moving clockwise around the listener, then approaching from all angles at once. **Bruce Odland's** "Tank" accurately evokes the abandoned steel water tank in which trumpeter **Ron Miles** was recorded. Monk's "Eclipse Variations," written for a quartet of singers situated in a circle around the audience, is ideally suited for the surround-sound format.

Having achieved a number of "firsts" in an exceptionally enjoyable program for new-music lovers with "Immersion," Steenland prefers to wait and see where the market leads before committing to another such project. Yet Kline says, "It has awakened in me the possibility of doing things this way. It definitely gave me some extra capabilities and weapons, and I suppose there may come a day when the home-theater thing is just taken for granted." But both agree that, like most everything, consumer demand will dictate the future for such unique endeavors.

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

# Songwriters & Publishers

ARTISTS & MUSIC

## Canada's SOCAN Honors Marais, Patterson, And The Tragically Hip



The Society of Composers, Authors, and Music Publishers of Canada (SOCAN) makes its No. 1 presentation to Robbie Patterson and Glenn Marais for their song "Everybody Wants To Be Like You," written with and performed by Snow. The song was No. 1 on MuchMusic and MuchMoreMusic's video countdowns in November 2000. Pictured, from left, are SOCAN'S Michael McCarty, Marais, Patterson, SOCAN'S Irene Zeltway and Linda Saranchuk, Snow, and SOCAN'S David Betts.



SOCAN makes its No. 1 presentation to the Tragically Hip for its song "My Music At Work," written by all five band members. The song was No. 1 on The Record's album rock chart and MuchMusic and MuchMoreMusic's video countdowns in July/August 2000. Pictured in back, from left, are Gordon Downie, Johnny Fay, SOCAN'S Irene Zeltway and Linda Saranchuk, and band manager Jake Gold. In the front, from left, are Paul Langlois, Rob Baker, Gord Sinclair, and Rob's son, Borris.

## Musicnotes Points Toward The Future In Digital Delivery Of Sheet Music

**ROYALTY PAYMENTS** from print publishing rights for songs seem so insignificant that music publishers tend to overlook the potential profits from digital print rights.

So says **Kathleen Marsh**, CEO of Musicnotes, a Madison, Wis.-based digital sheet music publisher founded in 1998 by **Tom Hall**. In conjunction with A-R Editions, Hall developed the MusE music engraving system, which was used to produce the first edition of music engraved entirely on a computer. The technology, Marsh feels, offers publishers a new and substantial revenue stream that is probably being ignored but surely shouldn't be.

"Print in general is such a small portion of overall royalties relative to audio that it's considered almost a throwaway right at the 11th hour," explains Marsh. "Because it's overlooked, the opportunity that digital print delivery presents is also overlooked."

Digital print rights involve the rights to digitize musical notation and graphs (such as guitar tablature) as well as textual information (such as lyrics) in a manner in which they may be used through all means of digital delivery, such as the Internet, CDs, DVDs, and music scanners.

Some digital print rights, such as those offered by Musicnotes, include digital data representing pitch and duration, which can be obtained through MIDI (musical instrument digital interface) or through CDs themselves.

According to Marsh, music publishers carelessly "bundle" digital print rights along with traditional print rights. "Given the music industry's legendary protection of their copyrights as if they were the crown jewels, this is simply mind-boggling," she says. "To date, very few music publishers have comprehended that digital rights are golden and are a fundamentally different asset from traditional print rights, neither replacing nor supplanting print sales but involving an entirely new product that can be held and controlled by the publisher."

Digital sheet music publishing is more than the mere digital reproduction of sheet music, Marsh adds. Indeed, the Musicnotes site goes beyond ink on paper, with instant delivery of digitized sheet music that can be sold in various forms, such as different keys, lyrics only, and synchronized with recording.

Web site visitors can browse, search, view, and buy from a catalog of 10,000 multi-genre digital titles, with songs by everyone from **George Gershwin** to **Garth Brooks**, **James Taylor**, and **N Sync**. A deal last month with Warner Bros. Publishing added 26 classic **Elton John** songs to the mix. Musicnotes has also just closed two long-term licensing deals with BMG and Famous Music for the global digital rights to sell their sheet music.

Additionally, Musicnotes users can download and print out music notation and hear sound samples of music. By downloading the free Musicnotes Player, students can interact with a musical selection, changing the tempo in order to practice at any pace. They can also watch music notes light up on their computer screen in time with music playing from an audio CD and link with an interactive multimedia music encyclopedia.

Marsh looks ahead to future uses of the service, such as in-store kiosks, publish-on-demand, and flat-panel electronic music stands. "In the print business, the content owners have traditionally allowed the print companies to create and control the actual physical product," she says. "In the digital world, we allow our publishing partners to create archives of digital information/print so that the material they own is under their control and they have access to it for future products and whatever ways they see fit."

Future profits from the sale of both digital sheet music product and hard print goods are "enormous," continues Marsh. "There are approximately 8,000 dealers of musical instruments and products in the U.S., but only half carry any print—and maybe 100 specialize—because it's a very difficult product to stock and inventory. It's expensive, takes up a lot of space, and gets ruined when people look at it. And you need trained people to carry it. So the vast majority of print music isn't available to the public. I just got back from MIDEM, where everybody, bar none, said they couldn't buy printed product of songs they were looking for besides the top 20 hits."

Musicnotes, then, is creating a large, linked database supplying up to 90 pieces of information for each song, enabling customers to search for a tune according to title, composer, key, instrumentation, and

scoring, to name a few options.

"The digital delivery of print heralds a whole new renaissance in print music," says Marsh. "There's a demand that's not being satisfied because the constraints of traditional delivery make it so difficult and expensive to sell the product, as well as grow the business. With traditional print product, even a big seller—like 5,000 copies—is still a short run that's expensive to print."

"Then you have to warehouse it, pick it, and ship it," she continues. "Then it has to be displayed and inventoried and special-ordered if it's not [in stock]. So it's all very expensive and cumbersome, but digital music publishing is a major improvement. It offers instant satisfaction and is the perfect application for the Internet, because we actually can deliver a product."

But Marsh cautions publishers against giving exclusive blanket print rights—including digital print rights—to print publishers, as has been the case traditionally.

"Previous to Internet and digital distribution, it's been a common practice to give exclusive print rights to print publishers," she notes, "and many publishers continue the practice out of habit and group digital print with traditional print rights. So we need to make publishers know to be careful and not overlook the value of digital rights, because print is a small portion of an overall deal. They must understand, too, that digital publishing is a very different business from traditional print publishing."

**IN APPRECIATION:** Like **Irv Lichtman**, I worked at the then competing trade magazine Cash Box before coming to Billboard. I like to think I'm following in his footsteps, knowing that his shoes—and justly exalted position in the industry—are too big for mere mortals to fill.



by Jim Bessman

### NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

#### THE HOT 100

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

#### HOT COUNTRY SINGLES & TRACKS

TELL HER • Craig Wiseman, Kwesi B. • Almo/ASCAP, Daddy Rabbit/ASCAP

#### HOT R&B SINGLES

STUTTER • Roy Hamilton, Ernest Dixon • Zomba/ASCAP, Platinum Firm/ASCAP, Zomba/BMI

#### HOT RAP SINGLES

MS. JACKSON • Andre Benjamin, Antwan Patton, David Sheats • Gnat Booty/ASCAP, Chrysalis/ASCAP, Dungeon Ratz/ASCAP

#### HOT LATIN TRACKS

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

## Mark Terry Takes The Helm At Harman Pro Group

ONE MONTH INTO HIS tenure as president of the Harman Pro Group Worldwide, **Mark Terry** jokes that he "knows everything." But for Terry, his appointment—effective Jan. 1—is merely a continuation of a 12-year relationship with Harman. As executive VP of sales and marketing at JBL International from 1989 to 1995 and president of JBL Professional from '95 to '98, Terry conceived and established a new infrastructure, successfully reinvigorating the brand revered for its touring, installed, and portable loudspeakers, as well as its studio monitors. After his appointment to the position of president of Harman Pro Group North America in 1998, Terry assumed the responsibilities of **Philip Hart**, who retired as president of Harman Pro Group International.

Harman has two divisions in addition to the pro audio group, one focusing on consumer electronics and the other on OEM (original equipment manufacturer) products, such as automobile electronics and speakers for computers. With a total of 13 manufacturers within the pro audio group—covering the studio recording, installed sound, and MI (musical instrument) spectrum—Terry's challenge is to define the separate market for each segment and ensure a harmonious coexistence between similar products.

Terry feels there are strong similarities between his approach to JBL and his expectations for parent company Harman.

"JBL has had some tremendous success in the past few years," Terry says, "and had really been a bit lost before. The primary focus is creating centers of excellence—as with any organization—that are very focused and excel at what they do. At JBL, we took a company where everybody was doing everything and split it up into groups that focused on each of the

markets. We had one group that focused on the musician market, one that focused on the tour sound market, and one that focused on the studio market. The result is our most successful line of studio speakers ever, a huge success. That is the kind of focus we're looking to bring to the pro group."

The 13 manufacturers in the Harman Pro Group are Allen & Heath, Amek, BSS Audio, CAudio, Crown International, DAR, dbx, Digitech, DOD, JBL Professional, Johnson, Soundcraft, and Spirit. Two additional pro audio manufacturers in the Harman family are not part of the Harman Pro Group. Lexicon, maker of professional audio equipment for studio, installed, and touring applications, is a member of the consumer division due to its line of high-end home theater products. Likewise, AKG, manufacturer of studio and stage microphones, headphones, and wireless systems, also makes microphones for cellular telephones and automobile applications and is positioned in the OEM division.

A small but significant number of overlapping product lines exist within the Harman Pro Group, such as those of Allen & Heath and Spirit, which are known for small-format mixers, and Soundcraft and Amek, manufacturers of large-format consoles for professional recording studio settings.

Terry explains his vision for the future, which involves not just greater focus but also fostering close communication between the companies under the Harman umbrella: "We're going to get each of our businesses to focus on its center of excellence and put as much energy as we can into that. The next part is, we're going through a number of steps to improve inter-company communication. In the past, many of the people in the companies didn't even know each other. Even though they're in the same business, and



by Christopher Walsh

it's all the same parent company, when you meet your counterpart on the other side of the country or world, you get a lot of benefit. If you're building a power amp and you have friends who are engineers building speakers, you can learn how to build a better amp for a better speaker if there's some dialogue going on.

"The analogy I make is, Harman was like a group of houses, with a family in each," Terry continues. "What we're doing is creating a community and having activities where they come together. That is quite different than some other models which you might see in other companies. I'm not talking about moving them all out of their houses and putting them into an apartment building. We retain the identity of these brands and their strengths, but we start to work to

create a stronger overall community. As a community, I believe we can achieve more."

Terry further points out that where there is overlap in products, such products often represent differing market segments. One mixing console, for example, may be popular in recording environments, another in live sound applications.

"We hope to further encourage this," says Terry, "so that if you're in live sound, let's focus on developing more products for live sound and not spend time and energy competing with your sister company, who's maybe more focused on contracting."

"That way, it's a slightly different slice of it," he says, "but you still get focus on mixers, and if there's an overlap, focus on the segment that you're really the strongest in. Because the market knows brands for what they are. The market knows JBL makes speakers. It's probably not a great thing for JBL to get into the microphone business. They know AKG for microphones. If people saw a speaker with the AKG logo on it, I don't think they would rush to it. So this kind of approach—playing your strengths and creating centers of excellence around those

strengths—is the way to go."

**BREAKING NEWS** FROM Harman International: The company has announced that VCS Nachrichtentechnik GmbH will acquire Studer Professional AG from Harman. Studer, a Regensdorf, Switzerland-based company long synonymous with analog tape machines for professional recording applications, has undergone a shift toward consoles and turnkey systems for the broadcast market. The company ceased production of analog multitrack tape machines in 1999 and is now known primarily as a manufacturer of studio equipment for broadcast environments.

"Studer does a very handsome business in supplying broadcast outfits with all of their audio needs for their TV and radio stations," **Mark Terry** explains.

**T**HE UPCOMING Super Audio Compact Disc (SACD) version of **Mike Oldfield's** 1973 album "Tubular Bells" is set for release this month (Studio Monitor, Billboard, Jan. 27). Though the SACD debuts Feb. 5 on Virgin Records in the U.K., its Feb. 20 release in the U.S. is on Caroline Records, which I neglected to mention.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 3, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	CLUB-PLAY
TITLE Artist/ Producer (Label)	IT WASN'T ME Shaggy Feat. Ricardo "Rikrok" Ducent/ S. Pizzonia (MCA)	MS. JACKSON Outkast/ Earthtone III (LaFace/Arista)	TELL HER Lonestar/ D. Huff (BNA)	HANGING BY A MOMENT Lifehouse/ Ron Aniello (Dreamworks)	IF YOU'RE GONE Matchbox Twenty/ M. Serletic (Lava/Atlantic)
RECORDING STUDIO(S) Engi- neer(s)	RANCH RECORDING (Valley Stream, NY) Sting Int'l	STANKONIA (Atlanta) John Frye	WESTWOOD (Nashville) Billy Sherrill	PANEMBRIELLO (Woodland Hills, CA) Ron Aniello, Neal Averon Jim Scott	TREE SOUND (Atlanta) Noel Golden
CONSOLE(S)/ DAW(S)	Yamaha 02R	SSL 4080	SSL 9000J	Neotek elite	SSL 64G plus w/ Ultimotion
RECORDER(S)	Tascam D-A88	Studer A827	Studer A820	Quantegy 499	Pro Tools
MIX MEDIUM	Quantegy D48	Quantegy 499	Sony 1460	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	RANCH RECORDING (Valley Stream, NY) Sting Int'l	STANKONIA (Atlanta) NHP Sound	THE WORKSTATION (Nashville) John Guess	SOUTHERN TRACKS (Atlanta) Brendan O'Brien	EAST IRIS (New York) David Thoener
CONSOLE(S)/ DAW(S)	Yamaha 02R	SSL 4080	Harrison Series 12	SSL 4000 G plus	SSL 9000J
RECORDER(S)	Tascam D-A88	Studer A820	Otari Radar II	Sony 3348	Genex M.O.
MASTER MEDIUM	Quantegy D48	BASF 900	Quantegy GP9	Quantegy 467	HHB M.O. disc
MASTERING Engineer	STERLING SOUND Chris Gehringer	BERNIE GRUNDMAN Bernie Grundman	GEORGETOWN MASTERS Denny Purcell	OCEAN VIEW Joe Gatswirth	STEPHEN MARCUSSEN Stephen Marcussen Stewart Whitmore
CD/CASSETTE MANUFACTURER	Uni	BMG	Sony	Uni	WEA

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**The Villagers.** Barry Manilow was in Studio B at the Village, a four-room recording facility housed in a former Masonic Temple in West Los Angeles. Pictured, from left, are producer Richard Marx, Manilow, and engineer David Cole.





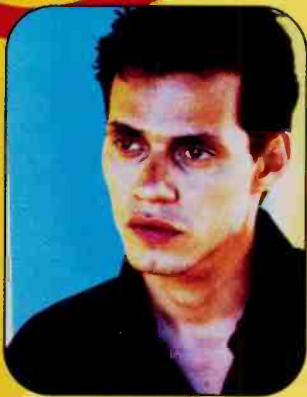
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PRESENTS

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## NOTAS

(Continued from page 50)

al marketing for the label, will develop and coordinate the marketing strategies of EMI releases in the U.S. and Puerto Rico. He'll remain based in Los Angeles and will report to EMI president José Behar. . . . As for Behar, in a recent interview he quashed persistent rumors regarding his supposed departure from EMI. "I have no plans of leaving EMI whatsoever," said Behar, noting that in February he completes 12 years with the company. . . . In other EMI Latin news, the label—in conjunction with Capitol—will release a CD featuring this year's Grammy Latin nominees, with yet-to-be-determined cuts from the Latin pop, rock/alternative, and salsa genres. The disc is slated for a Feb. 13 release.

**IN CUBA:** The Cuban Music Institute has announced that the fifth annual Cubadisco trade fair will take place May 16-20 in Havana. This year's event, dubbed "En La Isla De La Trova" (On The Island Of Trova), will feature singer/songwriters who perform traditional *trova*—romantic boleros or *guarachas*—as well as protagonists of the new *trova* or *nueva cancion* folk movement, spearheaded by Pablo Milanes and Silvio Rodríguez in the '70s and popularized throughout Latin America. A contingent of leading artists from Brazil—as well as a multitude of Cuban performers—will be showcased at the event, according to Cubadisco director **Ciro Benemelis**. Label and publishing representatives from 12 countries attended last year's Cubadisco. For more info, contact Benemelis at [icm@cubarte.cult.cu](mailto:icm@cubarte.cult.cu)

**ARGENTINA NOTAS:** The 41st edition of Argentina's most important and traditional folk festival ended Jan. 28 with a performance by 20-year-old **Soledad**. The singer played for 10,000 in the small town of Cosquin. . . . The Argentine division of Mexican entertainment corporation CIE announced a batch of international concerts, including Spanish star **Alejandro Sanz** at the 45,000-seat Vélez stadium as part of his El Alma Al Aire tour (ticket prices \$20-\$50).

**IN MEXICO:** Mijares celebrated 15 years in the music business with a sold-out show at Mexico City's Auditorio Nacional. A live album of the show is expected and will probably include a duet of "El Privilegio De Amar" with wife **Lucero**. . . . Spanish pop band **La Oreja De Van Gogh** is gearing up to release its sophomore album, "El Viaje De Copperpot," in Mexico and the U.S. The album has sold more than 600,000 copies in Spain, and the band plans a 90-stop tour between March and October in their native country.

Judy Cantor, Randy Luna, and Marcelo Fernandez Bitar contributed to this report. Leila Cobo may be reached at 305-361-5279 or at [lcobo@billboard.com](mailto:lcobo@billboard.com). Material may be sent to 101 Crandon Blvd. Suite 466, Key Biscayne, Fla. 33149.

# THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
<b>▶ GREATEST GAINER/NO. 1 ◀</b>					
1	2	10	VICENTE FERNANDEZ	SONY DISCOS 84185 HS	1 week at No. 1 HISTORIA DE UN IDOLO VOL. 1
2	3	8	JUAN GABRIEL	ARIOLA 8D227/BMG LATIN HS	ABRAZAME MUY FUERTE
3	1	20	CHRISTINA AGUILERA	RCA 69323/BMG LATIN	MI REFLEJO
4	4	31	PAULINA RUBIO	UNIVERSAL LATINO 543319 HS	PAULINA
5	5	17	LUIS MIGUEL	WEA LATINA 84573	VIVO
6	7	10	INTOCABLE	EMI LATIN 23730 HS	ES PARA TI
7	10	10	VARIOUS ARTISTS	J&N 82754/SONY DISCOS	BACHATAHITS 2001
8	6	50	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR
9	8	17	CHAYANNE	SONY DISCOS 84098 HS	SIMPLEMENTE
10	9	10	ELVIS CRESPO	SONY DISCOS 84151	WOW FLASH!
11	11	13	LOS ANGELES DE CHARLIE	FONOVISA 6096 HS	UN SUENO
12	12	10	VARIOUS ARTISTS	J&N 83752/SONY DISCOS	MERENHITS 2001
13	13	8	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 71815	EN VIVO. EL HOMBRE Y SU MUSICA
14	15	40	THALIA	EMI LATIN 26232 HS	ARRASANDO
<b>▶ HOT SHOT DEBUT ◀</b>					
15	<b>NEW</b>		VARIOUS ARTISTS	FONOVISA 31002	LOS NUMERO 1 DE LA BACHATA
16	17	13	MARCO ANTONIO SOLIS	FONOVISA 0521 HS	EN VIVO
17	18	64	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO—FROM THE BEGINNING
18	27	9	VARIOUS ARTISTS	J&N 83753/SONY DISCOS	SALSAHITS 2001
19	20	11	LOS TUCANES DE TIJUANA	MERCURY 159675/UNIVERSAL LATINO HS	ME GUSTA VIVIR DE NOCHE
20	32	3	GUARDIANES DEL AMOR	FONOVISA 10175	UN MILLON DE LAGRIMAS
21	25	11	LOS TUCANES DE TIJUANA	MERCURY 013021/UNIVERSAL LATINO HS	CORRIDOS DE PRIMERA PLANA
22	38	23	AZUL AZUL	SONY DISCOS 83941	EL SAPO
23	29	3	LOS PALOMINOS	FONOVISA 10131	OBSESION
24	37	13	MDO	SONY DISCOS 84070 HS	SUBIR AL CIELO
25	41	3	LAS JILGUERILLAS	FONOVISA 10100	CON SABOR A MEXICO
26	14	18	ALEJANDRO SANZ	WEA LATINA 84774 HS	EL ALMA AL AIRE
27	16	16	OSCAR DE LA HOYA	EMI LATIN 21967 HS	OSCAR DE LA HOYA
28	19	20	VARIOUS ARTISTS	EPIC 85133/SONY DISCOS	2000 LATIN GRAMMY NOMINEES
29	23	12	EROS RAMAZZOTTI	ARIOLA 79330/BMG LATIN	ESTILO LIBRE
30	26	84	MANA	WEA LATINA 27864	MTV UNPLUGGED
31	21	19	LOS TIGRES DEL NORTE	FONOVISA 6092 HS	DE PAISANO A PAISANO
32	31	6	VARIOUS ARTISTS	LIDERES 950044	GUERRA DE ESTADOS PESADOS VOL. 2
33	34	87	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR
34	28	97	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...
35	46	2	JOSE FELICIANO	LIDERES 950028	NOCHES DE BOHEMIA
36	22	21	GIPSY KINGS	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS
37	39	21	LOS HURACANES DEL NORTE	FONOVISA 6088 HS	EN QUE TRABAJA EL MUCHACHO
38	24	17	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79503/AG HS	CHANCHULLO
39	45	19	BANDA MACHOS	WEAMEX 84015/WEA LATINA	MI GUITARRA Y YO
40	<b>RE-ENTRY</b>		UFF	LIDERES 950031	YA LO VES
41	35	20	LAURA PAUSINI	WEA LATINA 84397	ENTRE TU Y MIL MARES
42	36	9	ANA GABRIEL	SONY DISCOS 84181	30 GRANDES EXITOS
43	30	48	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
44	44	20	CONJUNTO PRIMAVERA	FONOVISA 10118 HS	EL RECAUDO
45	33	8	VARIOUS ARTISTS	SONY DISCOS 84135	TOP LATIN 2000
46	42	27	ROCIO DURCAL	ARIOLA 75173/BMG LATIN HS	CARICIAS
47	<b>RE-ENTRY</b>		JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN HS	SECRETO DE AMOR
48	43	27	LOS ANGELES AZULES Y RAYITO COLOMBIANO	DISA 26969/EMI LATIN	FRENTE A FRENTE
49	40	67	CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA
50	47	73	INTOCABLE	EMI LATIN 21502 HS	CONTIGO

POP			TROPICAL/SALSA			REGIONAL MEXICAN		
1	JUAN GABRIEL	ARIOLA/BMG LATIN ABRAZAME MUY FUERTE	1	VARIOUS ARTISTS	J&N/SONY DISCOS BACHATAHITS 2001	1	VICENTE FERNANDEZ	SONY DISCOS HISTORIA DE UN IDOLO VOL. 1
2	CHRISTINA AGUILERA	RCA/BMG LATIN MI REFLEJO	2	SON BY FOUR	SONY DISCOS SON BY FOUR	2	INTOCABLE	EMI LATIN ES PARA TI
3	PAULINA RUBIO	UNIVERSAL LATINO PAULINA	3	ELVIS CRESPO	SONY DISCOS WOW FLASH!	3	LOS ANGELES DE CHARLIE	FONOVISA UN SUENO
4	LUIS MIGUEL	WEA LATINA VIVO	4	VARIOUS ARTISTS	J&N/SONY DISCOS MERENHITS 2001	4	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE EN VIVO. EL...
5	CHAYANNE	SONY DISCOS SIMPLEMENTE	5	VARIOUS ARTISTS	FONOVISA LOS NUMERO 1 DE LA BACHATA	5	LOS TUCANES DE TIJUANA	MERCURY/UNIVERSAL LATINO ME GUSTA...
6	THALIA	EMI LATIN ARRASANDO	6	MARC ANTHONY	RMM/SONY DISCOS DESDE UN PRINCIPIO-FROM THE...	6	GUARDIANES DEL AMOR	FONOVISA UN MILLON DE LAGRIMAS
7	MARCO ANTONIO SOLIS	FONOVISA EN VIVO	7	VARIOUS ARTISTS	J&N/SONY DISCOS SALSAHITS 2001	7	LOS TUCANES DE TIJUANA	MERCURY/UNIVERSAL LATINO CORRIDOS...
8	AZUL AZUL	SONY DISCOS EL SAPO	8	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH/AG CHANCHULLO	8	LOS PALOMINOS	FONOVISA OBSESION
9	MDO	SONY DISCOS SUBIR AL CIELO	9	CARLOS VIVES	EMI LATIN EL AMOR DE MI TIERRA	9	LAS JILGUERILLAS	FONOVISA CON SABOR A MEXICO
10	ALEJANDRO SANZ	WEA LATINA EL ALMA AL AIRE	10	TANNY TUN TUN	KAREN/UNIVERSAL ESTEFAN EPIC/SONY DISCOS ALMA CARIBENA - CARIBBEAN SOUL	10	LOS TIGRES DEL NORTE	FONOVISA DE PAISANO A PAISANO
11	OSCAR DE LA HOYA	EMI LATIN OSCAR DE LA HOYA	11	GLORIA ESTEFAN	EPIC/SONY DISCOS ALMA CARIBENA - CARIBBEAN SOUL	11	VARIOUS ARTISTS	LIDERES GUERRA DE ESTADOS PESADOS VOL. 2
12	VARIOUS ARTISTS	EPIC/SONY DISCOS 2000 LATIN GRAMMY NOMINEES	12	CELIA CRUZ	RMM CELIA CRUZ & FRIENDS	12	LOS HURACANES DEL NORTE	FONOVISA EN QUE TRABAJA EL...
13	EROS RAMAZZOTTI	ARIOLA/BMG LATIN ESTILO LIBRE	13	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH BUENA VISTA SOCIAL CLUB...	13	BANDA MACHOS	WEAMEX/WEA LATINA MI GUITARRA Y YO
14	MANA	WEA LATINA MTV UNPLUGGED	14	VARIOUS ARTISTS	LIDERES EXPLOSION SALSERA	14	CONJUNTO PRIMAVERA	FONOVISA EL RECAUDO
15	CHRISTIAN CASTRO	ARIOLA/BMG LATIN MI VIDA SIN TU AMOR	15	OMARA PORTUONDO	WORLD CIRCUIT/NONESUCH BUENA VISTA...	15	JOAN SEBASTIAN	MUSART/BALBOA/CAIMAN SECRETO DE AMOR

○ 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 1.0 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. 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). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS Indicates past and present Heatsseeker titles. © 2001, Billboard/BPI Communications and SoundScan, Inc.

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## CD-R Piracy Hits French Record Sales

### Format Blamed Again; Local Repertoire Sets A Sales Peak

BY EMMANUEL LEGRAND

CANNES—For the second year in a row, the French music industry is blaming the growth of CD-R home piracy for a decline in record sales, as local repertoire reaches historic sales levels.

Although the new figures from labels' body SNEP, issued Jan. 22 in Cannes at the MIDEM trade fair, show only a modest decline compared with 1999's 15-year low (Billboard, Feb. 5, 2000), SNEP president Marc Lumbroso says the situation with CD-R piracy is now at a critical stage.

The SNEP figures show that music sales in France—the world's fifth-largest music market, fell 1% in value and 0.5% in units in 2000. Total sales were 154.3 million units, with a wholesale value of 7.379 billion francs (\$1.05 billion).



LUMBROSO

Lumbroso concedes that market conditions last year were "far from ideal," adding that huge growth in domestic sales of blank CD-Rs—which exceeded 200 million units in 2000—and CD-R players are among



the main reasons for the decline.

Lumbroso says the situation needs to be addressed by the authorities, first by lowering the rate of the value-added tax—a sales tax—on recorded music, which would have the effect of lowering the cost of CDs to consumers. His second recommendation is to make sure that rights owners are compensated by means of the recently introduced levy on blank CD-Rs, which became law Jan. 1.

Highlighting the priorities for the industry, Lumbroso says the issue of

secure Internet downloads is high on SNEP's agenda. He forecasts that "2001 will see our first revenues from the Internet."

Lumbroso adds that the period of protection for recorded works—



which is only 50 years in France, compared with 95 years in the U.S.—should be revised. "We have come to a situation where a living artist like

(Continued on page 63)

## Daft Punk's Fans Offered Incentive To Join Web Club

BY KAI R. LOFTHUS

CANNES—In 1997, electronica duo Daft Punk's album "Homework" and its attendant singles introduced a new wave of French music to U.K. and continental Europe sales charts. Now the act is looking to take its pioneering approach to music online.

Daft Punk chose this year's MIDEM trade fair in Cannes to unveil, on Jan. 22, a new online project ahead of the March 12 global



DAFT PUNK

release of its sophomore album, "Discovery" (Virgin). Along with its label, publisher Zomba Music, and digital-rights management company InterTrust Technologies, Daft Punk's Thomas Bangalter and Guy Manuel de Homem Christo have developed an online facility named Daft Club, which can be accessed via a password-protected software application included on all "Discovery" CDs.

It's the key part of a creative game plan with enough online and offline components to reassure retailers, keep Daft Punk's new music off CD (Continued on page 63)

## newsline...

**CANADIAN RIGHTS' BODY SOCAN** and the Canadian Recording Industry Assn. are jointly launching the country's first anti-piracy campaign aimed at online music users, it was announced during the MidemNet conference Jan. 20. The initiative, to begin in March via print and broadcast media, is in three phases. The first, two-monthlong part of the campaign will focus on composers and authors earning less than \$25,000 per year. "This won't be about Elton John; it'll be about small artists," says SOCAN CEO Andre LeBel. "The story is to inform their neighbors that whenever they use Napster, they're stealing bread and butter from their friends."

**TWO SWEDISH PUBLISHING VETERANS** joined forces to unveil during MIDEM a new company based in London and Stockholm. Kobalt Music is half-owned by Torbjorn Sten and Johan Ekelund, chairman and managing director, respectively, of Sweden's Diesel 2 Publishing. Swedish venture capital company SPARKidea owns the other 50%. Kobalt will absorb Diesel 2 Publishing, whose catalog includes Eagle-Eye Cherry and Koop. Sas Metcalfe, who has previously held key A&R posts at EMI Chrysalis and Warner/Chappell, is named European creative director of the new venture.

**IM NETWORKS**, a Mountain View, Calif.-based technology company formerly known as SonicBox, has formed an alliance with electronics manufacturer Philips to offer streamed broadband radio services. Elliot Solomon, director of business development at iM, said at MIDEM that consumers will be able to listen to 800 Web radio stations through the new Philips FW-i1000 boombox with an Internet connection and the iM Remote Tuner. The system will ship in the third quarter.



**THE U.K. RECORD INDUSTRY**

should be wary of attempting to change the provisions of the forthcoming European Union Copyright Directive, British government minister Kim Howells warned at MIDEM. In a Jan. 22 keynote speech to representatives of the U.K. music industry in Cannes, the parliamentary under-secretary of state for consumer and corporate affairs at the Department of Trade and Industry cautioned that other, unnamed, European governments were keen for the directive to fail. Howells also urged the U.K. industry to take greater strides in ensuring that its intellectual property issues were more fully understood by Parliament. "You've got to engage the government, because these are difficult and sophisticated arguments," he said.

**FRAUNHOFER INSTITUTE** for Integrated Circuits, the Erlangen, Germany-based patent owner of the MP3 sound compression standard, unveiled its Bitstream Watermarking technology at MIDEM. The technology "helps content providers to keep track of their content and protect their intellectual property," according to Fraunhofer.

**MUSICGENOME** unveiled Jan. 23 at MIDEM a technology that recognizes patterns in music and offers corresponding recommendations. The Musical Matchmaking software is to be included on the Web site and in-store kiosks of Tower Records in Tel Aviv, Israel. MusicGenome, which is based in that city, is targeting the product toward E-commerce and Web radio sites, cell-phone service providers, portable-player suppliers, and retailers.

**AUDIOSOFT**, a French copyright management company, has launched an Internet airplay-tracking service that aims to provide detailed information about music played on the Internet. The service, based on the Audiosoft proprietary technology Tracking Master, will be used to produce a daily top 20 chart of the most-played tracks on the Internet, monitoring some 1,800 selected Internet channels. The chart can be accessed at audiosoft.com.

This report was assembled by Lars Brandle, Tom Ferguson, Juliana Koranteng, Emmanuel Legrand, and Kai R. Lofthus in Cannes.

## Big Plans For German Echoes

BY GESA BIRNKRAUT

HAMBURG—The organizers of the German music industry's annual Echo Awards are looking at the introduction of new categories and a change of host city to help make this year's awards the biggest and most broad-based yet.

The awards, hailed by its organizer, the German Phono Academy, as the international music industry's second-most important such event (after the U.S. Grammys), will take place

March 15 at Berlin's International Congress Centre (ICC). For the past five years, the ceremony has been held in Hamburg.

Hip-hop, metal, online, and DVD categories are being introduced this year, which marks the 10th anniversary of the awards. The nominees in the new categories will be announced within the next few weeks. Jan. 19 saw the announcement of the contenders in six other established categories. (Continued on page 74)



German Phono Academy GM Werner Hay, left, and chairman Gerd Gebha, right, with Echo Awards 2001 presenter Frauke Ludwig.

## Estopa Preps For New Markets

BY HOWELL LLEWELLYN

MADRID—Latino markets in the U.S. and Latin America should be bracing themselves for the imminent arrival of Estopa-  
mania.

It's a phenomenon that gripped Spain in 2000 after brothers David and José Muñoz quit their jobs on the assembly line at a car components factory, formed the

group Estopa, and went on to sell 1 million units of their eponymous debut album on BMG Ariola.

The rumba-rock album became the first ever in Spain to hold the No. 1 spot during the summer as well as at Christmas. It is also likely this spring to become the top-selling Spanish debut album ever—only Rosana's 1996 (Continued on page 74)



ESTOPA



The evening of Jan. 22 saw a tribute to the Montreux Jazz Festival, marking its 35th anniversary, and to its founder Claude Nobs, right, who celebrates his 65th birthday this year. Lending his support was Val Azzoli, co-chairman/co-CEO of the Atlantic Group.



Warner/Chappell Music chairman/CEO Les Bider, left, and Sony Music-signed Swedish vocalist Meja jointly hosted the Polar Music Prize reception Jan. 22, at which it was announced that composers Karlheinz Stockhausen and Burt Bacharach and synthesizer pioneer Robert Moog will jointly receive the 2001 Prize May 14 in Stockholm.



Guitarist John McLaughlin, left, and keyboard maestro Herbie Hancock, right, were the stars of the special tribute concert Jan. 22 to Montreux Jazz Festival founder Claude Nobs, center, at the Palais des Festivals.



Publisher Chrysalis Music hosted a cocktail party for its international partners Jan. 22 at the Hotel Gray d'Albion. Chatting at the party, from left, are Global Chrysalis president Peter Kirsten, Chrysalis Music Division CEO Steve Lewis, and Global Chrysalis managing director Peter Knight Jr. (Photo: David Stark)

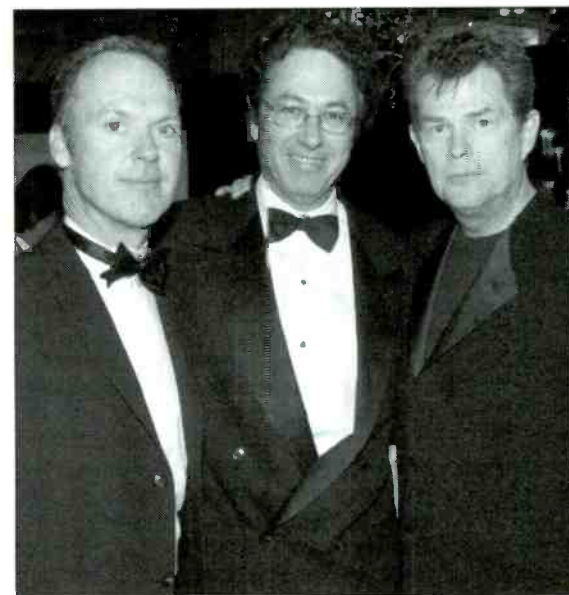
## Music Industry At Work, Rest, Play In Cannes During MIDEM 2001

As always, for a few days in late January, the attention of the international music industry was tightly focused on a few kilometers of the French Riviera, at MIDEM in Cannes. In the absence of a single major topic—such as last year's proposed Warner/EMI merger—to dominate proceedings, attendees of the 35th annual MIDEM music industry convention (Jan. 21-25) were doing what they do best: simply getting down to business. And, of course, attending the occasional soiree.

MIDEM 2001 saw a deluge of dig-

ital deals, dotted among a stream of showcases, special evenings dedicated to industry notables, and the second MidemNet conference, held

Jan. 20, prior to the main event. Particularly visible at MIDEM this year were independent record labels and companies concerned with digital-rights management. In all, more than 10,000 participants from more than 90 countries, plus around 1,000 artists and 800 media people, boosted the population of—and pumped up the volume in—Cannes for a little less than a week.

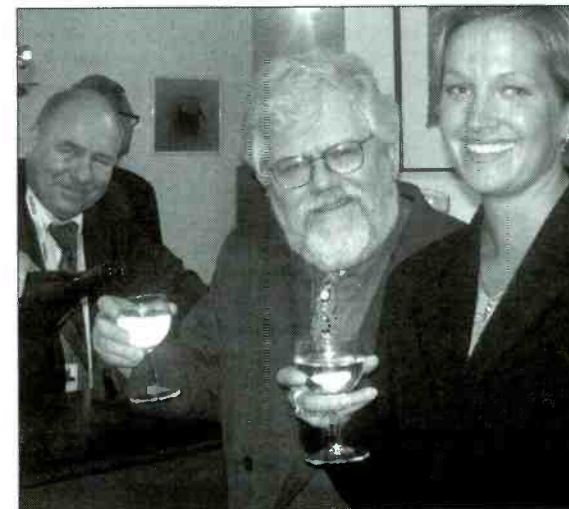


Film actor Michael Keaton, left, and 143 Records chairman/Warner Music Group (WGM) senior VP David Foster, right, meet up with WGM chairman/CEO Roger Ames, who joined an impressive number of top WGM execs at the Jan. 23 gala dinner in Foster's honor.



MP3.com chairman/CEO Michael Robertson strikes a suitably evangelical pose during his keynote speech Jan. 20 at MidemNet.

Xavier Roy, chief executive of the Reed Midem Organisation, presented 143 Records chairman/Warner Music Group (WGM) senior VP David Foster with the MIDEM person of the year award at a gala dinner at the Carlton Hotel Jan. 23, where WGM artists Josh Groban, Alejandro Sanz, and Laura Pausini performed with Foster onstage. Shown, from left, are Groban, Foster, Sanz, Roy, and Pausini.



Dag Haeggqvist, chairman of the International Federation of the Phonographic Industry's Swedish affiliate and owner/chairman of publisher Gazell Music, hosted a cocktail party at Cannes' Galerie Vecchio to celebrate his 35th MIDEM and introduce new Gazell co-managing director Eva Karman. Shown, from left, are co-managing director Rune Ofverman, Haeggqvist, and Karman. (Photo: David Stark)



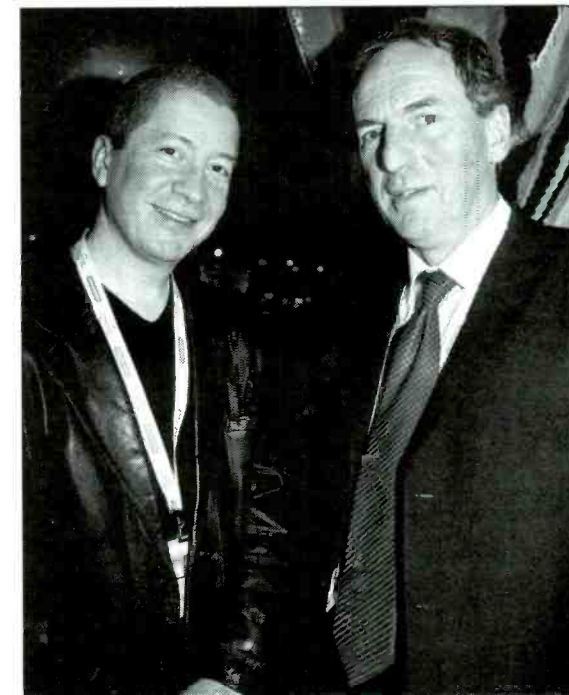
Daylight/Epic artist Anastacia acknowledges the crowd at the second annual NRJ Music Awards in the Palais des Festivals Jan. 19, where she picked up awards for best new international act and for best international song ("I'm Outta Love").



Musician Thomas Dolby Robertson, a pioneer of electronic music in the days before he added the "Robertson" suffix, was another of the star speakers at MidemNet, during which he demonstrated his Beatnik downloads application.



Artist and RealWorld Records head Peter Gabriel, who co-owns U.K.-based digital delivery company OD2, was another keynote speaker at MidemNet.



British government minister Kim Howells took time out during MIDEM to indulge one of his nonpolitical passions—jazz. Here, he chats with jazz saxophonist Andy Sheppard, one of the performers at this year's British at MIDEM showcase Jan. 22. (Photo: Judy Totton)

# 'Waiting' Is Just Beginning For Ord

## Singer/Songwriter's Debut Set For Canadian/U.S. Release

BY LARRY LeBLANC

TORONTO—Nobody—but nobody—is more impatient for the release Feb. 20 of Maren Ord's pop-styled debut album, "Waiting," on Canada's Nettwerk Productions than the Canadian singer/songwriter herself.

"I've been waiting for it for so long," says the 19-year-old Edmonton, Alberta native with barely contained excitement. "Since finishing it in the summer, I've been laying low, except for going to the U.S. for a mini-tour. I've been back home since... waiting."

Ord is an active member of the Mormon Church of Jesus Christ of Latter-day Saints (LDS). Her album was initially issued Nov. 7, 2000, regionally in the U.S. by "faith-centered" Highway Records of Salt Lake City, a Mormon-based subsidiary label of Excel Entertainment Group. That version of the album features a bonus track, "Everyday."

To promote her album, Ord performed 10 concerts in Utah the same month. It is being distributed to 300 LDS bookstores in the U.S. by Excel Distribution, a subsidiary of Excel Entertainment Group. The album will have a wider U.S. release when issued by Capitol Records this spring.

Ord's songs certainly reflect her personal beliefs, but "Waiting" is neither religious-based nor message-heavy. "She's not a Britney Spears,



ORD

yet this is a pop record," says manager Terry McBride of Vancouver-based Nettwerk Management (Sarah McLachlan, Dido, Barenaked Ladies).

The album's lead single, "Sarah," was issued to Canadian radio Jan. 22 and has already found quick acceptance by such top 40 heavy-hitters as CHUM Toronto, CKKL Ottawa, and CKNG Edmonton. "Ten days ago, I'd never heard of Maren Ord, but I went on the track right out of the box," says Jay Lawrence, music director of CKKL. "It's a great song."

"The record picked up 10 major stations the first week," says Gary McDonald, head of radio and club promotion at Nettwerk Productions. "I haven't yet had comments from programmers suggesting that the song is about [Nettwerk labelmate] Sarah McLachlan. I'm sure I will." (Ord wrote "Sarah" four years ago with her older sister Karen. "I also have a sis-

ter named Sarah, but it's not about her either," she says, laughing.)

Born in Edmonton, the eighth of 10 children, Ord holds a dual citizenship. Despite her escalating career, she still lives at home. She grew up singing professionally with her family in their group, the Ord Family Singers, at church and community functions and began to compose her own music on piano when she was about 14. Her solo career began at 16, when her older sister Shannon dropped off an application for a talent contest at CKNG. When told a recording was needed the following morning, Ord recorded four original songs that night. Her song "Eternity" was featured on the station's six-artist compilation "Power Picks 2," produced by Toronto-based Greg Kavanagh, and the track was later heavily played by CKNG and its sister station CKIK in Calgary.

Ord recalls hearing "Eternity" on CKNG for the first time. "I sat on the couch thinking, 'This is so weird; this is my voice.' It was very exciting."

Kavanagh was so exhilarated by producing Ord that he agreed to work with her under a production agreement to both further develop her talent and to acquire a label deal.

In the following year, Ord made four trips to Toronto to work with Kavanagh at his studio. Kavanagh set up a showcase at the Sidetrack Cafe in Edmonton, which attracted several Canadian label and publishing reps. That was followed by a Toronto showcase in spring 1998 that drew so many music industry figures it was covered by national video channel MuchMusic.

"That night was so overwhelming," recalls Ord. "I remember the sound quality was the worst. I hadn't had that much live experience at that point—I was thrown into performing."

Around the same time, after Kavanagh sent a five-track tape to Lilith Fair organizer and Nettwerk Productions co-owner Mark Jowett, Ord was invited to perform at a Lilith Fair date in Edmonton. Jowett also played the tape to his partners—McBride and Nettwerk Productions president Ric Arboit. McBride, after flying to Edmonton several times to see Ord perform, approached her parents to represent her for management.

"From the tape I was sent, it was obvious Maren was quite young, but she had songwriting acumen which was intriguing to us," says Jowett.

In 1999, under McBride's direction, Ord performed at the Lilith Fair show in Vancouver and landed a worldwide publishing deal with Sony/ATV Music Publishing. She also signed with Nettwerk Productions for Canada as an artist and with Capitol Records for the rest of the world. "Nettwerk offered the best deal," says Ord. "I also liked the family atmosphere there."

"I wasn't willing to pay the money [other labels] were willing to pay, but I was willing to bring a U.S. partner to the table," says McBride, who is also CEO of Nettwerk Productions. "I brought Roy Lott in right away,

(Continued on page 77)

# newsline...

**THE EUROPEAN DIGITAL MEDIA ASSN. (EDIMA)**, based in Brussels, confirms that it is opposing the current draft of the European Union's Copyright Directive over concerns that the document would require streaming companies to pay for both the performance of a song and the buffering copy (a temporary digital copy). Lucy C. Cronin, director of EDiMA—which represents online music companies such as Vitaminic, FNAC, Peoplesound, and Music Choice—says she is "absolutely furious" about Article 5.1 of the text, which focuses on temporary acts of reproduction. "We're perfectly happy about paying for the performing right, but under the current wording, our companies will be charged twice for the same stream." The directive may be ready for adoption by the European Parliament on a second reading as early as Feb. 14 (**BillboardBulletin**, Jan. 26).

KAI R. LOFTHUS

**A NEW U.K. MUSIC FESTIVAL** for country acts is being planned for Easter weekend 2002. The three-day event at north London's Wembley Arena is being organized by a newly formed U.K. firm, All Music Ltd., launched specifically to handle the event, called the London Music Festival. All Music chairman Jack Winsley says the festival will feature acts covering "the whole breadth of country music, ranging from Nashville veterans to the younger generation of maverick acts." Winsley and All Music managing director Malcolm Swallow have engaged Nashville-based Trisha Walker-Cunningham to act as promoter for the event in the role of festival director. Wembley previously housed a long-running country festival organized by promoter Mervyn Conn, held each Easter until 1991.

TOM FERGUSON

**THIS YEAR'S WORLD MUSIC AWARDS** will be staged May 2 at Monte Carlo's Sporting Club. The awards honor the top-selling artists by territory and music genre, based on global year-end sales for 2000. The ABC network in the U.S. will televise the show for the ninth consecutive year, on a date to be determined. Carlton TV will broadcast in the U.K. Organizer Marcor International says the event will be televised in 160 countries. DAVID STARK

**BERLIN-BASED CONCERT PROMOTER** Deutsche Entertainment AG reports preliminary sales growth almost tripled to 505 million marks (\$250 million) for the financial year 2000. The corresponding figure in 1999 was 160.9 million marks (\$80 million), which was up 190% from the year before. Earnings before interest, taxes, depreciation, and amortization (ebitda) amounted to 33.2 million marks (\$16 million) in the period. In a statement, the company forecast revenue of more than 650 million marks (\$330 million) and ebitda of 45 million marks (\$21 million) in 2000. Deutsche Entertainment will unveil its financial statement in full March 29.

WOLFGANG SPAHR

**CRAIG DAVID HAS ADDED** another two categories to his nominations in the U.K.



record industry's Brit 2001 Awards, set to take place Feb. 26 at London's Earl's Court arena. In addition to his previously announced four nominations (**Billboard**, Jan. 27), David's "7 Days" (Wildstar) single is now nominated in the best British single and video categories. Both categories are

voted for by the public. Other acts named in both categories are Coldplay, Sonique, All Saints, Moloko, Toploader, and Robbie Williams. Six other acts are nominated in either category. David, newly signed to Atlantic in the U.S., is among the acts who will perform at the show.

LARS BRANDLE

**VETERAN DUTCH POP ACT BZN** will receive a lifetime achievement award Feb. 27 in Amsterdam at the National Music Festival, a new ceremony that combines the country's previous Edison Awards and the Gold and Silver Harps events (**BillboardBulletin**, Jan. 2). Profits from the band's new single, "Where The Nightingales Sing" (Mercury), will go to the victims of a fire on New Year's Day at a café in its home village of Volendam, near Amsterdam. At least 15 people are known to have died in the tragedy.

ROBERT TILLI

**DANCE DIVISION**, a label operating as part of Berlin-based Sony Music Media, is to be integrated into Epic Germany. Dirk Dreyer, formerly product/A&R manager of Dance Division, has been named senior dance A&R manager, reporting to Epic managing director Joerg Hacker. Additionally, Tania Cappelluti and Christian Behrendt, former product managers at Dance Division, are appointed senior dance product manager and product manager for dance and local, respectively. They report to Frank Uhle, local marketing director at Epic. Berlin Brooklyn Bounce and Bomfunk MC's are among the acts affected by the change.

WOLFGANG SPAHR

**RUSSIAN LAWYER** Igor Pozhitkov has been appointed by the International Federation of the Phonographic Industry (IFPI) as its Moscow-based regional director for Russia and the Commonwealth of Independent States. He has expertise in intellectual property and commercial law and most recently worked for U.S. law firm Baker & McKenzie.

LARS BRANDLE

# Sony U.K.'s Chairman Stringer Begins Shaping Executive Team

BY GORDON MASSON

LONDON—There's a familiar look to much of the new management structure at Sony Music U.K., where chairman/CEO Rob Stringer is making his presence felt following his promotion to that role last October (**BillboardBulletin**, Oct. 26, 2000).

Stringer says, "It was very important for my first senior management moves to motivate personnel internally."

Accordingly, four of Stringer's first five changes involve the promotion of London-based Sony executives. All of them report to Stringer, who last year was upped from managing director of Epic Records U.K.

The most high-profile of the appointments sees Muff Winwood become senior VP of A&R, a newly created role. He will continue to act as managing director of S2, a label he founded in 1991 with Lincoln Elias. Winwood joined CBS from Island Records in 1978 as director of A&R. For the next 12 years there, he assumed responsibility for U.K. artists on the Epic and Columbia labels.

Says Winwood, "I've had hits as an artist, producer, [and] A&R man, and hundreds of failures, disappointments, and flops—so I know what it's like. I hope to bring that experience to the

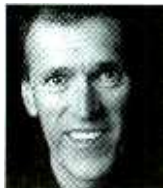
Sony labels working alongside Rob Stringer with the Epic and Columbia A&R departments to enhance the signing and record-making strategy."

John Aston is upped from VP to another newly created position as senior VP of sales. He will oversee sales and assist the company on strategic issues. Alasdair George, VP of legal affairs, is promoted to VP of legal and business affairs, taking over the responsibilities of business affairs VP Dej Mahoney, who has left the company to work on his own projects. In his new role, George continues to provide legal advice and representation of the company's business units.

Graham Ball becomes managing director of the dance division, also a newly created post. He joined Sony Music in 1996 as label manager of Higher Ground before being appointed marketing director of Columbia in 1997.

The fifth appointment sees Nick Raphael named managing director of Epic Records U.K. He exited Jan. 29 as VP of A&R at Arista U.K. In his new post, effective Feb. 20, he will report to Stringer. Raphael joined Arista less than a year ago, after leaving BMG's Northwestside Records.

Additional reporting for this story was provided by David Stark.



WINWOOD

# HITS OF THE WORLD

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JAPAN		GERMANY		U.K.		FRANCE	
(Dempa Publications Inc.) 01/31/01		(Media Control) 01/31/01		(CIN) 01/29/01 Supported By 		(SNEP/FOP/Tite-Live) 01/30/01	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	3	1	1	1	1
2	2	2	1	2	NEW	2	2
3	NEW	3	7	3	NEW	3	3
4	NEW	4	11	4	2	4	4
5	4	5	6	5	4	5	NEW
6	6	6	2	6	NEW	6	5
7	NEW	7	4	7	NEW	7	6
8	NEW	8	NEW	8	3	8	10
9	3	9	5	9	NEW	9	8
10	5	10	9	10	6	10	7
11	8	11	8	11	NEW	11	9
12	NEW	12	13	12	NEW	12	12
13	9	13	NEW	13	5	13	13
14	16	14	20	14	NEW	14	17
15	7	15	12	15	NEW	15	14
16	NEW	16	NEW	16	10	16	18
17	10	17	NEW	17	RE	17	16
18	12	18	NEW	18	12	18	NEW
19	NEW	19	NEW	19	NEW	19	NEW
20	11	20	15	20	13	20	RE
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	1	1	NEW	1	2	1	NEW
2	NEW	2	1	2	NEW	2	2
3	NEW	3	3	3	1	3	1
4	2	4	4	4	7	4	3
5	NEW	5	2	5	4	5	4
6	5	6	8	6	RE	6	NEW
7	3	7	7	7	3	7	10
8	4	8	6	8	6	8	8
9	6	9	9	9	5	9	5
10	NEW	10	5	10	8	10	5
11	8	11	12	11	9	11	11
12	13	12	NEW	12	12	12	18
13	20	13	10	13	10	13	9
14	NEW	14	14	14	NEW	14	7
15	10	15	13	15	13	15	13
16	15	16	11	16	20	16	RE
17	7	17	21	17	11	17	12
18	14	18	17	18	NE	18	16
19	12	19	NEW	19	NE	19	15
20	19	20	16	20	16	20	RE
<b>CANADA</b>		<b>NETHERLANDS</b>		<b>AUSTRALIA</b>		<b>ITALY</b>	
(SoundScan) 02/10/01		(Stichting Mega Top 100) 01/29/01		(ARIA) 01/30/01		(FIMI) 01/29/01	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	2	1	3	1	1	1	3
2	3	2	1	2	2	2	NEW
3	1	3	NEW	3	5	3	1
4	6	4	2	4	3	4	6
5	5	5	4	5	6	5	NEW
6	7	6	NEW	6	4	6	7
7	9	7	5	7	10	7	5
8	4	8	8	8	7	8	9
9	10	9	12	9	11	9	4
10	13	10	6	10	8	10	8
11	11	11	7	11	9	11	11
12	15	12	NEW	12	11	12	2
13	17	13	9	13	12	13	12
14	8	14	10	14	13	14	20
15	16	15	15	15	NEW	15	13
16	20	16	13	16	NEW	16	10
17	14	17	16	17	14	17	NEW
18	RE	18	19	18	16	18	17
19	18	19	11	19	18	19	RE
20	12	20	14	20	15	20	NEW
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	1	1	1	1	NEW
2	NEW	2	2	2	NEW	2	1
3	4	3	4	3	5	3	2
4	18	4	NEW	4	2	4	3
5	1	5	9	5	3	5	NEW
6	3	6	3	6	4	6	20
7	2	7	5	7	14	7	8
8	9	8	NEW	8	6	8	8
9	2	9	7	9	9	9	6
10	15	10	10	10	10	10	5
11	12	11	11	11	7	11	14
12	7	12	12	12	12	12	13
13	NEW	13	6	13	11	13	7
14	13	14	16	14	12	14	12
15	8	15	RE	15	17	15	12
16	10	16	13	16	17	16	11
17	5	17	15	17	15	17	18
18	11	18	14	18	20	18	16
19	14	19	18	19	NEW	19	10
20	17	20	19	20	NEW	20	9

Hits Of The World is compiled at Billboard/London by Jessica Watson and Menno Visser. Contact 44-207-420-6003, fax 44-207-420-6014. NEW = New Entry RE = Re-Entry

# HITS OF THE WORLD™

C O N T I N U E D

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

SEMINAL U.K. indie icon Rough Trade is set to celebrate its 25th anniversary this month. Now known as the label that gave the world the **Smiths** and **Stiff Little Fingers**, Rough Trade will mark the occasion with the release of a compilation album and more than 20 concerts in 10 days across London. The celebrations commence at the Victoria & Albert Museum Feb. 23 and will include performances by **Beth Orton**, the **Raincoats**, **Tindersticks**, **Mark Eitzel**, and **Barry Adamson**. Mute Records will release "Rough Trade—25 Years" March 5. The three-CD package will contain more than 50 tracks by such acts as **Lee "Scratch" Perry**, the **Fall**, **Chemical Brothers**, **Cornershop**, and **Stereolab**. The string of performances is intended to showcase the variety of independent music available past and present, regardless of genre. Proceeds from the events will benefit a selection of charities, including London Lighthouse, the Sickie Cell Society, and the Breast Cancer Campaign. Rough Trade has also set up an official anniversary Web site at [deo.com/roughtrade](http://deo.com/roughtrade).

CHRIS BARRETT

DUE OUT SHORTLY through CCP Record Co. (EMI South Africa's domestic music division) is the "Rights Africa" album, an 11-track album offering an array of human rights messages involving women and children, people living with HIV/AIDS, and more. The cream of South Africa's current music crop has contributed to the project, including **kwaiito** kingpin **Arthur Mofokate**, Afro-folk star **Jeff Malulekwe**, Mozambique singer **Choppa**, South African ragga star **the Admiral**, and newcomer **Ayanda**. The producer/co-songwriter of all the tracks, **John Leyden** (of **Mango Groove** fame) describes "Rights Africa" as a musical melting pot. "We've drawn on many African-based sounds, including *kwassa*, *kwaiito*, ragga, and *mbqanga*. The idea is to inject human rights awareness into popular culture," he says. **DIANE COETZER**

AUSTRALIAN ALTERNATIVE MUSICFEST Big Day Out, which plays to 250,000 people over six shows, reached a wider audience this year. Channel V Australia telecast the Jan. 26 Sydney show, which had sets from **Limp Bizkit**, **Powderfinger**, **Killing Heidi**, **PJ Harvey**, **28 Days**, **Go-Betweens**, and **Queens Of The Stone Age**, among others. On Feb. 10, Channel V will run a seven-hour special of footage culled from all six shows and an hourlong behind-the-scenes look. There was certainly enough drama: The first show in Auckland saw a no-show by the **Happy Mondays**, delayed en route in Bahrain due to plane trouble, while **Black Eyed Peas** had to play without member **Will I Am**, who was deported after cannabis was discovered in his luggage at customs. The second show, to 46,000 at Parklands on the Gold Coast,

Queensland, took place in temperatures that soared to 100 degrees. **Bodyjar** drummer **Ross Hetherington** passed out after the group's set, and organizers turned on the fire hydrants into the mosh pit. **CHRISTIE ELIEZER**

BENT FABRICIUS BJERRE'S 1962 hit, "Alley Cat," released under the comical name **Bent Fabric**, was a major triumph for Danish music as an international hit that reached No. 7 on The Billboard Hot 100. Now the 76-year-old pianist has released his first album in 30 years, "Mit Livs Melodi" (Melody Of My Life) on the CMC label. The album features melodies from his repertoire of film and TV scores, but each of the 14 tracks has a modern twist, whether it is the addition of a Latin flavor, funky rhythms, or a mix of traditional and modern instruments. The track "Billinkende Lygter," from the film of the same name, has been nominated for a Danish Music Award (formerly the Dansk Grammys). The set also includes the theme from the "Olsen Gang" films, which were major Scandinavian hits in the 1970s, and the theme from Denmark's most successful TV export, "Matador." CMC predicts the CD will swiftly attain platinum status (50,000 units sold). **CHARLES FERRO**

ROXY MUSIC IS strongly rumored to be on the verge of re-forming after an 18-year absence. Speculation is rife in London music industry circles that a summer tour is planned involving original members **Bryan Ferry**, **Phil Manzanera**, and **Andy MacKay**. It is not expected that **Brian Eno** will be involved. Three dates in June are understood to have been provisionally booked at Wembley Arena and are expected to be confirmed soon. The group has not played live since it disbanded following a U.S. tour in June 1983. Virgin recently rereleased all of the act's studio albums in remastered editions and also put out the compilation "The Early Years." **NEVILLE KITSON**

MIKAEL NORDGREN, **Elias Raam**, **Jesper Ramkvist**, and **Martin Hallberg** started making music together 18 months ago in a number of different guises. When they are producing percussion-driven Afro-house, they are named **Pat Columbo**. When they are making soulful garage, they are **Slippery People**, a name taken from a **Talking Heads** tune. A new Pat Columbo 12-inch single, "Columbia," has just been released, with distribution by Arcadia. A new Slippery People single, "Sweet Thing," is to be released on Swedish independent label Rip a Dip and features **Leroy Burgess**, former member of **Black Ivory**, **Aleem**, and **Logg**. "It's going to be great to release this song with Leroy," says Nordgren, who estimates that the group spends 70% of its time as Slippery People and 30% as Pat Columbo. **JOHANNA OLOFSSON**

EUROCHART		MUSIC & MEDIA	SPAIN (AFYVE/ALEF MB) 01/25/01		
THIS WEEK	LAST WEEK		THIS WEEK	LAST WEEK	
1	1	<b>SINGLES</b> STAN EMINEM FEATURING DIDO AFTERMATH/ INTERSCOPE	1	1	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
2	2	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC	2	6	FLY ON THE WINGS OF LOVE XTM: MANIA VALE
3	3	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ VARNER	3	5	ONE MORE TIME DAFT PUNK VIRGIN
4	5	SEUL GAROU COLUMBIA	4	2	CACHO A CACHO ESTOPA ARIOLA
5	NEW	THING'S I'VE SEEN SPOOKS ARTEMIS/SONY	5	7	WE WILL SURVIVE WARP BROTHERS BLANCO Y NEGRO
6	4	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA	6	9	STAN EMINEM FEATURING DIDO UNIVERSAL
7	6	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA	7	10	TAKE A TRIP PONT AERI BIT
8	7	SUPREME ROBBIE WILLIAMS CHRYSALIS	8	3	ENAMORADA MONICA NARANJO EPIC
9	NEW	ROLLIN' LIMP BIZKIT INTERSCOPE	9	8	DON'T TELL ME MADONNA MAVERICK/WEA
10	10	TOUCH ME RUI DA SILVA KISMET/ARISTA	10	4	NO CAMBIE TAMARA SUPERREGO/UNIVERSAL
1	1	<b>ALBUMS</b> THE BEATLES 1 APPLE	1	2	<b>ALBUMS</b> LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
2	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	2	1	ESTOPA ESTOPA ARIOLA
3	9	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE	3	3	THE BEATLES 1 EMI
4	3	MADONNA MUSIC MAVERICK/WARNER	4	4	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS ARIOLA
5	8	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS	5	5	ALEJANDRO SANZ EL ALMA AL AIRE WEA
6	6	LENNY KRAVITZ GREATEST HITS VIRGIN	6	6	LENNY KRAVITZ GREATEST HITS VIRGIN
7	7	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND	7	9	LOS SECRETOS A TU LADO DRO
8	4	ENYA A DAY WITHOUT RAIN WEA	8	7	ENYA A DAY WITHOUT RAIN WEA
9	RE	TEXAS GREATEST HITS MERCURY	9	8	SADE LOVERS ROCK EPIC
10	5	ANASTACIA NOT THAT KIND EPIC	10	NEW	CARLOS CANO 30 GRANDES CANCIONES SONY MUSIC MEDIA

NEW ZEALAND (Record Publications Ltd.) 01/28/01		PORTUGAL (Portugal/AFP) 01/30/01			
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	NEW	<b>ALBUMS</b> RUI VELOSO O MELHOR DE RUI VELOSO 20 ANOS DEPOIS EMI	1	1	RUI VELOSO O MELHOR DE RUI VELOSO 20 ANOS DEPOIS EMI
2	3	WESTLIFE COAST TO COAST BMG	2	3	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN
3	2	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL	3	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
4	NEW	GOLDPLAY PARACHUTES EMI	4	2	LENNY KRAVITZ GREATEST HITS VIRGIN
5	5	SIMON & GARFUNKEL TALES FROM NEW YORK—THE VERY BEST OF SIMON & GARFUNKEL SONY	5	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
6	4	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN	6	4	THE BEATLES 1 EMI
7	RE	NELLY COUNTRY GRAMMAR UNIVERSAL	7	8	CELINE DION THE COLLECTOR'S SERIES VOL. ONE SONY
8	10	SOUNDTRACK CHARLIE'S ANGELS COLUMBIA/SONY	8	9	SADE LOVERS ROCK SONY
9	1	THE BEATLES 1 EMI	9	RE	WESTLIFE COAST TO COAST BMG
10	9	ST. GERMAIN TOURIST EMI	10	7	MOBY PLAY MUTE/MUSICA ZONA

SWEDEN (GLF) 01/31/01		DENMARK (IFPI/Nielsen Marketing Research) 01/25/01			
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	<b>SINGLES</b> MS. JACKSON OUTKAST LAFACE/BMG	1	NEW	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
2	5	GOES AROUND COMES AROUND ADDIS BLACK WIDOW INSTANT KARMA/SONY	2	2	HANG ON FREEDOM SCOOP
3	2	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ WARNER	3	1	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL
4	9	WHO LET THE DOGS OUT BAHAMEN ARTEMIS/DEL	4	5	HOS DIG AR JEG ALT BLA OJNE SPIN/EOEL
5	NEW	ROMEO SHEBANG BONNIER	5	3	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ WARNER
6	3	UPSIDE DOWN A TEENS STOCKHOLM/UNIVERSAL	6	NEW	MS. JACKSON OUTKAST LAFACE/BMG
7	NEW	THE CALL BACKSTREET BOYS JIVE/ZOMBA	7	8	WE WILL SURVIVE WARP BROTHERS BONNIER
8	4	STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL	8	4	LOVE DON'T COST A THING JENNIFER LOPEZ SONY
9	7	SUPERSTAR ROLLER/GIRL MERCURY/UNIVERSAL	9	NEW	I SEE DEAD PEOPLES PROPANE EMI-MEDLEY
10	6	LOVE DON'T COST A THING JENNIFER LOPEZ SONY	10	NEW	DOGGY STYLE DJ ALIGATOR PROJECT FLEX/EMI-MEDLEY
1	1	<b>ALBUMS</b> KENNY ROGERS ENDLESS LOVE CMC	1	1	<b>ALBUMS</b> EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
2	2	SADE LOVERS ROCK SONY	2	2	ERANN OO STILL BELIEVING MEGA
3	3	THE BEATLES 1 EMI	3	3	THE BEATLES 1 EMI
4	9	DIDO NO ANGEL BMG	4	5	MADONNA MUSIC MAVERICK/WARNER
5	4	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	5	4	ANASTACIA NOT THAT KIND SONY
6	13	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE	6	9	TEXAS GREATEST HITS UNIVERSAL
7	NEW	JENNIFER LOPEZ J.LO SONY	7	RE	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
8	NEW	DI SLEEPY SLEEPY SOUND SYSTEM VOL. 1 LED	8	NEW	ROGER WHITTAKER FROM ROGER WITH LOVE BMG
9	5	LENNY KRAVITZ GREATEST HITS VIRGIN	9	RE	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL
10	10	CRAIG DAVID BORN TO DO IT EDEL	10	6	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL

NORWAY (Verdens Gang Norway) 01/30/01		FINLAND (Radiomafia/IFPI Finland) 01/29/01			
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK		
1	1	<b>SINGLES</b> 911 WYCLEF JEAN FEATURING MARY J. BLIGE SONY	1	NEW	<b>ALBUMS</b> SAMULI EDELMAN KAIKKI TAHTOO BMG
2	NEW	MS. JACKSON OUTKAST LAFACE/BMG	2	1	IRWIN GOODMAN RENTUN RUUSTUT F-RECORDS
3	2	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ WARNER	3	5	DIDO NO ANGEL BMG
4	4	STAN EMINEM FEATURING DIDO UNIVERSAL	4	2	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
5	5	PLAYING LIVE IN A ROOM KINGS OF CONVENIENCE VIRGIN	5	3	LENNY KRAVITZ GREATEST HITS VIRGIN
6	3	LOVE DON'T COST A THING JENNIFER LOPEZ SONY	6	6	DARUDE BEFORE THE STORM 16 INCH/BMG
7	NEW	STAY ICE BONNIER	7	4	THE BEATLES 1 EMI
8	NEW	THE CALL BACKSTREET BOYS JIVE/ZOMBA	8	7	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL
9	6	WALKING AWAY CRAIG DAVID EDEL	9	9	SOUNDTRACK COYOTE UGLY CURB/WARNER
10	NEW	EVERYTIME YOU NEED ME FRAGMA FEATURING MARIA RUBIA EDEL	10	8	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL
1	1	<b>ALBUMS</b> DUM DUM BOYS SCHLAGERS SONY	1	1	<b>ALBUMS</b> LENNY KRAVITZ GREATEST HITS EMI
2	NEW	BURL IVES UNFORGEMMELIGE KLASSIKERE NORSK GRAM	2	5	CHRISTINA AGUILERA MI REFLEJO BMG
3	3	LARA FABIAN LARA FABIAN SONY	3	4	CHAYANNE SIMPLEMENTE SONY
4	2	HERBORG KRAKEVIK KRAKEVIK'S SONGBOK UNIVERSAL	4	RE	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
5	8	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL	5	8	BACKSTREET BOYS BLACK & BLUE JIVE/EMI
6	9	THE BEATLES 1 EMI	6	NEW	WALTER OLMOS A PURA SANGRE LEADER
7	5	MADONNA MUSIC MAVERICK/WARNER	7	9	LUIS MIGUEL VIVO WARNER
8	4	BRISKEYE JEANS FOR ONASSIS UNIVERSAL	8	RE	MANA MTV UNPLUGGED WARNER
9	10	VARIOUS ARTISTS FRELSSEARMEEN—PERLEPORTEN EMI	9	7	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS BMG
10	NEW	WYCLEF JEAN THE ECLECTIC—2 SIDES II A BOOK SONY	10	RE	RODRIGO A 2000 BMG

ARGENTINA (CAPIF) 01/14/01		
THIS WEEK	LAST WEEK	
1	1	LENNY KRAVITZ GREATEST HITS EMI
2	5	CHRISTINA AGUILERA MI REFLEJO BMG
3	4	CHAYANNE SIMPLEMENTE SONY
4	RE	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
5	8	BACKSTREET BOYS BLACK & BLUE JIVE/EMI
6	NEW	WALTER OLMOS A PURA SANGRE LEADER
7	9	LUIS MIGUEL VIVO WARNER
8	RE	MANA MTV UNPLUGGED WARNER
9	7	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS BMG
10	RE	RODRIGO A 2000 BMG

# Merchants & Marketing

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## Mixed Results For Game Industry

**2000's Unit Figures Were Up, But Profit Margins Were Down**

BY STEVE TRAIMAN

NEW YORK—Retailers of game systems and software in the U.S. sold slightly more units for slightly less dollars in 2000, amid the early transition of consumers to next-generation consoles and titles like Sony Electronics' PlayStation2 (PS2) product line.

However, game sales continued to be an increasingly attractive source of revenue for music and video-game retailers, with leading merchants (including Musicland and Circuit City) expanding their game offerings over the last year. The outlook on sales remains bullish.

In game software—the primary game-related product line for music and video retailers—a record 218.4 million CD-ROM and DVD-ROM game discs and Nintendo/Game Boy Color cartridges were sold last year, up 1.7% from 1999. But on a dollar basis sales were down, slipping 1% to \$6.051 billion from \$6.123 billion in 1999.

Overall industry sales, which include hardware, were also mixed. The number of units sold increased 1% last year to 281.5 million, from 279.2 million in 1999. Revenue dropped 5% to \$8.408 billion from \$8.831 billion the year before.

All figures are sales projections from NPD Interactive Entertainment Services, a gaming industry research firm.

Shrinking profit margins are the primary culprit for the drop in revenue, according to the NPD study. The average price of video-game titles dipped to \$33.84 from \$36.01, while the price of a portable game fell to an average

of \$25.85 from \$26.19. Personal computer game pricing slipped to an average of \$22.16 from \$22.39. The only increase in pricing was in computer "edutainment"—learning-oriented computer games—where the average cost rose to \$20.39 from \$18.55 in 1999, due to fewer titles.

But despite the shrinking margins, 2000 proved to be a big year for games sold at select music and video retailers.

At Musicland Group, one of more than a half-dozen music and video chains that sell game products, Scott Burtness, VP of hardlines, says the company rolled out PC and video-game titles in about 200 Sam Goody and 50 Suncoast Motion Picture Company outlets last year. The company previously sold games primarily through its 150 On Cue and 80 Media Play stores.

What's more, Burtness says, the company, which is being acquired by Best Buy, is expanding its product offering to include video-game console platforms as well in an effort to keep the attention of younger shoppers.

"The new formats and more PS2 hardware will all help boost traffic and business," he says. "We'll be adding video games to more Sam Goody and Suncoast outlets and consumer electronics in Sam Goody and On Cue."

Circuit City's 600-plus stores also reported strong game sales in 2000, as its previously announced exit from the major-appliance business in late summer cleared the way for, among other things, greatly expanded game offerings in its stores over the holidays.

A typical Circuit City store now has at least one demo kiosk for PlayStation, PS2, and Nintendo 64, plus two each for Sega

Dreamcast and Game Boy Color.

"We do a significant PC [game] business, but we expanded our console offerings from only PlayStation to virtually all video-game platforms," says Bill Cimino, manager of communications and media relations.

Indeed, with Nintendo's Game Boy Advanced due in July, Microsoft's Xbox in late September, and Nintendo's GameCube before the year's end, music and video retailers are seeing increased opportunities in game-related sales as the number of high-tech systems and games proliferate.

But such opportunities are not without risk.

"Three new platforms sound almost a little too exciting," says



LOWENSTEIN

Dan DeMatteo, president of 980-unit Babbage's Etc., a game-products retailer that also sells video-game soundtracks. "While we cater to early adopters, the risk is that consumers may get too stupefied."

What's more, the market is still struggling with the rollout of the first of the next-generation systems, PS2.

A crippling chip shortage that cut Sony's PS2 U.S. shipments to less than 500,000 from a projected 1 million in the fourth quarter was responsible for the bulk of a 5% drop in video-game revenue, which fell to \$6.5 billion from \$6.9 billion in 1999.

(Video games are a subset of the larger software category, which includes games for portable devices like the Game Boy and

*(Continued on next page)*

## E-magine's Strategy Is Key To Its Success

BY DYLAN SIEGLER

NEW YORK—E-magine Entertainment launched quietly 14 months ago at the height of the Internet-based-record-label boom, and while a parade of similar ventures has since come and gone, the New York-based label currently owes its lease on life to its brick-and-mortar presence.

Despite Internet sales that are well outpacing the business as a whole on a percentage basis (label co-founder Christoph Rucker

says the company sells 5.8% of its records online vs. an industry average of 1.6%), the bulk of E-magine's



RÜCKER

sales come through traditional retail. The label, which focuses on niche hard-rock, industrial, and electronica acts, is distributed to indie and chain retailers by the Alternative Distribution Alliance (ADA).

"For marketing purposes and for direct-sales purposes, we said, and continue to say, that being able to get a record straight to a fan gives us a better margin," says Rucker, who adds that a CD's price is not markedly different on its Web site, emagine music.com. "[But] we say to retail, 'We never wanted to compete with you.' You know how difficult it is to get [significant sales] if you're not in the stores. We want to pave the way for retail."

By and large, the label has done so. Says ADA president Andy Allen: "They [sell over the Web] with sensitivity; they don't sell before street

date or at a price under cost or any of those things that have made retailers mad, and in my view, justifiably so. [ADA's] view of distribution is to put the music in a position to easily consume it, whether at an indie or a chain store or online, or, in the future, over a download. If you give consumers a choice, they'll choose one they're comfortable with."

Whereas traditional retail has balked at major labels undercutting them by selling directly over

the Web, Rucker and Allen both say that retail has been cordial about E-magine's E-commerce arm—which distributes through

its own site as well as through partners like Amazon.com—because the total sales for any of E-magine's acts are not making or breaking a Tower Records or Compact Disc World.

The E-magine roster is buttressed by veteran hard-rock guru Glenn Danzig and also includes electronic artist DJ? Acuerack, industrial hip-hop group Marz (featuring former members of Ministry), the Diablo Project (a rock/electronic hybrid), the electronic act Bassland, as well as the recent "Operatica" compilation album of beat-leaning remixes of classical vocal pieces. According to SoundScan, the Diablo Project album has sold in the mere double digits, while Danzig is the biggest seller, moving 56,000 units of "6:66 Satan's Child," his first E-magine release, through his own imprint,

*(Continued on page 61)*



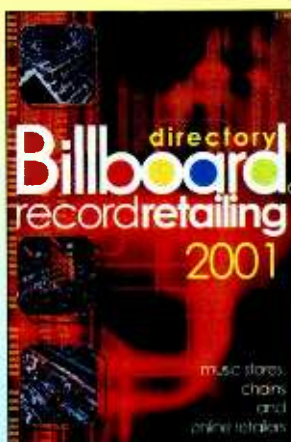
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# Top Music Videos

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 List Price VHS/DVD
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	
1	1	6	<div style="text-align: center;">  <p><b>NO. 1</b></p> </div> <b>THE UP IN SMOKE TOUR</b> Eagle Vision Red Distribution 30001		19.95/ 23.97
2	<b>NEW</b>		<b>AN INTIMATE EVENING WITH ESTEBAN</b> Daystar Video 952		19.98
3	3	14	<b>LIVE AT MADISON SQUARE GARDEN ▲</b> Jive/Zomba Video 41739		19.95/ 24.97
4	5	7	<b>SALIVAL</b> Tool Dissection/Volcano BMG Video 31159		24.98/ 29.98
5	4	7	<b>BRITNEY IN HAWAII: LIVE &amp; MORE ▲</b> Jive/Zomba Video BMG Video 41704		19.95/ 24.97
6	2	2	<b>THE COMPLETE VIDEO ANTHOLOGY 1978-2000</b> Columbia Music Video Sony Music Entertainment 49010		29.98
7	6	19	<b>BALLER BLOCKIN' ▲</b> Cash Money Universal Music & Video Dist. 53834		19.95/ 24.97
8	7	254	<b>HELL FREEZES OVER ▲</b> Geffen Home Video Universal Music & Video Dist. 39548		24.95/ 24.99
9	8	6	<b>E.</b> Interscope Video Universal Music & Video Dist. 60819		19.95/ 24.97
10	13	12	<b>IRISH HOMECOMING</b> Spring House Video Chordant Dist. Group 44400		29.95 VHS
11	10	20	<b>SUPERNATURAL LIVE ▲</b> Arista Records Inc. BMG Video 15750		19.95/24.97
12	9	23	<b>AARON'S PARTY ▲</b> <small>(CERTIFIED GOLD)</small> Jive/Zomba Video 41721		9.95/ 14.97
13	<b>RE-ENTRY</b>		<b>GOOD NEWS</b> Spring House Video Chordant Dist. Group 44380		29.95 VHS
14	<b>RE-ENTRY</b>		<b>A FAREWELL CELEBRATION</b> Spring House Video Chordant Dist. Group 44379		29.98
15	11	6	<b>CRUSH TOUR LIVE</b> Island Video Universal Music & Video Dist. 53331		19.95/ 24.97
16	20	21	<b>BECAUSE HE LIVES</b> Spring House Video Chordant Dist. Group 44396		29.95
17	15	63	<b>LISTENER SUPPORTED ▲</b> BMG Video 65005		19.95/ 24.97
18	<b>RE-ENTRY</b>		<b>50 YEARS</b> Spring House Video Chordant Dist. Group 44404		29.95
19	14	36	<b>MEMPHIS HOMECOMING</b> Spring House Video Chordant Dist. Group 44397		29.95
20	18	50	<b>DOWN BY THE TABERNACLE ▲</b> Spring House Video Chordant Dist. Group 104		19.98
21	<b>RE-ENTRY</b>		<b>KENNEDY CENTER HOMECOMING</b> Spring House Video Chordant Dist. Group 42902		29.98
22	22	62	<b>S &amp; M ▲</b> Elektra Entertainment 40218		19.95/ 34.97
23	24	56	<b>DEATH ROW UNCUT ◆</b> Death Row Ventura Distribution 66200		19.98/ 19.95
24	23	10	<b>VIDEO ANTHOLOGY</b> Capitol Video 92423		26.97 DVD
25	26	177	<b>THE DANCE ▲</b> Warner Reprise Video 38486		19.95/ 24.97
26	27	10	<b>LIVE: INSIDE JOB</b> Image Entertainment 92		19.98/ 24.99
27	25	62	<b>TIME OUT WITH BRITNEY SPEARS ▲</b> Jive/Zomba Video 41651		19.95/ 24.97
28	31	11	<b>FEELIN' SO GOOD</b> Epic Home Video Sony Music Entertainment 50211		19.95/24.97
29	30	253	<b>LIVE FROM AUSTIN, TEXAS ▲</b> Epic Music Video Sony Music Entertainment 50130		14.95/ 24.97
30	12	32	<b>BLOOD BROTHERS</b> Columbia Music Video Sony Music Entertainment 50139		19.98
31	16	13	<b>WHISPERING HOPE</b> Spring House Video Chordant Dist. Group 44401		29.95 VHS
32	<b>NEW</b>		<b>BEST OF BLUR</b> Virgin Music Video Capitol Video 92434		19.98 DVD
33	40	7	<b>GOOD TIME</b> MCG Video 77018		18.95
34	29	18	<b>BRAND NEW DAY-LIVE FROM THE U.N.</b> A&M Video Universal Music & Video Dist. 53283		19.95/ 24.97
35	<b>RE-ENTRY</b>		<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment Image Entertainment 5474		19.98/ 24.99
36	28	6	<b>BORN TWITZID</b> Island Video Universal Music & Video Dist. 60823		19.95 VHS
37	32	84	<b>LIVE AT THE BEACON THEATRE ▲</b> Columbia Music Video Sony Music Entertainment 50171		14.95/ 24.97
38	33	108	<b>CUNNING STUNTS ▲</b> Elektra Entertainment 40202		19.95/ 34.97
39	37	35	<b>WHITNEY: THE GREATEST HITS ▲</b> Arista Records Inc. BMG Video 15746		19.95/ 24.97
40	39	77	<b>HISTORY ON FILM: VOLUME II</b> Epic Music Video Sony Music Entertainment 50138		14.95

○ 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.

## Merchants & Marketing

# newsline...

### GAME INDUSTRY

(Continued from preceding page)

computer games. Both the computer game and Game Boy software categories posted higher revenue in 2000.)

Meanwhile, Sony reported an operating loss of \$121 million for its games business in the third quarter ending Dec. 31, compared with operating income of \$500 million for the same time period in the prior year. The company also revised total PS2 shipments for the fiscal year ending March 31 down 10% to 9 million units worldwide, still promising 3 million for the U.S. market.

And overall console game hardware—PS2, Nintendo 64, and Dreamcast—dropped in the process, with unit volume off 31% to 8.2 million from 11.8 million the prior year. Sales were off 20% to \$1.1 billion from \$1.4 bil-

*‘The industry consensus is that having come through this transition year so well, we’re poised for another period of ascendancy that should see double-digit increases over the next four to five years’*

- DOUG LOWENSTEIN -

lion in 1999.

As part of the bloodletting, Sega announced it would exit the Dreamcast console market. However, it continues to produce Dreamcast software as well as games for the PS2 and new Nintendo Game Boy Advanced platforms.

But despite the industry's growing pains, retailers and industry watchers say the future looks bright.

“The industry consensus is that having come through this transition year so well, we’re poised for another period of ascendancy that should see double-digit increases over the next four to five years,” says Doug Lowenstein, president of the Interactive Digital Software Assn., a trade group whose members account for close to 90% of total game sales.

Says Cimino, “All these innovative new platforms are defining the digital lifestyle. It’s an exciting time to see these new games, and every retailer has to forget any preconceived notions and re-look at gaming.”

BMG ENTERTAINMENT has become the first recording company to strike a deal to supply content to Liquid Audio's on-demand CD-manufacturing kiosks. About 500 albums and related artwork will be available to participating U.S. retailers over the coming months. So far, Tower Records' Berkeley, Calif., outlet is the only U.S. music retailer to have installed Liquid's kiosk; 74 have been installed worldwide. Liquid has upgraded the kiosk software to enable consumers to preview and purchase singles or albums and to create custom CDs with art.

In other BMG news, the company has entered into a nonexclusive deal with New York-based Muze. The pact allows Muze to digitize and store BMG's catalog for licensing 30-second streamed samples to Web sites.

REALNETWORKS posted a fourth-quarter net loss of \$33.3 million, or 21 cents per share, vs. a profit of \$6 million, or 4 cents per share, in the same period of 1999. The figures include acquisition-related charges. Revenue rose 34% to \$58.2 million. The digital audio and video company warned last month that its results for the period would be below expectations due to downturns in Internet spending (**Billboard Bulletin, Dec. 21, 2000**). For the year 2000, RealNetworks posted a net loss of \$110.1 million, or 72 cents per share, vs. a profit of \$6.9 million, or 5 cents per share, in 1999. Revenue rose 84% to \$241.5 million. Stock in the Seattle-based company closed Jan. 30 down 38 cents at \$10.75. A year ago, shares were trading as high as \$96. In a statement, chairman/CEO Rob Glaser said, “While the near-term turbulence in the market impacts everyone, we are absolutely bullish about the future RealNetworks is building with our partners, customers, and consumers.”

LAUNCH MEDIA posted negative earnings before interest, taxes, depreciation, and amortization (ebitda) of \$7.9 million, or 55 cents per share, for the fourth quarter of 2000. This compares to negative ebitda of \$7.8 million, or 61 cents per share, in fourth-quarter 1999. Net revenue rose 21% to \$8 million. For the year 2000, ebitda loss was \$34.5 million, or \$2.51 per share, vs. a loss of \$26.5 million, or \$2.88 per share, in 1999. Net revenue rose 85% to \$30.8 million. Santa Monica, Calif.-based Launch says it is revising its earnings forecast and accelerating its plan for profitability, despite an anticipated slowdown in revenue. The company now expects to achieve profitability by the third quarter through cost savings, including the elimination of a group of music Web sites. Launch recently laid off about 20 staffers (**Billboard Bulletin, Jan. 9**).

LOUDEYE TECHNOLOGIES has entered into an agreement to acquire privately held DiscoverMusic, a provider of song samples, music data, and album cover art to online music retailers. Financial terms of the deal were not disclosed. DiscoverMusic provides services to online music retailers such as Amazon.com, BMG Direct, barnesandnoble.com, CDnow, and Tower Records.

RIO, a manufacturer of digital music playback devices, has started shipping a new portable CD player that supports recordable CDs containing MP3 and Windows Media Audio (WMA) music files. More than 250 MP3/WMA files can be stored on a single CD-R. The player, known as the Rio Volt, has a suggested retail price of \$169.95.

ARTISTDIRECT will carry a live album from Frog Brigade, the side project of Primus leader Les Claypool, one month prior to street date. “Live Frogs—Set 1,” to be issued on Claypool's Prawn Song label, will be available on the site starting Monday (5). The seven-track album, which hits stores March 5, includes songs written by King Crimson and two other Claypool side projects, Sausage and Holy Mackerel. Frog Brigade—which includes members of Sausage, Tuatara, Rat Dog, and Channel 23—had been together only a few months when the album was recorded Oct. 8-9, 2000, in San Francisco.

ROADRUNNER RECORDS has signed a Canadian marketing and distribution deal with Universal Music Canada. Roadrunner recently terminated a Canadian licensing pact with Song Corp. (**Billboard Bulletin, Jan. 10**). Upcoming releases under the new deal include albums by Sepultura in March, Fear Factory in April, and Slipknot in June.

BREEZE HILL RECORDS has reached U.S. distribution agreements with Paulstarr Distributing and Rock Bottom. The label reached a deal with Canada's Naxos last year. Litchfield, Conn.-based Breeze Hill—which has released two albums by late Band member Rick Danko, as well as sets by Professor Louie & the Crowmatix, Kevin Doherty, and former Band singer/drummer Levon Helm—plans to issue a solo album by Band keyboardist Garth Hudson this spring.

## An Indie Label That's Not Reluctant To Midline Checks In; More Bad News From Rotz Demise

**MATADORIAL MIDLINES:** Several readers have told Declarations of Independents that they read with interest our page 1 piece about indie labels' reluctance to midline their back catalog (Billboard, Jan. 27).

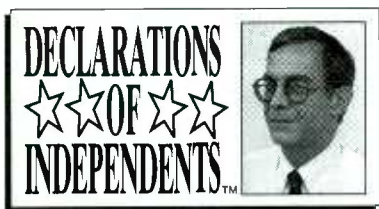
The most detailed reaction came in the form of an E-mail from **Patrick Amory**, GM of indie-rock heavyweight Matador Records in New York.

Amory wanted it duly noted that Matador currently has 14 midline titles that have been reduced from \$15.98 to \$11.98, and another eight budget titles that were dropped from \$15.98 to \$9.98. These prices have been cut within the last three years.

The midline titles include such prominent Matador catalog sets as **Bettie Serveert's** "Palomine," **Pavement's** "Slanted & Enchanted," the **Jon Spencer Blues Explosion's** "Orange," and **Liz Phair's**

*"It's just too bad that the chains have chosen not to accept our money when we want to get the records out in stores"*

- PATRICK AMORY -



by Chris Morris

It's also interesting to note that Matador—which is currently distributed by DNA in Woodland, Calif.—began its midline campaign in August 1998. At that point, the label was still in the midst of a relationship with EMI Music Distribution.

Curious, isn't it, that even at that juncture, a campaign that involved consumer advertising and co-op displays as well as a big drop in pricing wasn't embraced by the chains. Do the chains really want midline indie product, or is benign neglect the true order of the day?

**MORE ON ROTZ:** Since our initial item about the closure of Chicago distributor Rotz Records late last year (Billboard, Jan. 20), some of our sources have forwarded additional details about the demise of the troubled company.

One insider says that Rotz owner **Kai Dohm** entered into a secured loan for a \$150,000 line of credit with Citibank in Chicago in 1996. The full note was in default, according to the source.

A horrific picture of the consequences of Rotz's collapse is painted by a list, supplied by a source, of the inventory the company had on hand when it folded.

When Rotz closed the doors of its North Side warehouse in mid-November, it was carrying 4,857 line items on its inventory list.

A number of prominent indie-rock labels had piles of stock tied up at Rotz. Among the dozens of companies with pallets of goods stuck in the firm's warehouse were Alternative Tentacles, Bomp, Bong Load Custom, BYO, Crank!, Dischord, Dr. Dream, Epitaph, Fat Possum, Fat Wreck Chords, Frontier, Go Kart, Hellcat, In the Red, Jade Tree, K, Kill Rock Stars, Lookout, Man's Ruin, Merge, Moon Ska, Owned & Operated, Radical, Relapse, Revelation, Sub City, Sympathy for the Record Industry, Taang!, Telstar, Tooth & Nail, and Triple X.

The disposition of the labels' goods remains unknown at this juncture. While many of the companies involved had nonexclusive relationships with Rotz, the numbers indicate that many have probably taken a huge financial hit from this latest distribution fiasco.

**LLOYD UPDATE:** Guitarist **Richard Lloyd's** new Upsetter Music album, "The Cover Doesn't Matter" (Declarations of Independents, Billboard, Jan. 20), has secured additional distribution

through InnerState Records in San Francisco.

**FLAG WAVING:** The father-and-son team of **Tom and Ian Spanic**, better known as Milwaukee's **Spanic Boys**, return to the racks Feb. 20 with another ripping roots-rock excursion, "Torture," for Chicago's Checkered Past Records.

The new album—which succeeds widely praised sets on Rounder and the Orchard—continues a family musical affair that began when Tom started schooling his son in guitar as a child.

"Ian started playing when he was 7 or 8," Tom recalls. "We more or less did things at home. I'd give him basic lessons."

The younger Spanic grew up hearing a breadth of classical rock influences, from **the Beatles** to **Buck Owens** and **Buddy Holly**. Tom and Ian's vocal duets most often recall **the Everly Brothers**.



SPANIC BOYS

"It's the family thing," Ian says of that harmony sound. "When we started the band out, we never covered an Everly Brothers song . . . but we always listened to the Everly Brothers."

Their voices may sound amazingly similar ("Our wives can't tell us apart on the phone sometimes," Ian says), but the two men have developed distinctive guitar styles. "We don't ever get in each other's way," says Tom. "We each have our own style and way of playing things."

Though the music on "Torture" is typically percolating Spanics rock'n'roll, the songs themselves (co-written by Tom and Ian) are darkly affecting, with "The Man Who Hates The World," "Loser Blues," and "She's The Kind Of Girl" among the standouts.

"A lot of our stuff, it works really neat," says Ian. "There's no dirges on there . . . but it's got that undertow about it. The album kind of unfolds like a storybook."

The Spanics cut the album at their own 32-track Milwaukee studio with drummer **Brad Elvis** and bassist **Melanie X**. Recording has taken up a lot of the musicians' time recently.

"I don't think we've done any live dates in the U.S. for two years," says Ian. "We kind of shifted gears . . . We were on the road for 10 years." Adds Tom, "We finally had the luxury of doing what we wanted."

## Top Independent Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
1	1	27	BAHA MEN ▲ S-CURVE 751002/ARTEMIS (11.98/17.98) [RS]	NO. 1 WHO LET THE DOGS OUT 21 weeks at No. 1
2	2	8	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
3	3	10	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) [RS]	N.Y.C. UNDERGROUND PARTY VOLUME 3
4	NEW		DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
5	4	11	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION
6	RE-ENTRY		ESTEBAN DAYSTAR 0022 (11.98/14.98)	ALL MY LOVE
7	5	11	PRODIGY OF MOBB DEEP ● INFAMOUS/VIIOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C
8	16	2	SOUNDTRACK TVT SOUNDTRAX 6950/TVT (17.98 CD)	SNATCH
9	6	55	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) [RS]	SLIPKNOT
10	7	15	EVERLAST ● TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
11	12	4	TOMMY WALKER HOSANNA/INTEGRITY 1846/WORD (9.98/12.98) [RS]	NEVER GONNA STOP
12	47	16	BIG MOE WRECKSHOP 4441 (11.98/16.98) [RS]	CITY OF SYRUP
13	9	34	SOUNDTRACK OVERBROOK 3900/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
14	18	5	SOUNDTRACK TVT SOUNDTRAX 6940/TVT (17.98 CD)	MISS CONGENIALITY
15	11	33	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
16	8	17	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) [RS]	PERFECTO PRESENTS ANOTHER WORLD
17	NEW		THE DONNAS LOOKOUT! 255* (14.98 CD) [RS]	THE DONNAS TURN 21
18	14	10	DOGGY ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98) [RS]	PLEEZBALEEVIT!
19	10	12	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2
20	13	41	NICKELBACK ROADRUNNER 8586 (11.98/17.98) [RS]	THE STATE
21	20	19	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974
22	19	20	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S
23	NEW		VARIOUS ARTISTS RENEWAL/INTEGRITY 1720/WORD (12.98 CD)	INTIMATE WORSHIP: SONGS OF INTIMATE WORSHIP
24	27	24	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S
25	17	12	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US
26	15	19	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY
27	RE-ENTRY		VARIOUS ARTISTS REDLINE 75997 (21.98 CD)	THE HARD + THE HEAVY VOLUME ONE
28	22	16	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ
29	42	6	LEE WILLIAMS AND THE SPIRITUAL QC'S MCS 7018 (10.98/16.98) [RS]	GOOD TIME
30	34	13	TRIPLE 6 MAFIA SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3
31	25	55	KITTIE ● NG 751002/ARTEMIS (10.98/16.98) [RS]	SPIT
32	21	55	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
33	38	4	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
34	36	6	SOUNDTRACK IZZY/ANTRA 622014/ARTEMIS (18.98 CD)	DISAPPEARING ACTS
35	23	25	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
36	NEW		JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD) [RS]	USEFUL MUSIC
37	26	13	SPINESHANK ROADRUNNER 8563 (8.98/13.98) [RS]	THE HEIGHT OF CALLOUSNESS
38	28	13	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN'
39	RE-ENTRY		DON MOEN HOSANNA! 1782/INTEGRITY (10.98/12.98) [RS]	I WILL SING
40	31	2	LIL' KEKE RELIANT 2001 (11.98/16.98) [RS]	FROM COAST TO COAST
41	32	18	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
42	NEW		DAZ DILLINGER & JT THE BIGGA FIGGA D.PG/GET LOW 2141/BLACK MARKET (10.98/15.98)	LONG BEACH 2 FILLMOE
43	30	7	SOUL ASSASSINS RUFFLIFE 60002* (12.98/17.98) [RS]	MUGGS PRESENTS THE SOUL ASSASSINS II
44	35	5	DOTTIE PEOPLES ATLANTA INT'L 10268 (10.98/15.98) [RS]	SHOW UP & SHOW OUT
45	43	2	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98)	LOYALTY
46	RE-ENTRY		JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)	GOTTA GET THE GROOVE BACK
47	33	16	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY
48	46	10	LOS ANGELES DE CHARLIE FONOVISA 6096 (8.98/12.98) [RS]	UN SUENO
49	40	16	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
50	24	5	BADLY DRAWN BOY XL 40133/BEGGARS BANQUET (15.98 CD) [RS]	HOOR OF BEWILDERBEAST

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl LP is available. † 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.

## E-MAGINE'S STRATEGY KEY TO ITS SUCCESS

(Continued from page 58)

Evilive. Rücker points out that E-magine's digital download sales are currently negligible, as they are from labels across the board.

"Retailers' reactions to our online sales range from, 'Yeah, yeah, sure, great idea, as long as you give us added value,' to... 'I don't care,'" Rücker says.

But a neutral attitude from retail toward online ventures like E-magine is a sign of the times, as well. As traditional labels continue to experiment with promotion and distribution opportunities online, it is becoming harder to differentiate between Internet pure-plays like E-magine, which utilize offline marketing and distribution, and successful traditional labels, which increasingly use the Web for marketing purposes.

"With ADA behind them, I think the label can make an impact, especially in places like the Midwest, where there are a lot of Danzig fans," says Len Haynes, import/indie buyer at Tower Sunset in Los Angeles. He first heard of E-magine through his ADA representative, who helped set up an in-store performance with Danzig to coincide with his most recent release. Danzig signed to E-magine in September of 1999, marking the label's first signing. He brought with him a 10-album catalog, including a boxed set by his Samhain project, plus a recent album, "Blackkacidevil," previously released by Hollywood Records.

But E-magine co-founder Christian Jörg says the company is trying to remain realistic about how it operates and what it has to offer artists.

"We're trying to be frank about what we can and cannot achieve," says Jörg. "We're not going to tell anyone we're putting the music up on the site and by tomorrow they'll sell 500,000 records. It's frustrating to hear how [other labels] fail on the Internet, but the expectations are irrational. The success we've had shows that being realistic works." That philosophy is most evident in the company's marketing and promotion strategy.

Although E-magine was formed to take advantage of Web opportunities, its principals say it would be difficult, if not impossible, for unknown artists or re-emerging artists to break albums exclusively over the Internet at a profit. So they treat the Internet as the label's fourth marketing tool, after press, radio, and TV. In that way, the label parallels its offline competitors. As a result, its livelihood is still tied to the same ingredients that have always made small niche labels like Victory Records or Putumayo successful: good working relationships with artists with strong fan bases, frugality, and sensible goals.

Rücker says that in mapping out strategy, he and Jörg have always put "content" first, realizing that to attract anyone to the site, let alone repeat visitors, it would have to offer more than something to buy: It needed to generate a loyal, active fan base.

"The more intense and devoted and loyal the fan community is, that's the key to them going to the Internet," says Rücker. "It's really the [barometer] of how big a fan you are. It's supported; teenagers who are Britney [Spears] fans, they're so into it that they go to the Internet. They use every possible method [to have a perceived connection with the

artist]."

E-magine created an online form asking visitors to become "Active Fans" and, in effect, join a fan club. The "Active Fans" were joined by (and often overlapped with) Internet-based street teams, who mobilized fans to do what kids have done on their own for years:

go to the traditional retailers, ask for their favorite artists' albums, call the radio stations, and tell their friends.

Bulletin boards on the site function as ground zero for fans. "We ask them what they want to do for us," says Rücker. In exchange, the fan feels a connection with the artist. And it's free marketing help

for the label.

In using its niche approach, E-magine believes that by cutting out the marketing costs associated with getting acquainted with an artist's core fan base, they can save money. Ideally, that means more money for the artists, too. Jörg underscores that E-magine allows its

artists to participate in the upside of the company, through stock options and other perks, as well as by fostering a feeling of ownership of the company, not just of their own work. "That means something to artists, especially if they've had a deal with a major before," he says. "You have to believe in each other."

# CLOSE ENCOUNTERS

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NATIONAL ASSOCIATION OF RECORDING MERCHANTISERS

## New Pacific Coast Owner Goes Public; Rhino Hopes NARM Attendees Go Golfing

**M**AGIC MEDIA MAKERS INC., the new owner of Pacific Coast One-Stop, has finally acknowledged that it owns the company. As previously reported here, the last day under the previous owner was Dec. 15, 2000,

and the first day under the new regime was Dec. 18.

According to a press release dated Jan. 30, the main principals in the deal have installed themselves as the new management team of the Simi Valley, Calif.-

based Pacific Coast. **Ralph Johnson**, formerly a VP of investments at Prudential Securities and a principal in Magic Media Makers, has been named Pacific Coast chairman/CEO, while **Marvin Wilcher**, who helped put the deal together and is described in the company press release as a mergers and acquisition specialist, has been named COO.

The press release further states that Pacific Coast founder **Steve Kall** will no longer be employed by the company. Kall previously told Billboard that he plans to remain in the music business through ownership of three Tempo stores.

Pacific Coast didn't return a call for comment.

The Pacific Coast press release says that, with the new ownership, the wholesaler is the largest African-American owned company of its kind.

Pacific Coast has revenue of about \$100 million, and Billboard-Bulletin estimates that the new owners paid \$8 million for the company. An investment firm known as Equity Merchant Banking is believed to have played a role in funding the new owners.

"The new management team comprises individuals with significant expertise in the area of strategic marketing, financial management, and business development," Wilcher says in a statement. "We plan to be highly visible and extra-supportive of our vendors and customers that we have and those we will add in the future."

While that may be true as of this press release, in the week prior to the Jan. 30 announcement, some senior distribution executives at the majors told Billboard that they were unhappy with the flow and/or quality of information (read financial) on the

in April."

As for other debt, he says, the company's \$110 million in debenture is due in 2005. Bain says the company is in full compliance with all covenants from the bank and bond debt and is up to date in paying all of its vendors.

In years gone by, when a chain's revolver was coming due, usually there would be an announcement as early as six months in advance detailing how the issue would be resolved. But that was before the dotcom revolution took place. And even though that revolution went up in smoke, many of the worries brought on because of it remain to stymie music merchants.

One such worry that the financial community holds is that music retail's days are numbered. Although that theory has basically been proved false, it continues to make things difficult for music retail in all corners of the financial markets, whether you look at stock pricing, bonds, or even revolving credit facilities.

Consequently, nowadays it takes longer to renew revolver deals, and when they are completed, it's usually under a secured basis—i.e., the banks are senior to other lenders and all vendors.

**LOOKING AHEAD** to the National Assn. of Recording Merchandisers' (NARM) annual convention, Rhino Records is putting together a golf tournament to be held during the meeting, under the auspices of the trade association. Proceeds from the event will benefit Rock the Vote and the NARM Scholarship fund.

**Esa Katajamaki**, WEA regional catalog manager in Minneapolis, says of the event, "We want to make the tournament fun but also want it to be serious, so the good golfers can appreciate the game and everyone can laugh at it." For instance, Rhino is inviting people to play in their pajamas for the early morning tee-off. Also, Rhino plans to have a governor-throwing contest during the tournament.

Say what?

That's right, a governor-throwing contest. Rhino has some vinyl picture discs of a **Jesse Ventura** album, and it plans on holding a contest to see who can throw the album the farthest.

Rhino is looking to bolster attendance at the event, says Katajamaki. "We started with foursomes only, but we are now taking singles and putting foursomes together," he explains. "If all goes well, we hope to have 130 golfers in the tournament. So far we have 10 foursomes. We are slightly short of our goal."

For more information, visit the Web site [rhino.com/narmgolf](http://rhino.com/narmgolf).

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## DAFT PUNK'S FANS OFFERED INCENTIVE TO JOIN WEB CLUB

(Continued from page 53)

recorders and peer-to-peer networks, and treat the act's fans to music exclusively available online.

Included in the CD's jewel box is a credit card-shaped membership voucher featuring a unique 16-digit code that completes the registration process required to become a member of Daft Club. Subsequently, through the software consumers are able to retrieve an exclusive amount of free and allegedly unrippable content produced by Daft Punk until Dec. 31,

2002, when the campaign will end.

Through its own company, Daft Life, the band administers all dimensions of its activities, including retaining the copyright to its recordings. Any fan base information gathered via the activity will be retained by Daft Life, which is funding the project.

According to Bangalter, "The Napster issue was positive. Peer-to-peer file sharing is a tremendous, wonderful, and more flexible way of distributing music to people. But what we want

to do is make the music experience more entertaining and create a combination of traditional and new media."

Virgin Continental Europe president Emmanuel de Buretel says the album will carry a normal dealer price. "The first reactions from the retailers are very positive," he says. "They were a bit surprised at first, but this is something they would expect from a band like Daft Punk."

For Jay Samit, senior VP of new media at Virgin parent EMI Recorded Music, the Daft Punk initiative "brings back the value in buying the album. It adds more value for the consumers' pound, dollar, or mark, and it helps to

solve piracy because if you burn a CD you can't get the membership."

Simon Scott, VP of strategic marketing at InterTrust, says, "This rewards the real fans who buy the physical CD. The CD becomes attractive and relevant again and ensures that music still has a price."

The band is keen to emphasize that the music offered free online will not mean any conflict with royalty-collecting societies. Says Bangalter, "First, this has the approval of authors, composers, the publisher, label, and the artists [on the album]. Secondly, we haven't awarded Internet rights to any collecting

society."

Bangalter has spent the last eight months in discussions with Virgin, Zomba, and InterTrust for this particular project. He says, "Signing with Virgin in the first place was an experiment for us to demonstrate that we would be able to collaborate with a major label, while maintaining the value and integrity of our music... [It] has been a successful experiment because we have shown it was possible for us to keep the integrity we have been striving for. The marketing has always been a part of the creative process and not part of promotion."

## CD-R PIRACY HITS FRENCH RECORD SALES

(Continued from page 53)

Charles Trenet sees some of his recordings fall into the public domain—and therefore stops getting royalties—while his compositions are still protected," he notes.

Cassette sales dropped 27% in value and 26% in units during 2000, while CD sales rose 1.6% in value and 1.9% in units. Lumbroso insists, however, that there is no crisis on the creative front. Domestic repertoire reached a record peak with a market share of 56.6%, an increase of 10 percentage points since 1995 and 2.6 points since 1999. International repertoire accounted for 37.2% of shipments and classical for 6.2%.

"There is no doubt that local production is driving the market," says SNEP director-general Hervé Rony.

"Between 1995 and 2000, labels' investment in local production has trebled," says Lumbroso. He notes that in 2000, SNEP members invested 513 million francs (\$73 million) in

2000 for the production, marketing, and promotion of local repertoire.

French Minister of Culture Catherine Tasca, who was visiting MIDEM, welcomed "the growth of local repertoire" in France and praised the industry's efforts to export French production. Exports of French music reached 643 million francs (\$91.9 million) in 2000, according to data revealed at MIDEM by the French Export Office.

According to SNEP, Universal had the largest domestic market share in 2000, at 35.04% (which is stable compared with the previous year), followed by Sony Music (24.35%, down from more than 30% in 1999), EMI Group (20.1%, split between Virgin/Delabel at 12.35% and EMI at 7.75%), Warner Music (9.53%), and BMG (7.35%).

For 2001, Lumbroso forecasts "a stable market, providing the efforts to develop local production are sustained."

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# 'N Sync's 'Strings' Leads 2000's List Of Top-Selling Sets

NEW YORK—"N Sync's "No Strings Attached," which enjoyed the largest debut week in the history of the music business, finished out the year as the No. 1-selling album, moving 9.9 million units. It outpaced Eminem's "The Marshall Mathers LP" by about 2 million units.

For the year, 88 albums sold 1 million units, the same number of titles that achieved that feat in 1999. The top sellers in 2000 offered a little more diversity than in 1999, when teen bands dominated the charts and captured five of the top 11 spots in the best-selling rankings. This year, in addition to 'N Sync, the teen acts that were at the top of the heap were Britney Spears' "Oops! ... I Did It Again," Backstreet Boys' "Black & Blue," and Christina Aguilera's self-titled album, which came in at No. 12.

Santana and the Beatles, which between them have nearly 70 years of chart history, grabbed the No. 5 and No. 6 spots, respectively, moving nearly 11 million units combined.

In singles, Santana had the year's top-selling song, "Maria Maria," which moved 1.3 million units and was one of only two records that achieved the distinction of achieving the 1 million sales mark. The other million-selling single during the year was Madonna's "Music." In 1999, eight singles achieved the 1 million milestone.

A further reflection of the diminishing singles configuration, which in 2000 saw sales drop 36.6% to 53 million units, was the number of singles that moved more than 500,000 units. In 2000, 19 songs hit that milestone, as opposed to the 45 that achieved it in 1999.

## BASIS FOR THE LIST

The list of the best-selling singles and albums on this page is based on rounded sales projections supplied by White Plains, N.Y.-based SoundScan. The information differs from that of the 2000 year-end sales chart in Billboard's Dec. 30, 2000, issue because of the varying time periods used to compile the information. The lists in this issue are compiled from sales during the period from Jan. 3 to Dec. 31, while the Billboard year-end chart uses a December-November year in order to prepare all charts in time for use by the record and radio industry during the holiday period.

The album list contains all albums that sold 1 million units or more copies during 2000, while the singles list contains those that sold more than 500,000 units, with sales being rounded to the nearest 100,000. Conforming with standard Billboard policy, all singles and album configurations are counted equally, with maxi-singles and multi-album sets counted as individual units.

For singles and titles released before Jan. 1, 2000, the totals shown reflect sales only from 2000 and do not include figures from the previous year.

ED CHRISTMAN

# BEST-SELLING RECORDS OF 2000

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



Billboard.

## Albums (More Than 1 Million)

Title—Artist—Label	Sales*
1) NO STRINGS ATTACHED—'N Sync—Jive	9,900,000
2) THE MARSHALL MATHERS LP—Eminem Web/Aftermath/Interscope	7,900,000
3) OOPS! ... I DID IT AGAIN—Britney Spears—Jive	7,900,000
4) HUMAN CLAY—Creed—Wind-Up	6,600,000
5) SUPERNATURAL—Santana—Arista	5,900,000
6) 1—The Beatles—Apple/Capitol	5,100,000
7) COUNTRY GRAMMAR—Nelly—Fo' Reel/Universal	5,100,000
8) BLACK & BLUE—Backstreet Boys—Jive	4,300,000
9) DR. DRE—2001—Dr. Dre—Aftermath/Interscope	4,000,000
10) THE WRITING'S ON THE WALL—Destiny's Child Columbia/CRG	3,800,000
11) THE BETTER LIFE—3 Doors Down Republic/Universal	3,800,000
12) CHRISTINA AGUILERA—Christina Aguilera—RCA	3,800,000
13) CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER—Limp Bizkit—Flip/Interscope	3,700,000
14) FLY—Dixie Chicks—Monument/Sony	3,500,000
15) UNLEASH THE DRAGON—Sisqó Dragon/Def Soul/IDJMG	3,500,000
16) BREATHE—Faith Hill—Warner Bros. Nashville/WRN	3,400,000
17) NOW 5—Various Artists Sony/Zomba/Universal/EMI	3,200,000
18) ... AND THEN THERE WAS X—DMX Ruff Ryders/Def Jam/IDFMG	3,100,000
19) DEVIL WITHOUT A CAUSE—Kid Rock Top Dog/Lava/Atlantic	2,800,000
20) INFEST—Papa Roach—DreamWorks/Interscope	2,700,000
21) ALL THE WAY ... A DECADE OF SONG— Celine Dion—550 Music/Epic	2,700,000
22) ON HOW LIFE IS—Macy Gray—Epic	2,700,000
23) MAD SEASON BY MATCHBOX TWENTY— Matchbox Twenty—Lava/Atlantic/AG	2,500,000
24) WHO LET THE DOGS OUT—Baha Men Curve/Artemis	2,400,000
25) NOW 4—Various Artists—EMI/Sony/Zomba/Universal	2,400,000
26) STANKONIA—OutKast—LaFace/Arista	2,400,000
27) CALIFORNICATION—The Red Hot Chili Peppers Warner Bros.	2,300,000
28) MILLENNIUM—Backstreet Boys—Jive	2,300,000
29) BRAND NEW DAY—Sting—A&M/Interscope	2,200,000
30) VOL. 3 ... LIFE AND TIMES OF S. CARTER— Jay-Z—Roc-A-Fella/Def Jam/IDJMG	2,200,000
31) MY NAME IS JOE—Joe—Jive	2,100,000
32) THE HISTORY OF ROCK—Kid Rock Top Dog/Lava/Atlantic	2,000,000
33) TP-2.COM—R. Kelly—Jive	1,900,000
34) EUROPOP—Eiffel 65—Republic/Universal	1,900,000
35) THE HEAT—Toni Braxton—LaFace/Arista	1,800,000
36) MUSIC—Madonna—Maverick/Warner Bros.	1,800,000
37) SIGNIFICANT OTHER—Limp Bizkit—Flip/Interscope	1,800,000
38) HOTSHOT—Shaggy—MCA	1,800,000
39) MARC ANTHONY—Marc Anthony—Columbia/CRG	1,700,000
40) LOVERS ROCK—Sade—Epic	1,700,000
41) THE DYNASTY ROC LA FAMILIA (2000 — )— Jay-Z—Roc-A-Fella/Def Jam/IDJMG	1,700,000
42) RIDING WITH THE KING—B.B. King & Eric Clapton Duck/Reprise/Warner Bros.	1,600,000
43) ... BABY ONE MORE TIME—Britney Spears—Jive	1,600,000
44) CAN'T TAKE ME HOME—Pink—LaFace/Arista	1,600,000
45) ALL THAT YOU CAN'T LEAVE BEHIND—U2 Interscope	1,600,000
46) GREATEST HITS—Tim McGraw—Curb	1,600,000
47) COME ON OVER—Shania Twain—Mercury Nashville	1,500,000
48) REVELATION—98°—Universal	1,500,000
49) GREATEST HITS—Lenny Kravitz—Virgin	1,500,000
50) VOODOO—D'Angelo—Cheeba Sound/Virgin	1,500,000
51) LET'S GET READY—Mystikal—Jive	1,500,000
52) AFFIRMATION—Savage Garden—Columbia/CRG	1,400,000
53) NOW 3—Various Artists—EMI/Sony/Zomba/Universal	1,400,000
54) J.E. HEARTBREAK—Jagged Edge So So Def/Columbia/CRG	1,400,000
55) CRUSH—Bon Jovi—Island/IDJMG	1,300,000
56) MISSION: IMPOSSIBLE 2—Soundtrack—Hollywood	1,300,000

57) ENEMA OF THE STATE—Blink-182—MCA	1,300,000
58) SWEET KISSES—Jessica Simpson—Columbia/CRG	1,300,000
59) RULE 3:36—Ja Rule—Murder Inc./Def Jam/IDJMG	1,300,000
60) ROMEO MUST DIE—Soundtrack—Blackground/Virgin	1,300,000
61) PLAY—Moby—V2	1,300,000
62) BTNHRESURRECTION—Bone Thugs-N-Harmony Ruthless/Epic	1,200,000
63) BEWARE OF DOG—Lil' Bow Wow So So Def/Columbia	1,200,000
64) ONE VOICE—Billy Gilman—Epic	1,200,000
65) I GOT THAT WORK—Big Tymers Cash Money/Universal	1,200,000
66) NO ANGEL—Dido—Arista	1,200,000
67) ENRIQUE—Enrique Iglesias—Interscope	1,200,000
68) RETURN OF SATURN—No Doubt—Interscope	1,200,000
69) THE SLIM SHADY LP—Eminem—Web/Aftermath/ Interscope	1,200,000
70) CHARLIE'S ANGELS—Soundtrack—Columbia/CRG	1,200,000
71) WIDE OPEN SPACES—Dixie Chicks Monument/Sony	1,100,000
72) MY OWN PRISON—Creed—Wind-Up	1,100,000
73) GODSMACK—Godsmack—Republic/Universal	1,100,000
74) SOUND LOADED—Ricky Martin—Columbia/CRG	1,100,000
75) HOORAY FOR BOOBIES—Bloodhound Gang Geffen	1,100,000
76) LONELY GRILL—Lonestar—BNA	1,100,000
77) EVERYTHING YOU WANT—Vertical Horizon—RCA	1,100,000
78) DREAM A DREAM—Charlotte Church Sony Classical	1,100,000
79) LATEST GREATEST STRAIGHTEST HITS— George Strait—MCA Nashville	1,100,000
80) THE NOTORIOUS K.I.M.—Lil' Kim Queen Bee/Undeas/Atlantic	1,100,000
81) WHITNEY—THE GREATEST HITS—Whitney Houston Arista	1,000,000
82) AWAKE—Godsmack—Republic/Universal	1,000,000
83) ISSUES—Korn—Immortal/Epic	1,000,000
84) RUFF RYDERS, VOL. 2— Various Artists—Ruff Ryders/Interscope	1,000,000
85) MER DE NOMS—A Perfect Circle—Virgin	1,000,000
86) A PLACE IN THE SUN—Tim McGraw—Curb	1,000,000
87) SKULL & BONES—Cypress Hill—Columbia/CRG	1,000,000
88) AARON'S PARTY (COME GET IT)— Aaron Carter—Jive	1,000,000

## Singles (More Than 500,000)

Title—Artist—Label	Sales*
1) MARIA MARIA—Santana—Arista	1,300,000
2) MUSIC—Madonna—Maverick/Warner Bros.	1,000,000
3) INCOMPLETE—Sisqó—Dragon/ Def Soul/IDJMG	1,000,000
4) BREATHE—Faith Hill—Warner Bros. Nashville	800,000
5) GET IT ON TONITE—Montell Jordan Def Soul/IDJMG	800,000
6) FROM THE BOTTOM OF MY BROKEN HEART— Britney Spears—Jive	800,000
7) THANK GOD I FOUND YOU— Mariah Carey Featuring 98° & Joe—Columbia	700,000
8) HOT BOYZ—Missy Elliott Featuring Nas, Eve, & Q-Tip The Gold Mind/EastWest	700,000
9) I LIKE IT—Sammie—Capitol	600,000
10) HE WASN'T MAN ENOUGH— Toni Braxton—LaFace/Arista	600,000
11) SWEAR IT AGAIN—Westlife—Arista	600,000
12) SAY MY NAME—Destiny's Child—Columbia	600,000
13) DOESN'T REALLY MATTER—Janet Jackson Def Jam/IDJMG	600,000
14) ANOTHER DUMB BLONDE—Hoku—Geffen	600,000
15) MIRROR MIRROR—M2M—Atlantic	600,000
16) COME ON OVER BABY (ALL I WANT IS YOU)— Christina Aguilera—RCA	600,000
17) THERE YOU GO—Pink—LaFace/Arista	600,000
18) ALL THE SMALL THINGS—Blink-182 MCA 500,000	
19) AMAZED—Lonestar—BNA	500,000

\* All figures rounded off to the nearest hundred thousand.

## Minty Fresh Promoting 'Ralph's World' With Borders Concerts

**COVERT ACTION:** **Ralph Covert's** "Ralph's World," the much-anticipated inaugural release from Mini Fresh—the newly launched children's imprint of prominent Chicago independent label Minty Fresh (the **Cardigans**, **Tahiti 80**), profiled in this column in Billboard's July 29, 2000, issue—hits stores Tuesday (6).

Not only is it one of the finest kids' audio releases of this or any year in Child's Play's considered opinion, but "Ralph's World" is being supported by an aggressive marketing campaign by Minty Fresh, the center-



by *Moira McCormick*

well with Ralph's appearances," says **Kristen Sohacki**, community relations coordinator for Borders in suburban-Chicago Oak Park, who notes that "Ralph's World" is featured in the chain's listening stations as well. "It's a children's record that's adult-friendly too."

"This is our first interaction with Minty Fresh," notes **Sean Lavallee**, national music events specialist for Borders, which has approximately 350 stores nationwide, "and we're looking to build a relationship with them." Lavallee says that most Borders have children's programs each week, which draw a regular crowd. Covert's appearances will be plugged into those spots, guaranteeing an audience.

On the Tuesday morning of "Ralph's World's" release, Covert will appear on TV on Chicago's "WGN Morning News" before kicking off the first of his Borders appearances at a downtown Michigan Avenue store. On Feb. 25, Covert will perform in concert at Chicago's prestigious Old Town School of Folk Music, where he has been teaching toddler music classes for the last five years.

"Ralph's World," aimed at toddlers through primary graders, is a collection of high-energy, highly creative original songs along with a cover or two, all proven kid-pleasers. Covert, a well-known Chicago rock musician, became a father five years ago (to daughter **Fiona**, who does guest vocals on the album) and shortly thereafter began teaching the Wiggle Worms music classes at the Old Town School. Thus, Covert's been able

to hone his material in the presence of his target audience, a most discerning one at that.

"Oh, it's very unfair," says Covert with a laugh, acknowledging his advantage in that respect. "You do get a real sense of what works," he adds, observing that a simple tune like "Ring Around The Rosy" "has been around for 500 years for a reason. At the same time, doing [that sort of thing] for hour upon hour—well, let's just say there's only a certain amount of 'Wheels On The Bus' you can take after a while."

Thus, when Covert set about choosing songs for "Ralph's World," he, like most kids' artists these days, wanted selections that would be entertaining to mothers and fathers as well. "When children's music engages the parents, their energy level goes up, and so does the kids"—exponentially," he says.

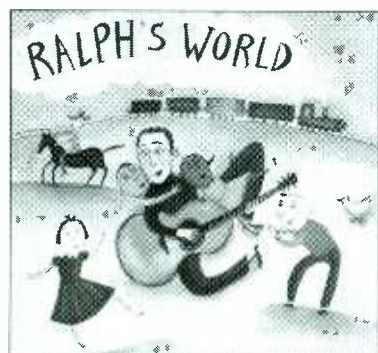
Covert takes time-tested, can't-miss child pleasers—animal songs ("Tickle A Tiger," "Seven Monkeys Up In A Tree," and many more), funny-noise songs ("Drivin' In My Car"), guessing games ("Emily Miller"), etc.—and gives them delightful twists. "The Name Song" is done at warp-10 speed and has little ones in stitches. The traditional "ABCs" is done the traditional way and then backwards. Parents will get a particular charge out of "Take A Little Nap (The Disco Song)," in which Covert brilliantly and side-splittingly turns **KC & the Sunshine Band's** "Get Down Tonight" into a request for some shut-eye. Throughout, the musicianship is first-rate. Guitar-strumming Covert is backed by bassist **Pickles Piekarski**, his former bandmate in popular Chicago combo **the Bad Examples** (now disbanded); drummer

**Matt Walker**, whose credits include **the Smashing Pumpkins** and **Filter**; a crack team of kid vocalists; and others, including noted jazz vocalist **Kurt Elling** and local blues harp legend **Corky Siegel**.

"Our employees and their kids really love this album," says **Michael Black**, VP of sales for ADA, noting that "Ralph's World" is the first children's release for the company, which traditionally deals in "indie rock, dance, and hip-hop." ADA has had success in other genres, he stresses. "We've had big jazz

records, and we're big in Hawaiian music," he notes. The company was instrumental in setting up Covert's Borders tours, "and we've had interest from Barnes & Noble and Trans World [Entertainment]." Black says other wholesalers, including Alliance Entertainment Corp. and Valley Media, are assisting ADA with getting "Ralph's World" into toy and mass-merchant retail outlets.

"It's fun for us to do something different," says Black, "and everybody here is up to the challenge."



piece of which is a concert tour of Borders Books & Music stores in Chicago, Los Angeles, and Detroit. Minty Fresh president **Jim Powers** (who co-produced the album with Covert) says more dates are in the planning stages and may involve the East Coast, the South, and other regions of the U.S.

The album is distributed by Alternative Distribution Alliance (ADA), a division of Warner Music Group. "For February, we're focusing on Chicago [Covert's home base as well as the label's], with 16 Borders appearances," says Powers. March dates are split between Los Angeles-area Borders (in L.A. proper, as well as Torrance, Santa Monica, Sherman Oaks, Pasadena, and Thousand Oaks) and Detroit-area stores (in Birmingham, Ann Arbor, and Dearborn).

"We're expecting to do very

### EXECUTIVE TURNTABLE

**HOME VIDEO.** Universal Studios Home Video names **Tami Page** VP of retail marketing and **Mark Dauw** VP of sales planning and business development in Universal City, Calif. They were, respectively, senior executive at Natrol and director of finance and sales planning at Activision.

**Alex Cusick** is named director of research for the Video Software Dealers Association in Encino, Calif. He was research manager for Columbia TriStar Home Entertainment.

**DISTRIBUTION.** **Gary Rautenstrauch** is promoted to president of Baker



CUSICK



KLEINBERG

& Taylor in Charlotte, N.C. He was COO.

**Bob Morelli** is promoted to senior VP of associated labels for BMG Distribution in New York. He was VP of sales and marketing, distributed labels.

**Steve Kleinberg** is named sen-

ior VP of marketing for WEA Corp. in Burbank, Calif. He was senior VP of marketing for Elektra Entertainment.

**Cliff MacMillan** is named product manager for Ventura Distribution in Thousand Oaks, Calif. He was video product manager for Tower Records/Video.

**NEW MEDIA.** **Nancy Sullivan** is named senior VP of media relations for Farmclub.com in Los Angeles. She was in the publicity department at Scoop Marketing.

Billboard

FEBRUARY 10, 2001

### Top Kid Audio

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)		TITLE
No. 1					
1	1	118	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)		TODDLER FAVORITES
2	2	265	VARIOUS ARTISTS ▲ WALT DISNEY 860605(6.98/9.98)		DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
3	3	216	TODDLER TUNES BENSON 84056(3.98/5.98)		26 CLASSIC SONGS FOR TODDLERS
4	4	82	BEAR WALT DISNEY 860640(9.98/12.98)		BEAR IN THE BIG BLUE HOUSE
5	8	230	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)		DISNEY'S PRINCESS COLLECTION
6	6	284	VARIOUS ARTISTS ▲ WALT DISNEY 860865(10.98/16.98)		CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
7	5	16	RIDERS IN THE SKY WALT DISNEY 860676(9.98/12.98)		WOODY'S ROUNDUP
8	7	16	FRED MOLLIN WALT DISNEY 860677(9.98/12.98)		DISNEY'S LULLABY ALBUM
9	9	48	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)		RADIO DISNEY JAMS VOL. 2
10	11	144	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98)		VEGGIE TUNES
11	21	117	VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98)		VEGGIE TUNES 2
12	10	5	READ-ALONG WALT DISNEY 860479(9.98 CD)		EMPEROR'S NEW GROOVE
13	13	15	READ-ALONG WALT DISNEY 860477(6.98/9.98)		TOY STORY 2
14	14	239	VARIOUS ARTISTS ▲ WALT DISNEY 860866(10.98/16.98)		CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
15	16	14	THE COUNTDOWN KIDS MADACY 50572(2.98/4.98)		MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR
16	15	191	VARIOUS ARTISTS ▲ <sup>2</sup> WALT DISNEY 860606(6.98/9.98)		DISNEY CHILDREN'S FAVORITES VOLUME 2
17	12	11	READ-ALONG WALT DISNEY 860478(9.98 CD)		ONE HUNDRED TWO DALMATIANS
18	19	5	THE COUNTDOWN KIDS MADACY 56775(2.98/4.98)		MOMMY AND ME: OLD MACDONALD HAD A FARM
19	22	192	CEDAR MOUNT KIDS CLASSICS ● BENSON 82220(3.98/5.98)		SILLY SONGS
20	18	32	VARIOUS ARTISTS WALT DISNEY 860680(9.98/12.98)		LA VIDA MICKEY
21	24	4	RAFFI ▲ ROUNDER 8051/IDJMG(10.98/16.98)		SINGABLE SONGS FOR THE VERY YOUNG
22	20	31	WONDER KIDS WONDER WORKSHOP 1273/MADACY(2.98/4.98)		KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
23	RE-ENTRY		VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE 75729/RHINO(3.98/6.98)		PLAYTIME FAVORITES
24	17	10	VEGGIE TUNES BIG IDEA/WORD 86090/LYRICK STUDIOS(6.98/10.98)		QUEEN, A KING, AND A VERY BLUE...
25	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 860632(10.98/16.98)		MORE 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 multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2001, Billboard/BPI Communications, and Soundscan, Inc.

# TouchTunes Music Brings Digital Downloading To The Jukebox

This issue's column was prepared by Steve Traiman.

**LOOKING TO EXTEND** the opportunities of digital music distribution in the physical world beyond home computers and portable players, TouchTunes Music Corp. is putting a new spin on a familiar concept: the old-time music jukebox found in bars, restaurants, and pool halls, among other places. The company is providing jukeboxes that use digital downloads to coin-operated machine owners across the U.S.

When TouchTunes founder/president/CEO **Tony Mastronardi** came up with the concept of stocking jukeboxes with MP3-encrypted music files, the jukebox industry hadn't changed much in 80 years, except for a media format shift from vinyl 45s to CDs.



The Genesis Digital Jukebox from TouchTunes Music. It stores 750 encrypted MP3 files, and tracks available for play can be updated daily.

"Now we're helping to bring meaning back to digital singles as a great medium to enhance label sales with the timeliness of 'instant adds' to on-location play," says **Linda Komorsky**, VP of business affairs, music rights, and licensing for TouchTunes. "The operator has no inventory to worry about and no maintenance problems, as they had to take out the physical CDs regularly for cleaning."

The next-generation jukeboxes are now available in more than 3,000 locations, with 250-300 new additions projected monthly through the year's end, according to TouchTunes executives.

The box includes a touchscreen interface, a Bose sound system, and the ability to store 750 songs from the total online catalog of fully licensed songs. Interactivity and music-on-demand allows each jukebox to receive and store music (in MP3 format) that can be downloaded on a nightly or hourly basis.

"We're getting more than 1.5 million plays per week from more than 1 million people interacting with our jukeboxes," says Komorsky.

And the concept is catching on with the major labels too. TouchTunes has

the rights to more than 70,000 songs online and licensing agreements with Warner Music Group, EMI, Universal Music, and BMG.

Komorsky, formerly a VP of international acquisitions and marketing with BMG Music Publishing, notes that TouchTunes' catalog represents 80%-90% of The Billboard Hot 100 from week to week.

"Only the Sony Music Group is absent," she says. "But we have Sony Music Publishing, Warner/Chappell Publishing, and 50-60 major independents, such as Zomba, Jive, Beggars Banquet, Epitaph, Roadrunner, Malaco, Fantasy, Moonshine, and Blind Big."

As a creator of the original Videodisc jukebox back in 1982, **Jay Samit**, senior VP of new media at EMI Recorded Music, admits having a soft spot for the jukebox marketplace.

Samit says that jukeboxes represent advantages for both the labels and box operators. From a label's perspective, jukeboxes represent attractive bonus income because licensed artists get paid per play. Meanwhile, from an operator/venue perspective, it guarantees that the jukebox will always have better content and more music than traditional boxes ever had the opportunity to acquire.

"For our A&R staff, we get detailed field reports on what's playing, how often, and where," he says.

Each TouchTunes machine "calls in" overnight with its daily transaction log on what was played, in what order, and how many repeats there were. "We issue royalty statements quarterly on a per-track basis and are just now getting more interest from label marketing departments," says Komorsky.

One example for new marketing opportunities: a new single from a participating artist could be debuted for one free play across the TouchTunes network, with the screen message on the jukebox alerting listeners about the artist and the single. The tracking service could follow how many customers paid to hear the song after the free play and how often it was played later on.

The concept is taking off with store owners too. **Bob Maida**, operator of Park Place billiards center and bar in Clearwater, Fla., has had a TouchTunes Genesis Digital Jukebox for more than a year and says the box receives more than 1,000 plays a month from his customers.

"At two plays for \$1, we're making more money than our old box ever did, and I never have to go out and buy new CDs," Maida says. "I check the Billboard top 10 in the weekend section of The St. Petersburg Times, go online, and add the new songs while taking off some older ones. We're pioneers for what we think is a great concept."

Founded in 1993 and based in Montreal, with offices in Chicago and Los Angeles, TouchTunes is the only provider of digital downloading jukeboxes to coin-operated machine owners

## SITES+ SOUNDS

ers across the U.S.

The company works closely with the Amusement Machine Operators of America (AMOA), the Chicago-based trade group for jukebox manufacturers and distributors. It has been an active exhibitor of its Genesis jukebox at the AMOA show and at the show sponsored by Amusement Trade Exhibition International in London, dating back to 1998.

The company installed its first unit in Chicago in 1998 with about 10,000 licensed songs from BMG and the PolyGram and MCA labels, which are now in the Universal Music Group. Warner Music Group began licensing product in spring 1999, and EMI came aboard that December.

For the first time, TouchTunes will be at the National Assn. of Recording Merchandisers Convention next month in Orlando, Fla., to demonstrate the digital jukebox. TouchTunes will also be at the Billboard Latin Conference in Miami this April.

**KONAMI DANCE SHOWCASE:** Konami of America's PlayStation video-game version of "Dance Dance

Revolution" (DDR) debuts in the U.S. this March with an interactive Dance Pad and a song catalog of 27 pop, disco, techno, house, Latin, drum'n'bass, and hip-hop songs from underground artists.

"It's the next best thing to a CD soundtrack," says **Jason Enos**, DDR product manager at Konami. "Compared to Japan, music soundtracks for games are still a developing market in America."

Konami will heavily promote the new game on radio and online, with some of the songs available for free downloads from the Konami Web site and some of the artists' sites.

Konami ultimately expects that as the music game market grows and the games begin to focus more on integrating licensed music, the crossover appeal will be sufficient enough to make a soundtrack CD that can compete with other soundtracks on the charts.

The game combines competition, choreography, and exercise. It features different game-play modes, such as single-player, two-player competitive, and two-player cooperative.

Promoted songs are "Have You Never Been Mellow" by **the Olivia Project**; "Boom Boom Dollar" **King Kong & D. Jungle Girls**; "El Ritmo Tropical," **Dixies Gang**; "Let Them Move" and "Keep On Movin'," **N.M.R.**; "20, November," **N.M.R.** **Featuring DJ Nagureo**; "Put Your

Faith In Me" and "Put Your Faith In Me (Jazzy Groove)," **Uzi-Lay**; "Dynamite Rave," "Brilliant 2u," and "Brilliant 2u (Orchestra-Groove)," **Naoki**; "Smoke," **Mr. Ed Jumps The Gun**; "Make It Better," **Mitsu-O!**; "My Fire," **X-Treme**; "If You Were Here," **Jennifer**; "Dub I Dub," **Me & My**; "La Senorita," **Captain T**; "Drop The Bomb," **Scotty D**; "Get Up'N Move," **S&K**; "I Believe In Miracles," **Hi-Rise**; "AM-3P," **KTZ**; "Afronova," **Re-Venge**; "Trip Machine" and "SP-Trip Machine (Jungle Mix)," **De-Sire**; "Paranoia," **180**; "Paranoia (Dirty Mix)," **190**; and "Paranoia (KCET Clean Mix)," **2MB**.

The DDR arcade game made its debut in Japan in October 1998 and quickly became the No. 1 gaming craze in the country, according to Enos. The home version arrived in March 1999 and boosted the game's popularity even further, selling 3 million units cumulatively. DDR arcade fever hit the U.S. that same year, and it became one of the top grossing games at arcade centers.

DDR will be available in the U.S. as a stand-alone PlayStation game at a \$29.99 suggested retail price, or bundled with a Konami Dance Pad accessory that re-creates the arcade experience (\$59.99 suggested retail). A stand-alone Dance Pad, available from InterAct/Recoton, MadCatz Guillemot, and other third-party providers, will be \$49.99 suggested retail.

## TRAFFIC TICKER

### Top Music Info Sites

#### Unique Visitors (in 000s)

TOTAL VISITORS	
1. mp3.com	3,490
2. mtv.com	2,234
3. launch.com	1,717
4. rollingstone.com	1,671
5. sonicnet.com	1,102
6. vh1.com	795
7. bmg.com	596
8. billboard.com	509
9. checkout.com	399
10. pollstar.com	380

AT-HOME VISITORS	
1. mp3.com	2,675
2. mtv.com	1,861
3. launch.com	1,247
4. rollingstone.com	1,144
5. sonicnet.com	885
6. vh1.com	514
7. bmg.com	455
8. billboard.com	399
9. checkout.com	332
10. backstreetboys.com	285

AT-WORK VISITORS	
1. mp3.com	919
2. rollingstone.com	556
3. launch.com	470
4. mtv.com	373
5. vh1.com	281
6. sonicnet.com	217
7. pollstar.com	189
8. bmg.com	141
9. billboard.com	139
10. checkout.com	67

Source: Media Matrix, December 2000. Sites categorized by Billboard. Media Matrix 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 Matrix sample.



Billboard

FEBRUARY 10, 2001

## Top Internet Album Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST	BILLBOARD 200
1	1	11	<b>THE BEATLES</b> (Apple 29425/CAPITOL) 10 weeks at No. 1	THE BEATLES	4
2	<b>NEW</b>		<b>J.L.O.</b> (EPIC 63786)	JENNIFER LOPEZ	1
3	11	2	<b>SAVE THE LAST DANCE</b> (HOLLYWOOD 162288)	SOUNDTRACK	3
4	<b>NEW</b>		<b>O-TOWN</b> (J 20000)	O-TOWN	5
5	4	13	<b>ALL THAT YOU CAN'T LEAVE BEHIND</b> (INTERSCOPE 524653)	U2	25
6	5	19	<b>NO ANGEL</b> (ARISTA 19025)	DIDO	9
7	3	3	<b>KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC</b> (LEGACY/COLUMBIA/VERVE 61432/CRG)	VARIOUS ARTISTS	120
8	2	4	<b>O BROTHER, WHERE ART THOU?</b> (MERCURY (NASHVILLE) 170069)	SOUNDTRACK	30
9	9	9	<b>WHITE LADDER</b> (ATO 69351/RCA)	DAVID GRAY	35
10	12	14	<b>GREATEST HITS</b> (VIRGIN 50316)	LENNY KRAVITZ	11
11	7	11	<b>LOVERS ROCK</b> (EPIC 85185)	SADE	12
12	14	4	<b>HOTSHOT</b> (MCA 112096)	SHAGGY	2
13	<b>NEW</b>		<b>LITTLE SPARROW</b> (SUGAR HILL 3927)	DOLLY PARTON	117
14	8	10	<b>A DAY WITHOUT RAIN</b> (REPRISE 47426/WARNER BROS.)	ENYA	32
15	<b>NEW</b>		<b>IT WAS ALL A DREAM</b> (BAD BOY 73037/ARISTA)	DREAM	6
16	10	56	<b>HUMAN CLAY</b> (WIND-UP 13053)	CREED	8
17	<b>NEW</b>		<b>ALL THINGS MUST PASS</b> (APPLE 30474/CAPITOL)	GEORGE HARRISON	—
18	13	3	<b>PARACHUTES</b> (NETTWERK 30162/CAPITOL)	COLDPLAY	61
19	<b>NEW</b>		<b>REVOLVER</b> (APPLE 46441/CAPITOL)	THE BEATLES	—
20	<b>NEW</b>		<b>WHOA, NELLY!</b> (DREAMWORKS 450217/INTERSCOPE)	NELLY FURTADO	76

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 multiple 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 and present Heatseekers titles © 2001. Billboard/BPI Communications and SoundScan, Inc.



# Home Video

MERCHANTS & MARKETING

## DTS Offers Audio Series To Be Played On Multiple Formats

BY JIM BESSMAN

NEW YORK—In an effort to make DVD the format of choice for both music and movie collectors, DTS Entertainment will begin releasing music titles that are compatible with both DVD Audio and DVD Video players.

Marketed under the "DTS Music Experience" umbrella, the first slate of four titles from the Agoura Hills, Calif.-based company will be available March 27, priced at \$25.

The titles are pop/rockers Toy Matinee's 1990 eponymous album, a self-titled project from surround-sound synth group Studio Voodoo, guitar superstar Steve Stevens' "Flamenco A Go-Go," and a new 5.1 audio mix from pop/rock newcomer

Larisa Stow.

Each of the titles contains a dedicated multi-channel and/or stereo soundtrack for DVD Audio players, as well as a DTS "Master Quality" 5.1 soundtrack and a Dolby Digital 2.0 stereo track for DVD Video players.

"Retailers no longer have to hesitate to offer DVD Audio product, because ours are playable on everyone's [DVD] system," says director of marketing David DelGrosso. "We've been releasing titles over the last five years, but they've all been CD-based, which means they're great-sounding 5.1 soundtracks—but without enough room on the disc to include a stereo soundtrack as well. So you had to have a 5.1 playback system to hear it."

The company has a catalog of ap-

proximately 115 titles in the 5.1 format, including titles from the likes of Sting and the Eagles, as well as classical titles featuring the works of Tchaikovsky and Verdi.

But with the introduction of DVD Audio, the company can offer both 5.1 and stereo soundtracks on the same disc to satisfy both the DVD Video and DVD Audio consumer.

In addition, DelGrosso says the multi-use titles will promote the DVD format as an audio as well as a video playback system.

"Our product will appeal to the 30 million DVD users who haven't yet tried music on DVD," DelGrosso notes. "There are 12 million DVD home units and 18 [million] DVD-ROMs that all play DVD discs. So

we're fulfilling our dream to expand the worldwide awareness that DVD is not just for movies but also for music—and soon for video games."

DelGrosso also notes that the company is looking ahead to when 5.1 surround will reside not only in the home but in car audio systems and in personal computers. "Literally any form of entertainment you enjoy in stereo can now come to life more than ever before with high-quality 5.1 soundtracks," he says.

To further its goal of spreading the word about DVD music product, DTS signed a new distribution pact with Valley Entertainment this month, and the two companies are preparing to take their act on the road to retailers.

"Valley's preparing a bus with a complete 5.1 system, which will travel across the country visiting

retailers and asking them to come outside and change their life permanently," says DelGrosso. "More retailers will learn what's going on with the technology and more will stock inventory."

DelGrosso says that the technology offers a new element to the DVD experience, which should generate interest among retailers and consumers. "Hearing is believing, and the bus promotion will be bringing people into the store to experience it themselves," he believes. The road show will coincide with the March debut of the new titles.

In addition to the "DTS Music Experience" titles, DTS plans to roll out a series of stereo-only DVD Audio titles later in the year that will offer high quality audio for stereo playback systems.

## Columbia TriStar's The Latest Supplier To Cut Prices On DVD Catalog Titles

**PRICED TO MOVE:** In an effort to make older DVD titles attractive to new DVD player owners, Columbia TriStar Home Entertainment has joined the trend in dropping the price on a select number of catalog titles.

Effective immediately, 15 titles will be reduced to between \$14.95 and \$19.95, which knocks off between \$5 and \$10 from the standard list price. Titles include "As Good As It Gets," "Air Force One," "A Few Good Men," "Ghostbusters," "Godzilla," "My Best Friend's Wedding," "Sleepless In Seattle," and "Taxi Driver." Another 15, including "Jumanji," "Men In Black," "Legends Of The Fall," "Starman," "The Net," and "Spice World," will be price-reduced March 6.

"New releases are selling very well," says Columbia VP of sales **Jeffrey Pietrzyk**. "But catalog sales are not growing in proportion."

In total, Columbia plans to reduce the price of about 45 titles this year.

Other suppliers have also noticed a downturn in catalog sales and have made price reductions. "You have to, because they're not moving at

\$24.98," says Artisan Home Entertainment president of sales and marketing **Jeff Fink**. "Unless you're doing a special edition, even new catalog titles out for the first time on DVD don't sell at \$24.98."

Artisan began reducing the price of some titles last year to \$14.98 and \$19.98. Warner Home Video has a few titles under \$10. Beginning March 20, Artisan will offer a \$5 rebate when consumers purchase two titles from its Academy Award promotion. DVDs are priced between \$14.98 and \$24.98.

To launch its new program, Columbia advertised the new prices in newspaper editions that hit over Super Bowl weekend. Among the publications that received the ad were USA Today, The New York Times, Los Angeles Times, The San Francisco Chronicle, The Philadelphia Inquirer, and The Washington Post.

Pietrzyk says the price reduction is aimed at enticing consumers to buy rather than convincing retailers to dedicate more shelf space to older titles. "In general, the shelf space for DVD is rapidly changing, and price is clearly the choice for copy depth," he says. "But we

aren't trying to penetrate retail; we're trying to penetrate [to] more consumers."

Columbia senior VP of marketing **Cheryl Lodinger** says the selection of titles represents a broad range of films to suit any taste. "One of the things we don't have is research on consumer behavior in purchasing DVDs, so we've chosen titles that are across the board," she says.

**MORE CATALOG TALK:** One of the most successful catalog promotions of all time is coming back for another round with the American Film Institute's (AFI) "100 Years... 100 Thrills."

This time around, the AFI will assemble the 100 most-"heart-pounding movies" of all time as voted on by Hollywood experts, directors, actors, producers, and others who work in the field. Choices will be selected from a ballot of 400 films, and the results will be announced on a three-hour CBS special to air in the summer. Some of the nominees are "Aliens," "The Birds" (as well as practically every other **Hitchcock** classic), "A Nightmare On Elm Street," "The Taking Of Pelham One Two Three," "Star Wars," as well as many others.

The AFI started the program back in 1998 with the 100 best films of all time, followed up by the 100 best actors of all time and the 100 best comedies of all time.

**'WONDER' CHANGE:** Paramount Pictures' re-promotion of the **Michael Douglas** comedy "Wonder Boys" for Academy Award consideration has pushed back its video release. The supplier pulled it off this month's release calendar and will now release it March 13. The original date was Jan. 9.

"Wonder Boys" won a Golden Globe for best original song, **Bob Dylan's** "Things Have Changed." The studio recently put the film back in theaters to increase its chances for an Academy Award nomination.

Paramount has also pushed back the release date for "Terms Of Endearment" and "Ordinary People," from February to April and August, respectively.

PICTURE THIS



by Eileen Fitzpatrick



Albums from Toy Matinee and Studio Voodoo will kick off DTS Entertainment's "Music Experience" DVD Audio line, which can be played on both DVD Audio and DVD Video playback systems. Other DVD Audio titles on the market must be played on dedicated players.

## VALENTINE RED HOTS.



Give your customers a delicious valentine treat. Playboy's *Red Hot Redheads*. These sultry firecrackers are sure to spark passions, stir desires, and melt hearts. Stock up now and let your customers see red in the most ravishing way!



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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	3	9	<b>CHICKEN RUN</b>	DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	26.99
2	2	10	<b>MARY-KATE &amp; ASHLEY: OUR LIPS ARE SEALED</b>	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
3	13	7	<b>PLAYBOY'S CALIFORNIA GIRLS</b>	Playboy Home Video Universal Music & Video Dist. 0870	Various Artists	2000	NR	19.98
4	1	4	<b>BRITNEY IN HAWAII: LIVE &amp; MORE ▲</b>	Jive/Zomba Video BMG Video 41704	Britney Spears	2000	NR	19.95
5	4	5	<b>THE SOPRANOS: THE COMPLETE FIRST SEASON</b>	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
6	5	11	<b>PLAYBOY'S PLAYMATES BUSTIN' OUT</b>	Playboy Home Video Universal Music & Video Dist. 0869	Various Artists	2000	NR	19.98
7	8	35	<b>SEX AND THE CITY</b>	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
8	7	2	<b>JUBEI-CHAN THE NINJA GIRL: VOLUME 4</b>	Bandai Entertainment Pioneer Entertainment 71168	Animated	2001	NR	19.98
9	34	2	<b>JAZZ: A FILM BY KEN BURNS</b>	PBS Home Video 8262	Keith David	2001	NR	149.88
10	6	10	<b>FIGHT CLUB</b>	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
11	11	9	<b>X-MEN</b>	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
12	15	10	<b>LIVE AT MADISON SQUARE GARDEN ▲<sup>3</sup></b>	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.95
13	12	15	<b>TOY STORY 2</b>	Walt Disney Home Video Buena Vista Home Entertainment 19947	Tom Hanks Tim Allen	1999	G	26.99
14	17	11	<b>FANTASIA 2000</b>	Walt Disney Home Video Buena Vista Home Entertainment 20859	Animated	1999	G	26.99
15	10	15	<b>PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR</b>	Playboy Home Video Universal Music & Video Dist. 0867	Various Artists	2000	NR	19.98
16	27	10	<b>THE PERFECT STORM</b>	Warner Home Video 18943	George Clooney Mark Wahlberg	2000	PG-13	22.99
17	9	5	<b>THE ROAD TO EL DORADO</b>	DreamWorks Home Entertainment 83669	Animated	2000	G	24.99
18	24	7	<b>THE NUTTY PROFESSOR 2: THE KLUMPS</b>	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson	2000	PG-13	22.98
19	16	12	<b>THE GREEN MILE: THE COLLECTORS EDITION</b>	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	19.98
20	19	84	<b>HOW THE GRINCH STOLE CHRISTMAS! ◆</b>	Warner Home Video 65409	Animated	1966	NR	14.95
21	23	17	<b>ERIN BROCKOVICH</b>	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
22	21	9	<b>MLB: WORLD SERIES 2000</b>	USA Home Entertainment 60087	Various Artists	2000	NR	19.95
23	14	13	<b>AMERICAN BEAUTY</b>	DreamWorks Home Entertainment 86477	Kevin Spacey Annette Bening	1999	R	24.99
24	<b>NEW ►</b>		<b>PLAYBOY: THE COMPLETE ANNA NICOLE SMITH \$450 MILLION PLAYMATE</b>	Playboy Home Video Universal Music & Video Dist. PBV0882	Anna Nicole Smith	2001	NR	19.98
25	30	9	<b>ANNIE GET YOUR GUN</b>	Warner Home Video 65438	Betty Hutton Howard Keel	1950	NR	19.98
26	18	16	<b>BALLER BLOCKIN' ▲</b>	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
27	26	10	<b>ECW: PATH OF DESTRUCTION (UNCENSORED)</b>	Pioneer Entertainment 71548	Various Artists	2000	NR	19.98
28	32	8	<b>BEING JOHN MALKOVICH</b>	USA Home Entertainment 59757	John Cusack Cameron Diaz	1999	R	14.95
29	28	10	<b>POKEMON: THE MOVIE 2000</b>	Warner Home Video 18620	Animated	2000	G	22.96
30	22	30	<b>AMERICAN PIE</b>	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98
31	25	110	<b>STAR WARS TRILOGY</b>	FoxVideo 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
32	29	2	<b>THE UP IN SMOKE TOUR</b>	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95
33	<b>NEW ►</b>		<b>FINAL DESTINATION</b>	New Line Home Video Warner Home Video	Devon Sawa Ali Larter	2000	R	19.95
34	<b>NEW ►</b>		<b>ELVIS: THAT'S THE WAY IT IS-SPECIAL EDITION</b>	Warner Home Video 65458	Elvis Presley	1970	NR	14.95
35	35	4	<b>DEF COMEDY JAM 2</b>	Ventura Distribution 8843	Various Artists	2000	NR	14.98
36	<b>NEW ►</b>		<b>HIGH FIDELITY</b>	Touchstone Home Video Buena Vista Home Entertainment 20910	John Cusack Jack Black	2000	R	19.98
37	20	19	<b>THE LITTLE MERMAID II: RETURN TO THE SEA</b>	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
38	<b>NEW ►</b>		<b>E.</b>	Interscope Video Universal Music & Video Dist. 60819	Eminem	2000	NR	19.95
39	31	2	<b>ANNA AND THE KING</b>	FoxVideo 2000983	Jodie Foster Chow Yun-Fat	2001	PG-13	14.98
40	38	8	<b>ESCAFLOWNE (UNCUT): BETRAYAL &amp; TRUST</b>	Bandai Entertainment Pioneer Entertainment 71144	Animated	2000	NR	19.98

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# 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	6	2	<b>ME, MYSELF &amp; IRENE (R)</b>	FoxVideo 2000785	Jim Carrey Renee Zellweger
2	1	9	<b>GLADIATOR (R)</b>	DreamWorks Home Entertainment 86026	Russell Crowe
3	7	3	<b>HOLLOW MAN (R)</b>	Columbia TriStar Home Video 04956	Kevin Bacon Elisabeth Shue
4	2	3	<b>THE CELL (R)</b>	New Line Home Video Warner Home Video 5150	Jennifer Lopez
5	11	3	<b>THE ART OF WAR (R)</b>	Warner Home Video 18871	Wesley Snipes
6	8	5	<b>SCARY MOVIE (R)</b>	Dimension Home Video Buena Vista Home Entertainment 21371	Anna Farris Jon Abrahams
7	4	2	<b>THE VIRGIN SUICIDES (R)</b>	Paramount Home Video 338173	Kirsten Dunst James Woods
8	5	7	<b>GONE IN 60 SECONDS (PG-13)</b>	Touchstone Home Video Buena Vista Home Entertainment 21369	Nicolas Cage Angelina Jolie
9	14	15	<b>ERIN BROCKOVICH (R)</b>	Universal Studios Home Video 85710	Julia Roberts Albert Finney
10	3	9	<b>CHICKEN RUN (G)</b>	DreamWorks Home Entertainment 85754	Mel Gibson
11	<b>NEW ►</b>		<b>COYOTE UGLY (PG-13)</b>	Touchstone Home Video Buena Vista Home Entertainment 21627	Piper Perabo Adam Garcia
12	<b>NEW ►</b>		<b>BATTLEFIELD EARTH (PG-13)</b>	Warner Home Video 18566	John Travolta Barry Pepper
13	13	5	<b>SHAFT (R)</b>	Paramount Home Video 336193	Samuel L. Jackson
14	10	11	<b>MISSION: IMPOSSIBLE 2 (PG-13)</b>	Paramount Home Video 334873	Tom Cruise
15	12	4	<b>ROAD TRIP (NR)</b>	DreamWorks Home Entertainment 86392	Tom Green
16	<b>NEW ►</b>		<b>UNDER SUSPICION (R)</b>	Columbia TriStar Home Video 05877	Gene Hackman Morgan Freeman
17	9	18	<b>HIGH FIDELITY (R)</b>	Touchstone Home Video Buena Vista Home Entertainment 20910	John Cusack Jack Black
18	<b>NEW ►</b>		<b>AUTUMN IN NEW YORK (PG-13)</b>	MGM Home Entertainment 1001430	Richard Gere Winona Ryder
19	19	13	<b>THE PATRIOT (R)</b>	Columbia TriStar Home Video 05702	Mel Gibson
20	17	12	<b>FREQUENCY (PG-13)</b>	New Line Home Video Warner Home Video 5057	Dennis Quaid Jim Caviezel

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# 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	<b>NEW ►</b>		<b>ME, MYSELF &amp; IRENE (R) (26.98)</b>	FoxVideo 2000625	Jim Carrey Renee Zellweger
2	1	2	<b>COYOTE UGLY (PG-13) (29.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 21627	Piper Perabo Adam Garcia
3	<b>NEW ►</b>		<b>DISNEY'S THE KID (PG) (29.99)</b>	Walt Disney Home Video/Buena Vista Home Entertainment 19690	Bruce Willis
4	3	10	<b>GLADIATOR (R) (29.98)</b>	DreamWorks Home Entertainment 86386	Russell Crowe
5	<b>NEW ►</b>		<b>BAIT (R) (19.98)</b>	Warner Home Video 18804	Jamie Foxx
6	4	4	<b>HOLLOW MAN (R) (24.95)</b>	Columbia TriStar Home Video 05072	Kevin Bacon Elisabeth Shue
7	5	8	<b>GONE IN 60 SECONDS (PG-13) (29.99)</b>	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
8	8	5	<b>THE ART OF WAR (R) (24.98)</b>	Warner Home Video 18871	Wesley Snipes
9	7	7	<b>SCARY MOVIE (R) (29.99)</b>	Dimension Home Video/Buena Vista Home Entertainment 18300	Anna Farris Morgan Freeman
10	2	2	<b>BATTLEFIELD EARTH (PG-13) (19.98)</b>	Warner Home Video 18566	John Travolta Barry Pepper
11	9	6	<b>ROAD TRIP (NR) (26.99)</b>	DreamWorks Home Entertainment 87111	Tom Green
12	10	14	<b>THE PATRIOT (R) (27.96)</b>	Columbia TriStar Home Video 5731	Mel Gibson
13	6	6	<b>THE CELL (R) (24.98)</b>	New Line Home Video/Warner Home Video 5150	Jennifer Lopez
14	11	71	<b>THE MATRIX (R) (24.98)</b>	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
15	12	6	<b>SE7EN: TWO-DISC PLATINUM SERIES (R) (30.98)</b>	New Line Home Video/Warner Home Video 4997	Brad Pitt Morgan Freeman
16	13	10	<b>X-MEN (PG-13) (29.98)</b>	FoxVideo 2000640	Patrick Stewart Ian McKellen
17	15	3	<b>WHEN HARRY MET SALLY (R) (24.98)</b>	MGM Home Entertainment 1001460	Billy Crystal Meg Ryan
18	17	12	<b>MISSION: IMPOSSIBLE 2 (PG-13) (29.99)</b>	Paramount Home Video 334874	Tom Cruise
19	19	11	<b>THE PERFECT STORM (PG-13) (24.98)</b>	Warner Home Video 18584	George Clooney Mark Wahlberg
20	18	5	<b>THE EXORCIST (R) (24.98)</b>	Warner Home Video 18632	Ellen Burstyn Linda Blair

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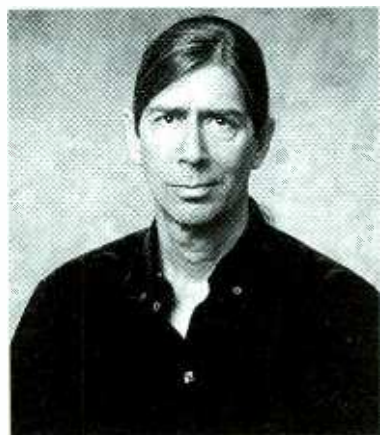
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# Reissued 'Elvis' Film Shows The Human Side Of The King

Considered one of the most revealing and definitive documentaries about the King, "Elvis: That's The Way It Is" was shot in August 1970 at the height of Elvis Presley's Las



SCHMIDLIN

Vegas concert career. More than 30 years later, filmmaker Rick Schmidlin has added 30 minutes of never-before-seen footage and given a contemporary look to the film for its DVD release.

"Elvis: That's The Way It Is" will be released by Warner Home Video March 6. A VHS version

was released Jan. 16. Here, Schmidlin discusses what it was like to rework a legend.

**Where did you find the new material?**

We literally unearthed the negative two miles underground in Kansas, where many films are archived in case of natural, or other, disaster. In that negative we found a new story of Elvis, one that explained musically what he was without interpretation.

**What do you mean?**

I wanted to let the camera tell the story. Basically I found that (director) Denis Sanders was pointing the camera, but Elvis was directing the action. And that's why I think it works.

**The rehearsal scenes in particular work well.**

Yes, you get to see him rehearse, unlike the original film, which would cut away. Whereas the original was a propaganda film, this one shows him going through songs like "Little Sister" and "Get Back" in complete rehearsal. The rehearsal of "Bridge Over Troubled Water" I found to be really exciting, and "Cattle Call" with the yodel.

**What do you think comes through about Elvis in these scenes?**

That he cared. He cared when he rehearsed that he got everything perfect so that when he got on the stage it was not just [about] singing the song. And that he was a very gifted human being but also a very common man. Elvis obviously had something. And I tried to get across that it made him not just the icon, but someone who'd make you say, 'Hey, this was a heck of a nice guy.'

**And vulnerable, too.**

Exactly. And that's what comes through in the concert scenes. We see backstage that fragility, that he is nervous and not going out with the confidence that he could just do it. Then, when he gets on stage, it's like he's standing in the center ring. And that circle is made up of his

band and his fans. He knew how to combine them to make the event.

**So, which scenes do you think are the most important?**

It's hard [to say], because they

*'Elvis cared that he got everything perfect so that when he got on the stage it was not just about singing the song'*

- RICK SCHMIDLIN -

combine. The rehearsal explains the human being, but the concert explains the performer. You can see what made him a unique individual: kissing the women,

signing autographs during the performance. He made the audience a part of the presentation.

**In your presentation, how did you re-edit for a more contemporary feel?**

We used the original material but cut it with a more educated knowledge of the way music is being cut. My editor, Michael Solomon, has 20 years of [concert music] experience.

**Why go to this effort? Why is this film important?**

I think it's important because the legacy of Elvis Presley has been marred over the years. That began, probably, in the 1980s when the impersonators came out, and all of a sudden we were focusing on the last three years of what was a remarkable career. This film brings back the coolness. The Beatles are hot right now, but Elvis is cooler.

CATHERINE CELLA

Billboard

FEBRUARY 10, 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>				
NO. 1 <b>TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1</b> Red Line Entertainment 77002					NO. 1 <b>BILLY BLANKS: TAE-BO WORKOUT</b> Ventura Distribution 2274				
1	2	10	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254	14.95	1	109	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98	
2	1	41	WWF: ARMAGEDDON World Wrestling Federation Home Video 266	19.95	2	101	YOGA CONDITIONING FOR WEIGHT LOSS Living Arts 1203	14.98	
3	NEW	▶	WWF: SURVIVOR SERIES-THE RULES HAVE CHANGED World Wrestling Federation Home Video 265	19.95	3	47	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution 2271	34.95	
4	NEW	▶	WWF: TABLES LADDERS CHAIRS World Wrestling Federation Home Video 259	14.95	4	82	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10152	14.98	
5	3	24	WWF: EVE OF DESTRUCTION World Wrestling Federation Home Video 256	14.95	5	5	BILLY BLANKS: TAE-BO LIVE Ventura Distribution 2273	59.95	
6	4	40	MLB: WORLD SERIES 2000 USA Home Entertainment 60087	19.95	6	6	YOGA FOR BEGINNERS: ABS YOGA Living Arts 1075	9.98	
7	5	11	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261	14.95	7	9	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 2276	24.95	
8	6	24	WWF: CHRIS JERICHO-BREAK DOWN THE WALLS World Wrestling Federation Home Video 262	14.95	8	7	LIVING YOGA COLLECTION Living Arts 1070	17.98	
9	8	10	WWF: MOST MEMORABLE MATCHES '00 World Wrestling Federation Home Video 826	14.95	9	8	TOTAL YOGA Living Arts 1080	9.98	
10	7	8	ECW: EXTREME EVOLUTION (CENSORED) Pioneer Entertainment 71404	14.98	10	10	CHI THREE-PACK Living Arts 1054	27.98	
11	9	22	WWF: KURT ANGLE-IT'S TRUE IT'S TRUE World Wrestling Federation Home Video 263	14.95	11	11	DENISE AUSTIN: BLAST OFF TEN POUNDS Artisan Home Entertainment 10154	14.98	
12	10	10	WWF: STONE COLD STEVE AUSTIN-LORD OF THE RING World Wrestling Federation Home Video 260	14.95	12	12	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98	
13	12	24	ECW: PATH OF DESTRUCTION (UNCENSORED) Pioneer Entertainment 71548	19.98	13	13	THE METHOD: TARGET SPECIFICS Parade Video 840	12.98	
14	11	11	WWF: AUSTIN VS. MCMAHON World Wrestling Federation Home Video 240	14.95	14	15	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95	
15	14	62	KING OF THE DEATH MATCH Ground-Zero Entertainment 2056	19.99	15	19	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment 10885	14.98	
16	15	17	JUGGALO CHAMPIONSH-T WRESTLING Psychopathic Video 2200	21.95	16	14	MINNA LESSIG: OPTIMIZER-FAT ELIMINATOR Parade Video 1121-3	14.98	
17	16	33	ECW: EXTREME EVOLUTION (UNCENSORED) Pioneer Entertainment 71405	19.98	17	20	PILATES: BEGINNING MAT WORKOUT Living Arts 1231	14.98	
18	17	19	WWF: KING OF THE RING '98 World Wrestling Federation Home Video 205	19.95	18	16	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK Ventura Distribution 110013	49.98	
19	19	66	SUPER BOWL XXXIV 2000 USA Home Entertainment 4400616512	19.95	19	17	YOGA: STRESS RELIEF Living Arts 60014	9.98	
20	RE-ENTRY				20	RE-ENTRY			

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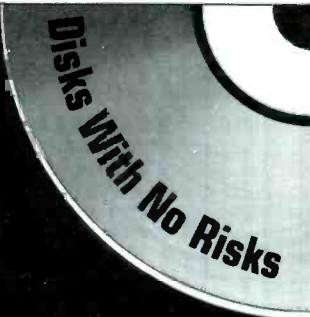
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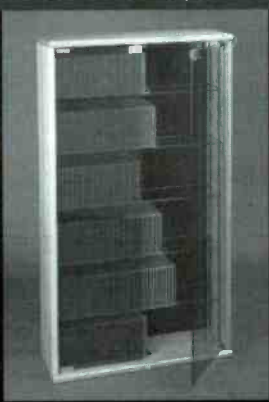
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# King, Puente, Peters Among Recipients Of NARAS Heroes Awards



Shown, from left, NARAS president Michael Greene, and Heroes Award winners Diana Ross, Bernadette Peters, Frank Military, Phil Ramone, and B.B. King pose backstage with their statuettes.

The National Academy of Recording Arts and Sciences (NARAS) recently held its fifth annual Heroes Awards dinner at New York's Roosevelt Hotel, where B.B. King, Bernadette Peters, Frank Military, the late Tito Puente, Diana Ross, and Phil Ramone were honored. The stars turned out to celebrate with NARAS president Michael Greene and NARAS New York chapter heads Beth Ravin and John Marcus. Bill Cosby presented the award to King, Mary Tyler Moore presented to Peters, Tony Bennett presented to Military, Ross' sons Evan Naess and Ross Naess and daughter Rhonda Ross Kendrick presented to their mother, India presented to Puente's family (widow Marge, sons Ronnie Puente and Tito Jr., and daughter/WNBC-TV meteorologist Audrey), and ASCAP president Marilyn Bergman presented to Ramone. (Photos by Chuck Pulin)



Diana Ross, right, thanked her sons Evan Naess, left, and Ross Naess and daughter Rhonda Ross Kendrick for presenting her the award.



Bill Cosby, right, presented B.B. King with his award at the event.



Tony Bennett shares a laugh with Heroes Award recipient Diana Ross backstage.



Heroes Award recipient Phil Ramone, left, and ASCAP president Marilyn Bergman are all smiles backstage.



The children of Tito Puente accepted the award on behalf of their late father. Shown, from left, are daughter Audrey and sons Ronnie and Tito Jr.



India was on hand to pay homage to the late Tito Puente.



Producer Arif Mardin, left, also attended the event, shown here with NARAS president Michael Greene.



Award recipients Bernadette Peters, left, and Diana Ross flank presenter Mary Tyler Moore, center.



Frank Military, right, accepts his award as Tony Bennett looks on.



Award winners Diana Ross and B.B. King share a moment.



Shown, from left, NARAS president Michael Greene; Midori, violinist and founder of Midori and Friends Music Education Foundation; John Marcus, NARAS New York chapter executive director; and NARAS New York chapter president Beth Ravin.

# Update

## CALENDAR

### 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 Amer-**

ica 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. 6, **Slam Jam**, presented by the Music, Entertainment & Media Unit of B'nai B'rith, Local 802 Musicians Union, New York. 212-330-7969.

Feb. 8, **Make Your Vote Count: ASCAP And NMPA/Harry Fox Board Elections: "Meet The Candidates, Learn The Rules,"** presented by AIMP, Dillions, New York. 212-758-6157.

Feb. 8, **Music, Money & Success: The Insider's Guide To Making Money In The Music Business**, presented by ASCAP, Guitar Center, Phoenix, Ariz. 212-621-6241.

Feb. 10, **Do It Yourself In Film, Music & Books**, Hollywood Roosevelt Hotel, Los Angeles. 323-860-9076.

Feb. 20-22, **Mobile Beat DJ Show & Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Feb. 20-22, **REPLitech North America**, Los Angeles Convention Center, Los Angeles. 800-800-5474.

Feb. 21, **Copyright & 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 Carex Expo & Job Fair 2001**, Hynes Convention Center, Boston. 617-747-8970.

Feb. 26, **Brit Awards**, Earls Court 2, London. 44-207-851-4001.

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).

## GOOD WORKS

**HOPE FOR DIABETES:** On April 23, Billboard and the University of Miami's Diabetes Research Institute will present the second annual Hope & Harmony Golf and Tennis Classic at the Doral Golf Resort and Spa in Miami. The fund-raiser, which is the official charity of the Billboard Latin Music Conference and Awards, consists of golf and tennis competitions and a silent auction, as well as an evening cocktail reception and awards dinner. Contact: **Lori Weintraub** at 954-964-4040.

**STEPPING UP:** Country artist **Joe Diffie** is hosting the benefit concert, "Country Steps In For First Steps," Feb. 11 at the Ryman Auditorium in Nashville. Participating acts include **Lisa Angelle, the Martins, Chalee Tennison,** and **Keith Urban**. A silent auction featuring items donated by **George Strait, Vince Gill, Kenny Rogers, Clint Black,** and **Ricky Skaggs** will be held during the show. Proceeds will be given to First Steps, a school that provides early intervention care for young children with special needs. Contact: **Monica Stiles** at 615-320-1219.

## LIFELINES

### BIRTHS

Boy, René-Charles, to **Celine Dion** and **René Angellil**, Jan. 25 in Palm Beach, Fla. Mother is a recording artist. Father is her manager.

Girl, Taylor Ayana Crawford, to **Yolanda Adams** and **Timothy Crawford Jr.**, Jan. 26 in Houston. Mother is a recording artist.

Girl, Emilia Caroline, to **Caroline** and **Joseph Vella**, Jan. 5 in San Francisco. Mother and father own and operate the Web channel Jazz Online.

Boy, Jacob Francisco, to **Anna** and **Heinz Geissler**, Jan. 23 in Austin, Texas. Father is group label manager of Antone's Records and the Texas Music Group.

### DEATHS

**Jack McDuff**, 74, of an apparent heart attack, Jan. 23 in Minneapolis. McDuff, known as "Brother" Jack McDuff, was a jazz organist and leading player in the soul/jazz movement of the 1960s. He performed with noted guitarists such as George Benson and Grant Green.

McDuff continued to perform and record, most recently for Concord Records, up until last year. He is survived by his wife.

**Deirdre O'Donoghue**, 53, of an undetermined cause, Jan. 20 in Santa Monica, Calif. O'Donoghue was the host of the "Breakfast With The Beatles" program, which most recently aired on KLSX Los Angeles. She began her radio career in 1974 at Boston's WBCN. In the late 1970s, she came to Southern California and worked at KKGJ L.A. and KCRW Santa Monica, where she hosted "Snap," a show that highlighted new rock bands. O'Donoghue created "Breakfast" in the early 1980s while working at KMET L.A. No immediate family survivor information is known.

**María Eugenia Fernández**, 52, of heart failure, Jan. 22 in Miami. Fernández was executive assistant to Rodolfo López Negrete, senior VP, Latin America region, for BMG U.S. Latin. No immediate family survivor information is known. In lieu of flowers, donations in her name can be made to the League Against Cancer, 2180 SW 12 Ave., Miami, Fla. 33129.

## ESTOPA PREPS FOR NEW MARKETS

(Continued from page 53)

debut on Universal, "Lunas Rotas" (Broken Moons), has sold more in Spain, at about 1.3 million units.

Estopa's year-long success has surprised the Spanish music industry; the brothers' 120 live concerts, their street credibility, the "dirty realism" of their lyrics, and word-of-mouth enthusiasm are all cited in attempts to explain the phenomenon. The result of that remarkable success is that BMG's Miami-based Latin American Regional Office (LARO) has identified Estopa as a maximum-priority release when the album hits the streets in March in the U.S. and Latin America, as well as in France and Italy.

"We are chroniclers of our surroundings, and we make an effort to ensure that everybody can understand us," says singer David, 25, who married his longtime girlfriend, Mari Paz, mid-tour, then went on to play a concert in the western city of Plasencia that night. "If we have a merit, it is that of having found the right words—those that strike a chord in all our fans."

These fans seem to span age, sex, and social-class categories. Catch a bus or train in Spain, and anybody from a 5-year-old to a grandmother could be humming an Estopa song. "Our public is very varied," says David. "Kids, adults, rockers, people with glasses, bald people, normal and weird folk . . . It's a luxury to go out on stage and find that the whole gang there knows your songs. The same songs that we used to sing in the shower just a few months ago! That's the good part of fame."

Near the end of 1999, David and José, 22, were working 12-hour shifts at the car components factory in Cornellà, the Barcelona industrial suburb where they were born. To enliven the tedium, they made up songs all day long and began recording them at home.

The swimming teacher of one of the brothers' girlfriends said he would hand a demo tape of some 40 songs to an A&R contact he knew at

a record label, a move that led to the release of "Estopa" by BMG Ariola in October 1999. "We couldn't believe it and wondered if we'd sell maybe 15,000 records," says José.

In addition to the platinum sales, the brothers won three Spanish music awards last year—for new Spanish artist and group at the (labels' body) AFYVE-organized Premios Amigo show and at the Cadena SER radio group-organized Premios Ondas event, where they were named best new artist.

"We have decided that now is the moment for Estopa to tell their stories in Latino markets across the Atlantic, because each of their songs is a story of life in the industrial suburb where they grew up," says BMG Ariola Spain international exploitation director Sonsoles Armendariz. "But the main story is that Estopa was a cult group that became a phenomenon of the masses."

She adds that each Latino territory will develop its own marketing plan, modeled on the path taken by Spain. That path stressed the "natural" credentials of the brothers, who are not a creation of the studio but rather two young men with a language and experiences that are common to all young people. Their rumba-based pop-rock is an exercise in street credibility. Lyrics include local jargon to such an extent that the first single release for Latin America, "Tu Calorro," comes with an *estopario*, or list of translations. (*Calorro* is a slang word that means "neighborhood boy.")

"They manage to turn street language into poetry," says Armendariz. "David has an amazing capacity of communication on stage, and it does not matter if he is playing in front of 50 people—as Estopa were a little more than a year ago—or in stadiums with 10,000 people."

Gonzalo López, BMG Ariola local marketing director, notes that word-of-mouth worked so well in Estopa's case that the first 25,000 albums sold without a single (there have been six so far,

all Spanish No.1's), and the first 100,000 units were sold without radio support.

"The amusingly delinquent nature of the songs, about hash smoking or with titles like 'The Slit In Your Skirt,' for example, initially had negative connotations for commercial radio," says López. "Radio didn't understand that rumba is just a form of Spanish pop music—it is social, festive rumba. The most popular contemporary hit radio station, Los 40 Principales, did not play Estopa until they had sold 400,000 CDs."

Luis Merino, head of programming for the five Cadena SER national music networks that dominate Spanish radio, explains that Estopa was played "from the start" on Spanish-language-only Cadena DIAL, as it was "hybrid ethnic music well-suited for DIAL," and because "Estopa's sound would at the beginning have created an undesired reaction from the Los 40 [teenaged] public."

He adds that once Estopa had been successful with DIAL support, the singles began to receive heavy rotation on Los 40, which gave them a "second-lap new public, which resulted in them returning to the No. 1 sales slot at Christmas. Going from Cadena DIAL to Los 40 is a natural process which has happened successfully with [other Spanish acts such as] Monica Naranjo, Chayanne, and Juan Luis Guerra."

Merino attributes Estopa's success to the fact that the band "has regenerated with brilliance the essence of Catalanian rumba, with a completely up-to-the-minute language that connects instantly with the public."

David explains Estopa's success by saying, "We have hit the language core of young people, who do not see us as a couple of smoothies, but us two regular blokes, just like their mates. They know about drugs and know what we mean when we sing that we smoke joints. These are things that happen in neighborhoods like ours, where our parents run a bar. Our public is not anaesthetized; young people are changing now."

## BIG PLANS FOR GERMAN ECHOS

(Continued from page 53)

gories. According to category, winners are determined by the previous year's record sales, a panel of industry professionals, or viewers of music networks MTV and Viva.

Whereas the new categories seem likely to favor up-and-coming talent, the nominations skew toward veteran acts. The Beatles, Bon Jovi, and Red Hot Chili Peppers are among those nominated for best international group, and Tom Jones and Carlos Santana are up for best international male artist. Westernhagen and Die Toten Hosen are named in domestic categories.

At the announcement of the nominations in Hamburg, German Phono Academy chairman Gerd Gebhardt explained the reasons for introducing the new categories. "The Echoes is now the second-most important award show in the world, and one reason for that is that we always try to mirror the sudden changes in the global music market," he says.

He adds, "We are very sorry to

leave Hamburg, but the ICC holds 5,000 people, compared with 3,000 in Hamburg."

This year will also see a change of broadcaster for the televised show, which will air live on commercial TV channel RTL. "RTL is paying more money [for the broadcast rights] and gives us live coverage and more Internet broadcasting time than [previous broadcast partner] MDR could," explains German Phono Academy GM Werner Hay.

Berlin-Brandenburg alternative music station ORB Fritz is the official radio partner for Echo 2001, and the public station will also be presenting the Echo Award for new domestic talent, worth 40,000 marks (\$18,800).

In contrast to the first awards show in 1992, which had a total budget of around 600,000 marks (\$282,000), this year more than 4 million marks (\$1.9 million) will be spent on the awards and after-show party. However, one aspect of the awards that remains unchanged is its position as a major charity fund-

raiser. The Echoes have raised more than 2 million marks (\$939,000) for charity over the past 10 years.

The key category nominations for the Echo 2001 Awards follow:

**German male artist:** Ayman, Peter Maffay, Stefan Raab, Sasha, Westernhagen.

**German female artist:** Blümchen, Doro, Jeanette, Laura, Vicky Leandros.

**International male artist:** Enrique Iglesias, Tom Jones, Mark Knopfler, Carlos Santana, Robbie Williams.

**International female artist:** Anastacia, Melanie C, Whitney Houston, Madonna, Britney Spears.

**German group:** Böhse Onkelz, Die Toten Hosen, Modern Talking, Pur, Reamonn.

**International group:** Bon Jovi, HIM, Red Hot Chili Peppers, the Beatles, the Corrs.

*Additional reporting for this story was provided by Wolfgang Spahr.*



# Programming

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**FURCHTOTT-ROTH TO EXIT FCC.** Federal Communications Commission (FCC) member Harold Furchtrott-Roth has announced plans to leave after deciding he would not ask President Bush for reappointment. His first term expired June 30, 2000. In a surprise announcement, Furchtrott-Roth said that "there comes a time when every free market advocate in government must fulfill his dream by returning to the private sector." No specific date for his departure has been set, but Furchtrott-Roth says he will work out a date with the Bush administration. The Republican economist was often a lone voice of dissent on the FCC. In his departure statement, Furchtrott-Roth took pride in his steadfastness, saying it "disciplined the agency and brought it closer to the [intentions of the] Communications Act." Meanwhile, newly appointed FCC chairman Michael Powell has begun to name his staff. Walt Disney VP Marsha MacBride rejoins as Powell's chief of staff. Before heading to Disney, MacBride worked at the FCC for nearly 10 years on mass media, cable TV, and Y2K compliance issues.

**CLEAR CHANNEL SEES FLAT QUARTER.** Providing further evidence that an advertising slowdown has begun, Clear Channel Communications, the largest radio operator in the U.S., is projecting its first-quarter after-tax cash flow will be flat, compared with the first quarter of 2000. The company projects 51 cents a share, below the 63 cents a share expected by Wall Street. But Clear Channel is predicting the remainder of the year will bring in higher cash flow than in 2000. Analysts were not worried about the news and rewarded Clear Channel's stock price with a gain of nearly 4% in the hours following the announcement.

**VIACOM CLOSES ON BET.** Viacom has closed on its \$3 billion deal to buy Black Entertainment Television (BET). BET founder Robert Johnson remains chairman/CEO, reporting to Viacom president/COO Mel Karmazin. BET will remain headquartered in Washington, D.C.

**WEANING OFF WEENING.** Cumulus Media executive chairman and treasurer Richard Weening has exited the company he helped found. Wall Street by and large held Weening responsible for the company's stock free fall, which began with the announcement last March that the company had misstated its earnings to investors. At a recent board meeting, president/CEO Lew Dickey was given the additional title of chairman.

**RADIO VETS LAUNCH WEB STATIONS.** RadioCentral has closed on \$7.25 million in new funding from Allegis Capital, PacRim Venture Partners, and FBR CoMotion Venture Capital, bringing the Webcaster's total funding to \$12.75 million to date. Formed over a year ago by Radio Ink publisher Eric Rhoads, the San Francisco-based company features a number of radio's biggest names. They include former AMFM chief programming officer Steve Rivers, who is RadioCentral's senior VP/chief of radio programming; former modern WNNX (99X) Atlanta music director Sean Demery, who becomes RadioCentral director of music programming; and former Zapoleon Media consultant Steve Wyrostok, who becomes RadioCentral director of radio operations. RadioCentral currently offers two channels featuring classic alternative and classic soul.

**NOTED.** Los Angeles radio market revenue rose 13.6% in 2000, to a total of \$846 million. According to the Southern California Broadcasters Assn., local revenue rose 15.1% and national ad dollars grew 9.1%. . . FMiTV Networks has begun syndicating "Y News," featuring top 40 KIIS Los Angeles DJ JoJo Wright. The show, which offers lifestyle and entertainment news targeting Generation Y, has also featured a number of teen acts. In addition to broadcasting on FMiTV's KISSFMi.com and WBLSi.com, the show will be syndicated to other radio stations and Web sites. FMiTV has also announced that Fenton Eng, former creative director of Tourneau, has joined FMiTV as executive VP of operations. . . Premiere Radio Networks advice show host Dr. Laura Schlessinger ranks No. 7 on fashion critic Mr. Blackwell's annual list of the 10 worst dressed women.

Reporting by Frank Saxe in New York.

## Programming VP Switches Gears

### Radio One's Hegwood To Focus On Running His Own Stations

BY DANA HALL

NEW YORK—After months of rumors, Radio One VP of programming Steve Hegwood has finally confirmed that he will leave the R&B/crossover radio powerhouse KKBT Los Angeles in the coming months to devote more time to running his own radio stations.

"To say the least, I have been spreading myself pretty thin lately," says Hegwood, who owns stakes in R&B outlets WRJH Jackson, Miss., and WRXZ/WFFM Albany, Ga., and the forthcoming WANN Norfolk, Va. "I've been overseeing Radio One programming as well as my own stations, and I've been serving as PD at [KKBT] the Beat [Los Angeles]. At the same time, my company is growing larger, so I told [Radio One CEO] Alfred Liggins that I am the type of person who likes to be the best at what he does. I don't feel I can stretch myself anymore to keep up the standard that I demand of myself.

"Before I am not successful, or

before it stops me from accomplishing my goals, I decided it was time to step back and focus on just one or two aspects," adds Hegwood, who has been traveling across the country every week since May. "That's taken a lot out of me."

Hegwood will continue to consult Radio One, concentrating on KKBT. Radio One is expected to replace him as VP of programming as well.

IF YA CAN'T BEAT 'EM . . .

Hegwood says other broadcasters often ask, "How did you buy your first station?" In this age of radio consolidation and broadcast facilities selling for millions of dollars, it doesn't seem to be a realistic goal any more.

"I never let the whole consolidation thing scare me or stop me," he says. "This has been my dream since I started in radio 20 years ago at the age of 19. I never even let it enter my head that it couldn't happen. I started out by calling a broker [John Willis] and asking a

bunch of questions. The first question he asked me was, 'How much money do you have?' When I told him, 'Just a couple of hundred thousand,' he didn't have anything



HEGWOOD

at the time. But a few months later he called me [about] the duo in Albany. I got a couple of investors, and we put up half the cost of the stations, and the owner financed the rest. It was just like buying a house.

"But, at the same time, you obviously need to have knowledge of the legal aspects, of the [Federal Communications Commission] rules and regulations and licensing," Hegwood says. "I would say my biggest costs are my legal fees. Of course, I believe you have to have extensive knowledge and experience in the business of radio and programming."

In this day of stations being traded like baseball cards, after buying his first station in Albany Hegwood also got a quick lesson in economics. "Once you own a station, people see you as either someone who might buy more or someone who might be willing to sell. I've had people contact me now who probably would have never done so before I was an owner."

#### LESSONS LEARNED

Hegwood credits his years working under independent owners such as Willie Davis, who owned Hegwood's hometown station and first employer, WLUM Milwaukee. "Even working for Clear Channel in Houston [in the late '80s], it was a small, family-run company then, although slightly larger than Davis' company. And now, while working with Radio One's Cathy Hughes and Alfred Liggins, I was able to be part of the company as it grew from six stations to over 40. When I look at

(Continued on page 78)

## NAB Files New Suit Over Net Streaming

NEW YORK—The National Assn. of Broadcasters (NAB) is leading the court challenge to the recent U.S. Copyright Office ruling that said broadcasters must pay royalties for simulcasting their stations on the Internet.

In a complaint filed in U.S. District Court for the Eastern District of Pennsylvania, the NAB and six broadcast groups ask that the copyright ruling be overturned, arguing it is "an abuse of discretion and otherwise not in accordance with law and therefore is invalid."

Specifically, the broadcasters' attorneys say that when Congress passed the 1998 Digital Millennium Copyright Act (DMCA), it never intended to include over-the-air broadcasters, which have traditionally been exempt from other royalty fees. The NAB says that when the DMCA was passed, it left intact the provisions of the 1995 Digital Performance Right in Sound Recordings Act exempting broadcasters.

With the Philadelphia filing, the NAB is dropping a separate suit filed in U.S. District Court in New York against the Recording Industry Assn. of America (RIAA) in March 2000. "It was more appropriate that we deal with the copy-

right decision," says an NAB spokesman, who notes that broadcasters already pay \$300 million a year to ASCAP and BMI.

Among the station groups joining the NAB suit are Bonneville, Cox Radio, Emmis, Entercom, Susquehanna, and Infinity—although no Infinity station currently streams Internet audio.

RIAA senior VP of business and legal affairs Steve Marks says the Copyright Office's decision is a correct interpretation of the law. "Broadcasters should not be treated differently than other Webcasters who fairly compensate the creators of the sound recordings upon which they build their business," says Marks. If the suit proves unsuccessful for broadcasters, arbitration among broadcasters, the RIAA, and the Copyright Office is scheduled to begin May 21.

Meanwhile, StreamAudio, the Web-streaming firm started by modern KFNK Seattle PD Bob Case and software designer Darren Harle, has joined other Web-streaming firms in announcing it will pay any copyright fees broadcasters are eventually required to pay. Yahoo! and others have announced they will also cover radio's costs. **FRANK SAXE**

# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	19	<b>THIS I PROMISE YOU</b> JIVE 42746* †	'N SYNC 6 weeks at No. 1
2	2	3	17	<b>SHAPE OF MY HEART</b> JIVE 42758* †	BACKSTREET BOYS
3	3	2	27	<b>BACK HERE</b> HOLLYWOOD 164040 †	BBMAK
4	5	4	23	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 16818 †	FAITH HILL
5	4	5	20	<b>CRUISIN'</b> HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
6	7	7	45	<b>I NEED YOU</b> SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
7	10	13	12	<b>I HOPE YOU DANCE</b> MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
8	6	6	40	<b>TAKING YOU HOME</b> WARNER BROS. ALBUM CUT †	DON HENLEY
9	9	8	54	<b>BREATHE</b> WARNER BROS. 16884 †	FAITH HILL
10	11	10	70	<b>I KNEW I LOVED YOU</b> COLUMBIA 79236 †	SAVAGE GARDEN
11	8	9	22	<b>MY BABY YOU</b> COLUMBIA ALBUM CUT †	MARC ANTHONY
12	12	12	49	<b>YOU SANG TO ME</b> COLUMBIA 79406 †	MARC ANTHONY
13	13	11	74	<b>AMAZED</b> BNA 65957 †	LONESTAR
14	16	17	8	<b>IF YOU'RE GONE</b> LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
15	14	14	68	<b>THAT'S THE WAY IT IS</b> 550 MUSIC 79473/EPIC †	CELINE DION
16	17	16	40	<b>I TURN TO YOU</b> RCA 60251 †	CHRISTINA AGUILERA
<b>AIRPOWER</b>					
17	19	18	18	<b>BREATHLESS</b> 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
18	15	15	13	<b>ANGEL ON MY SHOULDER</b> ELEKTRA ALBUM CUT/EEG	NATALIE COLE
19	20	19	13	<b>BY YOUR SIDE</b> EPIC ALBUM CUT †	SADE
20	18	20	54	<b>SHOW ME THE MEANING OF BEING LONELY</b> JIVE ALBUM CUT †	BACKSTREET BOYS
21	21	22	11	<b>SPANISH GUITAR</b> LAFACE 24499/ARISTA †	TONI BRAXTON
22	26	27	4	<b>THANK YOU FOR LOVING ME</b> ISLAND ALBUM CUT/DJMG †	BON JOVI
23	22	23	7	<b>EVERYTHING IS DIFFERENT NOW</b> WARNER BROS. ALBUM CUT †	DON HENLEY
24	<b>NEW</b>	1	1	<b>NOBODY WANTS TO BE LONELY</b> COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
25	27	30	3	<b>THIS COULD BE HEAVEN</b> LONDON-SIRE SOUNDTRACK CUT †	SEAL

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	19	<b>IF YOU'RE GONE</b> LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY 8 weeks at No. 1
2	3	5	18	<b>AGAIN</b> VIRGIN ALBUM CUT †	LENNY KRAVITZ
3	2	2	24	<b>WITH ARMS WIDE OPEN</b> WIND-UP 18004* †	CREED
4	4	4	26	<b>CRAZY FOR THIS GIRL</b> COLUMBIA ALBUM CUT †	EVAN AND JARON
5	6	7	12	<b>THANK YOU</b> ARISTA 13922* †	DIDO
6	5	3	25	<b>PINCH ME</b> REPRISE 16827 †	BARENAKED LADIES
7	7	6	19	<b>BEAUTIFUL DAY</b> ISLAND 562972/INTERSCOPE †	U2
8	8	8	22	<b>BREATHLESS</b> 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
9	9	12	18	<b>BABYLON</b> ATO ALBUM CUT/RCA †	DAVID GRAY
10	12	9	30	<b>YOU'RE A GOD</b> RCA ALBUM CUT †	VERTICAL HORIZON
11	14	15	8	<b>DON'T TELL ME</b> MAVERICK 16825/WARNER BROS. †	MADONNA
12	11	10	23	<b>THE WAY YOU LOVE ME</b> WARNER BROS. 16818 †	FAITH HILL
13	10	11	30	<b>KRYPTONITE</b> REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
14	13	13	42	<b>BENT</b> LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
15	15	14	31	<b>WONDERFUL</b> CAPITOL 58870 †	EVERCLEAR
16	16	17	19	<b>LEAVING TOWN</b> CAPITOL ALBUM CUT †	DEXTER FREEBISH
17	19	20	14	<b>I'M LIKE A BIRD</b> DREAMWORKS ALBUM CUT †	NELLY FURTADO
18	17	16	62	<b>EVERYTHING YOU WANT</b> RCA 65981 †	VERTICAL HORIZON
19	21	27	3	<b>BEST I EVER HAD (GREY SKY MORNING)</b> RCA ALBUM CUT	VERTICAL HORIZON
20	18	19	44	<b>DESERT ROSE</b> A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
21	20	18	13	<b>AM RADIO</b> CAPITOL ALBUM CUT †	EVERCLEAR
22	26	—	2	<b>TOO LITTLE TOO LATE</b> REPRISE ALBUM CUT †	BARENAKED LADIES
23	32	—	2	<b>JADED</b> COLUMBIA ALBUM CUT	AEROSMITH
24	23	23	4	<b>I DID IT</b> RCA ALBUM CUT	DAVE MATTHEWS BAND
25	24	24	9	<b>THANK YOU FOR LOVING ME</b> ISLAND ALBUM CUT/DJMG †	BON JOVI

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 77 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (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 available. © 2001, Billboard/BPI Communications.

# Radio

## PROGRAMMING

# LouisianaRadio.com Launches Label

## Web Site Will Offer Recordings Of All Kinds Of Louisiana Music

BY JIM BESSMAN

NEW YORK—LouisianaRadio.com, the 2-year-old Net-only station based in Lafayette, La., that plays all genres of Louisiana music, has launched Louisiana Radio Records.

The label focuses on the station's niche, comprising Cajun, zydeco, swamp pop, New Orleans R&B and brass band, funk, jazz, blues, soul, and country.

The first releases involve traditional Creole music—the fiddle and accordion-based French-language folk music created by the South Louisiana Creoles, which developed alongside the closely related Cajun style and was a precursor to the more R&B-flavored zydeco.

"Les Misères Dans Le Cœur" by Lavtelle, La.-based accordionist/vocalist Goldman Thibodeaux and fiddler Calvin Carrière, launched the label, whose product is available through LouisianaRadio.com, just before Thanksgiving.

"Calvin is 78 and is the king of zydeco fiddle," says Shamus Fuller, who operates the station with his younger brother Reese and is the label's producer. "He hasn't done a record in 30 years—and Goldman's never released one! So there are songs on the disc that haven't been recorded in 20 or 30 years, and these guys are the only ones left that can play them in their original forms."

Fuller is currently mastering Louisiana Radio Records' second title, "Poullard, Poullard & Garnier," by fiddler/vocalist Ed Poullard; his brother, accordionist/guitarist/vocalist Danny Poullard; and Cajun dance band Filé member/fiddler/guitarist/vocalist D'Jalma Garnier, for Christmas release.

"We recorded some live stuff from that in the barn dancehall setup at [Lafayette's restored Cajun village] Vermilionville," notes Fuller. "They specifically did songs they played

with [late Creole fiddle legend] Canray Fontenot, so this is vintage material, too."

Nearby Eunice, La., retailer Todd Ortego, who owns the Music Machine store and co-hosts the KVPI Ville Platte, La., show "Front Porch Zydeco"—soon to be carried also on LouisianaRadio.com—lauds the Net station's label's first release.

"From a business standpoint, I hope it sells pretty well," says Ortego,

LOUISIANARADIO.COM

"but from the historical side, it's good to have it for posterity. There are very few remaining Creole/zydeco musician masters, so the CD is one for the libraries—and it sounds really good!"

Fuller notes that while Louisiana Radio Records looks to preserve as much of this Cajun/Creole heritage music as possible, it is not the label's sole objective. "We want to do some string band music and other field

music from the state of Louisiana," he says. "There are a lot of good rock-'n'-roll bands and jazz groups that don't necessarily tour and are made up of just regional people who've been playing together a long time but aren't well-known."

"We're sort of extending the niche radio concept to a record label situation," says Fuller. "We've been able to cut out a lot of the traditional industry fluff and do small pressings and get airplay, promotion, and distribution through LouisianaRadio.com and the Music Shop [the site's online retail stop for purchasing music programmed by the station]. It's kind of a closed-loop solution."

But Louisiana Radio Records product is also available elsewhere, Fuller notes. The titles are carried by other cyber-dealers, including key New Orleans store Louisiana Music Factory's online dealership. Traditional distributors include Flat Town and Gonzalez Music Wholesale, both in Louisiana.



Shouldn't He Be On AM Radio? Tommy Boy recording artist Everlast was among the acts featured at WKQX (Q101) Chicago's recent Twisted 7 concert. A sellout crowd filled Chicago's United Center, while more than 20,000 listeners watched the show live from their computers via the station's Web site. Also featured during the eight-hour show were Disturbed, Orgy, Deftones, Live, Incubus, Papa Roach, Cypress Hill, and the Offspring. Pictured, from left, are Tommy Boy's Cheryl Valentine, Everlast, Q101 PD Dave Richards, and Deluxe Management's Corey Wagner.

# Katz Media Pulls The Plug On Web Sales Unit

NEW YORK—Although radio knows the Internet is a place where it may one day make millions selling streamed audio and video advertisements as well as banner ads, it is becoming apparent that such a day is not in the near future.

The latest news speaks to that: Katz Media has announced it is shutting down Katz Interactive Marketing, its unit that sells streaming media ads on the Internet.

"We have decided to discontinue our current efforts in streaming media through the operation of Katz Interactive Marketing. Our current revenue model does not show Katz Interactive Marketing delivering positive results in the foreseeable future," says Katz Media Group CEO Stu Olds.

Instead, Olds says, Katz is "directing our efforts toward our core businesses in support of our radio and television station clients."

Katz Media, the largest media rep firm in the U.S., with more than 2,100 radio and 350 TV stations as clients, is a subsidiary of Clear Channel Communications—the largest radio station owner.

Other rep firms are holding tough, however. Interep, for example, upped its investment in streaming media by acquiring Cybereps earlier this year, and MediaAmerica, which began its

interactive division last summer, continues to staff up.

In other Internet news, Hiwire, an Internet advertising rep firm, will sell ads on worldclassrock.com, operated by the Clear Channel Internet Group. Engineers from Hiwire and Clear Channel have been working since January 2000 to make the site capable of delivering localized ads to specific audiences during commercial breaks in its live streaming audio.

Elsewhere, Judy Carlough has joined Arbitron in the newly created position of VP of advertiser services, which will work to market the company's Webcast ratings to advertisers and agencies. Carlough comes from Broadcastspots.com and a nine-year tenure at the Radio Advertising Bureau.

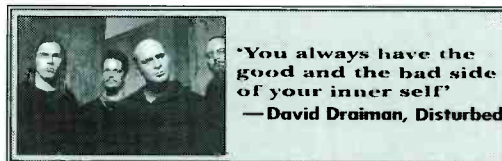
FRANK SAXE

**A**fascination with the behavior of serial killers inspired Disturbed's lead singer David Draiman to write "Voices," the second single off the group's Giant album "The Sickness."

Draiman says, "I went through a couple monthlong periods of a very serious interest in serial killers. I don't know why. It just intrigued me that the type of behavior that is exhibited by them really isn't all that unlike our own. They just have an exaggerated inner voice. Everybody has the id that always drives you to do certain things. With them, it's so much more intense, and obviously the results of listening to it are so much more dramatic and detrimental."

He says that the song, which is No. 18 on this

issue's Modern Rock Tracks chart, is really about "fighting against that evil inclination inside you who tells you to do things that you should not do, but you end up doing anyway, whether it's a bat-



"You always have the good and the bad side of your inner self" — David Draiman, Disturbed

tle with an addiction or a battle with a lifestyle or a value judgement. You always have the good and the bad side of your inner self."

The lyrics of the single don't quite fit with its

musical composition—an ironic effect that Draiman explored on purpose. He says, "If you listen to the music, it's not a very dark song. It doesn't leave you feeling depressed or frightened. It leaves you kind of feeling energized, or even, dare I say, with a smile on your face. To have that kind of lyrical content in front of music like that is incredibly humorous to me."

But Draiman does find himself experiencing the emotions of the song when he performs it. "It's therapy," he says. "It's meant to be used in that way. Am I getting in touch with the meaning of the song when I'm singing it? Absolutely. Is it difficult to do? It's incredibly difficult, but it's also incredibly gratifying."

**MAREN ORD**

(Continued from page 55)

because he's got great pop ears and is more attuned to production than I am."

Lott, president of EMI Recorded Music North America and of Capitol Records in the U.S., first heard a tape of Ord's "All I Want." He was, he recalls, impressed by her powerful vocals and strong melodic sense. "Then Terry sent me more songs, and I was equally taken by them," Lott says. "What impresses me is her growth potential. She's also a wonderful person. There's a real good spirit, a real good heart there."

Despite his production agreement and two-year involvement with Ord, Kavanagh wasn't part of the production team for her album. Instead, Stephen Hague (the Pretenders, Ace Of Base, Robbie Williams) was brought on board. "It was a hard decision, but I had to move on," says Ord about splitting from Kavanagh.

Nettwerk and Kavanagh have since agreed on compensation terms, and the latter remains proud of the industry buzz his sessions created. "Before McBride came into the picture, there was already strong interest in Maren from Virgin U.K., RCA New York, Warner Music Canada, and Universal Music Canada," he notes.

"Quite a lot of work had been done on arrangements, and there were a few original elements recorded by Greg that were used on the final album," notes Jowett. "We therefore made an arrangement that he was adequately compensated for that."

"The demos were excellent," says Hague. "When I heard them, in fact, what popped into my mind was, 'Who is she writing songs with?' Of course, it was all her, which really sealed the deal for me. I could tell she had the goods as a songwriter."

After graduating from high school, Ord began recording with Hague in Woodstock, N.Y., in October 1999 for two months. Another two months of sessions took place in London last January. "I was there for all of the sessions, right from the drums to the last detail of programming," says Ord, who played either guitar or piano throughout. "I wanted to know what was going on. I was there to say, 'That's really cool; let's put that in.' Or, 'I'm not a big fan of that, let's not do that.'"

"It was quite refreshing to be around someone who was really excited to be making a record," says Hague. "She's incredibly un-neurotic and wanted to have a good time. She's amazingly sophisticated for someone so young."

In the past year, several of the album's tracks have had widespread media exposure in the U.S. "Beautiful" and "Perfect" both aired on the CBS series "That's Life" "Just Like You" was on the Warner Bros. Network series "Felicity." Last year, Ord recorded "Shining Time" for the soundtrack to the Alliance/Atlantis Films production "Thomas And The Magic Railroad."

"All of this is kind of surreal," says Ord. "I never imagined I would ever get this far. I started writing songs because it was just a fun thing to do. It still is, of course, but there's a different perspective now. Right now, I'm focusing on the Canadian release. In the next month, I'll be doing show after show in Edmonton to promote the album. Then we'll see what happens."

**Billboard**

FEBRUARY 10, 2001

**Billboard**

FEBRUARY 10, 2001

**Mainstream Rock Tracks**

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
<b>No. 1</b>					
1	4	5	3	<b>JADED</b> JUST PUSH PLAY	<b>AEROSMITH</b> COLUMBIA
2	1	2	18	<b>AWAKE</b> AWAKE	<b>GODSMACK</b> REPUBLIC/UNIVERSAL †
3	2	3	25	<b>HEMORRHAGE (IN MY HANDS)</b> SOMETHING LIKE HUMAN	<b>FUEL</b> 550 MUSIC/EPIC †
4	3	1	34	<b>LOSER</b> THE BETTER LIFE	<b>3 DOORS DOWN</b> REPUBLIC/UNIVERSAL †
5	5	4	22	<b>ONE STEP CLOSER</b> (HYBRID THEORY)	<b>LINKIN PARK</b> WARNER BROS. †
6	6	7	9	<b>OUTSIDE</b> AARON LEWIS OF STAIND WITH FRED DURST THE FAMILY VALUES TOUR 1999	<b>FLAWLESS/GEFFEN/INTERSCOPE †</b>
7	7	10	12	<b>HANGING BY A MOMENT</b> NO NAME FACE	<b>LIFEHOUSE</b> DREAMWORKS †
8	9	15	5	<b>DUCK AND RUN</b> THE BETTER LIFE	<b>3 DOORS DOWN</b> REPUBLIC/UNIVERSAL
9	13	17	6	<b>BREAKDOWN</b> TANTRIC	<b>TANTRIC</b> MAVERICK
10	10	8	10	<b>DRIVE</b> MAKE YOURSELF	<b>INCUBUS</b> IMMORTAL/EPIC †
11	8	6	31	<b>N.I.B.</b> NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	<b>PRIMUS WITH OZZY</b> DIVINE/PRIORITY
12	11	13	12	<b>ANGEL'S SON</b> STRAIT UP	<b>STRAIT UP FEATURING LAJON</b> IMMORTAL/VIRGIN †
13	12	9	23	<b>ARE YOU READY?</b> HUMAN CLAY	<b>CREED</b> WIND-UP
14	14	12	21	<b>ROLLIN'</b> CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	<b>LIMP BIZKIT</b> FLIP/INTERSCOPE †
<b>AIRPOWER</b>					
15	22	25	6	<b>KILLING THE FLY</b> ...AN EDUCATION IN REBELLION	<b>THE UNION UNDERGROUND</b> PORTRAIT/COLUMBIA
16	18	21	9	<b>LET SALLY DRIVE (RIDE SALLY RIDE)</b> TEN 13	<b>SAMMY HAGAR</b> CABO WABO/BEYOND
17	20	20	41	<b>LAST RESORT</b> INFEST	<b>PAPA ROACH</b> DREAMWORKS †
18	17	16	41	<b>I DISAPPEAR</b> "MISSION: IMPOSSIBLE 2" SOUNDTRACK	<b>METALLICA</b> HOLLYWOOD †
19	21	23	9	<b>VOICES</b> THE SICKNESS	<b>DISTURBED</b> GIANT/REPRISE †
20	23	24	11	<b>KARMA</b> INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	<b>DIFFUSER</b> HOLLYWOOD
21	24	27	11	<b>RENEGADES OF FUNK</b> RENEGADES	<b>RAGE AGAINST THE MACHINE</b> EPIC †
22	16	18	16	<b>STEP INTO THE LIGHT</b> DUST FOR LIFE	<b>DUST FOR LIFE</b> WIND-UP †
23	19	11	20	<b>WHY PT.2</b> BLENDER	<b>COLLECTIVE SOUL</b> ATLANTIC †
24	25	26	8	<b>OLD ENOUGH</b> THE STATE	<b>NICKELBACK</b> ROADRUNNER
25	30	39	3	<b>WALK ON</b> ALL THAT YOU CAN'T LEAVE BEHIND	<b>U2</b> INTERSCOPE
26	26	30	7	<b>WARNING</b> WARNING	<b>GREEN DAY</b> REPRISE †
27	15	14	13	<b>WHEN IT ALL GOES WRONG AGAIN</b> SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	<b>EVERCLEAR</b> CAPITOL †
28	29	35	3	<b>I DID IT</b> EVERYDAY	<b>DAVE MATTHEWS BAND</b> RCA
29	<b>NEW</b>	1	1	<b>INNOCENT</b> SOMETHING LIKE HUMAN	<b>FUEL</b> 550 MUSIC/EPIC †
30	31	28	9	<b>RIDERS ON THE STORM</b> STONED IMMACULATE - THE MUSIC OF THE DOORS	<b>CREED</b> ELEKTRA/VEEG
31	36	—	2	<b>GRACE TO GRACE</b> MY FAVORITE HEADACHE	<b>GEDDY LEE</b> ANTHEM/ATLANTIC
32	27	22	22	<b>3 LIBRAS</b> MER DE NOMS	<b>A PERFECT CIRCLE</b> VIRGIN †
33	35	40	3	<b>BUTTERFLY</b> THE GIFT OF GAME	<b>CRAZY TOWN</b> COLUMBIA †
34	<b>NEW</b>	1	1	<b>WANT YOU BAD</b> CONSPIRACY OF ONE	<b>THE OFFSPRING</b> COLUMBIA
35	32	33	21	<b>BEAUTIFUL DAY</b> ALL THAT YOU CAN'T LEAVE BEHIND	<b>U2</b> ISLAND/INTERSCOPE †
36	28	19	17	<b>ORIGINAL PRANKSTER</b> CONSPIRACY OF ONE	<b>THE OFFSPRING</b> COLUMBIA †
37	33	31	10	<b>BAG OF TRICKS</b> ISLE OF Q	<b>ISLE OF Q</b> UNIVERSAL
38	34	29	20	<b>BROKEN HOME</b> INFEST	<b>PAPA ROACH</b> DREAMWORKS †
39	<b>NEW</b>	1	1	<b>VENT</b> BLENDER	<b>COLLECTIVE SOUL</b> ATLANTIC
40	<b>NEW</b>	1	1	<b>BLEEDER</b> VIOLENCE	<b>NOTHINGFACE</b> TVT

**Modern Rock Tracks**

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
<b>No. 1</b>					
1	1	1	16	<b>HANGING BY A MOMENT</b> NO NAME FACE	<b>LIFEHOUSE</b> DREAMWORKS †
2	3	5	13	<b>BUTTERFLY</b> THE GIFT OF GAME	<b>CRAZY TOWN</b> COLUMBIA †
3	4	4	11	<b>DRIVE</b> MAKE YOURSELF	<b>INCUBUS</b> IMMORTAL/EPIC †
4	7	7	12	<b>OUTSIDE</b> AARON LEWIS OF STAIND WITH FRED DURST THE FAMILY VALUES TOUR 1999	<b>FLAWLESS/GEFFEN/INTERSCOPE †</b>
5	6	6	19	<b>ONE STEP CLOSER</b> (HYBRID THEORY)	<b>LINKIN PARK</b> WARNER BROS. †
6	5	3	11	<b>WARNING</b> WARNING	<b>GREEN DAY</b> REPRISE †
7	2	2	25	<b>HEMORRHAGE (IN MY HANDS)</b> SOMETHING LIKE HUMAN	<b>FUEL</b> 550 MUSIC/EPIC †
8	8	9	11	<b>YELLOW</b> PARACHUTES	<b>COLDPLAY</b> NETTWERK/CAPITOL †
9	9	10	15	<b>SOUTH SIDE</b> PLAY	<b>MOBY FEATURING GWEN STEFANI</b> V2 †
10	10	13	4	<b>I DID IT</b> EVERYDAY	<b>DAVE MATTHEWS BAND</b> RCA
11	11	11	12	<b>RENEGADES OF FUNK</b> RENEGADES	<b>RAGE AGAINST THE MACHINE</b> EPIC †
12	12	8	28	<b>LOSER</b> THE BETTER LIFE	<b>3 DOORS DOWN</b> REPUBLIC/UNIVERSAL †
13	13	14	17	<b>AWAKE</b> AWAKE	<b>GODSMACK</b> REPUBLIC/UNIVERSAL †
14	16	25	6	<b>WANT YOU BAD</b> CONSPIRACY OF ONE	<b>THE OFFSPRING</b> COLUMBIA
15	14	12	21	<b>ROLLIN'</b> CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	<b>LIMP BIZKIT</b> FLIP/INTERSCOPE †
16	17	23	6	<b>WALK ON</b> ALL THAT YOU CAN'T LEAVE BEHIND	<b>U2</b> INTERSCOPE
17	15	15	10	<b>ANGEL'S SON</b> STRAIT UP	<b>STRAIT UP FEATURING LAJON</b> IMMORTAL/VIRGIN †
18	18	22	8	<b>VOICES</b> THE SICKNESS	<b>DISTURBED</b> GIANT/REPRISE †
19	34	—	2	<b>INNOCENT</b> SOMETHING LIKE HUMAN	<b>FUEL</b> 550 MUSIC/EPIC †
20	30	37	3	<b>DIGITAL BATH</b> WHITE PONY	<b>DEFTONES</b> MAVERICK
21	22	24	12	<b>BREATHE</b> THE STATE	<b>NICKELBACK</b> ROADRUNNER
22	33	36	3	<b>DUCK AND RUN</b> THE BETTER LIFE	<b>3 DOORS DOWN</b> REPUBLIC/UNIVERSAL
23	20	19	21	<b>BEAUTIFUL DAY</b> ALL THAT YOU CAN'T LEAVE BEHIND	<b>U2</b> ISLAND/INTERSCOPE †
24	31	34	5	<b>I CAN'T MOVE</b> EAT AT WHITEY'S	<b>EVERLAST</b> TOMMY BOY
25	24	27	17	<b>AGAIN</b> GREATEST HITS	<b>LENNY KRAVITZ</b> VIRGIN †
26	19	18	20	<b>MAN OVERBOARD</b> THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES B)	<b>BLINK-182</b> (ws)MCA †
27	28	31	7	<b>KARMA</b> INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	<b>DIFFUSER</b> HOLLYWOOD
28	21	16	19	<b>BROKEN HOME</b> INFEST	<b>PAPA ROACH</b> DREAMWORKS †
29	23	20	22	<b>3 LIBRAS</b> MER DE NOMS	<b>A PERFECT CIRCLE</b> VIRGIN †
30	27	33	7	<b>ONE ARMED SCISSOR</b> RELATIONSHIP OF COMMAND	<b>AT THE DRIVE-IN</b> GRAND ROYAL/VIRGIN †
31	35	—	2	<b>FLAVOR OF THE WEAK</b> AMERICAN HI-FI	<b>AMERICAN HI-FI</b> ISLAND/DJMG †
32	32	29	11	<b>BABYLON</b> WHITE LADDER	<b>DAVID GRAY</b> ATO/RCA †
33	29	21	17	<b>ORIGINAL PRANKSTER</b> CONSPIRACY OF ONE	<b>THE OFFSPRING</b> COLUMBIA †
34	26	26	14	<b>STEP INTO THE LIGHT</b> DUST FOR LIFE	<b>DUST FOR LIFE</b> WIND-UP †
35	38	39	4	<b>HELLO TIME BOMB</b> BEAUTIFUL MIDNIGHT	<b>MATTHEW GOOD BAND</b> ATLANTIC †
36	<b>NEW</b>	1	1	<b>MOVIES</b> ANTHOLOGY	<b>ALIEN ANT FARM</b> DREAMWORKS
37	25	17	13	<b>WHEN IT ALL GOES WRONG AGAIN</b> SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	<b>EVERCLEAR</b> CAPITOL †
38	<b>NEW</b>	1	1	<b>LIFE</b> HAPPINESS...IS NOT A FISH THAT YOU CAN CATCH	<b>OUR LADY PEACE</b> COLUMBIA
39	<b>NEW</b>	1	1	<b>CHEMISTRY</b> ALL ABOUT CHEMISTRY	<b>SEMISONIC</b> MCA †
40	<b>NEW</b>	1	1	<b>CAMERA ONE</b> USEFUL MUSIC	<b>JOSH JOPLIN GROUP</b> ARTEMIS †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001. Billboard/BPI Communications.

# Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	3	11	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ 2 weeks at No. 1
2	4	4	13	AGAIN VIRGIN	LENNY KRAVITZ
3	3	2	19	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
4	2	1	16	IT WASN'T ME MCA	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
5	5	5	18	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
6	10	12	8	ANGEL MCA	SHAGGY FEATURING RAYVON
7	6	8	17	HE LOVES U NOT BAD BOY/ARISTA	DREAM
8	9	9	10	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
9	8	7	24	WITH ARMS WIDE OPEN WIND-UP	CREED
10	7	6	23	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
11	11	10	19	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
12	13	15	10	CRAZY MCA	K-CI & JOJO
13	14	14	10	MS. JACKSON LAFACE/ARISTA	OUTKAST
14	12	11	29	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
15	15	18	12	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
16	20	25	6	THANK YOU ARISTA	DIDO
17	21	29	3	NOBODY WANTS TO BE LONELY COLUMBIA	RICKY MARTIN WITH CHRISTINA AGUILERA
18	18	20	11	MY EVERYTHING UNIVERSAL	98 DEGREES
19	23	36	3	JADED COLUMBIA	AEROSMITH
20	16	13	20	THIS I PROMISE YOU JIVE	'N SYNC
21	22	24	7	YOU MAKE ME SICK LAFACE/ARISTA	PINK
22	17	16	18	THE WAY YOU LOVE ME WARNER BROS.	FAITH HILL
23	28	38	3	BUTTERFLY COLUMBIA	CRAZY TOWN
24	19	19	21	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
25	34	—	2	AROUND THE WORLD (LA LA LA LA LA) REPUBLIC/UNIVERSAL	ATC
26	27	27	13	WHAT'S YOUR FANTASY DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	LUDACRIS FEATURING SHAWNA
27	24	21	17	E.I. FO' REEL/UNIVERSAL	NELLY
28	25	23	23	PINCH ME REPRISE	BARENAKED LADIES
29	32	37	6	NO MORE (BABY I'MA DO RIGHT) NINE LIVES/EPIC	3LW
30	30	32	11	I JUST WANNA LOVE U (GIVE IT 2 ME) ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z
31	35	—	2	PUT IT ON ME MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING LIL' MO & VITA
32	26	22	22	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
33	29	26	8	STILL ON YOUR SIDE HOLLYWOOD	BBMAK
34	31	31	9	BABYLON ATO/RCA	DAVID GRAY
35	36	—	2	THE CALL JIVE	BACKSTREET BOYS
36	40	—	2	BREATHLESS 143/LAVA/ATLANTIC	THE CORRS
37	<b>NEW</b>	—	1	HEMORRHAGE (IN MY HANDS) 550 MUSIC/EPIC	FUEL
38	38	35	26	YOU'RE A GOD RCA	VERTICAL HORIZON
39	<b>NEW</b>	—	1	FREE UNIVERSITY/RUFFNATION/INTERSCOPE/WARNER BROS.	MYA
40	37	34	25	DON'T THINK I'M NOT COLUMBIA	KANDI

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 245 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (○) Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

# Radio

## PROGRAMMING

### PROGRAMMING VP SWITCHES GEARS

(Continued from page 75)

a Cathy or [Clear Channel chairman] Lowry Mays and see that they originally started with one station each, I say, 'Why can't I do the same?'"

Hegwood is also a believer that radio may one day become a business owned by smaller companies once again. "I believe that many of these companies that own well over 100 stations will eventually start to break up. It's going to come full circle. And I have every intention of setting myself up now, to be able to pick up those stations they sell off."

Still, he doesn't see himself in the majors just yet. "I want to specialize in medium and small markets, focusing on urban radio. I'd like to own just a certain amount of stations, then manage them very well."

Hegwood will remain based in the Washington, D.C., market and says his main focus now is running his current stations while getting the Norfolk outlet up and on the air by the second quarter of 2001. No decision has been made on which R&B format the station will target.

"What I've done is set up structures prior to signing on the stations," he says. "I am not involved in the day-to-day programming and music decisions. I leave those to my PDs. But we have a set of systems and procedures, which are adapted to fit each market, and it seems to make things run smoothly. I'd rather set up the overall direction, then let my PDs run their stations. It's the same system I had in place at Radio One. I didn't program WFUN St. Louis for Mic Fox or WPHI Philadelphia for Maurice [Devoe] or WERQ Baltimore for Dion [Summers]."

#### ONE MAN, MANY JOBS

Being an owner means Hegwood is even more involved in the business side of radio, including sales. "One of the reasons I went to work for Radio One in the first place was to learn the sales and management side of radio. We've had stations that had inferior signals and clearly were not the top dogs in the market, but we grew these stations. The best example is WHTA Atlanta. We signed on with no ratings, and now it's a formidable competitor in that city. It also proves that you don't necessarily have to be the top-rated station to make money. What really matters is how you run your station, how you keep costs down, and spending the money you have wisely."

Currently WRXZ/WFFM ranks No. 2 12 plus. It's No. 1 18-34, No. 1 18-49. WRJH, which Hegwood closed on last June, is at 4.1.

Hegwood says there are growing pains and issues in every market. "In Albany I'm competing against Clear Channel, and in Jackson against Inner City. Both companies are established and have deep pockets. They aren't going to

allow me to just come in and take 30%-40% of their audience. I expect it to be a fight."

One of the ways Hegwood prepares for battle is by hiring young, passionate programmers and air talent. "I want to help create new PDs who know what they are doing. I think it is part of my responsibility to the industry. And it's my hope to create more opportunities for young people to grow."

Perhaps it's his experience in the trenches that will help him attract up-and-coming talent and programmers such as Darrell Johnson,

Mic Fox, Daryl Huckaby, Jerry Smokin' B, and Lamonda Williams. "It's hard being a PD, I know. There are days when you feel all alone, and no one gets it—whether you're trying to get your staff to conform to your goals and see your vision, or whether management doesn't understand the importance or urgency of having the tools you need to get the job done. I hope I've instilled in them that, despite those things, don't give up on your dreams or your goals. You are the only one who can make sure you achieve them."

### Artist Seeks Airplay With Flamingo Stunt

NASHVILLE—An unsigned artist who allegedly stole Sony Music Nashville's pink flamingos is now trying to ransom the plastic birds in an effort to get his music listened to and played on WKDF (Music City 103) Nashville.

To promote Billy Ray Cyrus' single "Burn Down The Trailer Park," which includes the line "shoot the pink flamingos out in the yard," Sony staffers placed flamingos in yards up and down Music Row late one night. Singer Ziggy Dale Zigfreid, who had just finished cutting a track called "Freebird Trailer Park" in a Music Row studio, gathered up some of the flamingos and claims to have taken them "hostage."

Zigfreid left a headless flamingo at Sony's front door with an attached note that read, "If you want the rest of your flamingos returned, unharmed, you will listen to my music and give us airplay." A copy of Zigfreid's CD, "Only Rebel Child," was left with the note and

headless bird.

The next day, faxes were sent to Sony and WKDF morning man Carl P. Mayfield that included a photo of the bird's head and the message "This one had to suffer so you know we are serious . . . If we don't hear [Zigfreid's] version of 'Mama Tried' and 'Freebird Trailer Park' played on 103.3, we will be forced to execute one flamingo a day. When we hear the song, the flamingos will return."

On the second day, a similar fax featured a photo of two flamingo heads and the message "You chose to ignore our first warning . . . Another flamingo has paid the price."

While it's unclear whether Zigfreid is real or the imaginary friend of some Music Row pranksters, he's not a publicity stunt generated by either Sony or the station. WKDF PD Wes McShay says the station has no plans to play the record. A label executive described Zigfreid as "a psycho."

PHYLIS STARK



**Good Works.** R&B WPHI (Philly 103.9) Philadelphia host Tim Greene recently teamed up with Selectronics Computers to give away Pentium processor computers to kids in Philly. A local Internet service provider has promised to give all the winners free Internet access, and Stargiving.com will let the kids make a donation to their favorite charities, with a corporate sponsor covering all donations. They'll also get a lunch with their favorite celebrity. Says Greene, "It's amazing to see the kids faces light up with excitement when they see the computers, and the parents are very happy to know that they can help enhance their kids' lives with the computers that they won for the family."

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



**Continuous programming**  
 1235 W. Street, NE  
 Washington, D.C. 20018

- 1 Joe, Stutter
- 2 Jay-Z, Change The Game
- 3 Ja Rule F/Lil' Mo & Vita, Put It On Me
- 4 Cash Money Millionaires, Project Chick
- 5 Ludacris, Southern Hospitality
- 6 Mystikal F/Nivea, Danger (Been So Long)
- 7 Shaggy, It Wasn't Me
- 8 Lil Bow Wow, Bow Wow (That's My Name)
- 9 112, It's Over Now
- 10 Master P, Bout Dat
- 11 Jay-Z, I Just Wanna Love U
- 12 Tania, Stranger In My House
- 13 Lil' Zane, None Tonight
- 14 Jagged Edge, Promise
- 15 Dave Hollister, One Woman Man
- 16 Musiq, Just Friends (Sunny)
- 17 OutKast, Ms. Jackson
- 19 Memphis Bleek, Is That Your Chick
- 20 Mr. C The Slide Man, Cha-Cha Slide
- 21 Spooks, Sweet Revenge
- 22 Project Pat, Chickenhead
- 23 Tank, Maybe I Deserve
- 24 Koffee Brown, After Party
- 25 Avant, My First Love
- 26 City High, What Would You Do
- 27 Erykah Badu, Didn't Cha Know
- 28 Jennifer Lopez, Love Don't Cost A Thing
- 29 Carl Thomas, Emotional
- 30 Jaheim, Could It Be
- 31 Iconz, Get Crunked Up
- 32 3LW, No More
- 33 Xzibit, X
- 34 Snoop Dogg, Snoop Dogg
- 35 Nelly, E.I.
- 36 Scarface, Look Me In My Eyes
- 37 Prodigy Of Mobb Deep, Y.B.E.
- 38 Tela, Bye Bye Hater
- 39 Shyne, That's Gangsta
- 40 Mos Def & Pharoshae Monch, Oh No
- 41 Sunday, I Know
- 42 Changing Faces, Ladies Man
- 43 R. Kelly, I Wish
- 44 Cuban Link, Still Telling Lies
- 45 Philly's Most Wanted, Cross The Border
- 46 4th Avenue Jones, Respect
- 47 Lucy Pearl, You
- 48 Mya, Free
- 49 Talib Kweli & Hi-Tek, The Blast
- 50 De La Soul F/Chaka Khan, All Good

NEW ONS

Trick Daddy, Take It To Da House  
 Nas, Oochie Wally  
 K-Ci & JoJo, Wanna Do You Right  
 Memphis Bleek, Do My  
 Wu-Tang Clan, I Can't Go To Sleep  
 Mil F/Beanie Sigel & Hot Boyz, Ride Out



**Continuous programming**  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Lee Ann Womack, Ashes By Now
- 2 Jessica Andrews, Who I Am
- 3 Gary Allan, Right Where I Need To Be
- 4 Alan Jackson, Www,Memory
- 5 Rascal Flatts, This Everyday Love
- 6 Dwight Yoakam, What Do You Know About Love
- 7 Darryl Worley, A Good Day To Run
- 8 Toby Keith, You Shouldn't Kiss Me
- 9 Keith Urban, But For The Grace Of God
- 10 Patty Loveless, The Last Thing On My Mind
- 11 Jamie O'Neal, There Is No Arizona
- 12 Sara Evans, Born To Fly
- 13 Jo Dee Messina, Burn
- 14 Dixie Chicks, Without You
- 15 Diamond Rio, One More Day
- 16 Terri Clark, No Fear
- 17 Clay Davidson, Sometimes \*
- 18 Nickel Creek, When You Come Back Down \*
- 19 Carolyn Dawn Johnson, Georgia \*
- 20 Soggy Bottom Boys, I Am A Man Of... \*
- 21 Trent Sumner, It Never Rains... \*
- 22 Billy Gilman, Oklahoma \*
- 23 Travis Tritt, It's A Great Day To Be Alive \*
- 24 Cledus T Judd, How Do You Milk A Cow \*
- 25 Kenny Chesney, Don't Happen Twice \*
- 26 Tim Rushlow, She Misses Him
- 27 Alison Krauss, Maybe
- 28 The Wilkinsons, I 999
- 29 Mindy McCreedy, Scream
- 30 Trick Pony, Pour Me
- 31 Bryan White, How Long
- 32 Alabama, When It All Goes South
- 33 George Strait, Don't Make Me Come Over...
- 34 Jolie & The Wanted, Boom
- 35 Shedays, Lucky 4 You (Tonight I'm Just Me)
- 36 Marshall Dillon, Live It Up
- 37 Montgomery Gentry, All Night Long
- 38 The Kinleys, I'm In
- 39 The Clark Family Experience, Meanwhile...
- 40 Aaron Tippin, People Like Us
- 41 Steve Holy, The Hunger
- 42 Merle Haggard, (Think About A) Lullaby
- 43 Terri Clark, A Little Gasoline
- 44 Meredith Edwards, A Rose Is A Rose \*
- 45 Tammy Cochran, So What
- 46 Collin Raye, She's All That
- 47 Billy Ray Cyrus, Burn Down The Trailer Park
- 48 Chris Cagle, My Love Goes On & On
- 49 Toby Keith, How Do You Like Me Now
- 50 Montgomery Gentry, Daddy Won't Sell The Farm

\* Indicates Hot Shots

NEW ONS

Chris LeDoux, He Rides The Wild Horses  
 Montgomery Gentry, She Couldn't Change Me  
 Sherrie Austin, Jolene



**Continuous programming**  
 1515 Broadway, NY, NY 10036

- 1 Jennifer Lopez, Love Don't Cost A Thing
- 2 Ricky Martin/Christina Aguilera, Nobody Wants...
- 3 Backstreet Boys, The Call
- 4 Dream, He Loves U Not
- 5 Ja Rule F/Lil' Mo & Vita, Put It On Me
- 6 'N Sync, This I Promise You A Amar
- 7 Mystikal F/Nivea, Danger (Been So Long)
- 8 Crazy Town, Butterfly
- 9 Snoop Dogg, Snoop Dogg
- 10 Linkin Park, One Step Closer
- 11 Madonna, Don't Tell Me
- 12 Britney Spears, Stronger
- 13 3LW, No More
- 14 OutKast, Ms. Jackson
- 15 Joe, Stutter
- 16 David Gray, Babylon
- 17 O-Town, Liquid Dreams
- 18 Pink, You Make Me Sick
- 19 Lenny Kravitz, Again
- 20 Destiny's Child, Independent Women Part I
- 21 Mya, Free
- 22 Shaggy, It Wasn't Me
- 23 Dido, Thank You
- 24 Moby, South Side
- 25 K-Ci & JoJo, Crazy
- 26 R. Kelly, I Wish
- 27 BBMak, Still On Your Side
- 28 112, It's Over Now
- 29 Green Day, Warning
- 30 Evan And Jaron, Crazy For This Girl
- 31 Aaron Lewis Of Staind, Outside
- 32 Lil Bow Wow, Bow Wow (That's My Name)
- 33 Jay-Z, I Just Wanna Love U
- 34 Xzibit, X
- 35 Incubus, Drive
- 36 Coldplay, Yellow
- 37 Lucy Pearl, You
- 38 Eminem, Stan
- 39 U2, Beautiful Day
- 40 Common, Geto Heaven Part Two
- 41 Nelly, E.I.
- 42 At The Drive In, One Armed Scissor
- 43 Marilyn Manson, The Fight Song
- 44 98 Degrees, My Everything
- 45 Jay-Z, Change The Game
- 46 Jagged Edge, Promise
- 47 Souldecision, Ooh It's Kinda Crazy
- 48 The Corrs, Breathless
- 49 Wu-Tang Clan, Gravel Pit
- 50 Everclear, AM Radio

\*\* Indicates MTV Exclusive

NEW ONS

Trick Daddy, Take It To Da House  
 SoulDecision, Ooh, It's Kinda Crazy



**Continuous programming**  
 1515 Broadway, NY, NY 10036

- 1 U2, Beautiful Day
- 2 Matchbox Twenty, If You're Gone
- 3 Lenny Kravitz, Again
- 4 Destiny's Child, Independent Women Part I
- 5 Madonna, Don't Tell Me
- 6 Jennifer Lopez, Love Don't Cost A Thing
- 7 Fuel, Hemorrhage (In My Hands)
- 8 The Corrs, Breathless
- 9 Sade, By Your Side
- 10 Dido, Thank You
- 11 Bon Jovi, Thank You For Loving Me
- 12 Lifehouse, Hanging By A Moment
- 13 Evan And Jaron, Crazy For This Girl
- 14 3 Doors Down, Kryptonite
- 15 Everclear, AM Radio
- 16 David Gray, Babylon
- 17 Ricky Martin/Christina Aguilera, Nobody Wants...
- 18 Creed, With Arms Wide Open
- 19 Barenaked Ladies, Pinch Me
- 20 Faith Hill, The Way You Love Me
- 21 Rod Stewart, I Can't Deny It
- 22 Uncle Kracker, Follow Me
- 23 R. Kelly, I Wish
- 24 Moby, South Side
- 25 'N Sync, This I Promise You
- 26 Seal, This Could Be Heaven
- 27 Jill Scott, A Long Walk
- 28 Don Henley, Everything Is Different Now
- 29 Green Day, Warning
- 30 Sting Feat. Cheb Mami, Desert Rose
- 31 B.B. King & Eric Clapton, Riding With The King
- 32 Nelly Furtado, I'm Like A Bird
- 33 Vertical Horizon, You're A God
- 34 Don Henley, Taking You Home
- 35 Red Hot Chili Peppers, Californication
- 36 Shelby Lynne, Gotta Get Back
- 37 Foo Fighters, Learn To Fly
- 38 Macy Gray, I Try
- 39 Creed, Higher
- 40 R.E.M., The Great Beyond
- 41 Lucy Pearl, Dance Tonight
- 42 Bon Jovi, It's My Life
- 43 Red Hot Chili Peppers, Otherside
- 44 Dexter Freebish, Leaving Town
- 45 Go-Go's, Vacation
- 46 Vanilla Ice, Ice Ice Baby
- 47 Bruce Springsteen, I'm On Fire
- 48 R.E.M., Fall On Me
- 49 Jewel, Foolish Games
- 50 Backstreet Boys, I Want It That Way

NEW ONS

Whitney Houston F/George Michael, If I Told You That  
 Slash's Snakepit, Mean Bone  
 Coldplay, Yellow

# Music Video PROGRAMMING

## The Long- And Shortform Of The Grammy Video Noms

**GRAMMY PREDICTIONS:** There is a diversity to the Grammy Awards' shortform music video category this year that hasn't been seen in the past awards shows. Two years ago no R&B/hip-hop or country videos were nominated. Last year, no country videos were nominated. This year pop, rock, country, and R&B/hip-hop are all represented. Yet it's arguable whether all the nominated shortform videos truly represent the best of the year.

Some of the videos that we think should have been nominated include **Red Hot Chili Peppers'** "Californication," **De La Soul's** "Oooh," **Beastie Boys'** "Alive," **Faith Hill's** "Breathe," **Supergrass'** "Pumping On Your Stereo," **Eve's** "Love Is Blind," **Billy Gilman's** "One Voice," **Mr. Oizo's** "Flat Beat," and **Nine Inch Nails'** "Into The Void."

Even though we can't change the nominees, we can try to predict which ones have the best chance of winning when the Grammys are presented Feb. 21 in Los Angeles.

For" (American Masters); **John Lennon**, "Gimme Some Truth—The Making Of John Lennon's 'Imagine' Album" (Capitol); **Willie Nelson**, "Teatro" (Island/Def Jam); various artists, "The Art Of Piano: Great Pianists Of The 20th Century" (NVC Arts/Warner Home Video).

Our prediction: Lennon's "Gimme Some Truth" will win. Videos about rock artists have traditionally ended up winners in this category. Last year, a **Jimi Hendrix** longform video won, which makes us think Grammy voters may give the sentimental nod again to a dead rock legend—one with far more star power and overall musical influence than any other entry in the category.

The "Gimme Some Truth" video is an outstanding document of the recording of what many consider to be Lennon's finest solo album. It takes a fascinating look not only at the creation of this classic recording but also gives insight into Lennon's personality and inspirations at the time. "Gimme Some Truth" aired on TV, which can only help its chances of winning.



by Carla Hay

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 10, 2001.




**Continuous programming**  
 1111 Stewart Ave.  
 Bethpage, NY 11714

Limp Bizkit, My Way (NEW)  
 Matthew Good Band, Hello Time Bomb (NEW)  
 Fuel, Innocent  
 Mya, Free  
 Ja Rule F/Lil' Mo & Vita, Put It On Me  
 Black Eyed Peas, Request Line  
 Aaron Lewis W/Fred Durst, Outside  
 Jennifer Lopez, Love Don't Cost A Thing  
 OutKast, Ms. Jackson  
 Madonna, Don't Tell Me  
 Eminem Feat. Dido, Stan  
 Destiny's Child, Independent Women Part I  
 Shaggy, It Wasn't Me  
 Linkin Park, One Step Closer  
 Moby Feat. Gwen Stefani, South Side  
 Pink, You Make Me Sick  
 Coldplay, Yellow  
 Godsmack, Awake  
 Mystikal F/Nivea, Danger (Been So Long)  
 Crazy Town, Butterfly

NEW ONS

3LW, No More (Baby I'ma Do Right)  
 Aaron Carter, That's How I Beat Shaq  
 A'Teens, Bouncing Off The Ceiling (Upside Down)  
 BBMak, Still On Your Side  
 Christina Aguilera, Come On Over Baby  
 Backstreet Boys, The Call  
 Britney Spears, Stronger  
 'N Sync, This I Promise You  
 Plus One, Last Flight Out  
 Samantha Mumba, Gotta Tell You



**Continuous programming**  
 1515 Broadway  
 New York, NY 10036

NEW

Lenny Kravitz, Black Velveteen  
 112, It's Over Now  
 Semisonic, Chemistry  
 Josh Joplin Group, Camera One  
 Limp Bizkit, My Way  
 Barenaked Ladies, Too Little Too Late  
 Granddaddy, The Crystal Lake  
 Doves, Catch The Sun

NEW ONS

Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

Joe, Stutter (NEW)  
 S Club 7, Never Had A Dream Come True (NEW)  
 Marilyn Manson, Fight Song (NEW)  
 Monica, Just Another Girl (NEW)  
 J. Englishman, Staring At The Sun (NEW)  
 Limp Bizkit, My Way  
 Eminem Feat. Dido, Stan  
 Nelly Furtado, I'm Like A Bird  
 Jay-Z, I Just Wanna Love U (Give It 2 Me)  
 OutKast, Ms. Jackson  
 Britney Spears, Stronger  
 Baby Blue Soundcrew, Money Jane  
 Shaggy, It Wasn't Me  
 Jennifer Lopez, Love Don't Cost A Thing  
 Our Lady Peace, In Repair  
 R. Kelly, I Wish  
 SoulDecision, Gravity  
 Madonna, Don't Tell Me  
 The Tea Party, Walking Wounded  
 'N Sync, This I Promise You



**Continuous programming**  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

Madonna, Music  
 Britney Spears, Stronger  
 Limp Bizkit, My Generation  
 The Offspring, Original Punkster  
 Ronan Keating, Life Is A Rollercoaster  
 Backstreet Boys, Shape Of My Heart  
 Westlife, My Love  
 Eminem Feat. Dido, Stan  
 Paulina Rubio, Y Yo Sigo Aqui  
 Blink-182, Man Overboard  
 Lenny Kravitz, Again  
 El Gran Silencio, Chuntaro Style  
 Robbie Williams, Rock DJ  
 Spice Girls, Holler  
 Eros Ramazzotti, Fuego En El Fuego  
 Thalía, Arrasando  
 Red Hot Chili Peppers, Road Trippin'  
 Christina Aguilera, Ven Conmigo  
 Modjo, Lady (Here Me Tonight)  
 Green Day, Warning

NEW ONS

2 hours weekly  
 3900 Main St  
 Philadelphia, PA 19127

Snoop Dogg, Snoop Dogg  
 Tania, Stranger In My House  
 Eminem Feat. Dido, Stan  
 Jennifer Lopez, Love Don't Cost A Thing  
 Mystikal F/Nivea, Danger (Been So Long)  
 Jill Scott, A Long Walk  
 Nelly, E.I.  
 Musiq Soulchild, Just Friends (Sunny)  
 Jay-Z, Change The Game  
 Mya, Free  
 Ludacris, Southern Hospitality  
 112, It's Over Now  
 Wu-Tang Clan, Gravel Pit  
 M.O.P., Ante Up (Robbing-Hoodz Theory)  
 OutKast, Ms. Jackson



5 hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

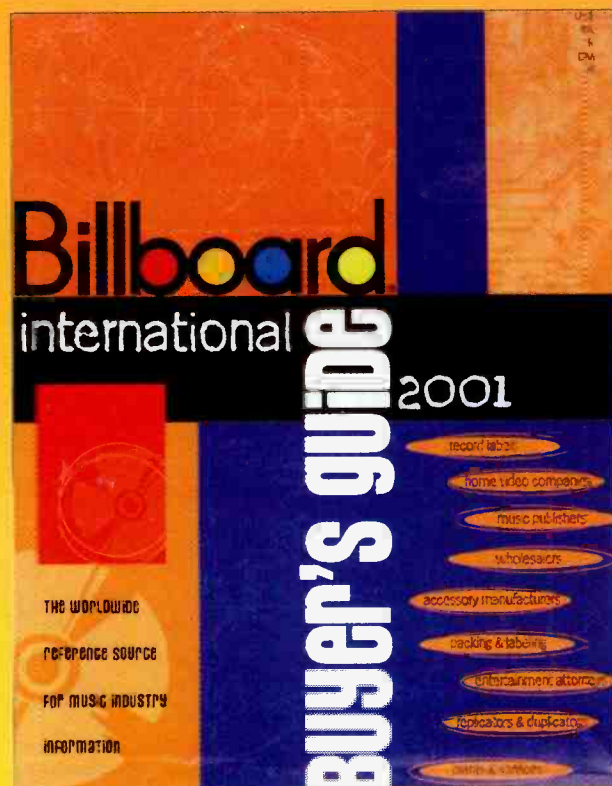
Madonna, Don't Tell Me  
 Everclear, AM Radio  
 Britney Spears, Stronger  
 David Bowie, Fame  
 Stone Temple Pilots, No Way Out  
 Marilyn Manson, Disposable Teens  
 Rage Against The Machine, Renegades Of Funk  
 Vitamin C, The Tich  
 Everlast, Black Jesus  
 No Doubt, Bathwater  
 Enya, Only Time  
 Sade, By Your Side  
 Nelly Furtado, I'm Like A Bird  
 Spice Girls, Holler  
 Boyz II Men, Thank You In Advance  
 P.J. Harvey, Good Fortune  
 Alice In Chains, Bleed The Freak  
 BBMak, Still On Your Side  
 Radiohead, Optimistic  
 Blink-182, Man Overboard

NEW ONS

15 hours weekly  
 10227 E 14th St  
 Oakland, CA 94603

Dream, He Loves U Not  
 K-Ci & JoJo, Crazy  
 O-Town, Liquid Dreams  
 Joe, Stutter  
 Backstreet Boys, The Call  
 Dido, Thank You  
 Jennifer Lopez, Love Don't Cost A Thing  
 'N Sync, This I Promise You  
 Lil Bow Wow, Bow Wow (That's My Name)  
 3LW, No More (Baby I'ma Do Right)  
 Lucy Pearl, You  
 Limp Bizkit, Rollin'  
 Jay-Z, Change The Game  
 ATC, Around The World (La La La La La)  
 Madonna, Don't Tell Me

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## SOUL TRAIN AWARDS

(Continued from page 6)

sary at the House of Blues in Las Vegas Jan. 24. Performances by Smokey Robinson and Destiny's Child at this event will be used in a prime-time special this June.

Following is a complete list of nominations:

**Best R&B/soul single (female):** Yolanda Adams, "Open My Heart" (Elektra); Erykah Badu, "Bag Lady" (Motown/Universal); Mary J. Blige, "Your Child" (MCA); Jill Scott, "Gettin' In The Way" (Hidden Beach/Epic).

**Best R&B/soul single (male):** Avant, "Separated" (Magic Johnson/MCA); D'Angelo, "Untitled (How Does It Feel)" (Cheeba Sound/Virgin); R. Kelly, "I Wish" (Jive); Carl Thomas, "I Wish" (Bad Boy/Arista).

**Best R&B/soul single (group, band, or duo):** Destiny's Child, "Independent Women Part I" (Columbia); Whitney Houston & Deborah Cox, "Same Script, Different Cast" (Arista); Jagged Edge, "Let's Get Married" (So So Def/Columbia); Lucy Pearl, "Dance Tonight" (Pookie/Beyond).

**Best R&B/soul album (female):** Toni Braxton, "The Heat" (LaFace/Arista); Mya, "Fear Of Flying" (University/Interscope); Kelly Price, "Mirror Mirror" (Def Soul); Jill Scott, "Who Is Jill Scott? Words And Sounds Vol. 1" (Hidden Beach/Epic).

**Best R&B/soul album (male):** D'Angelo, "Voodoo" (Cheeba Sound/Virgin); R. Kelly, "TP-2.Com" (Jive); Sisqó, "Unleash The Dragon" (Dragon/Def Soul); Carl Thomas, "Emotional" (Bad Boy/Arista).

**Best R&B/soul album (group, band, or duo):** Jagged Edge, "J.E. Heartbreak" (So So Def/Columbia); Mary Mary, "Thankful" (C2/Columbia); Next, "Welcome II Nextasy" (Arista); Lucy Pearl, "Lucy Pearl" (Pookie/Beyond).

**R&B/soul or rap album of the year:** Dr. Dre, "Dr. Dre—2001" (Aftermath/Interscope); Eminem, "The Marshall Mathers LP" (Web/Aftermath/Interscope); Jay-Z, "The Dynasty Roc La Familia (2000 — )" (Roc-A-Fella/Def Jam); R. Kelly, "TP-2.Com" (Jive).

**Best R&B/soul or rap, new artist:** Lil' Bow Wow Featuring Xscape, "Bounce With Me," (So So Def/Sony); Nelly, "(Hot S\*\*t) Country Grammar" (Fo' Reel/Universal); Jill Scott, "Gettin' In The Way" (Hidden Beach/Epic); Carl Thomas, "I Wish" (Bad Boy/Arista).

**Best R&B/soul or rap music video:** D'Angelo, "Untitled (How Does It Feel)" (Cheeba Sound/Virgin); Eminem, "Stan" (Web/Aftermath/Interscope); Mystikal, "Shake Ya Ass" (Jive); OutKast, "Ms. Jackson" (LaFace/Arista).

**Best gospel album:** Chester D.T. Baldwin & Music Ministry Mass, "Sing It On Sunday Morning!" (JDI); Mary Mary, "Thankful" (C2/Columbia); Mississippi Mass Choir, "Emmanuel (God With Us)" (Malaco); Lee Williams & the Spiritual QCs, "Good Time" (MCG).

## newsline...

MP3.COM reports net revenue of \$80.1 million in 2000, a 266% jump from \$21.9 million the year before, and a pro forma net loss of \$23 million, or 34 cents a share, compared with \$36.6 million, or 67 cents a share, in 1999. The actual 2000 net loss was \$279 million, which included litigation and copyright costs associated with the My.MP3.com lawsuit, as well as acquisition costs and other one-time expenses. MP3.com



settled its copyright infringement lawsuit with the majors at a reported cost of \$170 million.

EILEEN FITZPATRICK

**THE SMITHSONIAN INSTITUTION**, which operates the Smithsonian Folkways label, is launching a new project with the working title Global Sound Network to preserve, digitize, and distribute via the Internet music from archival collections around the world. Jon Kertzer, the former director of multimedia and special projects at Seattle's Experience Music Project museum, has been named director of the new endeavor, effective Feb. 12. He remains based in Seattle and will report to Richard Kurin, director of the Smithsonian Center for Folklife Programs and Cultural Heritage in Washington, D.C. The project's preservation efforts will target about 30 music archives, mostly in Third World countries. Much of the repertoire, mainly folk and world music, has never been released on CD. Kertzer says the project aims to make the music available for digital download. Tony Seeger, former director of the Folkways label and now a professor of ethnomusicology at the University of California, Los Angeles, is a consultant on the project, which is funded by the Rockefeller Foundation.

KEN SCHLAGER

**CDNOW**, in its third restructuring in four years, has eliminated its advertising sales departments in New York and San Francisco, a loss of 55 jobs. The cuts were made by parent company Bertelsmann eCommerce Group, whose president/CEO, Andreas Schmidt, said in a statement that the action was taken to focus CDnow on its core business of product sales. Staffers at CDnow's media group, which includes Los Angeles-based online news service Allstar and New York-based Jazz Central Station, remain in place. Bertelsmann acquired CDnow last July for \$3 a share, or about \$117 million.

CDNOW

EILEEN FITZPATRICK

**ROCK GROUP GARBAGE** has filed suit against Universal Music and Video Distribution, Universal Music Group (UMG), MCA Records, Almo Sounds, and Radioactive Records alleging that UMG is using "wrongful, monopolistic, and strong-arm tactics" in attempts to keep the act on UMG. In a suit filed Jan. 29 in Superior Court in Los Angeles, the group alleges that it had a key-man clause with Almo Sounds founder Jerry Moss and that once Moss was no longer with the company, the band was free to terminate its contract. Moss retired after UMG acquired a controlling interest in the company. UMG has stated that Garbage lead singer Shirley Manson is still bound to UMG because of a contract she signed with UMG-distributed Radioactive in 1993 as a member of the group Angelfish. Garbage is asking for a declaration calling both the Almo Sounds and Radioactive deals void. A UMG spokesman said, "The case is meritless."

MELINDA NEWMAN

**92-YEAR-OLD JAZZ LEGEND** Lionel Hampton donated his vibraphone Jan. 30 to the Washington, D.C.'s Smithsonian National Museum of American History, where it will join other jazz treasures, such as Benny Goodman's clarinet, Dizzy Gillespie's trumpet, and the Duke Ellington archive of more than 200,000 pages of charts and notes. It was Louis Armstrong who suggested in 1930 that drummer Hampton take up the instrument, and later that year Hampton recorded his first solo on Armstrong's "Memories Of You." Hampton joined Goodman's swinging quartet in 1936, first on record and then onstage, and helped pioneer integrated groups. Hampton fronted his own popular orchestras in the following decades. In 1998 he played at the White House.

BILL HOLLAND

**SEAN "PUFFY" COMBS'** weapons and bribery trial began Jan. 29 in Manhattan Supreme Court, with his defense attorneys claiming that he was being prosecuted because of his fame. In opening statements, prosecutors said three people were wounded in a fight in a New York nightclub on Dec. 27, 1999, during which Combs and rapper Jamal "Shyne" Barrow fired semiautomatic pistols. Leonard Curtis Howard—a security guard for Combs—testified that he had never known the rap mogul to carry a firearm. The trial was expected to last several weeks.

WES ORSHOSKI

## CHRISTIAN TOURS ARE GEARING UP

(Continued from page 1)

tion to the motion picture "Left Behind."

OC Supertones' creative Loud and Clear Dance Party USA tour launches Feb. 9 in Knoxville, Tenn. The 60-city trek in support of the band's BEC Recordings release "Loud And Clear" will feature interactive elements with the audience, including nightly dance contests and raffles.

The tour is configured for an open floor and general admission and will play a wide variety of flexible, multipurpose venues. Capacities range from 1,000-2,500 or more in the larger markets.

While the OC Supertones tour is designed to give fans bang for their buck, it's not as production-heavy as their recent outings. "On past tours we brought out pretty extensive [production] and spent upwards of \$25,000 a week," says OC Supertones manager Dave Bahnsen. "We don't think it panned out the way we wanted, so this time out we wanted a concept or gimmick, so to speak, without breaking the bank."

While not compromising quality on sound and lights, OC Supertones still managed to lower the production price tag. "The bells and whis-



OC SUPERTONES

tles come in the form of the fun of the evening, as opposed to flashing lights and pyro," says Bahnsen.

This tour's production budget is about \$12,000 per week. The "high school dance" motif includes photo booths and tour programs with a yearbook theme, both of which create ancillary revenue that help keep ticket prices affordable at \$10-\$15 each.

Even with the general-admission floor, OC Supertones don't expect an overabundance of moshing. "The kids are gonna have fun and do what they do, but we try to calm 'em down if we need to," says OC Supertones bassist Tony Terusa. "We do encourage them to dance."

Even with the low ticket price, Bahnsen expects the tour to be profitable. "We budgeted this tour so conservatively that I couldn't feel more confident," he says. "I feel like we'll have more revenues than we've ever had with significantly less costs."

Terusa isn't quite as confident. "I'm a little nervous, actually," he admits. "There's a lot on the line, a lot of costs, and a ton of cities. But our management has done a good job, and our fan base has been so good to us."

Supporting the OC Supertones on the Dance Party USA tour will be Relient K and Switchfoot. "We're doing this for the fans, and we hope they know we created this for them

to have a good time," says Terusa. The tour runs through mid-May.

### FREE CARMAN

Carman, one of the genre's top-drawing live performers, embarked on a free tour last fall, and the second leg of the Sparrow artist's Heart of a Champion tour begins Feb. 12 at Firststar Center Arena in Cincinnati.

So why a free tour? "Believe it or not, it works," says Rendy Lovelady, manager of Carman and contemporary Christian/pop act Jars Of Clay. "We go in, cut a fair deal with the venue, do an offering, sell some merch, and come out paying our bills. It's definitely a nonprofit, break-even scenario."

Even with such a tight margin, the tour doesn't skimp on production, Lovelady says, with production costs running at about \$150,000 per show. "It's a six-semi tour, which, for Christian music, is huge," he points out. "It has a total lights package, video screens, a nine-piece band, eight dancers, and Carm."

The fall leg of the tour, which hit mostly secondary markets, averaged about 10,400 per night in attendance and about \$3 a head in merchandise sales. The second leg visits major markets and venues, including Madison Square Garden in New York (March 22), the Georgia Dome in Atlanta (April 7), Reunion Arena in Dallas (March 19), and the Palace of Auburn Hills near Detroit (March 24).

"Our average venue size for the second leg is in the neighborhood of 18,000-20,000 seats, plus two stadiums," says Lovelady. "This is the real test." Opening acts on Carman's Heart of a Champion tour are Sparrow artists Russ Lee and ZOEgirl.

### NEWSBOYS' BOY

Another tour sure to attract attention in the contemporary Christian world is Joel's Strangely Normal tour, which began Jan. 31 in Louisville, Ky. The 20-city trek features Joel along with Reunion Records' LaRue, Essential duo V\*enna, Sparrow artists Earthsuit and Luna Halo, and Red Hill Records' Katy Hudson.

Joel calls the tour "a very cool endeavor" in support of his Inpop release "Watching Over You." Asked why he, as a member of a successful group, opted to cut a solo record and tour, he responded, "Why not?"

Joel explains, "When you're in a band, there are five guys, a lot of creativity flowing around, and only 10 or 12 songs per album. I had plenty of stuff bubbling under the surface that needed to get out. It's overflow stuff that doesn't really fit the Newsboys mold, but it's still pop music. So I recorded this album, and the next step is to get out and perform it live."

Joel says production on his Strangely Normal tour was as "big as I can squeeze out at this point." He says he's not looking for a big financial windfall from his solo tour, which sees the artist fronting a five-piece band.

"I've already got a day job—it's not like this has to work out financially," he says. "I think we will blow



JOEL

a few perceptions about what a solo tour can be, however. This isn't acoustic guitar, 'Kumbaya.' I made a pop record, and I'm doing a pop show."

Dave Stuenkel, Joel's manager, says the objective of the Strangely Normal tour is to help differentiate Joel's solo material from his Newsboys songs. "We're trying to put a little bit of a personalized touch to this," says Stuenkel. "Phil is great at personally connecting with a crowd, and a lot of these songs are based on his personal experiences."

Stuenkel says the reception from promoters has been positive but admits there is an element of the unknown with Joel's solo tour. "Newsboys is a great draw, but Phil is, to some extent, a bit of an unknown draw," he says. "He has to be established in [promoters'] minds as a solo artist. Some of the hard ticket dates we've done already have come across better than expected."

Some dates for the upcoming tour are already on sale, and Stuenkel says most are doing well. "Probably 60% of the dates are doing better than expected," he says. "Some were booked a little late, but they're starting to catch up. It's absolutely encouraging."

### THE PROMOTION

Promoters of contemporary Christian tours make use of a network already in place for the major markets and work to build promoters in smaller or new markets.

Managers, agents, and promoters have a variety of tools at their disposal, including the Internet. "We're partnered with Itickets.com, and each promoter signs up with them," says Bahnsen. "Itickets is the Ticketmaster of the Christian market. Its Web site directs the kids to where they can buy tickets and also gives them the opportunity to purchase online."

Other promotional outlets include Christian bookstores and youth groups at local churches. The list of active promoters within the Christian market is relatively small but growing, says Bahnsen.

"It's not like the mainstream,

with major players in each market," says Bahnsen. "You have to find someone in some of the smaller markets and help them build and get a network in place."

Lovelady says Carman utilizes a

*'We budgeted this tour so conservatively that I couldn't feel more confident. I feel like we'll have more revenues than we've ever had'*

- DAVE BAHNSEN -

\$15,000-per-show marketing budget that includes TV, radio, and print. "Carman also has a database of about a million people, and we continually keep it cleaned up," says Lovelady. "We send out direct mail in each market, close to 26,000 in

## JAPAN'S MARKET DOWN 3% IN 2000

(Continued from page 8)

according to some estimates. But most indie labels' results are not included in the RIAJ data, unless association members handle indie product on consignment.

Universal Music K.K. president Kei Ishizaka points out that the Japanese market has been without any mega-hits since the unprecedented success of female vocalist Utada Hikaru's March 1999 debut album, "First Love" (eastworld/Toshiba-EMI). "First Love" has sold more than 8 million copies, making it Japan's all-time top-selling album.

"I am confident that the time is about right for some really big hits," predicts Ishizaka. "But I think the way in which a big hit is made will be very different in the future. It might be strongly affected by the Internet."

Citing upcoming new albums by Utada and Misia, Dezelsky

Dallas alone. These are people who have actually seen him in the past."

Feed the Children is the national sponsor for Carman's tour and promotes it several times a week on nationally televised commercials. Other tools include posters and networking through churches, particularly youth groups.

"A free tour is a youth pastor's dream, and we average about 1,500-2,000 churches of all denominations in each market," says Lovelady. "In the Dallas market there are almost 7,000 churches."

### LABELS ALONG FOR THE RIDE

Labels and distribution are also set up to capitalize on the tours. "From a distribution standpoint, we try to take advantage of the excitement touring creates in the marketplace," says David Crace, VP of marketing for Chordant Distribution, distributors for the Sparrow and ForeFront imprints.

"When we have artists touring, we try our best to build excitement at the retail level, using [the tour] as news to put out product on the artist coming to town," says Crace. "In anticipation of the tour, we know the tour promoters and labels are doing their best to build awareness, so from a retailer standpoint we can capitalize on this by distributing product, merchandising materials, and sales incentives not only for current releases but for back [catalogs] as well. In-stores are scheduled, and often personnel is sent out to help deal with the crowds."

Crace says the days immediately following an artist's appearance in a given market are also "a golden time," and merchandising support is orchestrated trailing the tour. "We hope to see good [SoundScans] following the tour, and we do," he says.

One second-quarter tour creating a buzz in the contemporary Christian market is the first headlining tour by Atlantic act Plus One. The 30-date tour will run from April until June, with ForeFront artist Stacie Orrico and Word's Rachel Lampa as support.

says, "This year has started slowly, but there are many big releases in March and April."

According to Tomitsuka, the key challenges facing the Japanese recording industry in the coming year are finding ways to increase demand for music, coping with new digital technologies, protecting the rights and interests of sound recording creators, and ensuring stable distribution of audio software (preserving the controversial resale price maintenance system).

"The music industry is suffering from such illegal activities as file-sharing services over the Internet, as well as the spread of unlawful CD-R copies," says Tomitsuka. "One of the main themes of the RIAJ in 2001 is to combat these cross-border problems by strengthening cooperation with international organizations."

## ADVENT OF A NEW JAZZ AGE?

(Continued from page 1)

A number of albums not bearing the "Ken Burns Jazz" brand by artists prominently depicted in the film are also climbing Billboard's Top Jazz Albums chart, and a flood of other catalog items starring "Jazz" figures is waiting in the wings for release over the next few months.

Len Cosimano, VP of merchandising for multimedia at the 339-store Borders Books & Music in Ann Arbor, Mich., predicts that customers will continue to explore the jazz genre as the Burns series continues into repeat telecasts on PBS.

"Jazz" is set to become "one of [PBS'] flagship revenue pieces for when they do fund raising," Cosimano says. "I expect this to be repeated several times this year. And between the word-of-mouth and people reading about it and listening to the music, I think they'll explore more and more, because it's not just [about] one artist or one time period. I think it captures the essence of the history of jazz."

### BIG VIEWERSHIP, BIG SALES

Perhaps not since the Swing Era—when jazz was indisputably America's most-popular music—has the genre fared so well on any list of top-sellers. As Burns puts it, "The jazz chart—we own it."

According to a Legacy representative, "Jazz" debuted to an audience of 13 million viewers Jan. 8. While all of the Burns-branded records had been selling steadily since their Nov. 7, 2000, release, they took nearly every slot on the Top Jazz Albums chart after the series hit the air.

"Ken Burns Jazz" titles occupy 18 of the 25 positions on the current Top Jazz Albums chart (unpublished this issue). The single-disc "Best Of Ken Burns Jazz" is at No. 2; the five-CD boxed set "Ken

Burns Jazz: The Story Of America's Music" is at No. 3. (Both titles are released by Legacy domestically, with Verve having the foreign rights to the packages.)

Individual Burns-branded titles from Legacy and Verve by Louis Armstrong, Billie Holiday, Charlie Parker, Duke Ellington, Dave Brubeck, Thelonious Monk, Count Basie, John Coltrane, Benny Goodman, Miles Davis, Ella Fitzgerald, Dizzy Gillespie, Lester Young, Sarah Vaughan, Coleman Hawkins, and Sidney Bechet also appear on the 25-position chart. The remaining six Burns-branded albums are bubbling under the chart. Each is midline priced at \$11.98.

The only title standing between "Best Of Ken Burns Jazz" and the apex of the jazz chart is "Pure Jazz," an unrelated Verve/UTV album that includes tracks by many of the series' artists. The compilation, now in its third week at No. 1 on Top Jazz Albums, is being heavily promoted by TV spots appropriating the look of Burns' film (see story, this page). Another title put together to take advantage of an artist's key placement in "Jazz" (one who doesn't have an individual Burns-branded title) is RCA's "Very Best Of Artie Shaw," which is bubbling under the jazz chart.

"Best Of Ken Burns Jazz" slips to No. 105 from No. 102 on The Billboard 200 this issue, while the boxed set climbs to No. 120 from No. 123. "Jazz" titles by Armstrong and Holiday rank at No. 160 and No. 178, respectively, on The Billboard 200. According to SoundScan, the "Best

Of" album has sold 47,000 units; the boxed set has sold 77,000 copies. The Armstrong set has moved 42,000 copies, with the Holiday package shifting 25,000 units.

### POP SUCCESS, CRITICAL VINDICATION?

The New Hampshire-based Burns sees the potent sales of music related to the show as something of a vindication, since his film has taken its lumps in some quarters. While TV critics have praised the work's scope and feeling, jazz writers have



JONES

attacked Burns in several high-profile forums. Pundits have complained about, among other perceived deficiencies, the omission of some key figures; over-reliance on the point of view of his senior creative consultant, Wynton Marsalis (along with the trumpeter's intellectual cohorts, authors Stanley Crouch and Albert Murray); and the relegation of the past 40 years of jazz history to a final two-hour episode.

Burns—who admits he came to "Jazz" with little knowledge of the

music—says of his critics, "They're in an embattled form. They're cranky. Nobody pays any attention to them. And suddenly somebody comes into their territory. I'm a trespasser. And that's good."

The filmmaker continues, "You'd know that the jazzers would go after you and pick at perceived slights, which is why jazz is languishing at 2% of the market, right? The jazzers have given everybody the impression that you have to have an advanced degree to understand jazz, and of course you don't. The public response is proof. And what could be better? Better than any review or award is the sense that people are beating a path to jazz."

Veteran pianist Brubeck—whose "Ken Burns Jazz" title is No. 10 on the current Top Jazz Albums chart—isn't so sure that any of his 150 catalog titles will receive a lift from the film. "That always remains to be seen," he says, "but it sure can't do any harm, so I'm glad that I'm part of it."

Still, the 80-year-old Brubeck, who appears in three "Jazz" episodes as either subject or commentator, is convinced that Burns' work will have enduring value. And he is dismayed by the sometimes harsh critiques of the show and its creator. "If [Burns] hadn't done it, there wouldn't be this great historical document," he says. "If anybody's critical, they should go do a better one. This [film] isn't just a passing thing; it's there forever. That's what's so important, and it's discouraging that people are finding fault. Just find the good that's come from this."

Star keyboardist Herbie Hancock, who is featured in the series' final episode (and whose Burns compilation is bubbling under the jazz

chart), strongly applauds Burns' efforts, but he does take issue with his presentation—or lack thereof—of the past four decades of jazz.

"My feeling is that it seems to place so much importance on the history of jazz before the '60s," Hancock says. "The impression I get from watching is that all the heroes and development happened before the '60s, and that's when it stopped—let's just put [it in] the coffin. It scares me that others might get that same impression. The music didn't die; it's continuing to evolve. I'm excited right now by new ideas that are happening on the scene."

For his part, Verve Music Group president Ron Goldstein praises the series for its accessibility. "People have been under the impression that jazz was too intellectual or too complicated. The word 'jazz' scared them to some degree. The show is going to give them a different picture and make them a lot more comfortable with the word 'jazz.'"

"This was all about reaching people who didn't care or know anything about jazz in the first place," Goldstein adds. "It's all positive. There's nothing negative about this at all, for God's sake."

### MARKETING SYNERGY

Like Goldstein, Jeff Jones—senior VP of Legacy and senior VP of Columbia Jazz—has been surprised by the performance of the series-branded product.

"I thought that the boxed set would do very well, and I thought the entire set [of Burns albums] would do very well," says Jones. "But I think it's exceeded everybody's wildest dreams as far as the kind of units we're seeing, the momentum that continues to build."

(Continued on next page)

## With Verve/Legacy Flap, Marketing Jazz Doesn't Seem So 'Pure'

BY CHRIS MORRIS

LOS ANGELES—Just as TV has played an enormous role in the success of the "Ken Burns Jazz"-branded releases, it has had everything to do with the popularity of a technically unrelated title: Verve/UTV Records' "Pure Jazz." And apparently not everybody is happy about that.

"Pure Jazz"—a compilation drawn from Universal's Decca, Verve, and Impulse! catalogs, among those of other labels—is No. 1 on Billboard's unpublished Top Jazz Albums chart this issue, in its third week at the top of the chart. It climbs to No. 68 from No. 92 on The Billboard 200. The title has sold more than 47,000 units, according to SoundScan.

Sources indicate that "Pure Jazz"—released Jan. 9, the day after the first PBS airdate for the Burns film series—has angered some at Sony's Legacy Recordings, which conceived, produced, and marketed the Burns-related titles with Verve in an unprecedented international partnership. Legacy executives apparently are miffed not only about the direct competi-

tion between "Pure Jazz" and some of the Burns releases but also by the fact that the album is being promoted by a blanket of TV ads (created by product manager Adam Starr) that borrow Burns' familiar directorial style and feature many of the artists heavily discussed on the series.

Marketed by Columbia/Legacy in the U.S., the single-disc anthology "Best Of Ken Burns Jazz" and a companion five-CD jazz boxed set sit just below "Pure Jazz" on the current Top Jazz Albums chart.

According to UTV Records VP of marketing and A&R Jeff Moskowitz, "Pure Jazz" is a reconfigured version of "The No. 1 Jazz Album," created by Verve director of catalog development Ken Druker 1½ years ago for the Canadian market.

UTV—a unit of Universal Music Enterprises, Universal Music Group's catalog division—substituted some tracks, added the "Pure" handle used on some of its other catalog compilations, and formulated a marketing campaign that involved both direct-TV sales and conventional retail promotion.



GOLDSTEIN

UTV senior VP Bob Mercer says, "Because we're a mass-marketing, blunt-instrument sort of operation that sells an awful lot of records, we have wanted for a long time to apply the same marketing techniques to a number of jazz or classical records to just try and broaden the bases for those labels and those marketplaces."

The 18-track "Pure Jazz" includes performances by eight artists highlighted in the "Ken Burns Jazz" series of releases. Some of them—like Louis Armstrong, Billie Holiday, and Ella Fitzgerald—are seen in the TV spots for the album now airing

nationally.

Mercer says of the ads, "We're running them pretty much all over the broadcast market and the cable market, because it's pretty much working everywhere."

UTV executives admit that the release of "Pure Jazz" was timed to ride the promotional coattails of the Burns project.

"Did we consider [holding it back]? Yes," Mercer says. "Did we think, 'Well, no, we'll hold off on our hot product, and let everybody else get their product out there and do what they're going to do, and then we'll let them have that marketplace and we'll come to ours?' No, we didn't decide to do that, and I think we would have been criticized if we had. Other than Sony, what would people be saying if we came out with a 'Pure Jazz' record in May? What most of them would've said is, 'Why the fuck didn't you come out with that in January?'"

"I know that, certainly on Sony's side, there is some displeasure with what we have done with the 'Pure Jazz' record," Mercer adds.

"That I can kind of understand. However, I would argue in our case that what we have done, are doing, and what we always intended to do was to sell accessible jazz music to those people who have never or very, very rarely buy this kind of music."

But rather than Sony executives, the person who sounds most chagrined about the promotional tack for "Pure Jazz" is Ron Goldstein, president of the Verve Music Group. It was he who put together the unique partnership on the Burns titles with Legacy.

"I was embarrassed by the timing of the release for 'Pure Jazz' [being] immediately after the [Burns] show started airing," Goldstein says. "The TV ads for the album also borrow the look of the film. I was deeply upset."

Goldstein adds that he personally phoned Jeff Jones, senior VP of jazz at Columbia Records and senior VP of Legacy, to apologize.

For its part, Legacy is remaining formally mum about "Pure Jazz." A Legacy spokesman says curtly, "We have no comment on competitors' records."



## ADVENT OF A NEW JAZZ AGE?

(Continued from preceding page)

The 10-tape VHS edition of "Jazz" rockets to No. 9 from No. 34 on the Billboard Top Video Sales chart this issue. With a suggested retail price of \$149.98, it is the chart's only title priced at more than \$100.

"It hit our expectations selling in, and the sell-off has exceeded our expectations," says Warner Home Video's Saksa. "We've had a tremendous amount of reorders."

The 10-disc DVD edition of "Jazz," priced at \$199.92, has not yet appeared on Billboard's 20-position Top DVD Sales chart. But Saksa claims, "Right now, it's looking like the DVD is selling about 25% more than the VHS. I think it's because, No. 1, it's music-oriented. No. 2, you look at the DVD consumer; the early adopter of DVD—that's the documentary person, that's the jazz fan, that's the high-end consumer."

Knopf's \$65 book "Jazz: A History Of America's Music," by Burns and series writer Ward, is No. 18 on the current New York Times hardcover non-fiction best-seller



list. Paul Bogaards, executive director of publicity for Knopf, reports that about half of the book's initial printing of 200,000 copies has sold—thanks in good measure to prominent positioning at such music retailers as Tower and Virgin (which have already placed reorders).

### ALTERED JAZZ CONSUMPTION

Both brick-and-mortar and Internet retailers have supported the "Jazz" series with major promotions and report that their efforts are being rewarded in both the short and the long term. Most see the airing of the Burns film as a watershed that will stoke consumer interest in the music for a significant period.

Virgin Entertainment senior VP of product and merchandising Dave Alder says the L.A.-based company heavily pushed both Burns-branded titles and a variety of jazz catalog in its 20 Megastores.

"We saw it as a fantastic opportunity to get behind not only the Ken Burns boxed set, other Burns CDs, and the accompanying book and DVD," Alder says, "but also an opportunity to pull out what we believed were the essentials and also some of the slightly more left-field, interesting jazz titles unrelated to the Burns range—just to give a bit of exposure for those sorts of titles, to encourage customers to explore, really."

While the Burns boxed set and other show-related items—as well as such jazz evergreens as Davis' "Kind Of Blue" and Holiday's "Lady In Satin"—are doing "absolutely superbly," Alder says, he adds that the show has altered certain traditional trends of jazz consumption.

"It seems to have generated more of an interest in the earlier period of jazz than you would normally see," Alder says. "A lot of the '20s- and '30s-related artists, even Bix Beiderbecke and Jack Teagarden [who don't have individual Burns titles], have also done

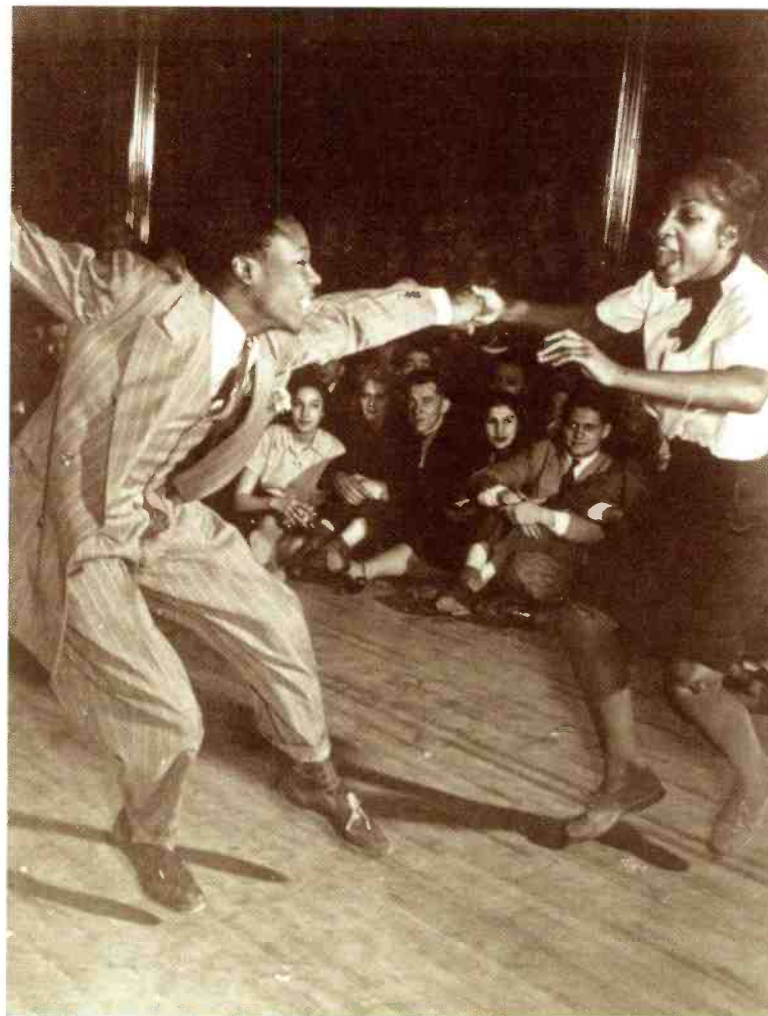
superbly well. [This is] relative, obviously, but in comparison to what you normally sell, there's been a real interest from people wanting to research and understand the roots a little more, which is really encouraging for us."

Regarding a more contemporary artist, Marsalis is featured on the "Jazz" CD boxed set, both solo and at the head of the Lincoln Center Jazz Orchestra. But it's surprising that given how much screen time the trumpeter spends in the film as a commentator—as well as a performer in the final episode—his own catalog titles don't seem to have experienced a significant sales jump. None of his Columbia albums appear on this issue's unpublished jazz chart, nor are any bubbling under.

Among other chains moving to promote all the Burns-branded product last fall was the 116-store, West Sacramento, Calif.-based Tower Records. Terri Williams, the chain's VP of U.S. advertising, says, "We wanted to set ourselves up in November and December, when we had high traffic, as the Ken Burns retailer; so that when it did start airing in January, [customers] might call us into their memories and come back. So we set up Nov. 1, making a special rack [holding the CDs, video products, and book] and P-O-P and held a display contest and really got the stores going."

Tower has seen an increase of 25% in cumulative jazz sales, Williams says, and some stores reported jazz increases of as much as 40%. "Our jazz numbers have been really good in January," she adds. "We had good jazz numbers in December, but without the PBS special, it wasn't what it's been like in January."

Borders' Cosimano says of his firm's extensive campaign, "We tied the book, music, and videos into a focused cross-promotion display in the front of our stores. [Our] monthly magazine Inside



**At The Hop.** From Duke Ellington to Wynton Marsalis, the point has been argued repeatedly over the years that if the music doesn't want to make a listener move in some way, then it might not really be jazz. In Ken Burns' "Jazz," the roots of jazz as dance music is a recurrent theme—particularly during the long swath the film cuts through the Swing Era, that one time when jazz was America's most popular music. The late '30s and '40s saw dance halls like New York's Savoy Ballroom brim over with the country's youth as they danced such jazz-spurred steps as the Lindy Hop, as this pair were doing in 1938.

Borders featured ["Jazz"] on the cover with interviews with Burns and a lot of artists.

"The results have been pretty

surprising," Cosimano adds. "We expected to see some bump in Louis Armstrong, but we're getting a bump much greater than we

## It Could Be An Upbeat Year As Labels Sing Jazz Tunes

With the prospects bright for the renewed health of jazz catalog releases in the aftermath of the initial PBS broadcast of Ken Burns' documentary "Jazz," most labels with large stores of classic titles are rushing new packages by the series' best-known names into the marketplace.

On March 13, Verve will reissue Sarah Vaughan's "Viva Vaughan" and Ella Fitzgerald's "Ella Sings Broadway." On June 5, in honor of Louis Armstrong's ongoing centennial celebration, the label will release four Satchmo titles, including the three-CD "A Musical Autobiography." Two Dizzy Gillespie reissues are due the same day.

On April 10, Columbia/Legacy will release four Dave Brubeck sets. On April 17, the label will commemorate Miles Davis' 75th birthday with reissues of three '50s titles and a best-of drawn from its lauded boxed set featuring the trumpeter in league with John Coltrane. June 12 brings a three-CD Thelonious Monk boxed set,

"The Columbia Years: 1962-1968." On July 10, a pair of two-CD Monk collections follow: "Live At The Jazz Workshop—Complete" and "Monk In Tokyo."

RCA Victor has reissued Duke Ellington and Sonny Rollins titles of late and has a brace of further releases due. Forthcoming from Blue Note are Charlie Parker's "Washington Concerts" (April 10) and Django Reinhardt's "All Star Sessions" (June 5), as well as Count Basie's "Breakfast Dance And Barbecue" and Vaughan's "Sweet & Sassy" (July 3).

This month, Fantasy reaches into its extensive Prestige catalog for 20-bit remastered versions of such titles as "The Thelonious Monk Trio," the Modern Jazz Quartet's "Concorde," Rollins' "Tenor Madness," Coltrane's "Coltrane," and "Relaxin' With The Miles Davis Quintet." It also will issue this month several remastered Pablo titles, including "Basie Big Band," "The Ellington Suites," Vaughan's

"Send In The Clowns," and "Ella & Oscar," featuring Fitzgerald with pianist Oscar Peterson.

While Rhino Records, which markets much of Warner Music Group's catalog, isn't immediately releasing any "Jazz"-related reissues, it has embarked on a wide-ranging catalog promotion that focuses on titles by Coltrane, Parker, Art Blakey, Ornette Coleman, and other stars of the series.

Documentarian Burns says he hopes that "Jazz" will spur the same ongoing interest about the music that his groundbreaking 1990 series "The Civil War" did about America's great internecine conflict.

"Historians, particularly amateur ones, make lousy prognosticators," Burns says. "But if 'The Civil War' is any indication—attendance went up 200% or 300% at [battlefield landmarks] like Gettysburg, and then stayed there. I have no idea if that'll happen with jazz, but I hope so."

CHRIS MORRIS

expected. Just about anything that has his name on it is selling much better than we had expected. And we had expected the [video] boxed set to do well, but it's doing even better, both VHS and DVD, than we had anticipated. Then, every featured artist's sales have gone from, in many cases, nonexistent to very encouraging."

Seattle-based Starbucks—which sells music in most of its 2,200 coffee shops and operates five Hear Music stores and an E-commerce site (hearmusic.com)—viewed the "Jazz" series as an opportunity to raise its in-house brand's visibility. With the involvement of Burns' Florentine Films, Starbucks designed special signage, printed 500,000 viewer's guides to the series for in-store distribution, and highlighted jazz music at its outlets.

Starbucks music manager David Brewster says of the campaign's immediate benefits, "In the Starbucks channel, we've been very successful in selling the 'Ken Burns Jazz' tie-in CD, as well as an assortment of front-line and back catalog jazz CDs. Hear Music retail stores have seen very strong growth in jazz CD sales in the last month. And hearmusic.com has had a lot of interest, surprisingly, in jazz as a result of pointing [consumers] to it."

E-tailers have also posted large numbers with "Jazz" product. The Columbia/Legacy boxed set is No. 7 on Billboard's Top Internet Album Sales chart this issue, down from No. 3 last issue and No. 2 two issues ago.

Seattle-based Amazon.com mounted a dedicated page on its Web site featuring the range of "Jazz" titles, along with a Burns interview and a series guide. On Jan. 9, the day after the first episode aired, the CD boxed set hit No. 1 on Amazon's list of audio top-sellers; it has placed consistently in the top 10 ever since. Amazon product director for music Andy Jassy says almost all the individual-artist CDs "are in the top 300 or 400 in our sales rank."

Jassy adds, "We're not only seeing a big bump with the 'Jazz' boxed set, but we're also seeing a big bump with all the related jazz artists' CDs. In the first week of the show, about 18 of our top 100 were jazz titles, which is pretty unusual for a genre that is a pretty small percentage of the total industry."

Mike Haney, senior director of category management for music and movies at the Fort Washington, Pa.-based CDnow, reports that the "Jazz" CD boxed set has been as high as No. 2 at the chain and that such non-Burns titles as "Kind Of Blue" are seeing big gains.

Haney expects to see the genre growth continue. "The fact that our major store-wide event is over and we're still getting consistently high sales is a good indication that it's extending this category to a more mass audience. Ken Burns always puts a very accessible, American feel to all his pieces, and this helps to elevate the category overall. I wish he would do an event around every one of our genres."

## EUROPEAN COMMISSION TO PROBE CD PRICING

(Continued from page 1)

Federation of the Phonographic Industry (IFPI), says, "It's hard to know whether [the investigation] is an outgrowth of the FTC investigation in the States about the MAP [minimum advertised price] agreement between the companies and the retailers—which does not exist in Europe—or this notion that you keep hearing about that's never really been articulated, that in the course of looking at the Warner/EMI [merger, the commission] determined that it wanted to find out more about the relationship between the labels and the retailers."

Nevertheless, EC spokeswoman Amelia Torres contends that "this investigation stems from a similar one [by the FTC] carried out in the U.S."

Many industry observers are puzzled as to why the EC has chosen to launch a pricing investigation at this particular time. One theory is that the commission is conscious that EMI and BMG may be about to submit a merger proposal, and if that proposal was to pass, the commission could at least point to this pricing probe and say it was not in the pockets of the European record industry.

That may seem far-fetched, but one thing is for sure: The commission already has preliminary thoughts on pricing issues. In its statement of objections to the Warner/EMI merger, the commission said, "Rather a high degree of standardization exists in the pricing and format of the product, which makes tacit coordination on prices easier."

It continued, "Across the [European economic area], the commission has not identified any significant PPD [price per dealer] price fluctuations over the last five years." And the papers also said, "The commission believes that the PPD is a good benchmark for the price level of the market. At this stage it therefore appears that the prices to retailers of the majors have not been fluctuating in response to competitive pressures to any large extent over the last five years."

Torres says that letters requesting information have been sent to "five music companies, five online retailers, and 13 traditional retailers." She refuses to identify the individual companies, but the merchants are likely to include Pan-European outfits Amazon, BOL, Woolworth, Virgin Entertainment Group, HMV, and FNAC, as well as such national music outlets as Germany's World of Music and Mediamarkt, Holland's Free Record Shop, and Tower, among others.

Berman tells *Billboard* that the five majors have received Article 11 letters—official EC requests for information—and that all five have agreed to cooperate in the investigation. Representatives for the majors confirm that documentation has been received from the EC, but none of the companies would offer further comment.

Dismissing some reports that the commission was investigating a cartel among the majors, Torres

says, "The commission is looking at the vertical relationship between the music majors and the retailers. The commission is trying to ascertain whether the music companies are sharing the same or similar retail price maintenance policies or not."

She adds that those served with the Article 11 letters have four weeks to respond.

Stressing that the IFPI has not, as yet, been asked to participate in the probe and therefore has not received any paperwork, Berman nonetheless believes the examination is totally without merit. The music industry is a "very convenient target," he says. "There is no getting around the fact that, in terms of the major companies, there are only a small number. But there's a far cry from there being a small number of major companies to allegations into how they go about doing their business, and I think on that score we are safe."

*'An investigation usually has a spin put on it by the media which affects consumer confidence, and with the tough times that retailers are having, this will not help maintain businesses in the U.K. if consumer confidence is dented'*

- BOB LEWIS -

Berman also is confident that the industry's cooperation will lead to

a swift closure of the matter. "If we give [the EC] the information, this can be dismissed very quickly, so the [cost to the industry] may not end up being very much at all."

"On the basis of where we are now, the commission itself says that it has no evidence of so-called price-fixing," Berman says.

Industry executives will be hoping that Berman's optimism proves correct. The FTC last year estimated that U.S. consumers paid as much as \$480 million more than they should have for CDs over the prior three years, due to the companies' MAP policies (*Billboard-Bulletin*, May 18, 2000). A similar finding in Europe could lead to massive fines.

Similar probes have been conducted sporadically throughout Europe, famously in 1997 in Italy, where the affiliates of five majors were fined a total of \$4.5 million after being found guilty of a price-fixing cartel. A 1994 investigation into price-fixing in the U.K. cleared

the industry of any wrongdoing, though, and retailers reported an upsurge of sales as public confidence in the pricing system was restored.

Bob Lewis, director general of the British Assn. of Record Dealers, says, "I can't see what good [an investigation] is going to do, because the statistics were wrong last time—the published price and the market price simply are not the same. An investigation usually has a spin put on it by the media which affects consumer confidence, and with the tough times that retailers are having, this will not help maintain businesses in the U.K. if consumer confidence is dented."

Lewis, who is a founding member of the Global Entertainment Retailers Assn., adds, "We are in such a competitive market that we do not have retail price maintenance, and consumers are used to shopping around to obtain the best price that they can, unlike America where they had MAP."

## BR5-49 MAKES SWITCH TO SONY'S LUCKY DOG

(Continued from page 6)

Despite constant touring, the Jack Daniels-sponsored BR5-49 actually found time to make demos for the new album, which "made a huge difference," Mead says. "It got us in the mode for recording and showed how we've become better players than we were when we made the last record."

Bennett agrees that the demos show major improvement in playing and singing, and he notes a musical "kinship" with Worley via such previous production clients as the Nitty Gritty Dirt Band, Desert Rose, and especially Dixie Chicks, with whom "he got banjo [played] on the radio."

When Pontes approached Worley about producing BR5-49, "I said to tell them that whatever they want, the answer is yes," says Worley, who remained a big fan of the band after "making a pretty good run at them" while at Columbia.

Worley says he "told them that the most important thing I can do is help them write and find material that doesn't sell them out and steal their musical souls to get airplay—and record them in a more organic way than they've recorded before. I want the record to be like when they played at Robert's."

Worley is also getting Mead and Bennett to sing together, instead of alternating lead vocals. "They've got that hillbilly/rockabilly 'zing' when they sing together," he says, "so we'll visit that on a couple of songs."

Both Worley and Butler also speak of the fun factor of working the BR5-49 project. "I'm at this stage of my life where if I'm not having fun doing something, then I don't want to do it, and this band is so much fun," says Butler, who is amazed at the number of congratulatory calls he's been fielding since word of the BR5-49 signing leaked out. But he also looks to change the perception of the group as strictly a young, alternative country act with little hope for mainstream exposure. "Our goal, and theirs, is to get

back into the country music business," Butler says. "I think maybe they've been guided down the wrong direction and not marketed to country radio as they should have been and always wanted to be. Some people have the wrong impression and have pigeonholed them as a retro-hillbilly band, but they're much more than that."

BR5-49 "has always been mainstream country, not unlike a male Dixie Chicks," Butler adds. "Our job is to show that they have a broader base than the retro image that's been presented of them—that they're country but with a cool, hip factor that sets them apart from the run of the mill. It's what country radio needs right now."

*BR5-49 'has always been mainstream country, not unlike a male Dixie Chicks. They're country but with a cool, hip factor'*

- ALLEN BUTLER -

Having made road trips in the recent past with such artists as John Fogerty and Bob Dylan, the group,

notes Pontes, is now set to join the George Strait Country Music Festival tour in March, besides continuing with the Jack Daniels tour support and the band's own promotional efforts on behalf of the Country Music Hall of Fame (*Billboard*, April 8, 2000). On March 6, BR5-49 will share the bill at New York's Beacon Theatre with such roots-music stars as Keb' Mo', Dr. John, and Levon Helm for the fourth annual Smart Sounds: Music for the Planet concert to benefit the Rainforest Alliance (*Billboard*, Feb. 3).

"The great thing is that the enthusiasm has never gone away for this band," Pontes says. "But now that we're in with a new record company, it's back tenfold."



**Gravy Train.** Members of Aware/Columbia rock band Train recently received plaques from label executives commemorating 1 million sales of the San Francisco-bred act's self-titled debut album, certified platinum by the Recording Industry Assn. of America. Pictured, from left, are Columbia Records GM Will Botwin, band manager Jay Wilson, Columbia marketing VP Greg Linn, Columbia Records Group senior VP of A&R Tim Devine, Train guitarist Jimmy Stafford, Columbia Records Group chairman Don Ienner, Train drummer Scott Underwood and vocalist Pat Monahan, band manager Arnie Pustilnik, Train guitarist Rob Hotchkiss, Columbia Records Group executive VP John Ingrassia, Columbia senior VP of sales Tom Donnarumma, and Aware president Greg Latterman.

## A UMG NASHVILLE IMPRINT FOR ACTS WITHOUT A NICHE

(Continued from page 1)

touring base, most have critical acclaim already, and they are not primarily radio-driven acts."

Lewis, who has just been promoted from president to chairman of Mercury Records in Nashville, will also serve as Lost Highway's president. He says the label has also signed newcomer Tift Merritt, a female singer from North Carolina whom Adams brought to the label's attention. And Lost Highway executives are working to finalize a recording deal with actor Billy Bob Thornton, who has been working on an album with Marty Stuart in a Los Angeles studio (see *The Beat*, page 11).

While Lewis hopes the artists will be able to get radio airplay, he says that he's not banking on it. "The idea is to say to them, 'You can cut pretty much any kind of record you like, and we have the team that can deliver it wherever it falls.'"



KEEN

"I'm doing," says Keen. "I felt like we were somewhat kindred spirits in that we both have a rebellious [nature]."

Keen says that because he has what he describes as a "totally unique career," labels "don't always know what to do with me."

### BUMPING INTO STARS

Although he's aware that having a roster full of artists that don't fit the niches defined by mainstream radio formats makes those acts a tougher sell, Jim Caparro, chairman/CEO of the Island/Def Jam Music Group, says the company plans to use "every and any possibility of increasing awareness for our artists."

In fact, Caparro says, he got on board with Lost Highway because "the idea was right—that it's not just always about radio. We are looking to develop artists, and it's



CAPARRO

were about cash, it would never work."

### THE LOST HIGHWAY TEAM

As previously reported (*Billboard*, Feb. 3), key executives at Lost Highway include artist manager Frank Callari, who will oversee A&R and artist development, and former Mercury VP of national promotion Chris Stacey, who will head Lost Highway's promotion department. Both are based in Nashville. In addition, Mercury Nashville VP of marketing Kira Florita shifts to that position at Lost Highway.

Callari had previously managed Adams, Williams, and Richey, among other clients.

Publicity for the label will be handled out of New York. The label will receive promotional support from Island/Def Jam for projects that cross over into AC, hot AC, or



ADAMS

Most of these artists have made several records already," he says. "They have earned creative freedom, and that's what we aim to give them."

### MUSIC, NOT 'CASH-OLA'

Adams says he wasn't looking to "jump back into a major-label situation" because he was happy being on indie Bloodshot Records and "not having to abide by any rules whatsoever." He changed his mind after meeting Lewis and his team. "They seem like they are not so full of shit," says Adams. "They are really prepared to make records with artists that probably won't be mega-multimillion-dollar sellers but are important, and that's attractive."

From their earliest acquaintance, Adams' impression of Lewis was that "money didn't seem to be his bottom line. [The label] didn't seem like it was completely based on cash-ola. It was about, How can we further the careers of these artists?"

Adams believes Lost Highway will be "like the Jive Records for people who are in pain. All these artists are going to try to skip their labels to get over here."

While Adams wasn't looking for a return to the major labels, Keen was. In the year since his last label deal ended, Keen had been the subject of a bidding war among Sony's Lucky Dog label, Rounder, Sugar Hill, Razor & Tie, and, he says, "almost every independent you can name." Like Adams, Keen says he chose Lost Highway because of Lewis.

"I felt like he knew what I was all about and had some really good answers about how to market what

not just about relying on traditional marketing strategies . . . Too much good music gets lost with that focus."

"I don't think the records are going to be confined formatically," says Lewis. "The ones that we're hearing so far certainly aren't . . . My wish [is] that nobody can put a name on it other than great music."

While he recognizes that these

*Lost Highway  
will be 'like the  
Jive Records for  
people who  
are in pain'*

- RYAN ADAMS -

projects may be hard to market due to their non-mainstream nature, Lewis says, "Hard to market is fun. All the best music is hard to market."

The idea behind Lost Highway, Caparro says, is to "nurture" artists. "Having this outlet for them to expose their art, with the focus and patience required to get as many people as possible aware of their talent, is a very exciting idea," he says.

Asked to describe the label's musical focus, Caparro says, "This is not about creating a sound. This is about allowing artists that we believe in to have an opportunity to express themselves. Our job is to bump into stars. Our job is not to try to create a star or a type of music. That is not what we are about. It's all about the art. If this

triple-A and A&R input from Island's senior VP/head of A&R Jeff Fenster and MCA Nashville president Tony Brown. MCA Nashville will be a partner in the label.

In his new capacity, Lewis will work closely with Caparro and with Lyor Cohen, Island/Def Jam's president. Lewis reports to Doug Morris, chairman/CEO of the Universal Music Group.

### TRIBUTE TO HANK

Among the label's first projects will be a Hank Williams tribute album, due in the fall. Confirmed participants include Keb' Mo', Bob Dylan (who will perform "I Can't Get You Off My Mind"), Beck ("[I Heard That] Lonesome Whistle"), Hank Williams III ("I'm A Long Gone Daddy"), and Sheryl Crow ("Long Gone Lonesome Blues").

"Lost Highway" was the title of a 1949 hit record for Williams. The song was written by Leon Payne.

In the spring, the label will also issue the previously unreleased last project from the now defunct Whiskeytown, "Pneumonia" (Music to My Ears, *Billboard*, Nov. 4, 2000).

Adams has completed 35 demos of potential songs for his first Lost Highway solo album and says, "The songs I'm writing are about [a] migration from Nashville to California and are kind of obsessed with a sense of place."

Keen has recorded 15 sides for his first Lost Highway album and plans to pare the list down to about 11 tracks before the still-untitled album's June 12 release.

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## EMI'S QUINTANILLA SAYS 'SHHH'

(Continued from page 1)

But once his debut album, "Amor, Familia Y Respeto . . ." (Love, Family And Respect), sold 100,000 copies, then more than half a million—and once the album remained stubbornly clinging to The Billboard Latin 50 for a full 96 weeks—it was clear the older brother was on his own roll.

Now, it's up to Quintanilla to best himself with the upcoming "Shhh" (EMI Latin), due in stores Feb. 27 and already one of the most-anticipated Tejano releases of the year.

"The Tejano format, it's such a regional format, such a small format, that any little shakeup really creates huge waves," says Johnny Ramirez, PD at KXTN (Tejano 107) San Antonio, which has been playing "Shhh's" first single, "Boom-Boom," since early January.

"I like something the older folks can still dance to, but he's got so much music that is aimed toward youth," he says. "To me, it's exciting to see an artist that can bridge those gaps between teenagers [and older listeners]."

But beyond bridging audience gaps, "Shhh" is also aiming to bridge format gaps. The 13-track album (21 if you count the five brief spoken interludes and three remixes) is neatly divided into English (six tracks) and Spanish (seven tracks). It is also divided into genres—half *cumbias* (tropical dance music that originated in Colombia and was modified in Mexico) and ballads, the other half mostly slow R&B with lots of harmonization,

à la Boyz II Men.

"It should have been an English album, and one month later, a Spanish album," says Quintanilla, who was slated to record in English with Capitol but declined the offer. Already armed with a set of English tracks, he decided to include them on his Spanish album with EMI Latin. Having more Spanish than English tracks was simply a marketing decision to ensure the album would be considered Latin by organizations like the Recording Industry Assn. of America and the Grammys.

The dual languages and styles also highlight Quintanilla's dual identity as a Mexican-American, something he explores in "Primer Acto" (Act One), an introduction of sorts to the album in which he muses on neither being Mexican enough for Mexicans nor American enough for Americans.

"There's a lot of people in professional positions in Mexico who don't see us as real Mexicans," he says. "And it's the same thing as Nuyoricans and Puerto Ricans. I'm letting you know culture is something that's in your heart. I represent my Mexican culture in every sense. I call my grandma *abuelita* [grandmother]. Even the music I represent is of Latin descent. The cumbia comes from South America and then through Mexico."

But obviously, in "Shhh" you can pick which Quintanilla to listen to, according to your mood. While the

*'The moral of the story is, with A.B. Quintanilla, I think he's such a brilliant talent, give him leeway'*

— JOSE BÉHAR —

upbeat cumbia "Boom-Boom" is playing on Tejano stations, for example, "Say It" is played on mainstream station. Likewise, it's become customary for Quintanilla to tour both as a Tejano act and as a pop act catering to different audiences.

"You have the best of both worlds," says Quintanilla. "It's hard to do two singles when one weekend you're with Ramón Ayala in Mexico and the other you're with Sisqó or Pink, but we're able to do it. We change the shows around."

It's an approach EMI is hoping will bring in revenue. "The moral of the story is, with A.B. Quintanilla, I think he's such a brilliant talent, give him leeway," says EMI Latin president José Béhar. "Give him the space to create, to express himself, to explore, and don't place limitations."

EMI Latin is planning to initially ship 250,000 copies of "Shhh," according to Béhar, a huge number

by Tejano standards. At the same time, the company will rely on sister label Capitol to help market the Kumbia Kings in the mainstream market. Already, some R&B stations are playing "Say It," even though Capitol has yet to market it or release it as a single.

"Some of A.B.'s music—a lot of it is very progressive, almost too progressive for top 40 or regional Mexican radio," says Béhar. "It sort of falls in the middle. But he did get a lot of airplay with the last album. We have higher expectations with this one."

Indeed, airplay of the Kumbia Kings was not commensurate with "Amor's" healthy numbers, which Béhar attributes at least in part to the Kings' frenetic touring schedule.

Although Béhar has worked with Quintanilla since 1990, when he was the main songwriter and arranger for Selena (he wrote her big hits, including "Amor Prohibido"), he signed him as an independent artist only after her death. At the time, Quintanilla was already an established songwriter even outside Tejano circles, having written and produced for artists like Thalía, Christian Castro, and Tito Puente Jr. and produced for artists such as Veronica Castro.

With the Kumbia Kings, Quintanilla didn't go for the soloist spotlight but chose to preside as a leader and guitarist on the sidelines and, above all, as the sole composer responsible for the band's sound.

And while "Amor" featured a host of guests, on "Shhh" Quintanilla drew solely from the Kumbia Kings' strengths, featuring two members of the band as lead singers—one who focuses on Spanish tracks, one on English songs. With Spanish, a language he admittedly is not perfectly fluent in, Quintanilla gets help from sound engineer Luigi Giraldo, a former member of Venezuelan pop group Los Fantasma Del Caribe.

Beyond that, from the onset of the Kumbia Kings, Quintanilla created his own label, Iron Tigga, to carry both his band and new artists. A female singer, Flor, is the first signing, although Quintanilla says he's looking for "Tejano, rap, merengue, anything that comes my way."

Moreover, although he still has one more Kumbia Kings album pending with EMI, both his publishing and his recording contract will be up in the next few months, and, especially in the publishing end, he's looking at different options.

"What I want to do is kick the label [Iron Tigga] up so I can do an artist development deal with some major label," says Quintanilla. "Names like Interscope have been thrown around."

Regarding his affiliation with EMI Latin, and, specifically, Béhar, Quintanilla says, "I've been with José since the beginning, since Selena was little. So, for me it's like trying to separate Tommy Mottola and Emilio Estefan."

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## 'LOUD' CELEBRATES BLACK MUSIC

(Continued from page 1)

"The influence of African-American music can be found in virtually every genre of modern music," Jones adds, "and to date, there has yet to be a real examination of the African-American musical experience. 'Say It Loud' will be the first series to tell at least a part of that story in the words of the artists who created the music."

"Viewers will have an opportunity to see where the roots of African-American music originated, how it constantly changed shapes, what caused it to change, and how its influence left an indelible mark on our culture and the world's," he says.

VH1 has had the series in the works for two years, according to senior VP of programming and production Lauren Zalaznick, who will double as a series executive producer along with Jones and Rhino founder/president Richard Foos. She says, "We've been

successful with other five-part series, and were looking to expand our scope."

Similarly, Rhino has achieved success with its "Doo Wop" reissue franchise of CD boxed sets and PBS pledge specials repackaged for sale (Billboard, July 15, 2000). With this, the company had been mulling over a large-scale project.

"We had a meeting with Quincy's production company and talked about the possibilities," Foos says. "Then VH1 contacted him on its own, and we all came together. This is a dream come true, because black music is my passion. And with the Ken Burns series such a success, our timing couldn't be better."

Shooting for "Say It Loud" is set for late February through March, with



unconfirmed plans to interview artists ranging from Aretha Franklin to Dr. Dre. In addition to artist interviews, the documentary will feature a mix of rare archival live performances and studio sessions, along with behind-the-scenes material and visits to such landmark sites as the original Motown Records location in Detroit.

Keyboardist/composer Herbie Hancock has not been approached to take part in the special, but the wide-ranging jazz artist loves the idea. "I love that Quincy is doing this," he says. "But since it's on VH1 instead of PBS, I just hope [VH1 resists] the tendency to lean too much on the music that will keep their viewership—since VH1 is a commercial station. I just want it to tell the truth."

Each episode of "Say It Loud" will be fashioned around a different theme,

the framework for which is based on a set of working titles. "Spiritual Roots" explores black music's spiritual reach from gospel to "the devil's music." "In Pursuit Of Dreams" tracks black artists' progression in the music business from exploitation to ownership.



"Song Of Freedom" traces black music's relationship to politics and protest, including its major role in the civil rights movement. "Let's Get It On" examines sexuality in black music and the controversies it has spawned. And "Images" focuses on the style and imagery of past black artists and how black music has evolved to shape popular culture from fashion to language. Zalaznick says the goal is for "Say

It Loud" to be "an artist-based vs. a critic-based oral history, looking to the antecedents of today's music and getting comments from today's artists about those roots."

In keeping with that desire, Zalaznick says that the series won't use a narrator. Instead, the production team is exploring the idea of using a host to introduce each one-hour episode.

Also in development, the accompanying boxed set will likely comprise six CDs with music by artists featured in the various episodes, as well as that of other genre pioneers.

"Say It Loud" will be produced and directed by the Oscar-nominated team of Nanette Burstein and Brett Morgan of Highway Films. The pair's résumé includes the boxing documentary "On The Ropes."

## HOT 100 SPOTLIGHT



by Silvio Pietrolungo

**TIGHT TOP 10:** "It Wasn't Me" from **Shaggy Featuring Ricardo "RikRok" Ducent** (MCA) holds onto the No. 1 spot on The Billboard Hot 100 for a second week by a slight margin over **OutKast's** "Ms. Jackson," which inches its way up 3-2. "Me" is MCA's first No. 1 on the Hot 100 since **K-Ci & JoJo** spent three weeks on top of the chart in April 1998.

Both of the top two titles are down in audience, with "Me" suffering the larger decline (down 11.5 million next to OutKast's decline of 2.5 million). On the sales side, "Jackson" is up 22%, scanning 36,000 units, while 12-inch sales of "Me" dip to just under 1,000 pieces. A similar drop in audience for both titles next issue will most likely lead to OutKast claiming No. 1—or should I say *borrowing* the No. 1 slot—as a maxi-CD of "Me" will reach retail on Feb. 6 and affect the chart in two weeks. In all likelihood "Me" will then reclaim the pole position.

The titles in the middle of the top 10 are in quite a battle, as well, as just 50 points separate Nos. 5-7. **Lenny Kravitz** climbs 6-5 with "Again" (Virgin) on a gain of 5 million listeners, flipping places with **Jennifer Lopez's** "Love Don't Cost A Thing" (Epic), which is pushed down 5-6 despite an audience gain of 1.5 million. This is the second consecutive week that "Cost" has dropped a spot while maintaining its bullet. Coming in right behind "Again" and "Cost" is "Stutter" by **Joe Featuring Mystikal** (Jive), which rises 9-7. "Stutter" moves to No. 1 on the Hot 100 Singles Sales chart and is the Greatest Gainer/Sales winner with a 10,500 increase, for a total of 49,500 units scanned.

Although the Hot 100 Airplay chart shows Lopez's "Cost" with a higher rank than fellow radio-only track "Again" (No. 3 to No. 4), Kravitz's song gets the upper hand on The Billboard Hot 100 thanks to points derived from non-BDS monitored radio station playlists. In terms of actual detections, however, "Again" is the most-played song in the country, with 11,000 spins. Lopez will not be pushed around (and down) on the Hot 100 for much longer, as a maxi-CD for "Cost" will hit retail Feb. 27, giving her a good shot at reaching No. 1 and matching the peak established this issue on The Billboard 200 with her album "J.Lo." (Between the Bullets, page 92). If that does occur, Lopez would actually have turned quite a hat trick, considering that her latest motion picture, "The Wedding Planner," has topped the box office list. "Cost" is featured over the closing credits of "Planner."

**TRUE DEBUT:** Of the six titles to enter the Hot 100, the top four belong to artists making their initial chart appearance. German quartet **ATC** has the Hot Shot Debut at No. 53 with its international hit "Around The World (La La La La La)" (Republic/Universal), which has topped singles charts in six countries. Los Angeles-based **Lifehouse** comes in at No. 76 with its current No. 1 on Modern Rock Tracks, "Hanging By A Moment" (DreamWorks). **Jill Scott**, who is nominated for a Grammy in the best new artist category, enters at No. 78 with "A Long Walk" (Hidden Beach/Epic). Closing out this foursome is **Linkin Park** at No. 81 with "One Step Closer" (Warner Bros.). "Closer" is the No. 4-ranked song on the Mainstream Rock Tracks chart and is from the band's platinum debut album, "[Hybrid Theory]," which peaked at No. 16 on The Billboard 200 last November. This issue the album rests at No. 20.

# the TouchTunes MOST PLAYED TOP 10

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PRODUCTION LABEL
<b>Rock</b>						
1	1	2	63	WITH ARMS WIDE OPEN	CREED	WIND-UP
2	2	1	30	KRYPTONITE	3 DOORS DOWN	REPUBLIC UNIVERSAL
3	3	4	46	HIGHER	CREED	WIND-UP
4	4	3	69	SMOOTH FEAT. ROB THOMAS	SANTANA	ARISTA
5	5	5	130	MY OWN PRISON	CREED	WIND-UP
6	6	6	34	VOODOO	GODSMACK	UNIVERSAL RECORDS
7	7	7	58	ONLY GOD KNOWS WHY	KID ROCK	ATLANTIC
8	8	9	70	COWBOY	KID ROCK	ATLANTIC
9	9	8	34	WHATEVER	GODSMACK	UNIVERSAL RECORDS
10	10	10	70	WHAT'S THIS LIFE FOR	CREED	WIND-UP
<b>Pop</b>						
1	1	1	120	BELIEVE	CHER	WARNER BROS.
2	2	2	96	MAMBO NO. 5 A LITTLE BIT OF...	LOU BEGA	BMG RECORDS
3	4	5	13	MUSIC	MADONNA	MAVERICK
4	3	3	116	DANCING QUEEN	ABBA	POLYDOR
5	5	4	60	LANDSLIDE	FLEETWOOD MAC	REPRISE
6	6	6	92	GENIE IN A BOTTLE	CHRISTINA AGUILERA	SICA
7	7	7	38	DON'T SPEAK	NO DOUBT	TRULINE
8	8	8	82	ALL STAR	SMASH MOUTH	INTERSCOPE
9	RE-ENTRY		37	WALKIN' ON THE SUN	SMASH MOUTH	INTERSCOPE
10	10	*	2	IF I HAD \$1000000	BARENAKED LADIES	REPRISE
<b>R+B/RAP</b>						
1	1	1	144	LET'S GET IT ON	MARVIN GAYE	MOTOWN
2	2	2	60	THE DOCK OF THE BAY	OTIS REDDING	ATLANTIC
3	4	*	49	NO SCRUBS	TLC	LA FACE
4	3	3	132	WHAT'S GOING ON	MARVIN GAYE	MOTOWN
5	6	6	6	E. I.	NELLY	UNIVERSAL RECORDS
<b>COUNTRY</b>						
1	1	1	82	THIS KISS	FAITH HILL	WARNER BROS.
2	2	2	144	COPPERHEAD ROAD	STEVE EARLE	MCA
3	3	3	144	MY MARIA	BROOKS & DUNN	ARISTA
4	4	4	40	POP A TOP	ALAN JACKSON	ARISTA
5	5	5	152	CRAZY	PATSY CLINE	MCA
6	6	6	106	NEON MOON	BROOKS & DUNN	ARISTA
7	7	*	2	AMIE	PURE PRAIRIE LEAGUE	MERCURY
8	8	7	118	WASTED DAYS AND WASTED NIGHTS	FREDDY FENDER	MCA
9	9	9	23	LUCKENBACH, TEXAS	WAYLON JENNINGS	BMG RECORDS
10	10	*	2	AMARILLO BY MORNING	GEORGE STRAIT	MCA
<b>LATIN</b>						
1	1	1	96	BAILAMOS	ENRIQUE IGLESIAS	INTERSCOPE
2	2	2	120	LA BAMBA	LOS LOBOS	WARNER BROS.
3	3	4	40	CLAVADO EN UN BAR	MANA	WEA LATIN INC.
4	5	6	22	LA CUMBIA DEL GARROTE	LOS DEL GARROTE	UNIVERSAL RECORDS
5	7	3	22	QUIZAS SI, QUIZAS NO	LOS TOROS BAND	POLYGRAM
6	6	5	56	COMA LA FLOR	SELENA	EMI LATIN
7	4	7	84	BIDI BIDI BOM BOM	SELENA	EMI LATIN
8	10	*	2	UNA PAGINA MAS	LOS CADETES DE LINARES	BMG U.S. LATIN
9	9	9	56	SE ME OLVIDO OTRA VEZ	MANA	WEA LATIN INC.
10	NE W		1	GITANO SOY	GIPIPY KINGS	WARNER BROS.

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FEBRUARY 10, 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/Hot Shot Debut ◀</b>						
1	NEW	1	1	JENNIFER LOPEZ EPIC 63786 (12.98 EQ/18.98)	J.L.O.	1
2	2	2	25	SHAGGY ▲ MCA 112096 (11.98/17.98)	HOTSHOT	2
<b>▶ GREATEST GAINER ◀</b>						
3	3	11	5	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
4	1	1	11	THE BEATLES ▲ APPLE 29325/CAPITOL (11.98/18.98)		1
5	NEW	1	1	O-TOWN J 20000 (11.98/17.98)	O-TOWN	5
6	NEW	1	1	DREAM BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
7	4	3	11	VARIOUS ARTISTS ▲ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
8	5	4	70	CREED ▲ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
9	8	10	37	DIDO ▲ ARISTA 19025 (11.98/17.98) HS	NO ANGEL	8
10	12	14	16	JA RULE ▲ MURDER INC./DEF JAM 542934*/DJMG (12.98/18.98)	RULE 3:36	1
11	10	9	14	LENNY KRAVITZ ▲ VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
12	6	6	11	SADE ▲ EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
13	7	5	15	LIMP BIZKIT ▲ FLIP 49075*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
14	14	17	15	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/DJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4
15	16	23	10	CRAZY TOWN ● COLUMBIA 63654/CRG (11.98 EQ/17.98) HS	THE GIFT OF GAME	15
16	9	7	13	OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
17	11	8	6	SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
18	15	13	12	R. KELLY ▲ JIVE 41705* (12.98/18.98)	TP-2.COM	1
19	13	12	31	NELLY ▲ 5 F0 REEL 157743/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
20	20	21	14	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16
21	17	20	18	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
22	18	18	10	BACKSTREET BOYS ▲ JIVE 41743 (12.98/18.98)	BLACK & BLUE	1
23	39	110	26	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	10
24	21	15	10	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	GREATEST HITS	4
25	19	19	13	U2 ▲ INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
26	22	16	7	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
27	30	32	11	MUSIQ SOULCHILD ● DEF SOUL 548289*/DJMG (11.98/17.98)	AJUSWANASEING (I JUST WANT TO SING)	27
28	NEW	1	1	VARIOUS ARTISTS RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28
29	23	28	8	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	21
30	41	59	5	SOUNDTRACK MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	30
31	32	39	28	JILL SCOTT ● HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	31
32	24	22	10	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
33	34	36	18	MYSTIKAL ▲ JIVE 41696* (12.98/18.98)	LET'S GET READY	1
34	29	29	19	MADONNA ▲ MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
35	36	35	24	DAVID GRAY ● ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	35
36	28	26	45	'N SYNC ◆ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1
37	26	25	37	BRITNEY SPEARS ▲ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1
38	25	34	74	DIXIE CHICKS ▲ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
39	35	38	36	MATCHBOX TWENTY ▲ 3 LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
40	33	37	18	AARON CARTER ▲ JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16
41	27	24	64	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
42	51	61	8	3LW ● NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	42
43	31	27	51	3 DOORS DOWN ▲ REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE	7
44	38	33	13	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/DJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 — )	1
45	44	45	11	RICKY MARTIN ▲ COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
46	42	40	10	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11
47	43	31	25	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	5
48	45	47	43	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
49	50	43	13	LIFEHOUSE DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS	NO NAME FACE	43
50	48	49	77	MOBY ▲ V2 27049* (1D.98/17.98) HS	PLAY	45
51	55	57	19	FUEL ● 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
52	40	30	7	SOUNDTRACK COLUMBIA 61595/CRG (12.98 EQ/18.98)	WHAT WOMEN WANT	30
53	49	41	36	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1

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
54	47	46	7	VARIOUS ARTISTS ● DEF JAM 520062/DJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	43
55	53	44	6	LIL WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16
56	52	51	79	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
57	57	53	8	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/DJMG (11.98/17.98)	THE UNDERSTANDING	16
58	54	48	13	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
59	46	42	3	SOUNDTRACK AVATAR 10007 (11.98/17.98)	OZ	42
60	63	62	10	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
61	62	68	7	COLDPLAY NETTWERK 30162/CAPITOL (16.98 CD) HS	PARACHUTES	61
62	56	54	14	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
63	66	63	18	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
64	72	87	16	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
65	59	50	8	RAGE AGAINST THE MACHINE ▲ EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14
66	58	52	11	THE OFFSPRING ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9
67	60	55	10	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	5
<b>▶ PACESETTER ◀</b>						
68	92	91	3	VARIOUS ARTISTS UT/VERVE 520191/VG (18.98 CD)	PURE JAZZ	68
69	64	58	8	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	26
70	68	75	9	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	26
71	37	—	2	ALABAMA RCA (NASHVILLE) 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	37
72	74	82	54	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
73	70	76	14	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	46
74	73	73	36	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17
75	61	56	11	VARIOUS ARTISTS ARISTA/WARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)	TOTALLY HITS 3	25
76	75	103	5	NELLY FURTADO DREAMWORKS 450217/INTERSCOPE (11.98/17.98) HS	WHOA, NELLY!	75
77	84	99	5	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98) HS	CHA-CHA SLIDE	77
78	69	64	33	BON JOVI ▲ ISLAND 542474/DJMG (11.98/17.98)	CRUSH	9
79	71	71	20	THE CORRS ● 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
80	65	60	32	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22
81	76	72	40	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
82	67	65	75	CHRISTINA AGUILERA ▲ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
83	82	77	61	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
84	83	70	6	QB FINEST ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBIDGE THE ALBUM	68
85	77	78	40	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15
86	93	105	56	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
87	81	79	13	VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
88	80	69	40	PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
89	85	80	63	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
90	87	85	11	KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	16
91	79	74	18	98 DEGREES ▲ 2 UNIVERSAL 159354 (12.98/18.98)	REVELATION	2
92	98	102	90	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	70
93	100	98	41	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
94	78	67	12	BLINK-182 ● MCA 112379 (12.98/18.98)	THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!)	8
95	94	93	10	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3	93
96	119	141	3	SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON	96
97	96	88	70	STING ▲ 3 A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
98	90	89	17	GREEN DAY ● REPRISE 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4
99	89	81	9	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	33
100	91	84	86	RED HOT CHILI PEPPERS ▲ 4 WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3
101	103	95	10	B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	21
102	101	111	20	CASH MONEY MILLIONAIRES ● CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	13
103	99	97	36	A PERFECT CIRCLE ▲ VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4
104	111	108	10	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	39
105	102	119	3	VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61439/CRG (18.98 EQ CD)	THE BEST OF KEN BURNS JAZZ	102
106	88	86	28	VARIOUS ARTISTS EMU/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1
107	108	113	47	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	24

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
108	97	94	84	LIMP BIZKIT ▲ <sup>6</sup> FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
(109)	120	137	41	JOE ▲ <sup>2</sup> JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
110	95	83	17	RADIOHEAD ● CAPITOL 27753 (11.98/17.98)	KID A	1
(111)	122	118	38	AVANT ● MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	45
112	110	107	12	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	15
113	107	100	33	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
114	106	116	26	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
115	115	112	85	SANTANA ◆ <sup>13</sup> ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
116	105	92	10	ELTON JOHN UNIVERSAL 013050 (12.98/18.98)	ONE NIGHT ONLY — THE GREATEST HITS	65
(117)	<b>NEW ▶</b>		1	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	117
(118)	125	121	6	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD) [RS]	RELATIONSHIP OF COMMAND	118
119	114	96	10	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION	31
120	123	139	3	VARIOUS ARTISTS ● LEGACY/COLUMBIA/VERVE 61432/CRG (59.98 EQ CD)	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC	120
121	121	129	31	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4
122	104	106	29	EVERCLEAR ▲ CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9
123	109	109	7	SOUNDTRACK DVB/COLUMBIA 61585/CRG (12.98 EQ/18.98)	DRACULA 2000	81
(124)	<b>RE-ENTRY</b>		2	ESTEBAN DAYSTAR 0022 (11.98/14.98)	ALL MY LOVE	54
125	126	126	5	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (8.98/12.98) [RS]	SHIVER	125
126	127	132	63	CELINE DION ▲ <sup>6</sup> 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	ALL THE WAY...A DECADE OF SONG	1
(127)	140	144	15	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
128	118	127	16	SARA EVANS RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
129	112	101	20	BARENAKED LADIES ▲ REPRISE 47814/WARNER BROS. (12.98/18.98)	MAROON	5
(130)	145	174	17	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) [RS]	LIVE IN LONDON AND MORE...	108
131	113	115	37	BBMAK ● HOLLYWOOD 162260 (11.98/17.98) [RS]	SOONER OR LATER	38
132	124	122	70	MARC ANTHONY ▲ <sup>2</sup> COLUMBIA 69726*/CRG (12.98 EQ/18.98)	MARC ANTHONY	8
133	133	133	13	BOB DYLAN ● COLUMBIA 85168/CRG (17.98 EQ/24.98)	THE ESSENTIAL BOB DYLAN	67
134	135	140	12	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	17
135	117	117	12	SOUNDTRACK ● MAVERICK 47850/WARNER BROS. (12.98/18.98)	RUGRATS IN PARIS: THE MOVIE	48
136	116	104	40	TONI BRAXTON ▲ <sup>2</sup> LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
(137)	<b>NEW ▶</b>		1	JERRY GARCIA BAND GRATEFUL DEAD 14078/ARISTA (22.98 CD)	DON'T LET GO	137
138	130	134	58	DMX ▲ <sup>4</sup> RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
139	136	138	11	PRODIGY OF MOBB DEEP ● INFAMOUS/VIIATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	18
140	129	128	42	NO DOUBT ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
141	131	131	23	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)	THE ECLEFTIC: 2 SIDES II A BOOK	9
142	86	90	31	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
(143)	<b>NEW ▶</b>		1	SOUNDTRACK TVT SOUNDTRAX 6950/TVT (17.98 CD)	SNATCH	143
144	150	176	35	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
145	134	142	56	VERTICAL HORIZON ▲ RCA 67818 (10.98/17.98) [RS]	EVERYTHING YOU WANT	40
146	128	114	17	YANNI ● VIRGIN 49893 (12.98/18.98)	IF I COULD TELL YOU	20
147	144	146	76	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITYWORD 69974/EPIC (17.98 EQ/19.98)	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	70
148	139	145	35	KID ROCK ▲ <sup>2</sup> TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
(149)	165	161	16	SOUNDTRACK DECCA 467094 (18.98 CD)	GLADIATOR	66
(150)	167	—	12	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	25
151	149	150	87	LONESTAR ▲ <sup>3</sup> BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
152	154	148	9	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	50
(153)	<b>NEW ▶</b>		1	GODHEAD POSTHUMAN 27289/PRIORITY (9.98 CD) [RS]	2000 YEARS OF HUMAN ERROR	153
154	161	194	16	TRAVIS TRITT COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
155	148	143	18	MARK KNOPFLER WARNER BROS. 47753 (18.98 CD)	SAILING TO PHILADELPHIA	60
156	137	124	14	CELINE DION ● 550 MUSIC 85148/EPIC (12.98 EQ/18.98)	THE COLLECTOR'S SERIES VOLUME ONE	28
157	141	135	79	MACY GRAY ▲ <sup>3</sup> EPIC 69490* (12.98 EQ/18.98) [RS]	ON HOW LIFE IS	4
158	147	136	22	SARAH BRIGHTMAN ● NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
159	156	171	5	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98) [RS]	EVAN AND JARON	156
160	152	170	3	LOUIS ARMSTRONG LEGACY/COLUMBIA 61440/CRG (11.98 EQ CD)	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG	152
161	146	157	19	VARIOUS ARTISTS ● DEF JAM 542829/DJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	17
162	158	155	32	DEFTONES ● MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
163	151	156	10	DC TALK FOREFRONT 25274/VIRGIN (11.98/17.98)	INTERMISSION: THE GREATEST HITS	81
164	132	123	10	EVERCLEAR ● CAPITOL 95873 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	66
165	160	164	15	SCARFACE ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	7
(166)	188	—	4	UNCLE KRACKER LAVA/ATLANTIC 83279*/AG (11.98/17.98) [RS]	DOUBLE WIDE	161
167	163	172	89	BACKSTREET BOYS ◆ <sup>12</sup> JIVE 41672 (11.98/18.98)	MILLENNIUM	1
168	138	125	14	VARIOUS ARTISTS UNIVERSAL/MOTOWN 158299/UTV (18.98 CD)	UNIVERSAL SMASH HITS	43
169	169	191	11	SOUNDTRACK ISLAND 542793/DJMG (17.98 CD)	GONE IN 60 SECONDS	69
170	143	130	11	MARILYN MANSON NOTHING 490790*/INTERSCOPE (12.98/18.98)	HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)	13
(171)	193	—	33	PLUS ONE 143/ATLANTIC 83329*/AG (10.98/16.98)	THE PROMISE	76
172	155	151	20	ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98)	VERDI	23
173	182	196	17	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) [RS]	RASCAL FLATTS	122
174	164	163	18	JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83378/AG (11.98/17.98)	BRAND NEW ME	15
175	184	181	27	KELLY PRICE ● DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	5
176	157	152	20	BOYZ II MEN ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	4
177	162	158	4	SOUNDTRACK EDMONDS/DEF SOUL 548156/DJMG (12.98/18.98)	SOUL FOOD: THE SERIES — THE BEST R&B OF 2000	147
(178)	<b>NEW ▶</b>		1	BILLIE HOLIDAY VERVE 549081/AG (11.98 CD)	KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY	178
179	159	159	11	S CLUB 7 POLYDOR/A&M 549628/INTERSCOPE (11.98/17.98)		7
180	177	189	10	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98) [RS]	KEITH URBAN	161
181	175	—	31	VARIOUS ARTISTS ● INTEGRITYWORD 63840/EPIC (19.98 EQ/21.98)	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	65
182	172	190	37	A*TEENS ● STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
(183)	<b>RE-ENTRY</b>		22	SOULDECISION MCA 112361 (11.98/17.98) [RS]	NO ONE DOES IT BETTER	103
(184)	<b>NEW ▶</b>		1	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) [RS]	BRIDGING THE GAP	184
185	174	173	99	EMINEM ▲ <sup>1</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
186	190	169	7	TOOL TOOL DISSECTIONAL 31159/VOLCANO (24.98 w/VHS/29.98 w/DVD)	SALIVAL	38
187	179	184	75	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) [RS]	SLIPKNOT	51
188	173	160	12	JAMES TAYLOR COLUMBIA 85223/CRG (12.98 EQ/18.98)	GREATEST HITS VOLUME 2	97
189	176	—	2	PRU CAPITOL 23120 (6.98/9.98) [RS]	PRU	176
190	153	147	62	JESSICA SIMPSON ▲ <sup>2</sup> COLUMBIA 69096/CRG (12.98 EQ/18.98)	SWEET KISSES	25
191	171	166	18	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	54
192	170	162	9	PJ HARVEY ISLAND 548144/DJMG (17.98 CD)	STORIES FROM THE CITY, STORIES FROM THE SEA	42
193	166	149	17	PAUL SIMON ● WARNER BROS. 47844 (12.98/18.98)	YOU'RE THE ONE	19
(194)	<b>RE-ENTRY</b>		2	VARIOUS ARTISTS WORSHIP TOGETHER 20282 (19.98 CD)	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS	167
195	181	175	15	EVERLAST ● TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S	20
196	185	185	59	DIANA KRALL ● VERVE 050304/AG (12.98/18.98)	WHEN I LOOK IN YOUR EYES	56
197	186	182	7	VARIOUS ARTISTS IMMORTAL 50364*/VIRGIN (12.98/18.98)	STRAIT UP	56
198	183	165	11	VARIOUS ARTISTS ELEKTRA 62475/EAG (18.98 CD)	STONED IMMACULATE — THE MUSIC OF THE DOORS	72
(199)	<b>RE-ENTRY</b>		16	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98) [RS]	...AN EDUCATION IN REBELLION	130
(200)	<b>RE-ENTRY</b>		24	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	53

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

- |                              |                             |                       |                             |                             |                                   |  |  |
|------------------------------|-----------------------------|-----------------------|-----------------------------|-----------------------------|-----------------------------------|--|--|
| 3 Doors Down 43              | Capone -N- Noreaga 119      | Fuel 51               | Kid Rock 148                | Mr. C The Slide Man 77      | Ja Rule 10                        | Soul Food: The Series — The Best R&B Of 2000 177               | Now 5 7  |
| 3LW 42                       | Aaron Carter 40             | Funkmaster Flex 69    | Mark Knopfler 155           | Anne Murray 142             | S Club 7 179                      | R&B Of 2000 177  | Pure Jazz 68   |
| 8Ball & MJG 104              | Cash Money Millionaires 102 | Nelly Furtado 76      | Diana Krall 196             | Murray Close 27             | Sade 12                           | What Women Want 52   | The Source — Hip-Hop Hits Vol. 4 54                            |
| 98 Degrees 91                | Kenny Chesney 63            | Jerry Garcia Band 137 | Lenny Kravitz 11            | Mya 85                      | Santana 115                       | Britney Spears 37  | The Source Hip-Hop Music Awards 2000—The Album 161             |
| Yolanda Adams 107            | Childplay 61                | Billy Gilman 80       | Talib Kweli & Hi-Tek 134    | Mystikal 33                 | Scarface 165                      | Sting 97   | Stoned Immaculate — The Music Of The Doors 198                 |
| Christina Aguilera 82        | The Corrs 79                | Godhead 153           | Lifeshouse 49               | Nelly 19                    | Jill Scott 31                     | Keith Sweat 90   | Strait Up 197  |
| Alabama 71                   | Crazy Town 15               | Godsmack 58           | Lil' Kim 121                | No Doubt 140                | Shaggy 7                          | Tamia 73   | Totally Hits 3 75  |
| Marc Anthony 132             | Creed 8                     | David Gray 35         | Lil' Wayne 55               | 'N Sync 36                  | SheDaisy 92                       | James Taylor 188   | Universal Smash Hits 168                                       |
| Louis Armstrong 160          | dc Talk 163                 | Macy Gray 157         | Limp Bizkit 13, 108         | The Offspring 66            | Shyne 127                         | Carl Thomas 93   | WOW-2001: The Year's 30 Top Christian Artists And Hits 87      |
| A*Teens 182                  | Deftones 162                | Green Day 98          | Linkin Park 20              | Jamie O'Neal 125            | Paul Simon 193                    | Aaron Tippin 200   | WOW Worship Orange: Today's 30 Most Powerful Worship Songs 181 |
| At The Drive-In 118          | Destiny's Child 56          | Emmylou Harris 191    | Lonestar 151                | O-Town 5                    | Jessica Simpson 190               | Travis Tritt 154   | WOW Worship: Today's 30 Most Powerful Worship Songs 147        |
| Avant 111                    | Louie DeVito 95             | PJ Harvey 192         | Jennifer Lopez 1            | OutKast 16                  | Snoop Dogg 17                     | Vertical Horizon 145   |  |
| B.B. King & Eric Clapton 113 | Dido 9                      | Faith Hill 41         | Ludacris 14                 | Papa Roach 88               | SoulDecision 183                  | VARIOUS ARTISTS  |  |
| Backstreet Boys 22, 167      | Celine Dion 126, 156        | Billie Holiday 178    | Madonna 34                  | Dolly Parton 117            | Charlie's Angels 62               | The Best Of Ken Burns Jazz 105                                 | Charlie Wilson 184   |
| Erykah Badu 46               | Disturbed 81                | Dave Hollister 60     | Marilyn Manson 170          | A Perfect Circle 103        | Coyote Ugly 23                    | The Family Values Tour 1999 64                                 | Lee Ann Womack 74  |
| Baha Men 47                  | Dixie Chicks 38             | Incubus 83            | Ricky Martin 45             | Pink 48                     | Crouching Tiger, Hidden Dragon 96 | Goin' South 28   | Wu-Tang Clan 67  |
| Barenaked Ladies 129         | DMX 138                     | Alan Jackson 112      | Mary Mary 144               | Plus One 171                | Dracula 2000 123                  | I Could Sing Of Your Love Forever: 25 Modern Worship Songs 194 | Xzibit 26  |
| BBMAK 131                    | Dr. Dre 89                  | Jagged Edge 72        | Master P 70                 | Kelly Price 175             | Gladiator 149                     | Ken Burns Jazz - The Story Of America's Music 120              | Yanni 146  |
| The Beatles 4                | Dream 6                     | Jay-Z 44              | matchbox twenty 39          | Prodigy Of Mobb Deep 139    | Gone In 60 Seconds 169            | Lyricist Lounge Vol. 2 99                                      |  |
| B.G. 101                     | Bob Dylan 133               | Wyclef Jean 141       | Donnie McClurkin 130        | Pru 189                     | O Brother, Where Art Thou? 30     |  |  |
| Memphis Bleek 57             | Eminem 53, 185              | Joe 109               | Tim McGraw 24               | QB Finest 84                | Oz 59                             |  |  |
| Blink-182 94                 | Enya 32                     | Elton John 116        | Jo Dee Messina 114          | Radiohead 110               | Rugrats In Paris: The Movie 135   |  |  |
| Andrea Bocelli 172           | Esteban 124                 | K-Ci & JoJo 29        | Moby 50                     | Rage Against The Machine 65 | Save The Last Dance 3             |  |  |
| Bon Jovi 78                  | Evan And Jaron 159          | Toby Keith 86         | John Michael Montgomery 174 | Rascal Flatts 173           | Snatch 143                        |  |  |
| Boyz II Men 176              | Everlast 122, 164           | R. Kelly 18           | Chante Moore 152            | Red Hot Chili Peppers 100   |                                   |  |  |
| Toni Braxton 136             | Everlast 195                |                       |                             |                             |                                   |  |  |
| Sarah Brightman 158          |                             |                       |                             |                             |                                   |  |  |

## LIMP BIZKIT QUITS AUSSIE TOUR

(Continued from page 8)

lance medics. One audience member told The Sydney Sunday Telegraph that some men were inciting fights and ripping clothes off women in the mosh pit.

Among the 100 acts playing during one day on a number of stages were overseas artists Placebo, Roni Size & Reprazent, Queens Of The Stone Age, PJ Harvey, Rammstein, the Happy Mondays, Carl Cox, and At The Drive-In, and Australian bands Powderfinger, You Am I, Killing Heidi, 28 Days, the Avalanches, DJ Friendly, and the Go-Betweens.

U.S. band At The Drive-In walked off the stage 15 minutes after its set began when the crowd ignored its pleas to stop moshing. Limp Bizkit stopped its set a number of times, as the band repeatedly asked the audience to step back and help the injured. Fire marshals turned water hoses on the crowd to cool it down.

After the show, Limp Bizkit abandoned the tour, which had scheduled stops in Melbourne (Jan. 28), Adelaide (Feb. 2), and Perth (Feb. 5). Apparently without informing Big Day Out's promoters, Melbourne-based Vivian Lees and Sydney-based Ken West of Creative Entertainment, the act flew back to Los Angeles on an early morning flight.

In a statement, Limp Bizkit says it had expressed concerns about security at the tour's first show, in Auckland, New Zealand (Jan. 19), when it had to stop playing because of a stage-front crush. The band threatened to quit the tour after the second show, on Australia's Gold Coast (Jan. 21), if it did not get additional security and a T-style barricade through the cen-

*'We begged [Lees] to increase the security measures and were told that . . . he knows what he's doing and to leave him alone'*

- FRED DURST -

ter of the audience to prevent overcrowding and give security easy access to the mosh pit. But the band claims it was rebuffed by Lees.

Limp Bizkit singer Fred Durst says in the statement, "We basically begged this guy [Lees] to increase the security measures and were told he has been doing the event for 10 years and that he knows what he's doing and to leave him alone."

Jeff Kwantinetz of Limp Bizkit's management company the Firm says in the same statement, "We tried to explain that crowds are different from 10, or even three, years ago. We were ultimately frustrated by his response."

West, speaking Jan. 28, dismissed Limp Bizkit's claims as "headline-grabbing" and admitted he had been apprehensive about having the act on the bill in the first place because of its "inciteful, confrontational style."

Pearl Jam originally was to have headlined Big Day Out but has rejected all festival appearances after nine fans died in a crush at the Roskilde Festival in Denmark last June.

The Big Day Out tour had experi-

enced problems in attracting the international headliners it was seeking because of the low exchange rate of the Australian dollar. The tour sold 200,000 tickets, compared with 250,000 last year.

Creative Entertainment rejected implications that it was not concerned with crowd security, adding that it worked closely with police and local authorities. More than 500 security staffers and a strong police presence patrolled the event.

After learning of Limp Bizkit's concerns about the Sydney show, the promoters agreed to hire 40 extra security staffers if the act remained on the tour. Ironically, Lees had been in the audience at the Roskilde Festival last year to begin discussions about Pearl Jam's involvement in Big Day Out 2001. As a result, this year's Big Day Out had stricter security measures than before.

According to a spokeswoman for Creative Entertainment, Limp Bizkit's ideas of security were "substantial, untested, and radical," adding, "The changes would have required substantial revisions of existing safety protocols, and the promoters were unprepared to introduce these measures at short [notice] and with little preparation for security staff."

Universal act Powderfinger was promoted to headliner after the departure of Limp Bizkit. The latter act has been sensitive about crowd security issues since the Woodstock '99 festival in Rome, N.Y., when it was accused of encouraging the audience to tear up the stage. The band has denied it was to blame.

## BETWEEN THE BULLETS



by Geoff Mayfield

**QUEEN OF TWO DOMAINS:** Many actors and actresses—from "The Donna Reed Show's" **Shelly Fabares** and **Paul Petersen** to **John Travolta** and **Don Johnson**—have tried musical careers, but few have followed that path all the way to the top of The Billboard 200. With an impressive 272,000 units in the first week for her new album, "J.Lo," **Jennifer Lopez** achieves that rare feat, a coup made all the sweeter by her concurrent triumph at the box office, where her romantic comedy "The Wedding Planner" bowed at No. 1 (see Chart Beat, page 94).

The first-week sum rung by her new album is more than double what her rookie album, "On The 6," did in its two biggest weeks combined: the 1999 title opened at No. 8 with 111,500 units in that year's June 19 issue and sold a tad more, 112,000 units, during Christmas week of that same year. While an impressive media campaign launched that first album, Lopez's profile was much higher this time around—she was practically omnipresent—aided in large measure by attention that her film generated.

The singing actress performed "Love Don't Cost A Thing"—now No. 3 on Hot 100 Airplay—on the Jan. 8 American Music Awards, was a presenter at the Jan. 21 Golden Globes, snagged several magazine covers, and rides a much-seen videoclip that is now No. 1 on MTV and No. 6 at VH1, according to Broadcast Data Systems. During release week, she made a non-singing stop on "Live With Regis" and garnered media attention in Los Angeles with a Virgin Megastore appearance that drew 3,000-plus fans.

Mass merchants, as expected, figured into the album's splash, with such stores contributing about 37% of the tally, but music chains drew even more, accounting for 57.5% of the take. Epic senior VP of sales **Bill Frohlich** says the three biggest accounts in the album's first-week drive were music chain Trans World Entertainment, department store chain Target, and rackjobber Handleman Co.

On The Billboard 200, Lopez leads **Shaggy**, now at No. 2 (214,000 units), by a 27% margin, despite the latter's continued growth. Up 10,500 copies over the prior issue, Shaggy's album has seen gains for three consecutive weeks, fed by radio play on "It Wasn't Me" (No. 1 on The Billboard Hot 100) and "Angel" (No. 8 on Hot 100 Airplay). The soundtrack from "Save The Last Dance," at No. 3, also earns a hat trick, posting its third straight Greatest Gainer trophy (185,000 units, an increase of 13,000).

**The Beatles**, who were No. 1 for eight weeks, including the last seven in a row, slide toward mortal numbers. With a 19.5% dip, the Fab Four drops to No. 4, marking the first time in its 11 chart weeks that "1" has sold less than 200,000 units (173,500). The Beatles collection was the top-selling album of the fourth quarter, moving more than 5 million units from its Nov. 14 release through the end of the year and almost 6 million to date.

**YOUNG AND RESTLESS:** The new and previous homes of mogul **Clive Davis** are both in fine shape, with each label bolstered by a high chart debut from youthful rookies. **O-Town**, the group that was fashioned on last year's ABC series "Making The Band," has The Billboard 200's second-highest bow, landing at No. 5. Thus, Davis' new company, J Records, lands its very first album in the top 5 (144,000 units).

Davis' old address, Arista, is in a tony neighborhood, too, as girl group **Dream** sets up shop at No. 6 (105,000 units). With that launch, the label has three albums from three different imprints in the top 20, with Bad Boy's **Dream** followed by Arista's **Dido** at No. 9 and LaFace's **OutKast** at No. 16.

While I maintain that radio is still the shortest route from new act to hit album, the duel between O-Town and Dream proves the power of TV. Dream's "He Loves U Not" has been a radio darling, peaking at No. 7 on Hot 100 Airplay, while O-Town's "Liquid Dreams" has not yet dented the all-formats radio chart. Still, the boy band has piled the bigger sales tally.

Both albums streeted more than 400,000 units, with O-Town at 450,000 and Dream at 430,000. With reorders, the former is up to 925,000 and Dream is at 600,000 shipments.

**CATALOG LOG:** Top Pop Catalog Albums tells interesting tales this issue. The reissue of **George Harrison's** "All Things Must Pass" (Music to My Ears, Billboard, Dec. 30, 2000) enters at No. 4, while **Dave Brubeck Quartet's** classic "Time Out Featuring 'Take 5,'" no doubt aided by **Ken Burns'** "Jazz" (see story, page 1), bows at No. 50. It is the first time that either the former **Beatle** or Brubeck have appeared on the catalog chart in its almost 10-year history.

Time Life's "Body & Soul: Love Serenade" has its fattest week since the year it was released, as a direct-order campaign at TV accounts for more than 90% of its new 12,000-unit tally (No. 3). Of the 12 weeks it appeared on this chart or The Billboard 200, the only one bigger was the week of the Nov. 20, 1999, issue, when 18,000 units had it re-enter the big chart at No. 92. All Time Life titles moved from independent Madacy to WEA for distribution Jan. 15.

Meanwhile, catalog re-entries by **Dave Matthews Band** at Nos. 30 and 46 follow a **Charlie Rose** profile of the band on "60 Minutes II."

## MOSCIATELLO WINS MULTIPLE D.C. AWARDS

(Continued from page 6)

video thank-you to hometown voters and, in a Jan. 31 phone conversation, told Billboard, "I think it's important to pay recognition. You don't know where you're going unless you know where you come from. The D.C. area is where it all started for me. There's a lot of music and great access to the arts there. It's my roots, period."

Ron Holloway, the Milestone Records tenor sax titan who still mostly hangs his hat in the Washington, D.C., area, handily won both the instrumentalist and group awards in the traditional jazz category.

Other multi-award winners included Maggie's Music Records stablemates Al Petteway and Amy White, who collectively took two of the three new age category awards. Petteway copped the third for instrumentalist in that category. Go-go godfather Chuck Brown took top honors both in the go-go vocalist category and grabbed the traditional jazz male vocalist award as well.

Plenty of unsigned Washington artists (mostly with self-produced albums) also got heaps of votes. Honky-tonkers Ruthie & the Wranglers lassoed eight awards, including country recording, songwriter of the year, and song of the year. Eric

Brace and Last Train Home toasted a couple of pints after snagging the roots/rock band and male vocalist awards for their big-hearted, sunny efforts.

Brace, who writes a music column for The Washington Post, also grabbed the Most Supportive of D.C. Music Award.

"It's like a once-a-year family get-together," says Mosciatello of the awards show, a loosely organized, all-volunteer effort. "The rest of the year, everybody's so busy doing their thing, whether it's folk or jazz or pop." With a chuckle, she describes the evening as a "whole lot of fun, lots of socializing, and a little bickering, too."

Brace says, "It's important to get all the musicians in town together where, on one night a year, they can all go and hang out together. There's so many scenes, so it's really important to intermingle. There was no attitude last night."

Washington has always been a musical crossroads, and that is reflected in WAMA's Hall of Fame, which includes artists as varied as Duke Ellington, Emmylou Harris, and Marvin Gaye.

This year's inductees are Hot Tuna's Jorma Kaukonen and Jack Casady, who as local teens apprenticed their pre-Jefferson

Airplane music skills in D.C. clubs; veteran folk singer Donal Leace; and soul singer/songwriter Don Covay, who, before he arrived at Atlantic Records in the mid-'60s with a satchel-ful of treasures like Aretha Franklin's "Chain Of Fools," had hits with tunes like "Mercy Mercy" and cut his chops with the legendary D.C. doo-wop group the Rainbows.

## LAWRIE REVEALS VISION

(Continued from page 8)

rasco in marketing artists like Monica Naranjo (from Spain), Ricky Martin, and Jennifer Lopez. Carrasco is now Sony's senior VP, A&R, for the Latin region.

"It's been a very satisfying process," says Lawrie of his work with Carrasco. "Whereas, say, in 1995 the market was principally dominated by Mexican acts, we opened it up by promoting and realizing the market was ready for it."

However, Lawrie says, international talent has not overtaken local talent. Newly signed acts include Gustavo Lara—formerly with BMG—who is putting the finishing touches on his album. Established Sony acts include Alejandro and Vicente Fernández, pop singer Fey, Ana Gabriel, and actress/singer Lucero, who was signed last year.



# AC/DC Ranks No. 5 In Certifications; Garth Has Best-Selling Live Set

**BY JILL PESSELNICK**

LOS ANGELES—Elektra rock act AC/DC is now the fifth-highest-certified band in U.S. music history, according to the January certifications issued by the Recording Industry Assn. of America (RIAA). Fourteen AC/DC titles were upgraded this month to bring the group's total certified sales to 63 million, a figure topped only by the Beatles, Led Zeppelin, Pink Floyd, and the Eagles.

With the certification of the band's "Back In Black" for sales of 19 million copies, the project became the sixth-highest-certified album of all time. Eight other AC/DC titles were certified as multi-platinum, including "Highway To Hell" and "Dirty Deeds Done Dirt Cheap," both at 6 million, and "Who Made Who," for sales of 5 million. Five other projects also reached the platinum level, while the two-CD set "Live (Special Collector's Edition)" was certified gold, platinum, and two times multi-platinum.

Country superstar Garth Brooks continued to add to his certification accolades in January. His two-CD set, "Double Live" (Capitol Nashville), became the best-selling live album in history with its certification for sales of 14 million.

A trio of boxed sets—the Eagles' "Selected Works: 1972-1999" (Elektra), Stevie Ray Vaughan & Double Trouble's "SRV" (Epic Legacy), and the various-artists project "Ken Burns Jazz: The Story Of American Music" (Columbia/Legacy)—were also certified gold. Additionally, jazz

legend John Coltrane earned his first gold record for "A Love Supreme" (GRP), an album originally released 25 years ago.

George Strait's MCA Nashville album "Merry Christmas Wherever You Are," became the artist's 26th gold record. Strait has now tied Frank Sinatra's total of 26 golds. Only Elvis Presley, Neil Diamond, Elton John, Bob Dylan, and Kenny Rogers have received more gold records.

Both Shaggy (MCA) and Dido (Arista) earned their first multi-platinum awards in January, while Linkin Park (Warner Bros.) and Jaci Velásquez (Word) received their first platinum awards. Rage Against The Machine's "Renegades" (Epic) and Xzibit's first album, "Restless" (Loud/Columbia), were both certified at the gold and platinum levels.

First-time gold album honorees also include Crazy Town (Columbia), Musiq Soulchild (Def Soul), and 3LW (Nine Lives/Epic). Inaugural gold singles went to Dream (Bad Boy/Arista), O-Town (J), and Debelah Morgan (Atlantic).

## MULTI-PLATINUM ALBUMS

**AC/DC**, "Back In Black," Elektra, 19 million.

**Garth Brooks**, "Double Live," Capitol Nashville, 14 million.

**Creed**, "Human Clay," Wind-Up, 9 million.

**Eminem**, "The Marshall Mathers LP," Web/Aftermath/Interscope, 8 million.

**AC/DC**, "Highway To Hell," Elektra, 6 million.

**AC/DC**, "Dirty Deeds Done Dirt Cheap," Elektra, 6 million.

**Stone Temple Pilots**, "Purple," Atlantic, 6 million.

**AC/DC**, "Who Made Who," Elektra, 5 million.

**AC/DC**, "The Razors Edge," Elektra, 4 million.

**AC/DC**, "For Those About To

Rock We Salute You," Elektra, 4 million.

**Shaggy**, "Hotshot," MCA, 3 million.

**AC/DC**, "Live," Elektra, 3 million.

**Sting**, "Brand New Day," A&M/Interscope, 3 million.

**Cat Stevens**, "Tea For The Tillerman," A&M, 3 million.

**Baha Men**, "Who Let The Dogs Out," S-Curve/Artemis, 3 million.

**Matchbox Twenty**, "Mad Season By Matchbox Twenty," Lava/Atlantic, 3 million.

**Dido**, "No Angel," Arista, 2 million.

**U2**, "All That You Can't Leave Behind," Interscope, 2 million.

**AC/DC**, "Ballbreaker," Elektra, 2 million.

**Lenny Kravitz**, "Greatest Hits," Virgin, 2 million.

**Tim McGraw**, "Greatest Hits," Curb, 2 million.

**AC/DC**, "Live (Special Collector's Edition)," Elektra, 2 million.

## PLATINUM ALBUMS

**AC/DC**, "Bonfire," Elektra, its 19th.

**AC/DC**, "Live (Special Collector's Edition)," Elektra, its 20th.

**Shaggy**, "Hotshot," MCA, his second.

**Terri Clark**, "Just The Same," Mercury Nashville, her second.

**Enya**, "A Day Without Rain," Reprise/Warner Bros., her seventh.

**Linkin Park**, "Hybrid Theory," Warner Bros., its first.

**Rage Against The Machine**, "Renegades," Epic, its fourth.

**Jaci Velásquez**, "Heavenly Places," Word, her first.

**Kenny Chesney**, "Greatest Hits," BNA, his third.

**AC/DC**, "74 Jailbreak," Elektra, its 21st.

**AC/DC**, "Flick Of The Switch," Elektra, its 22nd.

**AC/DC**, "Fly On The Wall," Elektra, its 23rd.

**AC/DC**, "Stiff Upper Lip," Elek-

## WARNER MUSIC REPORTS 2000 GAINS

*(Continued from page 6)*

band, once formed, will be signed and distributed through Warner Music.

Executives were less excited about the near-term impact of new digital distribution efforts on bottom-line results. Parsons says that while the company ultimately anticipates substantially reduced distribution and manufacturing costs and increased profit margins from online music, meaningful revenue from digital music initiatives, including a subscription service, is still two to three years away.

In the meantime, Warner Music is expected to focus on improving its fundamental business in the coming year. The company is trimming its ranks by 600 staffers as part of merger-related cost cutting, and there has been speculation about label restructuring.

With the prospects for a merger with EMI Recorded Music all but dead (the exclusive negotiating period between the two companies expired Jan. 31), executives say the real message for the music division is that it is expanding its interna-

tional business and aggressively investing in A&R, while at the same time reducing its overall cost structure to run in line with available revenue opportunities.

The company is anticipating modest revenue growth for music in 2001 and domestic market share in the mid- to high teens.

Warner Music Group chairman/CEO Roger Ames told analysts that the company is focusing on strengthening its presence in pop, rap, and R&B. He also said the music group continues to look for strategic acquisitions and investment opportunities in niche labels. In that vein, the company in the last year has invested in Telstar Records to get access to artist Craig David and has formed a joint venture label with TeenPeople, known as TeenPeople Atlantic, to gain greater access to the teen pop market. The venture is expected to launch this summer.

Overall, AOL Time Warner posted pro forma ebitda of \$8.3 billion on revenue of \$36.2 billion in 2000, compared with ebitda of \$8.2 billion on revenue of \$32.5 billion in 1999.

tra, its 24th.

**Everclear**, "Songs From An American Movie Vol. One: Learning How To Smile," Capitol, its third.

**Xzibit**, "Restless," Loud/Columbia, his first.

Soundtrack, "Save The Last Dance," Hollywood.

**Cat Stevens**, "Catch Bull At Four," A&M, his third.

**Cat Stevens**, "Tea For The Tillerman," A&M, his fourth.

**K-Ci & JoJo**, "X," MCA, their third.

**Toby Keith**, "Blue Moon," DreamWorks Nashville/Interscope, his third.

## GOLD ALBUMS

Various artists, "Ken Burns Jazz: The Story Of American Music," Columbia/Legacy.

**Stevie Ray Vaughan & Double Trouble**, "SRV," Epic Legacy, their third.

**The Eagles**, "Selected Works: 1972-1999," Elektra, their 11th.

**AC/DC**, "Live (Special Collector's Edition)," Elektra, its 19th.

**George Strait**, "Merry Christmas Wherever You Are," MCA Nashville, his 26th.

**John Coltrane**, "A Love Supreme," GRP, his first.

**Memphis Bleek**, "The Understanding," Roc-A-Fella/Def Jam, his second.

**Enya**, "A Day Without Rain," Reprise/Warner Bros., her seventh.

**Paul Simon**, "You're The One," Warner Bros., his 11th.

**Crazy Town**, "The Gift Of Game," Columbia, its first.

**Rage Against The Machine**, "Renegades," Epic, its fourth.

Various artists, "In Classical Mood: Reflections," International Masters.

**K-Ci & JoJo**, "X," MCA, their third.

**Blink-182**, "The Mark, Tom, And Travis Show (The Enema Strikes Back!)," MCA, its third.

**Vince Gill**, "Let's Make Sure We Kiss Goodbye," MCA Nashville, his 12th.

**Point Of Grace**, "A Christmas Story," Word, its fifth.

**Musiq Soulchild**, "Aijuswana-seing," Def Soul, his first.

**Kelly Price**, "Mirror Mirror," Def Soul, her second.

**Fred Hammond**, "Purpose By Design," Verity, his second.

Various artists, "Cool Traxx 2," BMG.

**Kenny Chesney**, "Greatest Hits," BNA, his fourth.

**Funkmaster Flex**, "Funkmaster

Flex: 60 Minutes Of Funk, Vol. IV: The Mixtape," Loud, his third.

**Xzibit**, "Restless," Loud/Columbia, his first.

Soundtrack, "Rugrats In Paris: The Movie," Maverick.

**The Band**, "Music From Big Pink," Capitol, its fifth.

**Keith Sweat**, "Didn't See Me Coming," Elektra, his seventh.

Various artists, "The Source—Hip-Hop Hits Vol. 4," Def Jam.

Soundtrack, "Save The Last Dance," Hollywood.

**Cat Stevens**, "Classics, Volume 24," A&M, his 11th.

**Celine Dion**, "The Collector's Series Volume One," 550 Music/Epic, her eighth.

**3LW**, "3LW," Nine Lives/Epic, its first.

## GOLD SINGLES

**Dream**, "He Loves U Not," Bad Boy/Arista, its first.

**O-Town**, "Liquid Dreams," J, its first.

**Debelah Morgan**, "Dance With Me," Atlantic, her first.

## LATIN CERTIFICATIONS

## MULTI-PLATINUM ALBUMS

**Intocable**, "Contigo," EMI Latin, 400,000.

## GOLD ALBUMS

**Eros Ramazzotti**, "Stilelibero," BMG U.S. Latin, his fourth.

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## Billboard.com Starts Service For German, French Sites

Billboard.com is launching a new service that will for the first time provide Billboard stories in German and French. The stories will be available for license to Web sites and other media through VNU eMedia, which operates Billboard.com.

The translated content will include daily news, artist features, and album reviews. The service also will include highlights of The Billboard 200 and The Hot 100 Singles charts as well as Music & Media's European Top 100 Albums and Euro-chart Hot 100 Singles. There also will

be a translated version of the Billboard feature Global Music Pulse. And for each market, there will be original news stories covering new releases and local trends and events.

To coordinate the editorial offerings, Billboard.com has hired Trish Thomas as senior editor/Europe. Based in London, she reports to Billboard.com editorial director Ken Schlager and VNU eMedia VP/GM John Lerner; on a day-to-

day basis her work will be overseen by Billboard international editor in chief Adam White.

Thomas comes to Billboard from deo.com, a pan-European Web site where she was editor of two dance music "channels." She has worked as a staff editor or freelancer for a variety of London-based media, including 7 Magazine; the Portobello Film Festival and its Portobello.com Web site; the British Film Institute; and

Drum Media, as managing editor of the Guest List, a magazine/CD-ROM hybrid. Thomas received a B.A. in fashion journalism & public relations from London College of Fashion in June 1994.

The new service made its debut in French and German at the recent MIDEM conference in Cannes, France. Other European markets and languages will be added in the coming months.

For additional information on licensing opportunities, contact Adam Gilvar in New York at 646-654-5533 or agilvar@vnuemedia.com



## BMG To Release Billboard Latin Awards 2001 CD

Billboard and BMG Latin have teamed for the release this spring of "Billboard Latin Awards 2001," the third edition of what has been a successful series of multi-artist compilations tied to the annual Billboard Latin Music Awards.

The series began in 1999, with a release on Sony Discos. That album peaked at No. 11 on the Billboard Latin 50 Chart and remained on the chart for 24 weeks. The following year the CD was handled by Universal

Music Latin and peaked at No. 16, remaining on the chart for 18 weeks. Combined, the Latin Award compilations have sold over 100,000 units.

This year's compilation will feature songs from various artists who have been named finalists for Billboard's Latin Music

Awards, taking place on April 26 at the Jackie Gleason Theater in Miami Beach. Featured artists will be announced in the weeks to come.



Place orders now!  
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**Billboard Latin Music Conference**  
Eden Roc Hotel • Miami Beach • April 24-26, 2001

**Billboard Dance Music Summit**  
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## An Epic First For Lopez's 'J.Lo' Set

THERE ARE A LOT of chart facts one could cite about Jennifer Lopez's first No. 1 album on The Billboard 200. For example, "J.Lo" (Epic) peaks seven places higher than did Lopez's debut effort, "On The 6," which went to No. 8 in June 1999. One could also point out that Lopez is not the first actor to have a No. 1 album but that she follows in the tradition of Ricky Nelson, Jackie Gleason, Frank Fontaine, Janet (an actress on "Good Times" and "Fame" before she started recording), and perhaps Phil Collins (an extra in "A Hard Day's Night" when he was a child).

Or one could mention that Lopez is No. 1 at the box office (with "The Wedding Planner") and No. 1 on The Billboard 200 at the same time. And don't forget that "J.Lo" is the first album to advance to the summit in 2001, following the eight-week run of the Beatles' "1," which moved into the top spot back in 2000.

But the most fascinating fact about the chart-topping status of "J.Lo" is that this is the first album by a female artist to be No. 1 on the Epic label proper. It's the first album to be No. 1 for Epic since "The Battle Of Los Angeles" by Rage Against The Machine in November 1999. Working backward from there, the other artists to have No. 1 albums on Epic in the rock era are Pearl Jam, Michael Jackson, REO Speedwagon, Boston, and Sly & the Family Stone. There was a lone woman in that last act—Sly's sister, Rosie Stewart—but that doesn't take away from Lopez's being the first solo female artist to reach the top on Epic.



by Fred Bronson

DOUBLE DEBUT: The second-highest debut on The Billboard 200 this issue also makes chart history. "O-Town," by the group of the same name, opens at No. 5. It's the highest new entry by a debut act on a stand-alone label making its debut. In other words, it's the first album for Clive Davis' J Records to chart, and it's the first appearance by the "Making The Band" band on The Billboard 200. The Volcano label (formerly known as Zoo) had a No. 2 debut with its first charted album, but that act, Tool, had already appeared on The Billboard 200.

DOUBLE SHAGGY: It looks like Shaggy will have two titles in the top 10 of The Billboard Hot 100 next issue, given the momentum of "Angel," his recording with Rayvon that climbs 19-12. Shaggy's other current hit, "It Wasn't Me," featuring Ricardo "RikRok" Ducent, remains No. 1 for a second week. "Me" is the first No. 1 hit for MCA on the Hot 100 since April 1998, when K-Ci & JoJo had a three-week reign with "All My Life."

FREE AS A BIRD: The Beatles are not the only act that had its first album debut during the '60s and is currently doing well on The Billboard 200. Dolly Parton, who first appeared on The Billboard 200 in March 1969 with "Just The Two Of Us" (a duet album with Porter Wagoner), enters at No. 117 with her second bluegrass set, "Little Sparrow" (Sugar Hill). It's Parton's highest-charting solo set in more than five years. Her last album to achieve a higher peak position was "Something Special," No. 54 in October 1995.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	2000	2001
TOTAL	54,524,000	53,916,000 (DN 1.1%)
ALBUMS	49,929,000	51,320,000 (UP 2.8%)
SINGLES	4,595,000	2,596,000 (DN 43.5%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001
CD	44,230,000	47,447,000 (UP 7.3%)
CASSETTE	5,580,000	3,769,000 (DN 32.5%)
OTHER	119,000	104,000 (DN 12.6%)

### OVERALL UNIT SALES THIS WEEK

12,956,000

### LAST WEEK

13,061,000

### CHANGE

DOWN 0.8%

### THIS WEEK 2000

13,160,000

### CHANGE

DOWN 1.6%

### ALBUM SALES THIS WEEK

12,262,000

### LAST WEEK

12,364,000

### CHANGE

DOWN 0.8%

### THIS WEEK 2000

11,880,000

### CHANGE

UP 3.2%

### SINGLES SALES THIS WEEK

694,000

### LAST WEEK

697,000

### CHANGE

DOWN 0.4%

### THIS WEEK 2000

1,280,000

### CHANGE

DOWN 45.8%

### DISTRIBUTORS' MARKET SHARE (1/1/01-1/28/01)

	UMVD	SONY	BMG	WEA	INDIES	EMD
TOTAL ALBUMS	26.4%	16.7%	13.6%	14.4%	17.4%	11.5%
CURRENT ALBUMS	27.7%	18.3%	15.2%	11.5%	15.7%	11.6%
TOTAL SINGLES	19.9%	7.1%	32.5%	20.5%	16%	4%

ROUNDED FIGURES

FOR WEEK ENDING 1/28/01

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



RANK	GOLD	Title	Weekly Positions	PEAK POSITION	Songwriter(s)	U	T
1		Get	41		Paul M		
2		Turn Tu	To Ev		Pete See		
3		Tr	season)				

# POP ANNUAL & TOP POP SINGLES

By Year

By Artist

5,702 Artist Listings of All Charted Pop Hits



45 Yearly Rankings of Every Charted Pop Hit and Each Hit's Songwriter(s)!

Your favorite songs and artists listed together in your favorite years of music!

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