

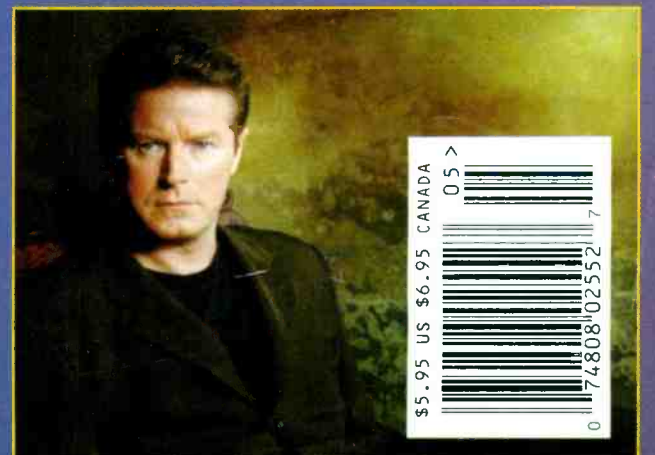
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# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • FEBRUARY 3, 2001



## CHARTS THE GRAMMYS

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CLOCKWISE FROM TOP LEFT: SON BY FOUR; DESTINY'S CHILD; U2; FAITH HILL, EMMYLOU HARRIS, AND AIMEE MANN; DON HENLEY; DE LA SOJL; JILL SCOTT, JONI MITCHELL, AND RANDY NEWMAN

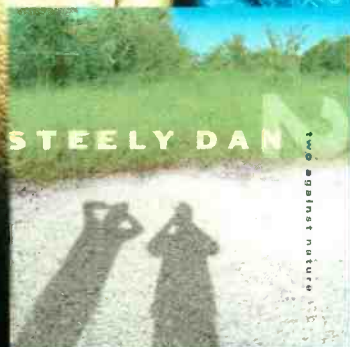


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# Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

FEBRUARY 3, 2001

TOUR NEWS

## Colleges Give Acts Head Start

BY RAY WADDELL

NASHVILLE—With an active, well-wired, and music-oriented demographic, as well as ample opportunity for grass-roots marketing, college markets remain an effective target for tour organizers and sponsors alike.

Some of the most successful rock bands, ranging from Dave Matthews Band and Phish to Hootie & the Blowfish and R.E.M., found college markets to be vital developmental cogs. Now, acts like Pat McGee Band, *(Continued on page 91)*

## MERGER OR NO MERGER, BMG STEELS ITSELF WITH NEW MANAGEMENT STRUCTURE, OUTLOOK

BY ADAM WHITE and BRIAN GARRITY

NEW YORK—With a decision looming on whether or not a BMG/EMI merger deal will go forward and industry speculation over the likelihood of a deal decidedly mixed, BMG Entertainment is attempting to prepare itself for all possible scenarios with its newly announced management team.

Speaking exclusively to Billboard, BMG president/CEO Rolf Schmidt-Holtz says that his plans to reshape and redefine the music division's management structure and market strategy will fully equip the music group for the future, regardless of whether or not there is a merger with EMI.

"One of the positive side effects of the new management structure is that future solutions can be

incorporated into it," he says. "BMG has enough resources to remain independent in the marketplace."

In the meantime, the 3-week-old Schmidt-Holtz administration is earning marks for decisiveness without controversy, as two seasoned

BILLBOARD EXCLUSIVE



JAMIESON



STEIN

company executives and one relative newcomer have been given "cabinet-level" posts, while another vital slot goes to an official from corporate parent Bertelsmann. The nationali-

ty count of these appointments, which take immediate effect, is two Germans, one Briton, and one American.

The latest round of appointments sees Bob Jamieson advance to president/CEO of BMG's North American operations; Richard Griffiths to president, U.K. and Europe; and Thomas Stein to executive VP, worldwide marketing and A&R. These promotions had been expected (*Billboard Bulletin*, Jan. 17-18). Also, Konrad Hilbers is named executive VP and chief administrative officer.

The promotion of senior managers from within—a Bertelsmann tradition, encouraged by chairman/CEO Thomas Middelhoff—also brings calm to a division still unnerved by the

*(Continued on page 97)*

GOOD WORKS

## Artists Unite To Save Forests

BY CHUCK TAYLOR

NEW YORK—Consider it an important new take on the musical standard "Woodman,



KEB' MO'



DR. JOHN

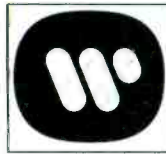
Woodman, Spare That Tree."

The nonprofit Rainforest Alliance, an international orga- *(Continued on page 101)*

## Warner Music Job Cuts A Prelude To Restructuring

BY BRIAN GARRITY and ED CHRISTMAN

NEW YORK—Word that Warner Music Group (WVG) is in the midst of trimming its ranks through attrition and early-retirement offers may be just the beginning of changes on the way for the struggling major in the wake of the AOL/Time Warner merger.



The music division is expected to eliminate at least 600 jobs under a company-wide cost cutting mandate, and sources familiar with the situation say that WVG executives are considering streamlining the group through a significant restructuring of its

label and distribution businesses. In addition, the sale of Warner's manufacturing arm is being pondered.

Retirement option letters went out the week of Jan. 22 to long-serving music employees over age 50 *(Continued on page 101)*

## Pops' Trumpet Progeny

BY KATY RECKDAHL

NEW ORLEANS—"There's a mania in this city for horn and trumpet playing," touted an article in The New Orleans Times-Picayune circa 1838, and that assessment—referenced in the first episode of Ken Burns' PBS documentary "Jazz"—holds true more than a century and a half later.

From the legendary Buddy

Bolden and ever-iconic Louis Armstrong to the lauded Wynton Marsalis and a new, still-swinging

generation, home-grown musicians here have continued to make their voices heard on this instrument like no other.

At no time since his passing in 1971 has Armstrong's presence been greater than in the centenary of his

birth, celebrated from July 4, *(Continued on page 92)*



ARMSTRONG

## Grammys Debut Two Album Category Awards

BY LARRY FLICK and MELINDA NEWMAN

NEW YORK—On Feb. 21 the National Academy of Recording Arts and Sciences (NARAS) will honor excellence in music by handing out Grammy Awards in 100 categories—a list that continues to grow as NARAS strives to be as inclusive as possible.

This year, the field of nominees got a little more diverse with the ratification of two new categories: best pop instrumental album and best Native American music album.

"It is our goal to reflect as much of the landscape of music as possible," says Michael Greene, president/CEO of NARAS. "It's a difficult process, but it's one that we believe works extremely well."

*(Continued on page 76)*



BEE



KOZ

HEATSEEKERS

Madonna's 'Music' Man Mirwais Offers Solo Set See Page 32

GLOBAL MUSIC PULSE

Roxette's New Album Set For Spring Release See Page 71



## DUNCAN SHEIK PHANTOM MOON

His third album—a first-time collaboration with playwright Steven Sater as lyricist—is a reflective, acoustic-based project featuring the single, "A Mirror in the Heart" shipping to radio 1/25.

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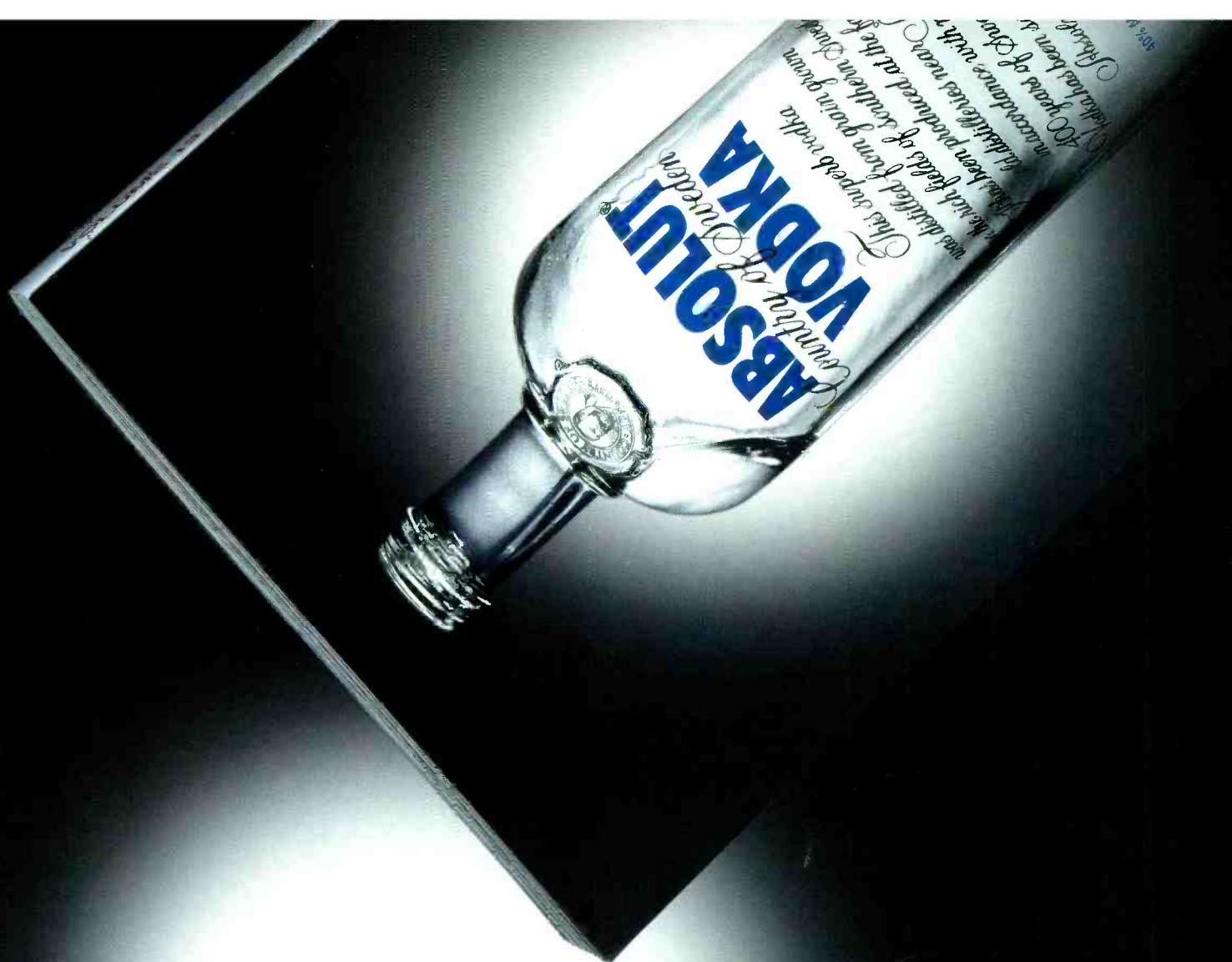
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# Rod Stewart: The 'Human' Side Of A Singer

It's human to seek greatness but still greater to stay human. In his remarkably long career, Rod Stewart has scaled artistic heights as a record-maker, and he has sometimes fallen short in his impulsive reach. But on "Human," his debut on Atlantic (due Feb. 6), the singer/songwriter puts aside his author's pen and role as bandleader and shrewdly showcases his strengths as a vocal stylist. "That was the clear intent when we undertook this," says Stewart. "We were gonna steer clear of folk music and out-and-out white rock'n'roll. We wanted more of a flavor for the stuff I think I sing properly and best: R&B."

Focusing in an unforced manner on outside material with a modern R&B alloy of bona fide confidence and back-in-the-day classicism, Stewart chose songs to which he could relate. Timely in its handsome tailoring but too straightforward to be unduly trendy, "Human" is a Stewart album that'll make both virgin and inveterate listeners care about the texture of his attack and the meaning of his tone. The insecurity of a mature spirit still hoping to slay dragons is at the core of the title track, in which the narrator wonders if he "should let go of all the dreams inside" or try to exceed his damnable limitations. In the second chorus, as Stewart summons his most ballistic bent-note bark at the Fates ("Born to live/Born to die"), he locates the frightened frustration underneath a seasoned ego and sets the album's vulnerable mood.

"There's a need for vulnerability in any form of entertainment," says a soft-spoken Stewart, looking out at the Atlantic Ocean from his Palm Beach, Fla., vacation house. "Vulnerability is an appealing quality. It shows the human side of somebody. We're all so bothered with putting on a brave face. It's nice to see the vulnerable side, the weak side." Despite a tanned, slim appearance that attests to his lifestyle as a "keep-fit fanatic," Stewart knows the scars and pitfalls of personal foibles. After his last studio album ("When We Were The New Boys," Warner Bros., 1998), Stewart's wife of eight years, model Rachel Hunter, asked for an amicable split (they've been separated for 25 months). Then, after a tour to save his spirit, he found he needed surgery on his trachea. "I had a throat operation," he explains. "It was for a non-dangerous growth on the thyroid, and it took me out of action for a year."

During his downtime, Stewart mulled over various projects before acceding to the encouragements of old friend Rob Dickins (executive producer of "New Boys") to consider the blue-eyed R&B tack that's been a natural for him since the days when Brunswick Records rejected 18-year-old Rod because it "didn't wanted white people who sounded black." Fortifying Dickins' advice was the fact that it was the former Warner Music U.K. chairman's idea for Stewart to record Tom Waits' "Downtown Train"—a No. 3 smash on The Billboard Hot 100 in 1989.

"I would never sing anything I didn't like, but Rob brought together all the producers and songwriters for me," says Stewart. The producers consisted of Karl "K-Gee" Gordon, Mark Taylor and Brian Rawling, Christopher Neil, Gregg Alexander, Dennis Charles, Graham Stack, and Danny Kortchmar. Stewart produced himself on a crisp cover of the Mavericks' "To Be With You."

"It's just a great batch," says Stewart of the 11 cuts he chose from a session crop of 30. "A lot of them were written for me, and the Macy Gray song ["Smitten"] she already had [co-written and decided to give it to me. If you love the songs, you sing them the best you can. The word for the album's intention was 'uplifting.' Without blowing

my own trumpet, I tried to aim for that."

Well-considered in their execution are "Soul On Soul," the petitioning "If I Had You" (with a sinuous guitar break by Mark Knopfler), the dazzlingly dejected "Loveless" (in which Stewart flies handily from flute-like falsetto bursts to a blistering howl), and an exhilarating "Charlie Parker Loves Me," on which love-struck joy with life's human/musical connections yields a charming reverie. The proceedings are further leavened with a warm turn on Curtis Mayfield's "It Was Love That We Needed," an affecting duet with Scottish songstress Helicopter Girl on "Don't Come Around Here," and the clouds-dispelling first single, "I Can't Deny It." "I was more or less a hired gun when I agreed to this," Stewart reflects with a bashful laugh, "but it's worked out."

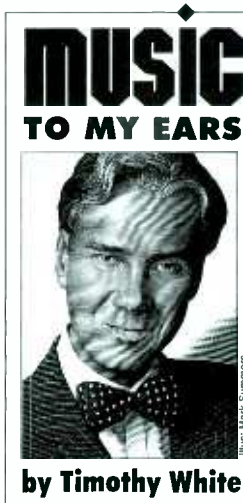
Roderick David Stewart was born Jan. 10, 1945, in Highgate, London, the youngest of four children of Scottish parents, who raised him in a flat over a sweets shop. By 16, he was a football-loving folk singer who listened to Louisiana Red and Woody Guthrie and lugged a Levin Jumbo acoustic guitar to Soho hootenannies. But when the early-'60s R&B explosion hit London, Stewart leapt in and sprinted across the decade with the Dimensions, Long John Baldry's Hoochie Coochie Men, the Soul Agents, Steampacket, Shotgun Express, and the steady-rocking Jeff Beck Group before replacing singer Steve Marriott in the Small Faces (renamed the Faces) and then issuing his 1969 solo debut, "The Rod Stewart Album."

Thinking out loud on the day after his 56th birthday about the path behind and the road ahead, Stewart says he's "still playing soccer—I love it madly—and I spend most of my time in Los Angeles. I have a house in England, but I'm not allowed to spend more than three months a year in England [for tax reasons]—but that's all I need with the weather the way it is." Both his parents are now gone ("My dad died 10 years ago, me mum died four years ago"), and he says his elder siblings "are all retired—they're in the twilight of their afternoons."

Stewart has two grown children (Kimberly and Sean) by first wife Alana Hamilton, a daughter (Ruby) with Kelly Emberg, and two kids (Renée and Liam) with Hunter. "Ruby, my 13-year-old, she's got a voice from heaven," he notes proudly, "and she's already signed up by a label—I can't tell you who," he adds with a chuckle. "She's cut a couple of tracks with a band, but she's gonna do a couple more years in school. I'm sending her to voice lessons. I don't know if that's the right thing to do, because I never had voice lessons—but she wants to have lessons. Renée, my 8-year-old daughter, is a fantastic dancer. So out of five kids, I've got two in show business."

As for their father, Stewart says he's anxious to re-engage concert audiences: "I can't wait to get back out onstage and sing! That's most important for me right now. We're gonna have more females in the band this time: a female sax player, two female backing singers, and a female violin player."

After four decades, why is music still so important to him? "Because," he answers, "it's so emotional. It can make you rebellious—it can bring out all sorts of emotions. It can influence a culture. Nowadays, most of the music around is pretty disposable. But isn't it amazing that the Beatles are No. 1 in 36 countries? I would say that 90% of the people buying that album ["1"] weren't alive when the Beatles were first hot—unbelievable. Music has always been popular; it's never been unpopular. Because it can change your day, like a glass of wine, midday."



by Timothy White

## LETTERS

### EMINEM, MTV & THE GRAMMYS

Carla Hay's assessment of MTV's new "Fight For Your Rights" campaign ("Is Anti-Hate Campaign Contradictory To MTV?," The Eye, Billboard, Jan. 20) misses the mark by suggesting that the network is stepping over boundaries by delivering politics to its viewers and that it should leave such matters to CNN and C-Span. For 10 years, MTV has partnered with Rock the Vote to empower young people to get involved in the political process. I will not argue the merits of Eminem. But I will argue that MTV should persist in its pro-social campaigns with the goal of helping develop a more sensitive and politically active young generation.

Alison Byrne Fields,  
 creative director/chief strategist  
 Rock the Vote  
 Los Angeles

Carla Hay replies: Fields says MTV should persist in pro-social campaigns for the development of a "more sensitive" young generation. Yet she failed to address MTV's extensive support of such artists as Eminem who contradict those campaigns with insensitivity, hate-mongering, and the glorification of violence. Fields also ignored the crucial fact—cited in my column—that the hours MTV devotes to these negative artists far outnumber any pro-social campaigns the network has in its programming. Fields' refusal to address this contradiction about MTV misses the mark.

It's high time people held a mirror to MTV. It is too influential on our youth to be showing the messages and videos they do. I'm no prude, and I'm disgusted. It

could be such a positive force but has missed the chance.

Jonathan March, co-owner  
 Power Station DJ Corp.  
 Middlebury, Conn.

As a 24-year member of the National Academy of Recording Arts and Sciences, I'm sickened by our president Michael Greene's quotes in Billboard (Jan. 20) regarding Eminem's Grammy nominations. While he may not think the analogy to "nominating a technically remarkable recording of the Nazi Party war anthem 'Deutschland Uber Alles'" is a decent one, he's not a woman who has to live in a world overwrought with misogynist themes.

Heather Gally, promotions manager  
 Pinecastle Records  
 Orlando, Fla.

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.



# No. 1 IN BILLBOARD

VOLUME 113 • NO. 5

FIG. No.

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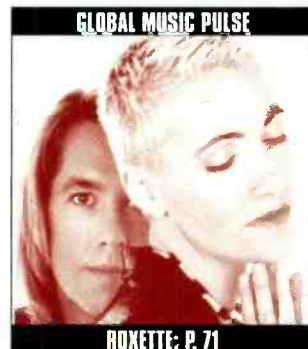
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# Virgin Nashville To Be Folded Into Capitol

BY PHYLLIS STARK

NASHVILLE—Virgin Records in Nashville is being folded into its bigger—and more successful—sister label, Capitol Records, effective Feb. 12. Virgin president Scott Hendricks will exit.

Both labels are part of parent company EMI Recorded Music. The folding of Virgin had been rumored almost since its inception two years ago, when Hendricks left Capitol and started the label.

The fate of the rest of Virgin's staff is unclear. In a statement, EMI said it "will

be exploring ways to relocate Virgin Nashville's remaining staff of 16 at its other Nashville labels." Besides Capitol, those labels are Sparrow Records, re:think, ForeFront Records, and EMI Gospel—all Christian labels that are unaffected by the merger.

Capitol's Nashville president, Mike Dungan, remains at the helm.

Virgin's artist roster is expected to be absorbed into Capitol's. The roster comprises Chris Cagle and Clay Davidson, who each scored top 20 debut singles last year; River Road; and comedians Tom Mabe and Roy D. Mercer.

Capitol's roster is made up of Garth Brooks, Steve Wariner, Keith Urban, Deana Carter, Tyler England, Trace Adkins, Mindy McCready, Susan Ashton,

Chris LeDoux, comedians Rodney Carrington and Tim Wilson, and newcomers Jason Aldean and Cyndi Thomson.

Davidson's second single, "Sometimes," is No. 45 on the Hot Country Singles & Tracks chart this issue.



Virgin is represented on the Top Country Albums chart this week with Ronnie Mil-sap's "40 #1

Hits" at No. 22, two Mercer albums at No. 50 and 52, and Cagle's "Play It Loud" at No. 70.

Hendricks, Dungan, and EMI executives did not return calls by press time.



ONE YEAR LATER...

# JAGGED EDGE

THE #1 MALE R&B GROUP OF THE YEAR

## BREAKING HEARTS

"J.E. HEARTBREAK"

### ALBUM DOUBLE PLATINUM & GROWING

- On Top 200 R&B Album Chart for more than 52 consecutive weeks
- Richard, Brian, Brandon and Kyle broke 250,000 hearts on the SOLD OUT Mary J. Blige Tour

## BREAKING HITS

- All lyrics written by Jagged Edge

### PROMISE

- Brand new single is a smash
- #1 R&B ballad in the country
- #1 R&R Urban Chart
- Top 3 spins at Urban Radio
- Top 10 at Rhythm/Crossover Radio
- Next up: Jermaine Dupri Remix

### LET'S GET MARRIED

- #1 Billboard Monitor Airplay - 12 weeks
- #1 Billboard R&B Single - 3 weeks
- #1 Billboard Dance Single - 4 weeks

### HE CAN'T LOVE U

- Single Certified GOLD
- #2 Billboard R&B Single - 5 weeks

## BREAKING BIG

- 4-time Billboard Award Nominee, including R&B Artist Of The Year
- American Music Award Nominee
- Source Award Nominee: R&B Artist Of The Year

### PERFORMING LIVE ON

- Queen Latifah
- Ricki Lake
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BRAND NEW ALBUM: "JAGGED LITTLE THRILL" - SPRING 2001



# Bolton Loses Court Fight With Isleys

BY FRANK SAXE

NEW YORK—Although his legal options have been exhausted and he will be forced to pay nearly \$1 million out of his own pocket, Michael Bolton is hardly conceding defeat in his effort to call his 1991 top five pop hit "Love Is A Wonderful Thing" his own.

For the past nine years, Bolton, co-writer Andrew Goldmark, and Sony Music Publishing locked horns with the Isley Brothers, who say the Bolton/Goldmark composition plagiarized their little-known 1966 song of the same name. Bolton's court fight with the Isley Brothers ended Jan. 22 when the U.S. Supreme Court refused to hear Bolton's appeal of a May 2000 decision by the 9th U.S. Circuit Court of Appeals in San Francisco.

The appeals court upheld a 1994 lower-court ruling that ordered the artist, Goldmark, and Sony Publishing to turn over \$5.2 million in profits from the sales of Bolton's version of the song to the Isley Brothers (*Billboard Bulletin*, May 11, 2000). After deciding the songs shared a number of the same elements, a trial jury ruled that the pair plagiarized the Isley Brothers song of the same name. The jury found that there were five instances where Bolton and Goldmark lifted from the original Isley Brothers song.

"I didn't expect [the Supreme Court] to hear this case, although I would have been overwhelmed at the possibility of seeing some justice in this case," Bolton told *Billboard* in an exclusive interview. "[Andy and I] were so 100% involved in the independent creation of this song. To have it torn from you forever and then to be fined for it is an atrocity that is psychologically a very tough pill to swallow."

Bolton maintains that he never heard the Isley Brothers' song. The Isley Brothers, through a representative, declined to comment on the Supreme Court's decision.

Bolton's attorneys, including Harvard University law professor Alan Dershowitz, had asked the top court to reject the earlier decision. They argued that a national standard should be created to help guide artists and the courts in terms of what qualifies as copyright infringement. The Recording Industry Assn. of America (RIAA) agreed and filed a brief with the Supreme Court supporting Bolton in his appeal. The RIAA declined to comment.

Under the appeals court's ruling, the Isleys are to be paid \$4.2 million from Sony Music, \$932,924 from Bolton, \$220,785 from Goldmark, and the balance from Bolton and Goldmark's music publishing company. The original jury found that 66% of the song's profits resulted from copyright-infringing elements and that 28% of the profits of the album "Time, Love & Tenderness" were derived from the track, which won Bolton and Goldmark a Grammy.

The legal process, which wound through three courts, from California to the Supreme Court, was a "maddening" process, says Bolton. "In this case, you have a song that never charted on The Billboard Hot 100; it never charted on the R&B charts, where the Isley Brothers had tremendous amounts of airplay; it never received a citing on the BMI or ASCAP [airplay tracking sheets]; there was not one receipt for the supposedly commercially released sin-

gle—there was none of the usual evidence that shows up where the plaintiff's burden is to prove a reasonable amount of access." He also points out that there are more than 150 songs copyrighted with titles close to "Love Is A Wonderful Thing."

Although Bolton has covered many



BOLTON

R&B classics and has based his career on a soulful sound, he says he has never owned a single Isley Brothers record. "I was not an Isley Brothers fan," he says.

"Nothing to take away from Ronald Isley's singing, but I was a Marvin Gaye, Otis Redding, Ray Charles, and Smokey Robinson fan."

In a surprising twist, in January 2000 Bolton was among the parties bidding for a portion of Ronald Isley's assets after Isley filed for bankruptcy, including Isley's share of the Isley Brothers' catalog. The Pullman Group was the eventual winner (*Billboard*, Jan. 22, 2000).

Bolton believes that by allowing the lower court's decision to stand, the Supreme Court ruling will subject

other artists to similar suits. But music industry attorneys contacted by *Billboard* disagree, saying the Supreme Court's reluctance to review the case is neither significant nor precedent-setting. Steve Englund, an attorney with the Washington, D.C., firm Arnold & Palmer, notes that the Supreme Court reviews just 3% of the cases it is presented. "A case like this, which presents a number of factual questions, is not a very attractive case for the Supreme Court to take," says Englund.

"It's hardly a surprise that the court didn't take it, since there's not a lot of novel issues in the case," agrees William Coats, an attorney with the firm Howrey, Simon, Arnold & White.

Englund also believes that this case will not lower the amount of evidence that will be required to prove access. "Just as this case is bound up in its facts, so is the next one," he says. Yet he agrees with Bolton that the evidence presented to the jury was "thin" and "circumstantial," adding, "That is a troubling aspect of the case."

Bolton is in the studio recording his first album under a new contract with Jive Records. When he returns to the road, fans can expect to still hear him sing "Love Is A Wonderful Thing," he says. "It will always be mine, in my heart and in Andy's. It will always be my song."

Read the full interview with Michael Bolton at [billboard.com](http://billboard.com).

# Dove Nominees Announced

Awards Are Slated For April 26 In Nashville

BY DEBORAH EVANS PRICE

NASHVILLE—During the past year the Christian music community has seen the breakthrough of several gifted new acts at radio and retail. Those talents were again affirmed as the nominees were announced for the 32nd annual Dove Awards, slated for April 26 at Nashville's Grand Ole Opry House.

Newcomers such as Plus One, Rachael Lampa, P.O.D., Mark Schultz, and Stacie Orrico garnered nods in key categories, alongside perennial favorites such as Steven Curtis Chapman, Point Of Grace, and Michael W. Smith.

"The most obvious trend to me, which is present in our sales data for the year 2000 as well as this nomination group, is that we have a great crop of new artists," says Gospel Music Assn. (GMA) president Frank Breen. "They were the bright spot in 2000 for our sales. New artists debuted and reached higher sales plateaus than ever before in our history, which is a good sign."

Breen says he's also pleased by the diversity reflected in the nominations. "Specifically in the female vocalist of the year and group of the year, those two categories, as much as any, represent the diversity of our category of music, not only in terms of racial diversity but also gender and nation-

ality," he says.

The group of the year category, with nominees Avalon, P.O.D., Plus One, Point Of Grace, and Third Day, is particularly diverse. "There's no middle. It's CCM [contemporary Christian music] and light AC, all the way over to Southern rock and hard rock," says Breen.

"It is funny to me when you've got P.O.D. and [Point Of Grace] juxtaposed—every mother's dream and every mother's nightmare," says Breen. "And yet when you know the hearts of these people, Point Of Grace and P.O.D., they are reflective of the wonderful stories you'll find in our industry... They want to tell of the best life has to offer... and they do it in very diverse ways."

Third Day lead vocalist Mac Powell leads the pack with nine nominations (including work as an individual and with Third Day), among them nods in the categories of group, male vocalist, and pop/contemporary recorded song for "God Of Wonders." Fred Hammond received eight nominations, either as an individual or with Fred Hammond & Disciples Of Christ. Smith, P.O.D., Third Day, and Mary Mary scored seven nominations each, with Mark Schultz and Steven Curtis Chapman each garnering six nominations.

The Dove Awards are voted on by the 5,500 members of the GMA. There are 45 Dove categories. This year's show is being produced by Dick Clark Productions. It is not yet known which network will carry the show.

The following is a partial list of nominees:

**Artist of the year:** Steven Curtis Chapman, P.O.D., Michael W. Smith, Third Day, Jaci Velásquez.

**Female vocalist:** Yolanda Adams, Rachael Lampa, Nicole C. Mullen, Nichole Nordeman, Jaci Velásquez.

**Male vocalist:** Steven Curtis Chapman, Fernando Ortega, Mac Powell, Mark Schultz, Michael W. Smith.

**New artist:** Rachael Lampa, Mary Mary, Stacie Orrico, Plus One, Mark Schultz.

**Song of the year:** "Dive," written and recorded by Steven Curtis Chapman; "Don't Look At Me," recorded by Stacie Orrico, written by Orrico and Mark Heimermann; "Every Season," written and recorded by (Continued on page 20)

# IBM Unveils Super Distribution Application

BY EILEEN FITZPATRICK

LOS ANGELES—While IBM is touting its secured peer-to-peer file-sharing application as a new alternative to Napster, the company is one of the last to incorporate the technology into its digital-rights management (DRM) technology and has yet to sign a label to participate in the new business model.

Announced at MidemNet Jan. 22, IBM said it will incorporate a super distribution application into its Electronic Media Management System (EMMS). The technology will allow users to share secured music files over the Internet and should be available by March 31.

"All the parameters can be set by the content providers, and [the technology] allows for different business models," says IBM VP of content distribution, global media, and entertainment industry Scott Burnett. "It can also be used for viral marketing campaigns to break bands."

But BMG Entertainment, which is partnered with IBM for DRM, hasn't yet agreed to participate in its super distribution model, Burnett says.

BMG parent company Bertelsmann is developing a paid file-sharing service through its alliance with Napster and says it is looking forward to "exploring opportunities" with the IBM system, according to BMG VP of new media Karl Slatoff.

Super distribution technologies have been in place with leading DRM companies Intertrust Technologies, Microsoft, Liquid Audio, and Reciprocal, and just about any company in the DRM space. Howev-

er, few if any record companies are using the technology for paid downloads.

Other features of the IBM system include geographic restrictions and support for the MusicMatch Jukebox and RealNetworks RealJukebox PC players.

The super distribution model works like this: A customer purchases a license to download a song from the Web. He can then pass along the track to his friends from his individual computer, just like Napster. The number of times the track can be traded is determined by the

rights holders.

The trade-off, though, is that the DRM technology is a more complex application because it takes up more memory and requires consumers to learn how to use it.

"Super distribution has many benefits, because you can control the initial input, and we as record companies don't have to pay for bandwidth," says EMI Recorded Music senior VP of new media Jay Samit. "That's why it's so attractive. But in the age of Napster, it's also an uncontrollable experience, and in my (Continued on page 76)

# Atlantic Signs Worldwide Pact With Soulife

BY GAIL MITCHELL

LOS ANGELES—On the heels of announcing its U.S. licensing agreement with teenage U.K. R&B singer and Wildstar Records artist Craig David (*Billboard Bulletin*, Jan. 16), Atlantic Records has signed a worldwide pact with Los Angeles-based R&B/hip-hop label Soulife Recordings.



KALLMAN

The long-term, multi-artist agreement calls for Soulife to independently sign, develop, and oversee new artists' recordings, with Atlantic providing manufacturing, marketing, and distribution. The first release under the Soulife/Atlantic banner will be Charlotte, N.C.-based R&B singer/songwriter Sunshine Anderson, who's man-

aged by Epic artist Macy Gray. Anderson's debut album, "Your Woman," bows May 15.

"The Soulife concept is a refreshing vision that goes back to the days of Motown and Philadelphia International—a live-based, fertile environment where there's a constant stream of creativity," says Craig Kallman, Atlantic's executive VP, office of the chairman. "It's rare in this business when you can partner with a talented, forward-thinking team that has the creative and business savvy to compete at the highest levels."

Soulife (*Billboard*, Oct. 21, 2000) was launched in 1998 by co-principals Chris Dawley and producer Mark Sparks, the latter of whom has worked with such acts as Salt 'N' Pepa, Guru, and Donell Jones. Soulife's Sparks-headed team of producers—aka the Beat Brokers—

includes Mike City (Carl Thomas, Dave Hollister), who also doubles as the label's VP of A&R. In addition to Anderson, the Soulife roster features



DAWLEY

R&B acts Anthony Hamilton and the quartet Whoz Who. "We wanted the best opportunity for our records to succeed," says Dawley. "Although it's smaller than most majors, Atlantic is more of a family-type company that believes in artist development, strong production, and making stars."

Atlantic, also home to R&B/pop singer Brandy, inked a similar deal last year (*Billboard*, July 8, 2000) with Atlanta-based R&B/rap label Noontime Recordings, whose artists include Absolute and Jazze Pha.





# \*best

## \* Björk

Pop Instrumental Performance, "Overture"  
Best Instrumental Arrangement Accompanying A Vocalist, "I've Seen It All"  
Dancer In The Dark, winner of the Palme D'Or, Cannes  
Björk, winner of Best Actress  
Nominated for two Golden Globe Awards  
"★★★★" – Rolling Stone

## \* Metallica

Rock Instrumental Performance, "The Call of the Ktulu"  
"Nothing seems beyond the power of Metallica these days." –Hit Parader

## \* Phish

Boxed Recording Package, *Hampton Comes Alive*  
Rock Instrumental Performance, "First Tube"  
Their first-ever Grammy Award nominations.  
"The biggest cult band in America." –Entertainment Weekly

## \* Pantera

Metal Performance, "Revolution Is My Name"  
"Hell yeah!" –Rolling Stone

## \* Billy Bragg & Wilco

Contemporary Folk Album, *Mermaid Avenue, Volume II*  
"★★★★" – Rolling Stone

## \* The Cure

Alternative Music Album, *Bloodflowers*  
"Could be the most perfect Cure album ever." –Alternative Press

## \* Busta Rhymes

Short Form Music Video, "Fire"  
"Some hot sh\*t." –The Source

\* of luck and proud congratulations to our Grammy nominees.

### Elektra Entertainment Group



# MOTOWN



## Erykah Badu

- Best Female R&B Vocal Performance "Bag Lady"
- Best R&B Song - "Bag Lady"



## Brian McKnight

- Best Male Pop Vocal Performance - "6, 8, 12"
- Best Male R&B Vocal Performance - "Stay Or Let It Go"



## Will Downing

- Best Traditional R&B Vocal Album



## BeBe Winans

- Best Contemporary Soul Gospel Album
- Best R&B Performance By A Duo Or Group With Vocal - "Coming Back Home"



## The Temptations

- Best Traditional R&B Vocal Album

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## Boyz II Men

- Best R&B Album
- Best R&B Performance By A Duo or Group With Vocal - "Pass You By"



## 3 Doors Down

- Best Rock Song - "Kryptonite"



## Eiffel 65

- Best Dance Recording  
"Blue (Da Ba Dee)"



## Nelly

- Best Rap Album
- Best Rap Solo Performance - "Country Grammar"



## The Original Kings Of Comedy

- Best Spoken Comedy Album

# OUR GRAMMY NOMINEES!



# CRS Show Is Challenged 2001 Juno Nominees Announced

## Three Labels To Hold Competing Showcase

BY PHYLLIS STARK

NASHVILLE—A concert being hosted by three Nashville labels—DreamWorks, Lyric Street, and Mercury—has touched off a flurry of controversy.

The Country's Class of 2000 show, March 3 at Nashville's Wildhorse Saloon, is scheduled to compete directly with the New Faces show, the closing event of the Country Radio Seminar (CRS) taking place at the nearby Nashville Convention Center.

Country Radio Broadcasters (CRB), the organizers of CRS, have strict policies against label events that compete with scheduled CRS activities. But a representative of one of the three labels says, "I'm pretty confident we can take half of the audience from New Faces."

CRB executive director Paul Allen responded to a two-page ad for the Class of 2000 show that recently appeared in Billboard sister publication Country Airplay Monitor by threatening to revoke all CRS registrations the three labels had paid for, including some the labels had purchased for radio programmers. A representative of one of the labels estimates that the three labels combined have booked \$40,000-\$45,000 worth of registrations.

Allen met with representatives of all three labels Jan. 22 in an effort to reach a compromise. While nothing had been resolved by press time, both Allen and label reps say they are working toward a solution. "Both sides are making quite an effort to work with each other," says DreamWorks head of promotion Bruce Shindler.

The three acts booked for the Class of 2000 show—Mercury's Jamie O'Neal, Lyric Street's Rascal Flatts, and DreamWorks' Darryl Worley—were not invited to participate in this year's New Faces show, although they were among the most successful of last year's newcomers. This year's New Faces lineup consists of Chris Cagle, the Clark Family Experience,

Trick Pony, Phil Vassar, and Sara Evans, who has released three albums.

Representatives of the three labels say they scheduled their show, in part, because they had held March 3 open for their acts, assuming they would be invited to participate in New Faces, then suddenly found their acts without a Saturday night booking. More important, however, the labels say they booked the Wildhorse show as a protest against what they view as a fuzzy and highly political criteria for determining how acts get selected for New Faces—an issue raised at the Jan. 22 meeting.

"We had to make a statement," says Shindler, who also made an unsuccessful attempt in 1999 to get DreamWorks artist Jessica Andrews on the New Faces show. "The criteria needs to be changed to who had the most spins or sold the most records."

"We got the attention of the CRB," says Lyric Street VP of promotion Dale Turner. "The only point we were trying to make all along was there

aren't clear enough criteria for the New Faces show. I can't have 2,000 radio registrants come to Nashville and not expose them to Rascal Flatts."

Acts are chosen for New Faces by a committee of industry representatives, some of whom were successful in getting artists they work with booked on the show. Allen says the criteria for selection is that acts must have had a single on a major trade magazine chart in the past 12 months and cannot have performed on New Faces previously. But, Allen adds, "the people I work for [the CRB board] understand there is a need for revisiting the New Faces selection process."

Past performers at the New Faces show include Alabama, Reba McEntire, George Strait, Vince Gill, Brooks & Dunn, LeAnn Rimes, and Dixie Chicks.

(Continued on page 76)

BY LARRY LeBLANC

TORONTO—With five nominations each, veteran Canadian band Barenaked Ladies and newcomer singer/songwriter Nelly Furtado lead the pack of nominees for Canada's 30th Juno Awards.

The awards, announced Jan. 24, will be held at Copps Coliseum in Hamilton, Ontario, March 4 and will be televised in Canada by CBC-TV nationally.

Reprise Records' Barenaked Ladies grabbed nominations for top group, top single (for "Pinch Me"), and top album and top pop album (for "Maroon"). Group members Steven Page and Ed Robertson are nominated in the songwriter category as well.

Furtado, who will perform at the show, picked up nominations for top new artist, top producer (with Gerald Eaton and Brian West), top single (for "I'm Like A Bird"), top songwriter, and top pop album (for her DreamWorks recording "Whoa Nelly!," which has sold 113,000 units to date in Canada, according to SoundScan). Triple nominees include soulDecision, the Tragically Hip, Snow, Matthew Good Band, and Isabelle Boulay.

Produced by Lynn Harvey and directed by Ron Meraska, this year's ceremony will be hosted by Canadian comic Rick Mercer. The show returns to Hamilton, where it has been held four times in the past six years, after being in Toronto last year.

"Last year's show attracted only 1.2 million listeners, which was down from previous years, but we are now attracting younger viewers," notes Canadian Academy of Recording Arts and Sciences (CARAS) president Daisy Falle. "We are really trying to go after that young demographic. That's our audience."

Performing on the broadcast are the Guess Who, the Moffatts, soulDecision, and Treble Charger. A tribute segment celebrating the 15th anniversary of the urban music categories will include performances from Baby Blue Sound Crew (featuring Kardinal Offishall, July Black, and Sean Paul), jacksoul, Maestro, Dream Warriors, Michie Mee, Ghetto Concept, and the Rascalz.

During the program, True North Records' singer/songwriter Bruce Cockburn will be inducted into the Canadian Hall of Fame. The Walt Grealis Special Achievement Award will

be presented to journalist/broadcaster Daniel Caudeiron, who in 1978 founded Canada's most influential dance pool, the Cheer DJ Pool in Toronto.

Awards will be presented in 39 categories. Nominees and winners are determined by varied criteria in each category, including sales, panel voting, and ballot voting of CARAS members. Following is a partial list of nominations:

**Best-selling album (foreign or domestic):** "Enrique," Enrique Iglesias (Interscope/Universal); "Human Clay," Creed (Wind-Up/Sony); "The Marshall Mathers LP," Eminem (Interscope/Universal); "No Strings Attached," N Sync (Jive/BMG); "Oops!... I Did It Again," Britney Spears (Jive/BMG).

**Best album:** "Beautiful Midnight," Matthew Good Band (Universal); "Maroon," Barenaked Ladies (Reprise/Warner); "Happiness... Is Not A Fish That You Can Catch," Our Lady Peace (Columbia/Sony); "Music @ Work," the Tragically Hip (Universal); "No One Does It Better," soulDecision (Universal).

**Best single:** "American Psycho," Treble Charger (ViK/BMG); "Can't Stop," jacksoul (ViK/BMG); "Faded," soulDecision (Universal); "I'm Like A Bird," Nelly Furtado (DreamWorks/Universal); "Pinch Me," Barenaked Ladies (Reprise/Warner).

**Best group:** Barenaked Ladies (Reprise/Warner), Blue Rodeo (WEA/Warner), the Moffatts (EMI), soulDecision (Universal), the Tragically Hip (Universal).

**Best female artist:** Jann Arden (Universal), Isabelle Boulay (Sideral/Select), Terri Clark (Mercury/Universal), Lara Fabian (Epic/Sony), Lynda Lemay (WEA/Warner).

**Best male artist:** Nicola Ciccone (Tacca/Select), Jesse Cook (Virgin/EMI), Sylvain Cossette (Victorio/Select), Snow (Virgin/EMI), Neil Young (Reprise/Warner).

**Best new solo artist:** j. englishman (WEA/Warner), Nelly Furtado (DreamWorks/Universal), Adam Gregory (Epic/Sony), Sarah Harmer (Cold Snap/Universal), Amanda Stott (WEA/Warner).

**Best new group:** b4-4 (Columbia/Sony), Kittie (Artemis/Sony), Nickleback (EMI), Sum 41 (Aquarius/EMI), Templar (EMI).

**Best country group or duo:** Farmer's Daughter (Stubble Jumper/Universal), the Johner Brothers (Sceptre), Lace (Warner Bros./Warner), Prairie Oyster (ViK), the Wilkinsons (Giant/Warner).

**Best country female artist:** Terri Clark (Mercury/Universal), Tara Lyn Hart (Epic/Sony), Carolyn Dawn Johnson (Arista/BMG), Shania Twain (Mercury/Universal), Michelle Wright (BMG).

**Best country male artist:** Julian Austin (ViK/BMG), Paul Brandt (Reprise/Warner), Chris Cummings (WEA/Warner), Adam Gregory (Epic/Sony), Jason McCoy (Universal).

**Best-selling Francophone album:**

"Mieux Qu' Ici Bas," Isabelle Boulay (Sideral/Select); "Scenes D'Amour," Isabelle Boulay (Sideral/Select); "L'Opera Du Mendiant," Nicola Ciccone (Tacca/Select); "Seul," Garou (Columbia/Sony); "Un Grand Noël D'Amour," Ginette Reno (Melon-Miel/Select).

**Best R&B/soul recording:** "A Nu Day," Tania (Elektra/Warner); "I Will Be Waiting," D-Cru (Dexter Entertainment); "If I Ever Lose This Heaven," the Philosopher Kings (Columbia/Sony); "Only Be In Love," Baby Blue Soundcrew Featuring Glenn Lewis (Universal); "Sleepless," jacksoul (ViK/BMG).

**Best rap recording:** "Balance," Swollen Members (Battleaxe); "Dim Sum," DJ Serious (Sound King/Outside); "Husslin'," Kardinal Offishall (Figure IV/Universal); Brass Munk, "Live Ordeal," (Beat Factory/BMG); "Money Jane," Baby Blue Soundcrew Featuring Kardinal Offishall, Sean Paul, and Jully Black (Universal).

**Best dance recording:** "Airtight," Max Graham (Page); "If You Don't Know," Temperance (Hi-Bias); "Into The Night," Love Inc. (ViK/BMG); "Look At Us," Sarina Paris (Popular/EMI); "What You Do," Big Bass Featuring Michelle Narine (Hi-Bias).

**Best alternative album:** "Carpal Tunnel Syndrome," Kid Koala (Ninja Tunes/Outside); "The East Infection," Ramasutra (Tox/D.E.P.); "Left And Leaving," the Weakerthans (G7/FAB/Sonic Unyon); "Mass Romantic," the New Pornographers (Mint/Outside); "Mayday," King Cobb Steele (Rykodisc/Outside).

**Best rock album:** "Casual Viewin'," 54-40 (Columbia/Sony); "The Greyst Of Blue Skies," finger eleven (Wind-Up/Sony); "Music @ Work," the Tragically Hip; "Stew," Wide Mouth Mason (WEA/Warner); "Wide Awake Bored," Treble Charger (ViK/BMG).

**Best pop album:** "Maroon," Barenaked Ladies (Reprise/Warner); "Mind On The Moon," Snow (Virgin/EMI); "Submodalities," the Moffatts (EMI); "Whoa Nelly!," Nelly Furtado (DreamWorks/Universal); "You Were Here," Sarah Harmer (Cold Snap/Universal).

**Best songwriter:** Bryan Adams, Nelly Furtado, Darrin O'Brien and Robbie Patterson, Steven Page and Ed Robertson, Blaise Pascal.

**Best producer:** Gerald Eaton, Brian West, and Nelly Furtado; Chad Irschick, Arnold Lanni, Jason Levine and James McCollum, Bob Rock.

**Best video:** "Alive" by Edwin (Epic/Sony), directed by Rob Heydon; "Drag You Down" by finger eleven (Wind-Up/Sony), directed by Micha Dahan; "The Future Is X-Rated" by Matthew Good Band (Universal), directed by William Morrison; "Load Me Up" by Matthew Good Band (Universal), directed by William Morrison; "Thief" by Our Lady Peace (Columbia/Sony), directed by Micha Dahan.

**Walt Grealis Special Achievement Award:** Daniel Caudeiron.

**Hall of Fame:** Bruce Cockburn.

*'There aren't clear enough criteria for the New Faces show'*

- DALE TURNER -

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Dawn Bridges is named senior VP of corporate communications for Warner Music Group in New York. She was senior VP of corporate communications for the EMI Group.

Dave Weiner is named West Coast GM and head of distributed labels for JCOR Records in Los Angeles. He was VP of distributed labels for Priority Records.

Linda Chung is named counsel for Sony Music Entertainment in New York. She was a corporate associate for Skadden, Arps, Slate, Meagher & Flom LLP.

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



BRIDGES



WEINER



CHUNG



MORENTIN



BRAGIN



WILCOX



PATTON



JANESE

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

Liz Morentin is named senior director of publicity for Arista Records in Los Angeles. She was VP of communications for Atomic Pop.

Victoria Bragin is promoted to director, tour marketing, for Elektra Records in New York. She previously was manager, tour marketing.

**PUBLISHERS.** Arlyne Wilcox is named senior VP of licensing for the Harry Fox Agency in New York. She was VP of business and legal affairs for PolyMedia.

Valerie Patton is promoted to VP and head of urban music for Chrysalis Music Group in Los Angeles. She was senior director of urban music.

Pamela Williams is named direc-

tor of legal and business affairs, licensing, for BMI in New York. She was an attorney for Time Warner.

**RELATED FIELDS.** Greg Janese is promoted to president of TBA Entertainment in Nashville. He was executive VP.

Chuck Field is named director, rhythm/crossover department, for

Jeff McClusky & Associates in Los Angeles. He was VP of rhythm/crossover promotion for Jive Records.

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



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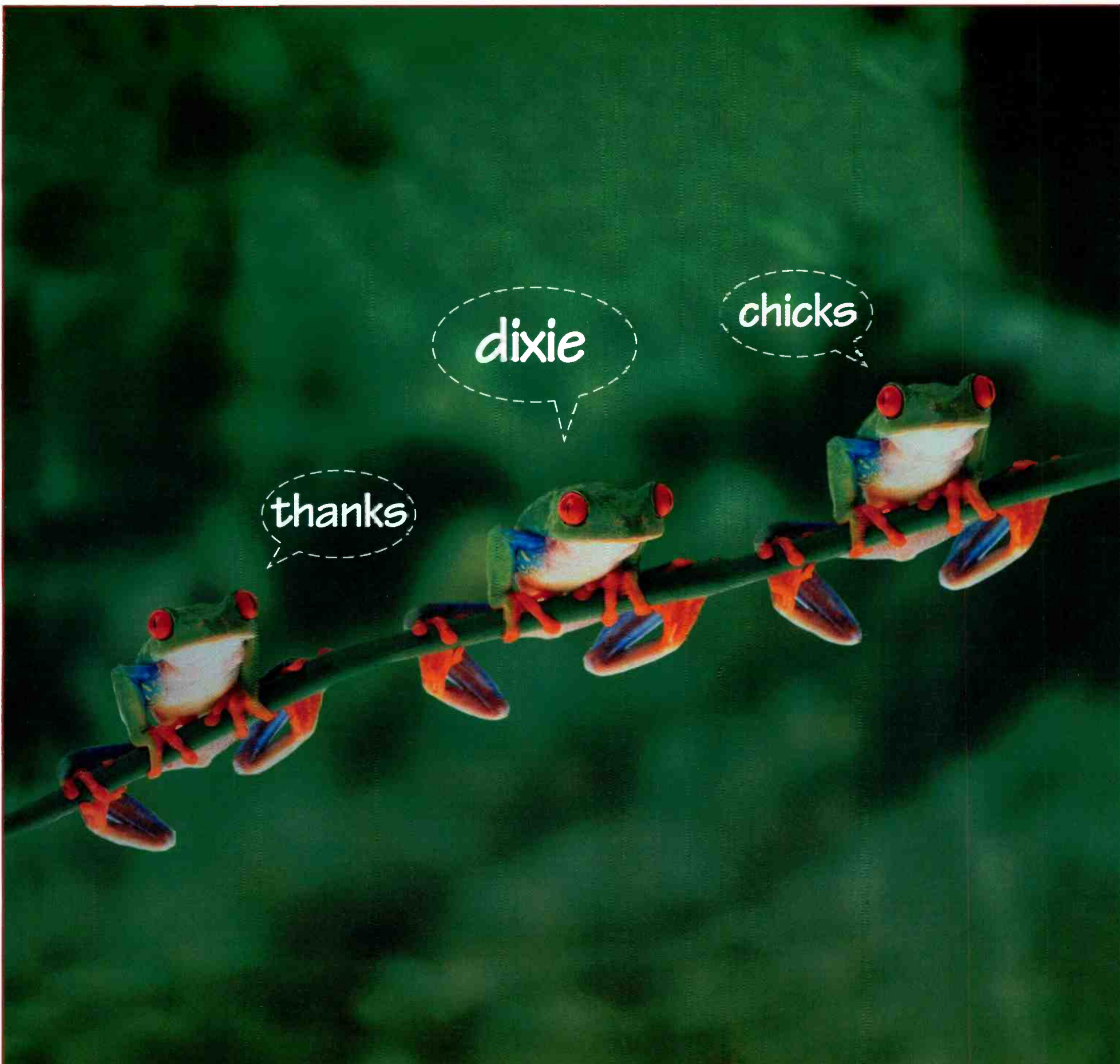
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# Artists & Music



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

## Grammy Nods Make For Sales Tools

### Labels Try To Turn Nominations Into Increased Sales Of Their Product

BY JILL PESSELNICK

LOS ANGELES—When consumers step into music retail stores during the next few weeks, they will easily be able to identify nominees for the 43rd annual Grammy Awards. Since the Grammy nominations were announced Jan. 3, many record labels have launched nationwide consumer awareness campaigns to highlight their artists' accolades.

Hidden Beach Recordings, for example, is trying to interest music buyers in its artist Jill Scott. She is nominated for best new artist, best female R&B vocal performance (for "Gettin' In The Way"), and best R&B album (for "Who Is Jill Scott? Words And Sounds Vol. 1").

One key component of the campaign is the placing of stickers on Scott's album. Hidden Beach head of marketing Thornell Jones says, "At the core of Jill's success has been a combination of critical acclaim and consumer word-of-mouth. Continuing in that trend, we're trying to leverage the critical acclaim and bring it to a new pool of consumers. The sticker will feature top quotes from national media highlighting the Grammy nominations and critical acclaim from publications."

The label has also created a new in-store poster that uses these quotes, and it has approved the appearance of Scott's Grammy-nominated single on this year's National Academy of Recording Arts and Sciences (NARAS) R&B Grammy compilation CD (see story, this page).

These two tactics are also being pursued by Capitol Records for its Radiohead promotion. A limited edition Radiohead lithograph will appear at many retail locations, as will new artboards, and the group's single "Optimistic" will be featured on the pop Grammy compilation CD.

Though the band's album, "Kid A," which is nominated for album of the



McFADDEN



JACOBSON

year and best alternative music album, will not be stickered with a Grammy-nominee identification, special bin cards will be used, says Capitol senior VP of sales and field marketing Joe McFadden. "Radiohead doesn't let us put a lot of stickers on the band's product. We've made bin

cards that will talk about their year-end accolades and the group's Grammy nominations. We've also made a quote sheet that we're sending out to retail that talks about all of these accolades." Additionally, says McFadden, "We're releasing a special-edition package. When the record first came out, we only had a limited number of these packages."

Similar strategies are also being employed by Giant Records, whose act Steely Dan is up for album of the year and best pop vocal album for "Two Against Nature," as well as for best pop performance by a duo or group with vocal for the song "Cousin Dupree." Along with stickering the

(Continued on page 30)

## Whether You Like 'Em Or Not, Grammys Make Great Radio

BY ANGELA KING

NASHVILLE—With many fans thrilled by the opportunity to see controversial rapper Eminem side by side with Britney Spears and Destiny's Child with Madonna, R&B and top 40 radio are rolling out promotional bonanzas in support of the Grammy Awards' Feb. 21 telecast. While hit



STRZELECKI

radio formats have supported past shows, this year is particularly meaningful for R&B stations, which have been somewhat nonchalant about Grammy ceremonies in years past.

In terms of promotion, R&B KPWR (Power 106) Los Angeles will be milking the hometown crowd. "We'll be on the red carpet, giving out Grammy-nominated-artist CD packs. [We'll also] give away a couple of pairs of tickets to the show,"

says promotion director Dianna Obermeyer, who says the Grammys matter more to her audience this year "with Eminem nominated."

Clifton Radio consultant Paige

(Continued on page 26)

## Capitol/EMI To Release 2001 Grammy Compilations

BY GAIL MITCHELL

LOS ANGELES—The National Academy of Recording Arts and Sciences' (NARAS) sixth annual Grammy CD compilation project finds Capitol/EMI at the helm this year. Set for release Feb. 6 are two 2001 nominee collections: One is pop, the other an R&B/rap combination. A Latin nominee package is due Feb. 13.

Launched in 1995 as a promotional tool on behalf of the artists and labels, the Grammy compilations—featuring official Grammy artwork—began as a single CD whose release would be rotated among the major-label distribution outlets. The inaugural CD spotlighted nominees in the record of the year and best male/female pop vocal performance categories and was issued by Columbia/Sony Music.

Subsequent compilations have been released by Chronicles/PolyGram, MCA/Universal, Elektra Entertainment, and RCA/BMG. The labels receive 50% of the proceeds



LOTT

from these Grammy albums, with the other half going to the Grammy Foundation, a nonprofit division of NARAS. Those monies are earmarked for music education programs, archiving/preservation, and a catalog of living histories featuring seminal figures in the music industry.

Beginning in 1999, a rap nominee compilation was added. The annual project expanded to three CDs last year, with a Latin nominees collection ("Grammy Nominados 2000 Latino").

Then with the official advent of the Latin Grammys last year, Epic/Sony Discos released a tie-in compilation September 2000.

"This was a pretty revolutionary concept at the time," says NARAS president/CEO Michael Greene. "I remember the first nine or 10 executives looked at me like I was crazy. The only guy who took me seriously was Mel Ilberman at Sony, and I told him, 'If it doesn't work, I'll pay you back out of my own pocket,' because I totally believed in this project. At first we were all concerned about cannibalization, but it's ended up being one of the most successful compilations. It's become a great way to cross-pollinate consumers and drive them back to the stores to buy artists' full albums."

According to current SoundScan figures, the compilations have sold a respectable number of units: 255,000 in 1995, 400,000 in 1996, 554,000 in 1997, and 416,000 in 1998. The pop and

(Continued on page 28)

## Grammy's Latin Categories See Trends Surface

BY LEILA COBO

MIAMI—This year's Grammy Awards at the Staples Center in Los Angeles are bound to raise comparisons with the first-ever Latin Grammys, which took place last September in the same venue. There is also a growing trend of artists garnering nominations for work in two languages and in more than one category.

No official announcement has been made regarding who will perform during the ceremony, but sources say negotiations are underway with a major Latin star who was also a Latin Grammy winner.

In deed, nominations and winners for both awards tend to overlap.

(Continued on page 28)

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## MusiCares To Honor Paul Simon

### NARAS' Philanthropic Arm To Confer Person Of Year Award

BY MELINDA NEWMAN

LOS ANGELES—Gloria Estefan, Elton John, Moby, Shawn Colvin, Macy Gray, Rubén Blades, Chevy Chase, and Steve Martin are among the celebrities who will be on hand to help honor Paul Simon when he receives the MusiCares 2001 person of the year award Feb. 19 in Los Angeles.

MusiCares is a philanthropic arm of the National Academy of Recording Arts and Sciences (NARAS). Past honorees include John, Estefan, Bonnie Raitt, Quincy Jones, Stevie Wonder, Luciano Pavarotti, Phil Collins, David Crosby, Natalie Cole, and Tony Bennett.

"Paul was a perfect choice for us," says Michael Greene, MusiCares/NARAS president/CEO. "He was on a list of seven [potential honorees]. He was our first choice."

The process of selecting a MusiCares recipient is a deliberate one.



"[NARAS director of special events] Dana Tomarken and I will sit down a year and half in advance and create a template of individuals we feel qualify by virtue of their stature in the entertainment industry or what they've done in a philanthropic way or the way they've advanced understanding between cultures," says Greene.

"We put that list together, give it to [MusiCares] board members and MusiCares members around the country,

and then do a triage of the list in terms of who has the most currency at the moment," Greene continues. "In his case, Paul was a good example. He had a new album out, he's had a Broadway show [“The Capeman”], his foundation [Children's Health Care Fund]—all the cross-cultural things he's done. He was perfect."

Simon was named MusiCares' recipient of the year before his

album "You're The One" was nominated for a Grammy in the prestigious best album of the year category.

The evening will follow the format of previous years: Artists will perform a song from Simon's catalog, which covers more than 30 years of hit music from his time with partner Art Garfunkel and as a solo artist. "We're working  
(Continued on page 20)



Bo And ZZ. Actress Bo Derek visited ZZ Top backstage following a recent performance in Washington, D.C. The band is working on a material for its next recording. Pictured, from left, are ZZ Top's Billy Gibbons, Derek, and ZZ Top members Frank Beard and Dusty Hill.

## Grammy Fest Dedicates Month Of Feb. To The Arts Community

BY RASHAUN HALL

As Los Angeles gears up for this year's Grammy Awards, the National Academy of Recording Arts and Sciences (NARAS) will once again dedicate the entire month of February to the arts community with its third annual Grammy Fest.

With more than 100 events planned this year, the fest seems to be growing by leaps and bounds. NARAS president/CEO Michael Greene attributes the growth to diversity of the organizations involved.

"In terms of our grant programs and really diversifying some of the different organizations that are going to be working with us, it's just going to be a much broader template of programs," says Greene. "The fest is centered around our desire to draw attention to the entire cultural landscape of Los Angeles, including theater, dance and cross-cultural events in addition to music."

The fest will play host to a series of screenings, concerts, exhibitions, and workshops that will cover various genres. NARAS has also scheduled a battery of its own events. In addition to the awards ceremony,

there is the MusiCares Person of the Year benefit dinner, which will this year honor Paul Simon; National Grammy in the Schools; the nominees reception; the Latin Academy of Recording Arts and Sciences; the Classical Luncheon; and the Entertainment Law Initiative, which will feature Time Warner president Richard D. Parsons as its keynote speaker.

NARAS will also provide \$60,000 in grant funds to twelve

Los Angeles organizations in conjunction with the fest. The organizations were chosen based on specific criteria defined by NARAS.

"We look at the entire scope of what they're [the organizations] thinking about doing in regard to access," says Greene. "We want to make

sure that a lot of the community will have access to the programs. We also take a look at their impact. There are a lot of worthy programs out there, but unless they have some sort of community consequence to them, it isn't really consistent to our mission, which is to make it available to as many people as possible. There is a committee that looks over the perspective grant recipients and then ultimately we come up with  
(Continued on page 20)



GREENE

## Reflections On Eminem, Best New Artist Category, Hosts & Other Grammy Matters

**EVERYONE'S A CRITIC:** As soon as the nominations for the Grammy Awards are announced, many pundits and observers pounce on the listings like lions on a zebra carcass, eager to pick the bones clean and devour every last bit of flesh, tearing the noms apart. OK, maybe I've been spending too much time watching "Animal Planet," but here are a few observations about this year's nominees and the Grammy in general. This year's ceremony, telecast on CBS, will take place Feb. 21 at Los Angeles' Staples Arena.

**IF I RAN THE GRAMMYS,** Eminem would not be up for album of the year. Interestingly, he won two Grammys last year in the rap field and no one raised a fuss, so it shows just how prestigious the album of the year category is. Eminem's "The Marshall Mathers EP" has been equally lauded and hated, but I can't understand how, when 30,000 albums a year are released, this project is in any way—other than in terms of sales—considered one of the top five released during the eligibility period.

Many critics have compared Eminem to Elvis Presley, which is patently ludicrous. Raising parents' ire because you swivel your hips and appear overtly sexual does not compare to spewing hate-filled rhymes about women and homosexuals. Does Eminem have the right to make his album? Absolutely. Does Interscope have the right to put it out? Positively. But to honor it as one of the best albums of the year makes a mockery of what the Grammys stand for.

**IF I RAN THE GRAMMYS,** I'd retool the best new artist category or change its name. The definition for the category now reads "for a new artist who releases, during the eligibility year, the first recording which establishes the public identity of that artist."

The category was broadened several years ago to not be limited to an artist's first release when the National Academy of Recording Arts and Sciences (NARAS) found itself kind of hogtied by its own restrictions. I like the fact that the Grammy rules are often left vague so they are open for interpretation—sort of like the U.S. Constitution—but the fact that Shelby Lynne has been recording for major labels for more than a decade should mean she's not eligible. Maybe the category should be retitled the breakthrough award or something that actually comes closer to fitting the definition put

forth by the academy.

**IF I RAN THE GRAMMYS,** I'd abandon the idea of a host. I know that last year I said I'd make Rosie O'Donnell the host for life, but I've reconsidered. A number of shows, such as the Golden Globes, go without a host; presenters are introduced by an off-camera announcer. There's no embarrassing monologue or stilted jokes. It really puts the focus squarely where it should be—on the awards. Think how many more awards the Grammys could present on the air if there were no host.

Besides, instead of spending valuable time dissing the host's performance the morning after, we would have more time to diss what people wore.

**IF I RAN THE GRAMMYS,** I'd reserve the right to temporarily suspend a category in any given year if there weren't enough worthwhile performances. Case in point this year:

the best female rock vocal performance. The nominees in this category are all talented performers: Fiona Apple, Sheryl Crow, Melissa Etheridge, Alanis Morissette, and Patti Smith, but the songs for which they were nominated in no way represent their best work. In two extreme stretches, Morissette is nominated for the live version of her song "So Pure," while Crow was nominated for her live version of "There Goes The Neighborhood" from her "Live From Central Park" album.

Crow put it best in a television interview after the nominations were announced. She declared herself very surprised that she got nominated, because most people didn't even know she had put this album out. In 1994, there were so few female nominees that NARAS combined the male and female rock vocal category and then nominated all male artists. We say, just can the category for the year and bring it back when it's not an embarrassment.

**IF I RAN THE GRAMMYS,** the nominations would be based on albums released during the calendar year, not Oct. 1-Sept. 30. I understand the necessity of having enough time to screen nominations and make final selections in time for the February broadcast, but it's just too confusing. Don't even get me started on the fact that an album has to have shipped from the warehouse by Sept. 30 but not actually be in the stores to be eligible. Any single would also have to be contained in that calendar year.



by Melinda Newman



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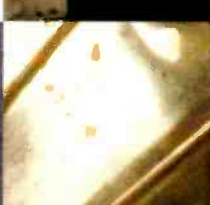
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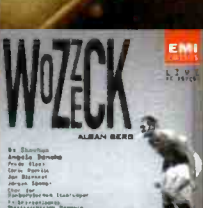
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# Artists & Music



**Coldplay Gets Hot.** Nettwerk/Capitol's Coldplay is touring the U.S. in support of its stateside debut, "Parachutes," which has spawned the rock radio hit "Yellow." Coldplay has been named best band of 2000 by U.K. rock critics, and it has been nominated for three Brit Awards, including best group. Pictured, from left, are Coldplay members Will Champion and Chris Martin, Capitol president/CEO Roy Lott, and Coldplay members Guy Berryman and Johnny Buckland.

## amusement business

**BOXSCORE**  
TOP 10 CONCERT GROSSES

| ARTIST(S)   | Venue  | Date(s)    | Gross<br>Ticket Price(s)                        | Attendance<br>Capacity        | Promoter                          |
|---|--|------------|---|-------------------------------|-----------------------------------|
| ELTON JOHN & BILLY JOEL   | Cox Arena<br>San Diego                       | Jan. 19    | \$1,400.528<br>\$200/\$45                       | 12,795<br>sellout             | House of Blues<br>Concerts        |
| CHRISTINA AGUILERA  | Auditorio Nacional<br>Mexico City            | Jan. 16-17 | \$448,876<br>(4,488,760 pesos)<br>\$75/\$10     | 17,561<br>18,734<br>two shows | Ocesa Presents                    |
| THE TRAGICALLY HIP  | Air Canada Centre<br>Toronto                 | Dec. 23    | \$407,030<br>(\$617,311<br>Canadian)<br>\$23.01 | 17,688<br>17,698              | House of Blues<br>Canada          |
| PRINCE  | Savvis Center<br>St. Louis                   | Nov. 28    | \$367,895<br>\$65/\$20                          | 9,162<br>12,327               | Fox Concerts                      |
| BRUCE SPRINGSTEEN<br>HOLIDAY BENEFIT<br>CONCERT WITH MAX<br>WEINBERG 7, REDHEADED<br>WOMEN, SOUTHSIDE<br>JOHNNY, BOBBY BANDIERA,<br>THE E STREET BAND | Convention Hall<br>Asbury Park, N.J.         | Dec. 17-18 | \$345,200<br>\$50                               | 6,904<br>two<br>sellouts      | Concerts East                     |
| BON JOVI, LESS THAN JAKE  | Savvis Center<br>St. Louis                   | Nov. 24    | \$342,658<br>\$49.50/\$29.50                    | 13,274<br>14,845              | SFX Music Group                   |
| JINGLE BALLERS JAM:<br>CASH MONEY MILLION-<br>AIRES, JUVENILE, LIL'<br>WAYNE, HOT BOYS, B.G.,<br>BIG TYMERS, WELLY, JA<br>RULE, TRICK DADDY TRINA     | Savvis Center<br>St. Louis                   | Dec. 14    | \$274,383<br>\$45.50/\$40.50                    | 8,115<br>15,576               | Haymon<br>Entertainment           |
| STYX & RED SPEEDWAGON,<br>SURVIVOR  | Van Andel Arena<br>Grand Rapids, Mich.       | Jan. 18    | \$230,410<br>\$40/\$25                          | 7,216<br>9,000                | Belkin Prods., SFX<br>Music Group |
| STYX & RED SPEEDWAGON,<br>SURVIVOR  | SeaGate Convention<br>Centre<br>Toledo, Ohio | Jan. 16    | \$199,293<br>\$35.50/\$28.50                    | 5,745<br>sellout              | Police Productions                |
| STYX & RED SPEEDWAGON,<br>SURVIVOR  | Pershing Auditorium<br>Lincoln, Neb.         | Jan. 20    | \$183,878<br>\$34.50/\$27.50                    | 6,229<br>sellout              | Police Productions,<br>in-house   |

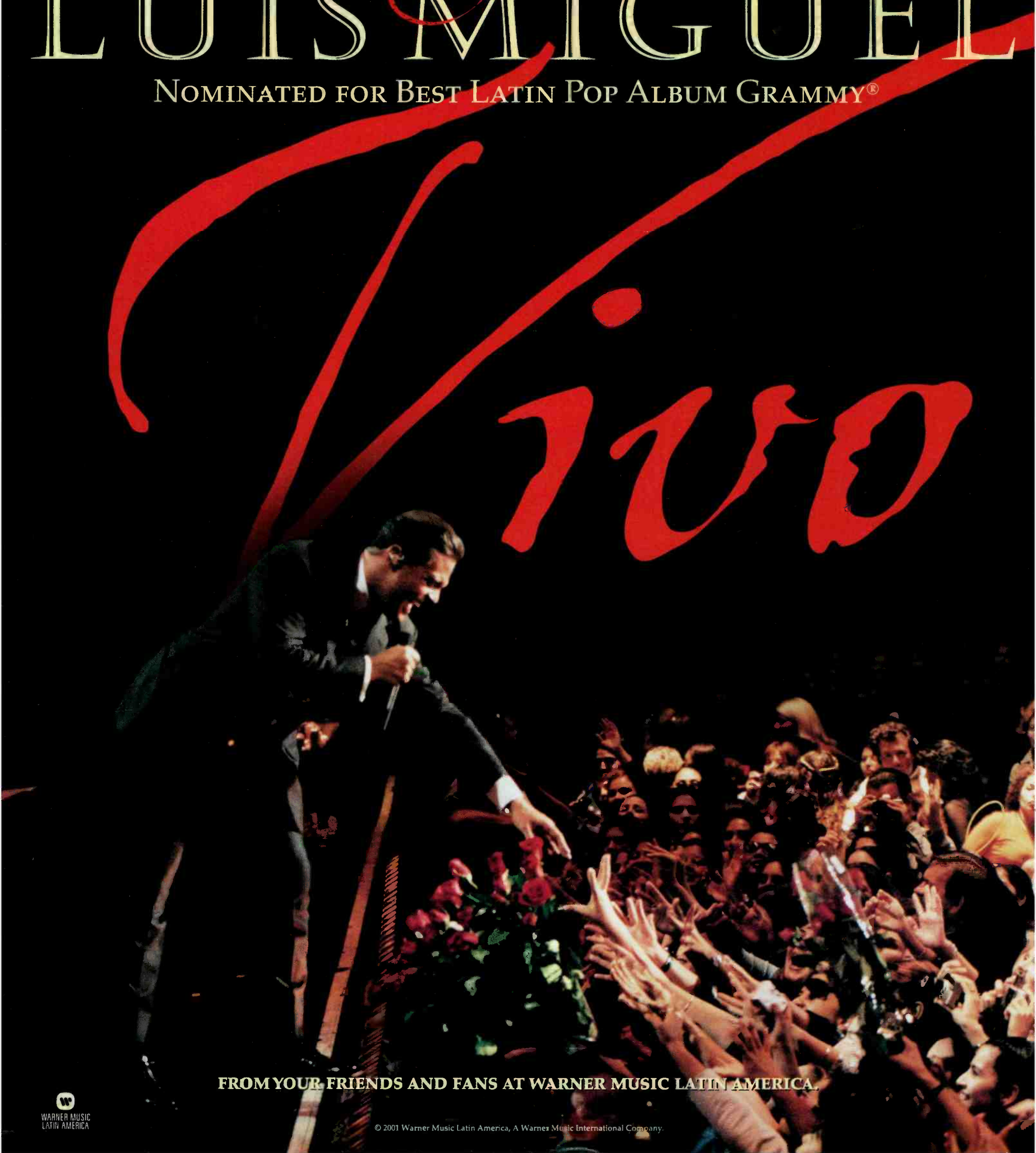
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## MUSICARES TO HONOR PAUL SIMON

(Continued from page 16)

specifically with Paul on ideas that he has and some of his friends," says Greene. "Some of the things are historically important in telling the story from the beginning to now."

Phil Ramone is producing the evening, along with the MusiCares staff. "It's an invigorating process,

matching contemporary artists with his songbook," says Greene.

The dinner is accompanied by a silent auction of entertainment memorabilia and luxury gift items. Greene expects that the evening will raise a gross total of "somewhere in the \$1 million range," with net proceeds going to Musi-

Cares' financial assistance program, which aids those in the music industry with medical and personal needs.

Additionally, a portion of funds raised will go to Simon's Children's Health Care Fund, a national network of 16 pediatric programs that provide adequate health care to children, many of them homeless.

"There is no quid pro quo," says Greene, "but Elton is the best example. When we started putting his evening together and looked at the Elton John Foundation's education programs and programs in helping health care providers in the

*'Paul was a perfect choice for us. He was our first choice'*

- MICHAEL GREENE -

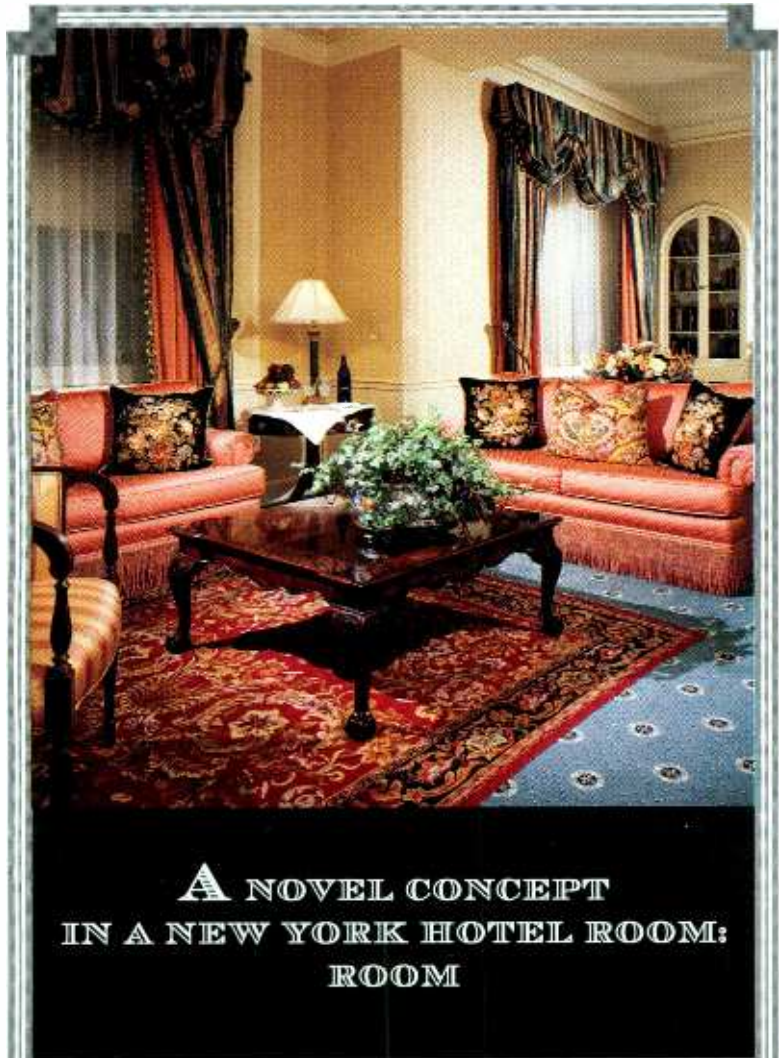
AIDS field, we were delighted to give a check for over \$200,000 to Elton's Foundation. People are giving their time, and we think it's a great way to build those partnerships."

This year, the dinner will have an added twist when a concurrent

auction is held on television shopping channel QVC, hosted by Michael McKean. The live broadcast will include appearances by a number of artists, including Shelby Lynne, Baha Men, and Brian McKnight.

Oh, and what about those other musicians on the short list of nominees for MusiCares' person of the year? Greene assures that they will be considered for future honors.

"Oh, they stay in contention," he says, "as long as they don't blow up an elementary school or something."



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## DOVE NOMINEES ANNOUNCED

(Continued from page 8)

Nichole Nordeman; "God Of Wonders," recorded by Third Day, written by Marc Byrd and Steve Hindalong; "He's My Son," written and recorded by Mark Schultz; "He's Still Waiting By The Well," recorded by Greater Vision, written by Rodney Griffin; "I Could Sing Of Your Love Forever," recorded by SonicFlood, written by Martin Smith; "If You Want Me To," written and recorded by Ginny Owens, "Imagine Me Without You," recorded by Jaci Velásquez, written by Rudy Perez; "Redeemer," written and recorded by Nicole C. Mullen; "Written On My Heart," recorded by Plus One, written by Eric Foster White and Stephanie Lewis.

**Producer of the year:** Brown Bannister, Brent Bourgeois, Steve Hindalong, Monroe Jones, Michael Omartian.

**Short-form music video:** "Lord, I Come Before You," Salvador; "Love Liberty Disco," Newsboys; "My Girlfriend," Relient K; "Rock The Party (Off The Hook)," P.O.D.; "Shackles

(Praise You)," Mary Mary.

**Praise & worship album:** "Ardent Worship: Skillet," Skillet; "By Your Side," Darlene Zschech, Reuben Morgan, Marty Sampson, and Russell Frager; "Glo," Delirious; "Offerings—A Worship Album," Third Day; "Passion: The Road To One Day," Charlie Hall, Chris Tomlin, Shelley Nivider, David Crowder, Steve Fee, Christy Nockles, and Matt Redman.

**Contemporary gospel album:** "Devotion," Aaron Neville; "Get Your Praise On," New Direction; "Live in London And More," Donnie McClurkin; "Purpose By Design," Fred Hammond & Radical For Christ; "Tri-city4.com," Donald Lawrence & the Tri-City Singers.

**Rock album:** "Double Take," Petra; "Guardian Live," Guardian; "Loud And Clear," the O.C. Super-tones; "Tree63," Tree63; "Worthless Pursuit Of Things On The Earth," Chris Taylor.

**Pop/contemporary album:** "Crystal Clear," Jaci Velásquez; "Live For You," Rachael Lampa; "Mark Schultz," Mark Schultz; "The Promise," Plus One; "This Is Your Time," Michael W. Smith.

**Inspirational album:** "A Story To Tell—Hymns & Praises," Larnelle Harris; "God Is Working," Brooklyn Tabernacle Choir Live; "Home," Fernando Ortega; "Wayne Watson," Wayne Watson; "Windows," the Martins.

**Southern gospel album:** "A Taste Of Grace," Karen Peck & New River; "I Do Believe," Gaither Vocal Band; "Perfect Candidate," Greater Vision; "Strong In The Strength," Legacy Five; "A Farewell Celebration," the Cathedrals; "Vestal And Friends II," Vestal Goodman.

**Bluegrass album:** "By Request/Greatest Hits," Easter Brothers; "Empty Fields," Lewis Phillips; "Heart And Soul," Easter Brothers; "Inspirational Journey," Randy Travis; "Just Over In Heaven," Doyle Lawson & Quicksilver; "Many Roads To Home," David Johnson; "While The Ages Roll On," Ralph Stanley.

**Urban album:** "Damita," Damita; "In The Myx (Of Your Will)," Kelli Williams; "Kirk Franklin Presents 1NC," 1NC; "Love And Freedom," BeBe Winans; "Thankful," Mary Mary.

**Rap/hip-hop/dance album:** "7th Avenue," KJ-52 Representing Sons Of Intellect; "Are We There Yet?," John Reuben; "Do It Right," SHINEmk; "The Action Figure," Knowdaverbs; "The Plan," Raze.

**Modern rock/alternative album:** "Coming To Life," the Normals; "Invincible," Skillet; "Jordan's Sister," Kendall Payne; "Kaleidoscope Superior," Earthsuit; "Third Verse," Smalltown Poets.

**Special-event album:** "Child Of Promise," Donna Summer, Michael Crawford, Steven Curtis Chapman, Crystal Lewis, Russ Taff, Vince Gill, Richard Marx, Michael W. Smith, Amy Grant, Bob Carlisle, Jody McBrayer, Wayne Watson, Howard Hewett, Michael Passons, Gary Chapman, Steve Crawford, Danny Gans, and David Pack; "City On A Hill—Songs Of Worship And Praise," Jars Of Clay, Sixpence None The Richer, Third Day, Caedmon's Call, FFH, the Choir, Gene Eugene, SonicFlood, and Peter Furler; "Music From And Inspired By 'Jesus: The Epic Mini-Series,'" LeAnn Rimes, Hootie & the Blowfish, 98°, Edwin McCain, Sarah Brightman, de Talk, Yolanda Adams, Avalon, Jaci Velásquez, Patrick Williams, Lonestar, and Steven Curtis Chapman; "NQC Live," Gold City, Greater Vision, the Freemans, Brian Free, the Steeles, the Perrys, the Nelons, Ernie Haase, Dove Brothers Quartet, the Cathedrals, the Hoppers, the Bishops, and Ivan Parker; "Roaring Lambs," Burlap To Cashmere, Steven Curtis Chapman, Michael W. Smith, Ashley Cleveland, Michael Tait, Delirious?, Jars Of Clay, Lady-smith Black Mambazo, Charlie Peacock, Bill Mallonee, Vigilantes Of Love, Over The Rhine, Ginny Owens, Brent Bourgeois, PFR, Sixpence None The Richer, and Steve Taylor.

## GRAMMY FEST

(Continued from page 16)

a list."

This year, grants were awarded to the American Youth Symphony, Autry Museum of Western Heritage, Long Beach Symphony Association, Los Angeles Baroque Orchestra, Los Angeles Chamber Orchestra, Los Angeles Doctors Symphony, Los Angeles Philharmonic, Performing Arts Center of Los Angeles County, Plaza De La Raza, Skirball Cultural Center, UCLA Performing Arts, and the Western Music Assn.

"This whole month is just a steamroller of activities," says Greene. "Grammy Fest creates a very worthwhile template for the entire community to take advantage of all the international attention that is brought to bear on Los Angeles because of the Grammys Awards."





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Best Merengue Album,  
Olga Viva, Viva Olga.**



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## The Nominees In The Four Top Grammy Categories

### RECORD OF THE YEAR

Award to the artist and to the producer(s), recording engineer(s), and/or mixer(s)

1. "Say My Name" (Columbia)  
Destiny's Child  
Rodney Jerkins, producer; LaShawn Daniels, Brad Gilderman, and Jean-Marie Horvat, engineers/mixers
2. "I Try" (Clean Slate/Epic)  
Macy Gray  
Andrew Slater, producer; Darryl Swann and Dave Way, engineers/mixers
3. "Music" (Maverick/Warner Bros.)  
Madonna  
Mirwais Ahmadzai and Madonna, producers
4. "Bye Bye Bye" (Jive)  
'N Sync  
Jake and Kristian Lundin, producers; Mike Tucker, engineer/mixer
5. "Beautiful Day" (Interscope)  
U2  
Brian Eno and Daniel Lanois,

producers; Steve Lillywhite and Richard Rainey, engineers/mixers

### ALBUM OF THE YEAR

Award to the artist(s) and to the album producer(s), recording engineer(s), and/or mixer(s) if other than the artist.

1. "Midnite Vultures" (DGC/Interscope)  
Beck  
Beck Hansen and Dust Brothers, producers; Tony Hoffer, Michael Patterson, and Mickey Petralia, engineers/mixers
2. "The Marshall Mathers LP" (Aftermath/Interscope)  
Eminem  
Jeff Bass, Mark Bass, Dr. Dre, Eminem, and the 45 King, producers; Rick Behrens, Mike Butler, Chris Conway, Rob Ebeling, Michelle Forbes, Richard Segal Huredia, Steve King, Aaron Lopley, James McCrone, Akane Nakamura, and Lance Pierre, engineers/mixers
3. "Kid A" (Capitol)

Radiohead  
Radiohead, producer; Nigel Godrich, engineer/mixer

4. "You're The One" (Warner Bros.)  
Paul Simon  
Paul Simon, producer; Andy Smith, engineer/mixer
5. "Two Against Nature" (Giant)  
Steely Dan  
Walter Becker and Donald Fagen, producers; Phil Burnett, Roger Nichols, Dave Russell, and Elliot Scheiner, engineers/mixers

### SONG OF THE YEAR

A songwriter(s) award. A song is eligible if it was first released or if it first achieved prominence during the eligibility year. (Artist names appear in parentheses.) Singles or tracks only.

1. "Beautiful Day"  
U2, songwriters (U2)  
Track from "All That You Can't

Leave Behind" (Interscope Records; publisher: PolyGram International Music Publishing)

2. "Breathe"  
Stephanie Bentley and Holly Lamar, songwriters (Faith Hill)  
Track from "Breathe" (Warner Bros.; publishers: Cal IV Songs, Universal Songs of PolyGram International, Hopechest Music)
3. "I Hope You Dance"  
Mark D. Sanders and Tia Sellers, songwriters (Lee Ann Womack)  
Track from "I Hope You Dance" (Universal; publishers: MCA Music Publishing, Soda Creek Songs, Choice is Tragic Music, Ensign Music Corp.)
4. "I Try"  
Macy Gray, Jinsoo Lim, Jeremy Ruzumna, and David Wilder, songwriters (Macy Gray)  
Track from "On How Life Is" (Clean Slate/Epic; publishers: Children of The Forest on Behalf of Itself and Mel-Boopie Music, April Music, Jinsoo Lim Music, Roastitoasti)

5. "Say My Name"  
LaShawn Daniels, Fred Jerkins III, Rodney Jerkins, Beyoncé Knowles, LeToya Luckett, LaTavia Roberson, and Kelendria Rowland, songwriters (Destiny's Child)

Track from "The Writing's On The Wall" (Columbia; publishers: EMI Blackwood Music/Rodney Jerkins Productions, Ensign Music Jerkins Publishing, Beyoncé Publishing, LeToya Music Publishing, Kelendria Music Publishing, LaTavia Music Publishing)

### BEST NEW ARTIST

For a new artist who releases, during the eligibility year, the first recording that establishes the public identity of that artist.

1. Shelby Lynne
2. Brad Paisley
3. Papa Roach
4. Jill Scott
5. Sisqó



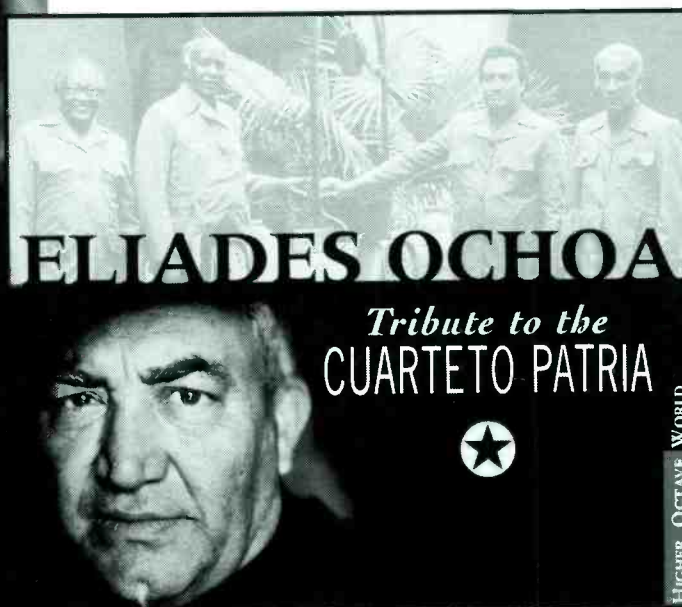
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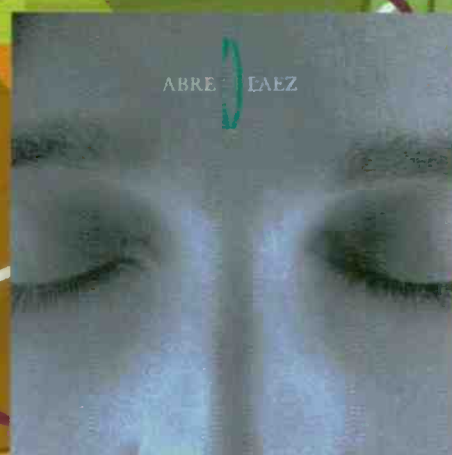
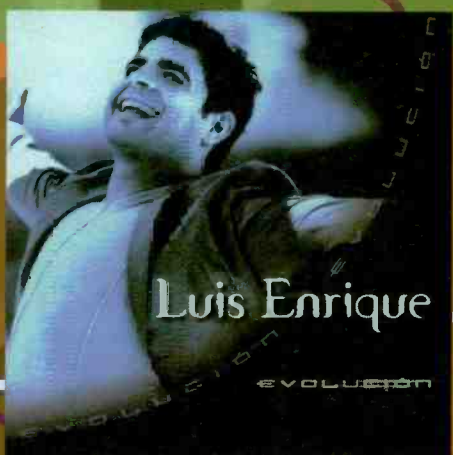
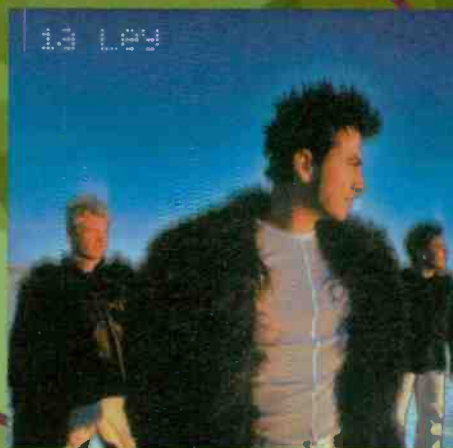
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# Congratulations

**RECORD OF THE YEAR**

LaShawn Daniels  
Destiny's Child  
Brian Eno (PRS)  
Daniel Lanois  
Jake Lindin (STIM)  
Kristian Lindin (STIM)  
Madonna  
\*NSYNC  
U2  
Dave Way

**ALBUM OF THE YEAR**

Beck  
Chris Conway  
Dr. Dre  
Dust Brothers  
Rob Ebeling  
The 45 King  
Roger Nichols  
Radiohead (PRS)  
Steely Dan

**SONG OF THE YEAR**

LaShawn Daniels  
Destiny's Child  
Holly Lamar  
Jinsoo Lim  
Jeremy Ruzumna  
Mark E. Sanders  
U2  
David Wilder

**BEST NEW ARTIST**

Brad Paisley  
Papa Roach  
Jill Scott  
Sisqo

**ROCK**

Fiona Apple  
Beck  
Bon Jovi  
David Bowie (PRS)  
Melissa Etheridge  
Foo Fighters  
Peter Dinklage  
Lenny Kravitz  
Limp Bizkit  
Paul McCartney (PRS)  
Metallica  
Alanis Morissette  
Nine Inch Nails  
No Doubt  
Patti Smith  
Pearl Jam  
Radiohead (PRS)

**Joe Satriani**

S:one Temple Pilots  
U2

**POP**

Christina Aguilera  
Backstreet Boys  
Barenaked Ladies (SOCAN)  
Björk (STEF)  
Lauryn Hill  
Enrique Iglesias  
Joe  
Joe Jackson (PRS)  
Madonna  
Aimee Mann  
Bob Marley  
Brian McKnight  
Brian Setzer Orchestra  
Vincent Mendoza  
Joni Mitchell  
\*NSYNC  
William Orbit (PRS)  
Frank Sinatra  
Steely Dan  
Kurt Cobain  
Grover Washington, Jr.

**TRADITIONAL POP**

Rickie Lee Jones  
Joni Mitchell  
Barbra Streisand

**JAZZ**

Dee Dee Bridgewater  
Freddie Cole  
Buddy Collette Big Band  
Nnenna Freelon  
Ronny Jordan  
Branford Marsalis  
Dianne Reeves  
Sam Rivers' Rivbea All-Star  
Orchestra  
Maria Schneider Orchestra

**BLUES**

James Cotton  
Taj Mahal

**R&B**

Erykah Badu  
Mary J. Blige  
D'Angelo  
LaShawn Daniels  
Destiny's Child  
Will Downing  
George Duke  
Wyclef Jean



# to our Grammy Nominees for 2001

Joe  
Lucy Pearl  
Harvey Mason, Jr.  
Brian McKnight  
Jeffrey Osborne  
Kelly Price  
Raphael Saadiq  
Sisqo  
Jill Scott

**RAP**  
Beastie Boys  
DMX  
Dr. Dre  
Mystikal  
Nelly  
Redman

**COUNTRY**  
Johnny Cash  
Dixie Chicks  
Michael Delaney  
Keith Follesé  
Billy Gilman  
Amy Grant  
Alan Jackson  
Holly Lamar  
Jo Dee Messina  
Mark D. Sanders  
Ricky Skaggs  
Riders In The Sky  
George Strait  
The Wilkinsons  
Lee Ann Womack  
Trisha Yearwood

**FOLK**  
Tom Bee  
Billy Bragg (PRS)  
Johnny Cash  
Steve Earle  
Emmylou Harris  
Ladysmith Black Mambazo (SAMRO)  
Natalie MacMaster (SOCAN)  
Joanne Shenandoah  
Jo-Ei Sonnier  
Douglas Spotted Eagle

**LATIN**  
Christina Aguilera  
Pepe Aguilar (SACM)  
Café Quijano (SGAE)  
Fulanito  
Grupo Mania  
Illegales  
La Ley (SCD)  
Los Amigos Invisibles

Fito Paez (SADAI)  
Tito Puente  
Alejandro Sanz (SGAE)  
Son By Four  
Olga Tañón  
Tony Vega

**REGGAE**  
Pato Banton (PRS)  
Beenie Man (PRS)  
Dennis Brown (PRS)  
Gregory Isaacs (PRS)  
Wailing Souls

**NEW AGE**  
Máire Brennan (IMRO)  
Phil Coulter (IMRO)

**GOSPEL**  
Avalon  
Brooklyn Tabernacle Choir  
Carol Cymbala  
Crystal Lewis  
Mary Mary  
Petra  
Quicksilver  
Ricky Skaggs  
Smalltown Poets  
Michael W. Smith  
Troy L. Sneed, Sr.  
Switchfoot  
Third Day  
Jaci Velasquez  
The Williams Brothers  
Youth For Christ

**MUSICAL SHOW**  
Guy Babylon  
Cole Porter  
Phil Ramone  
Tim Rice (PRS)  
Don Sebesky  
Meredith Willson

**CHILDREN'S**  
Tom Chapin  
Cathy Fink  
Kenny Loggins  
Marcy Marxer  
Riders In The Sky

**CLASSICAL**  
Michael Collins (PRS)  
Brian Couzens (PRS)  
Heiner Goebbels (GEMA)  
Marc-André Hamelin (CAPAC)  
Tony Harrison

Kokomo (PRS)  
Sir Charles Mackerras (PRS)  
Nicholas Maw (PRS)  
Steven Mercurio  
Lee Ritenour  
Ned Rorem  
Rodion Shchedrin  
John Tomlinson (CAPAC)

**SPOKEN WORD**  
Cedric The Entertainer

**WORLD MUSIC**  
Youssou N'Dour (BSDA)

**POLKA**  
LynnMarie

**HISTORICAL**  
James Nichols  
Mark Wilder

**PACKAGE**  
John Seabury  
Thomas Wolfe

**ALBUM NOTES**  
John Chilton (PRS)  
Gerald Early

**COMPOSING/ARRANGING**  
Jorge Calandrelli  
Nnenna Freelon  
Gordon Goodwin  
James Newton Howard  
Vince Mendoza  
Paul McCandless

Guy Sigsworth (PRS)  
Robert Towner

**PRODUCTION**  
Rich Breen (PRS)  
Roger Nichols  
Bill Schnee

**PRODUCER OF THE YEAR**  
Bill Bottrell  
Dr. Dre  
Jimmy Jam  
Maurice Joshua  
Terry Lewis  
Peter Rauhofer (AKM)  
Matt Serletic  
Richard Humpty Vission

**FILM/TV/VISUAL MEDIA**  
Samuel Barnes  
Jon Brion  
Lisa Gerrard (PRS)  
Beyoncé Knowles  
Aimee Mann  
Hans Zimmer  
Randy Newman

**MUSIC VIDEO**  
Stephanie Bennett  
Karen Bernstein  
Alan Boyd  
Steve Lamar  
Papa Roach  
Reba McEntire  
Will Smith  
Charlotte Zwerin

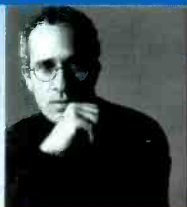
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# Top Pop Catalog Albums™

| THIS WEEK   | LAST WEEK | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)  | TITLE                                       | TOTAL CHART WEEKS |
|---|-----------|--|---|-------------------|
|  |           |  |   |                   |
| <b>NO. 1</b>  |           |  |   |                   |
| 1   | 1         | <b>CREED</b> ▲ <sup>5</sup><br>WIND-UP 13049 (11.98/18.98) <b>HS</b>   | MY OWN PRISON<br>42 weeks at No. 1          | 173               |
| 2   | 2         | <b>DIXIE CHICKS</b> ◆ <sup>10</sup><br>MONUMENT 68195/SONY (10.98 EQ/17.98) <b>HS</b>                              | WIDE OPEN SPACES                            | 156               |
| 3   | 3         | <b>SHANIA TWAIN</b> ◆ <sup>18</sup><br>MERCURY (NASHVILLE) 536003 (12.98/18.98)                                    | COME ON OVER                                | 168               |
| 4   | 5         | <b>KID ROCK</b> ▲ <sup>9</sup><br>TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) <b>HS</b>                          | DEVIL WITHOUT A CAUSE                       | 108               |
| 5   | 4         | <b>METALLICA</b> ◆ <sup>12</sup><br>ELEKTRA 61113*/EEG (11.98/17.98)   | METALLICA                                   | 493               |
| 6   | 6         | <b>GODSMACK</b> ▲ <sup>3</sup><br>REPUBLIC 153190/UNIVERSAL (12.98/18.98) <b>HS</b>                                | GODSMACK                                    | 107               |
| 7   | 7         | <b>BOB MARLEY AND THE WAILERS</b> ◆ <sup>10</sup><br>TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)                   | LEGEND                                      | 604               |
| 8   | 8         | <b>MILES DAVIS</b> ▲ <sup>2</sup><br>LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)                                     | KIND OF BLUE                                | 92                |
| 9   | 11        | <b>PINK FLOYD</b> ◆ <sup>15</sup><br>CAPITOL 46001* (10.98/17.98)  | DARK SIDE OF THE MOON                       | 1242              |
| 10  | 20        | <b>AC/DC</b> ◆ <sup>19</sup><br>EASTWEST 92418/EEG (11.98/17.98)   | BACK IN BLACK                               | 336               |
| 11  | 10        | <b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>4</sup><br>CAPITOL 30334* (10.98/15.98)                       | GREATEST HITS                               | 326               |
| 12  | 18        | <b>U2</b> ◆<br>ISLAND 524613/IDJMG (12.98/18.98)   | THE BEST OF 1980-1990                       | 49                |
| 13  | 16        | <b>JAMES TAYLOR</b> ◆ <sup>11</sup><br>WARNER BROS. 3113 (7.98/11.98)  | GREATEST HITS                               | 530               |
| 14  | 17        | <b>BRITNEY SPEARS</b> ◆ <sup>13</sup><br>JIVE 41651 (11.98/18.98)  | ...BABY ONE MORE TIME                       | 106               |
| 15  | 41        | <b>NIRVANA</b> ◆ <sup>10</sup><br>DGC 42425*/INTERSCOPE (11.98/17.98)  | NEVERMIND                                   | 278               |
| 16  | 19        | <b>ENYA</b> ▲ <sup>2</sup><br>REPRISE 46835/WARNER BROS. (11.98/17.98)   | PAINT THE SKY WITH STARS — THE BEST OF ENYA | 45                |
| 17  | 21        | <b>DEF LEPPARD</b> ▲ <sup>2</sup><br>MERCURY 528718/IDJMG (10.98/17.98)  | VAULT — GREATEST HITS 1980-1995             | 215               |
| 18  | 14        | <b>ABBA</b> ▲ <sup>3</sup><br>POLYDOR 517007/UNIVERSAL (12.98/18.98)   | GOLD  | 195               |
| 19  | 23        | <b>SADE</b> ▲ <sup>4</sup><br>EPIC 66686* (11.98 EQ/17.98)   | BEST OF SADE                                | 163               |
| 20  | —         | <b>THE BEATLES</b> ▲ <sup>5</sup><br>APPLE 46441*/CAPITOL (11.98/17.98)  | REVOLVER                                    | 22                |
| 21  | 24        | <b>2PAC</b> ▲ <sup>2</sup><br>AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)                                     | GREATEST HITS                               | 80                |
| 22  | 27        | <b>MATCHBOX 20</b> ◆ <sup>11</sup><br>LAVA/ATLANTIC 92721*/AG (10.98/17.98) <b>HS</b>                              | YOURSELF OR SOMEONE LIKE YOU                | 199               |
| 23  | 36        | <b>THE BEATLES</b> ◆ <sup>11</sup><br>APPLE 46446*/CAPITOL (11.98/17.98)   | ABBEY ROAD                                  | 151               |
| 24  | 29        | <b>EAGLES</b> ◆ <sup>27</sup><br>ELEKTRA 105*/EEG (11.98/17.98)  | THEIR GREATEST HITS 1971-1975               | 303               |
| 25  | —         | <b>GUNS N' ROSES</b> ◆ <sup>15</sup><br>Geffen 424148/INTERSCOPE (11.98/17.98)                                     | APPETITE FOR DESTRUCTION                    | 473               |
| 26  | 22        | <b>BON JOVI</b> ▲ <sup>4</sup><br>MERCURY 526013/IDJMG (10.98/17.98)   | CROSS ROAD                                  | 79                |
| 27  | 35        | <b>AC/DC</b> ▲ <sup>2</sup><br>EASTWEST 92215/EEG (11.98/17.98)  | LIVE  | 140               |
| 28  | 33        | <b>THE BEATLES</b> ◆ <sup>11</sup><br>APPLE 46442*/CAPITOL (11.98/17.98)   | SGT. PEPPER'S LONELY HEARTS CLUB BAND       | 349               |
| 29  | 25        | <b>ANDREA BOCELLI</b> ▲ <sup>3</sup><br>PHILIPS 539207 (12.98/18.98) <b>HS</b>                                     | ROMANZA                                     | 164               |
| 30  | —         | <b>JIMI HENDRIX</b> ◆ EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX<br>EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98) | EXPERIENCE HENDRIX                          | 45                |
| 31  | 28        | <b>CAROLE KING</b> ◆ <sup>10</sup><br>EPIC 65850 (7.98 EQ/11.98)   | TAPESTRY                                    | 439               |
| 32  | 26        | <b>'N SYNC</b> ◆ <sup>10</sup><br>RCA 67613 (11.98/18.98)  | 'N SYNC                                     | 148               |
| 33  | —         | <b>KENNY ROGERS</b><br>ONQ 0371/MADACY (2.98/5.98)   | WITH LOVE                                   | 4                 |
| 34  | 31        | <b>SUBLIME</b> ▲ <sup>3</sup><br>GASOLINE ALLEY 111413/MCA (11.98/17.98)   | SUBLIME                                     | 217               |
| 35  | 38        | <b>QUEEN</b> ▲<br>HOLLYWOOD 161265 (11.98/17.98)   | GREATEST HITS                               | 389               |
| 36  | 49        | <b>THE BEATLES</b> ▲ <sup>6</sup><br>APPLE 46440*/CAPITOL (11.98/17.98)  | RUBBER SOUL                                 | 30                |
| 37  | 34        | <b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>9</sup><br>MCA 110813 (12.98/18.98)                                  | GREATEST HITS                               | 348               |
| 38  | 32        | <b>PHIL COLLINS</b> ▲<br>FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)  | ...HITS                                     | 111               |
| 39  | 42        | <b>VAN MORRISON</b> ▲<br>POLYDOR 537459/UNIVERSAL (10.98/17.98)  | THE BEST OF VAN MORRISON                    | 489               |
| 40  | 40        | <b>TOOL</b> ▲ <sup>2</sup><br>VOLCANO 31087* (11.98/17.98)   | AENIMA                                      | 174               |
| 41  | 50        | <b>VARIOUS ARTISTS</b><br>MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO (3.98/6.98)                                | TODDLER FAVORITES                           | 4                 |
| 42  | 37        | <b>EAGLES</b> ▲ <sup>7</sup><br>Geffen 424725/INTERSCOPE (12.98/18.98)   | HELL FREEZES OVER                           | 260               |
| 43  | —         | <b>AL GREEN</b> ▲<br>HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)  | GREATEST HITS                               | 121               |
| 44  | 45        | <b>STYX</b> ▲<br>A&M 540387/UNIVERSAL (10.98/17.98)  | GREATEST HITS                               | 57                |
| 45  | 43        | <b>MADONNA</b> ▲ <sup>9</sup><br>SIRE 26440*/WARNER BROS. (13.98/18.98)  | THE IMMACULATE COLLECTION                   | 327               |
| 46  | 39        | <b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>4</sup><br>FANTASY 2* (12.98/17.98)                                     | CHRONICLE THE 20 GREATEST HITS              | 371               |
| 47  | —         | <b>RADIOHEAD</b> ▲<br>CAPITOL 55229 (10.98/16.98)  | OK COMPUTER                                 | 61                |
| 48  | —         | <b>JOHN MELLENCAMP</b> ▲<br>MERCURY 536738/IDJMG (11.98/17.98)   | THE BEST THAT I COULD DO 1978 - 1988        | 92                |
| 49  | —         | <b>MAXWELL</b> ◆<br>COLUMBIA 68515/CRG (7.98 EQ/11.98)   | MTV UNPLUGGED EP                            | 17                |
| 50  | 44        | <b>THE BEATLES</b> ◆ <sup>18</sup><br>APPLE 46443*/CAPITOL (15.98/34.98)   | THE BEATLES                                 | 244               |

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



# Artists & Music

## CAPITOL/EMI TO RELEASE 2001 GRAMMY COMPILATIONS

(Continued from page 15)

rap albums sold 665,000 units and 269,000 units, respectively, in 1999. In 2000, 816,000 pop, 77,000 rap, and 44,000 Latin sets were sold. The compilation for the first-ever Latin Grammy Awards nominees sold 77,000.

Adds David Levesque, senior music buyer for Harmony House, "These records typically start out slow, and then when they catch on, get out of the way. Every single one of the Grammy releases has been very successful for us. I don't foresee any problems this year."

However, John Artale, buyer for National Record Mart, says, "These compilations live and die. They're like singles compilations—if the singles are strong, people will go out and buy them."

The 2001 pop collection includes a good share of strong singles via acts and songs nominated in four categories: record of the year, album of the year, best female vocal performance, and best performance by a duo or group. That lineup runs the gamut from Destiny's Child ("Say My Name") to U2 ("Beautiful Day"). The R&B/rap collection also features nominees from four categories: best female vocal performance, best male vocal performance, best rap solo performance, and best rap performance by a duo or group. Artists range from Aaliyah ("Try Again") to Dr. Dre featuring Snoop Dogg ("The Next Episode"). At press time, selections for the Latin collection—coordinated

in conjunction with EMI Latin—were still being determined.

Inclusion in the collections hinges on NARAS' ability to secure clearances from the various labels and artists in the tight turnaround period after the nominations are announced in early January. According to Capitol

*'It's become a great way to drive consumers back to the stores to buy artists' full albums'*

— MICHAEL GREENE —

president/CEO Roy Lott, "The rap duo/group category was the only one that didn't get cleared entirely." That particular category is represented by Beastie Boys ("Alive") and the aforementioned Dr. Dre track.

"The minute the nominations come out," adds Lott, "NARAS and the label working on the project have to go into high gear. Those subsequent days are spent trying to get everything cleared in time. In December before the nominations, NARAS begins thinking through the likely nominations and tries to pre-clear

some things. But generally speaking, having been on both sides of this thing, the record companies don't do much on it because they figure, 'If we aren't going to be nominated, why bother talking to the artists?'

"But it starts the process and gets everyone warmed up," he continues. "These albums will sell after the Grammy Awards, but it's obviously important that they be out as far ahead of the awards as possible. While everyone is very supportive, you really can't spend too much time clearing things."

That narrow time frame is a major consideration when it comes to the possibility of adding more genres to the Grammy compilation pie. Notes Greene, "We've looked into gospel this year and several other genres. And we presented it to the country community a few years ago, but they were less than enthusiastic about it. The fact is it's a heroic task to get this on the streets in early February. What makes it even more difficult is it's happening at the same time we're trying to book artists on the show. So it's a very interactive and intriguing two weeks."

"And now in the last year or two, we also have labels replicating the Grammy nominees template, like the 'Now' compilations," Greene continues. "In some cases they have the same tracks, so it's a very emotional negotiating process."

## GRAMMY'S LATIN CATEGORIES SEE TRENDS SURFACE

(Continued from page 15)

lap—an inevitability that will no doubt repeat in coming years. But both the Grammys and the Latin Grammys have distinctly different voting processes and criteria for selection.

Foremost, the National Academy of Recording Arts and Sciences (NARAS) is a U.S. academy, and its seven Latin music categories only honor recordings released in the U.S. The Latin Academy of Recording Arts and Sciences (LARAS) is an international organization whose 40 categories recognize product released both in the U.S. and in any Spanish- or Portuguese-speaking market.

Only LARAS members (nearly 3,000 worldwide) can vote in the Latin Grammys. However, all LARAS members who live in the U.S. can vote for the Latin categories in the general-market Grammys. In addition, says LARAS senior VP/executive director general Mauricio Abaroa, a large percentage of LARAS' members are also members of NARAS and can vote in the general-market Grammys.

A broader group of Latin voting members, says Abaroa, has led to what he calls a more "closely guarded" group of categories, where people who are lesser-known in the U.S. market but sell millions abroad, like Spaniard Alejandro Sanz, get a shot at the highly visible best Latin pop album category. "I always thought I didn't care about the Grammys, but it was the Grammys who didn't care about me," says Sanz. "I truly didn't

expect [the nomination] because it had never happened, and not living in the U.S., my presence isn't [the same]. And in this, it's very important what's familiar or not to people."

The common perception regarding the Grammys' Latin categories is that they are voted upon by a constituency that is largely non-Hispanic. However, according to NARAS president/CEO Michael Greene, "Very few [non-Latins] vote in the Latin field." Controversial calls, like boxer-turned-singer Oscar de la Hoya's nomination in the best Latin pop album category, have "much more to do with the Latin constituency. And quite frankly, I listen to that record, and it's not a bad record. He's a personality, and it will be interesting to see what happens."

In another eyebrow-raising Grammy development, every nomination in the best Tejano album category belonged to indie label Freddie Records, based in Corpus Christi, Texas. "As soon as we saw that, we did a kickback into our mechanism to look for bloc voting, and there wasn't any," says Greene. "It was a clean vote... In every category we have to look at what's going on in the field, and we don't want to have a category for one label either," he adds. "At this moment we think the Tejano category is healthy, and we think this is an anomaly."

Freddie also took three out of five nominations in the best Mexican/Mexican-American album category. Fonovisa, whose artists won three

out of six Latin Grammys in the regional field, didn't garner a single nomination. The label, incidentally, was highly critical of the Latin Grammys last September.

Beyond Freddie's dominance in the Tejano category and Warner's dominance in the Latin rock/alternative album category (four of the five nominees are signed to the label), the contenders in the Latin categories are an eclectic, international, and versatile bunch. For the best Latin pop album, de la Hoya and Sanz compete with Luis Miguel, Shakira, and Christina Aguilera, who is also nominated for best female pop vocal performance.

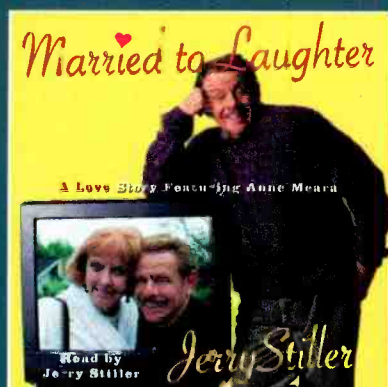
Greene sees the simultaneous nominations as a good sign. "Tearing down the genre walls and cultural barriers is a very important part of this whole process. It's obvious a lot of different points of view are emerging," he says.

As for Shakira, a two-time Latin Grammy winner, her last nomination in the general-market Grammys was in the Latin rock category, a fact she doesn't see as a dichotomy. "I basically have one foot in the world of rock-'n-roll and the other in the world of pop," says Shakira. "I myself don't know what category I belong to."

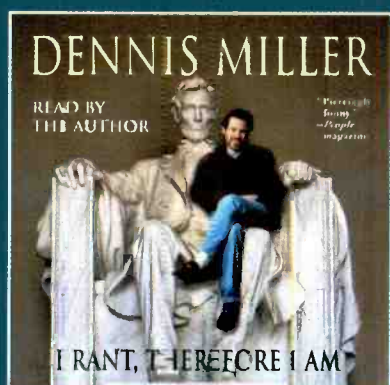
But with two versions of the Grammy Awards and an increasing number of artists recording in two languages, there seems to be a growing number of artists nominated in different fields and categories—and even at the different awards shows.



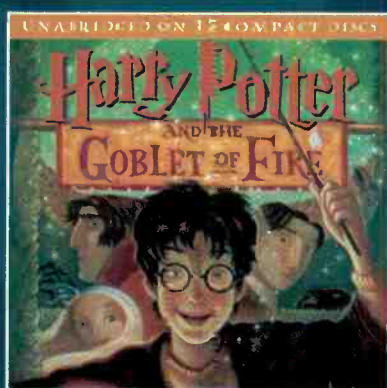
# The Random House Audio Publishing Group Congratulates Our Grammy Award Nominees...



**Jerry Stiller**  
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*A Love Story Featuring Anne Meara*  
**Best Spoken Word Album**



**Dennis Miller**  
*I Rant, Therefore I Am*  
**Best Spoken Comedy Album**



**Jim Dale**  
*Harry Potter and the Goblet of Fire*  
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### Top 10 Favorite Artist Picks

January 12, 2001

#### The Most Popular New Talent On Broadband Talent Net

| #  | Artist            | Genre                    | Weeks On |
|----|-------------------|--------------------------|----------|
| 1  | Les               | Hip Hop                  | 1        |
| 2  | Natalie Brown     | R 'n B, Pop              | 1        |
| 3  | Brickfoot         | Pop, Rock                | 8        |
| 4  | 3 Series          | R 'n B, Hip Hop          | 15       |
| 5  | Picasso Jones     | Rock, Alternative        | 5        |
| 6  | Suzan             | Acoustic, Easy Listening | 1        |
| 7  | Alexz Johnson     | Pop                      | 23       |
| 8  | Juliet The Orange | Pop                      | 5        |
| 9  | Barely Heroes     | Rock, Alternative        | 20       |
| 10 | Thorn             | Rock, Alternative        | 4        |

Weekly results are based on votes cast by Broadband's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

### Radio Play Favorite Song Requests

January 12, 2001

#### The Most Listened-to New Tracks On Broadband Talent Net

| #  | Composition, Artist                      | Genre           | Weeks On |
|----|--|-----------------|----------|
| 1  | Surprise Ending, Brickfoot               | Pop, Rock       | 9        |
| 2  | New York City, Les                       | Hip Hop         | 2        |
| 3  | When Will I Get Over You, Tara B         | Pop, R 'n B     | 7        |
| 4  | Karma (The La La Song), Roman Von Feeser | Pop, Dance      | 6        |
| 5  | Your Life, 3 Series                      | R 'n B, Hip Hop | 26       |
| 6  | Stanky On The Hangdown, Betty In Black   | Funk, Rock      | 5        |
| 7  | Knockout, Brickfoot                      | Pop, Rock       | 8        |
| 8  | Follow Heart, Marilyn McNeal             | Pop, Rock       | 1        |
| 9  | Crazy, Mr. Vein                          | Rock, Hard Rock | 3        |
| 10 | Heath Of The Night, Catherine Phoenix    | Pop, Country    | 17       |

Weekly Radio Play rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

### New Talent Spotlight

#### The Most Outstanding And Available Acts On Broadband Talent Net

##### ROMAN VON FEESER

Roman Von Feeser, a singer/songwriter from New York, is ready to break into the dance/pop music scene. Roman combines infectious melodies, high energy and passion, seamlessly interwoven in the heart and soul of his songs. His artistry, combined with the hunger for a solo male artist, will surely allow him to make his mark in a music scene that has been dominated by female artists, duos and groups for too long. "Karma (The La La Song)" has already garnered local attention. He has brought his sexy, energetic live show to the world famous stage in Central Park, New York, where he was the headline performer for the highly publicized American Breast Cancer Society event. He has also warmed up the crowd for a Harley Davidson fashion show and was invited to perform for Hillary Clinton's senate fundraiser. With sing-along hooks, a high-energy pop sound and heartthrob looks, Roman Von Feeser is ready to take the dance/pop music world by storm. Check him out now on Broadband Talent Net!



For further artist details log on to [www.broadbandtalentnet.com/romanvonfeeser](http://www.broadbandtalentnet.com/romanvonfeeser)

Genre: Pop, Dance, Techno From: New York, NY Deals sought: Booking Agent, Management, Recording Contract

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Advertisement



# Artists & Music

## GRAMMY NODS

(Continued from page 15)

albums and bin cards with Grammy-nominee information, Giant is sending additional display products to retailers nationwide. Giant GM Larry Jacobson says, "We're sending a variety of artboards and lightboards to retailers. What you want to do is get out there when the visibility is heightened and try to capitalize on that."

Jacobson also says that Giant is participating in some local print advertising campaigns in conjunction with retailers, though the campaign as a whole is not focusing on particular regional areas. The Steely Dan single "Cousin Dupree" will be included on the NARAS pop compilation CD as well.

Giant is also taking part in a number of "retail price and positioning and merchandising programs" to increase awareness of its other Grammy nominees, the Kenny Wayne Shepherd Band and the Wilkinsons, says Jacobson.

Retailers themselves are spearheading their own Grammy promotions independent of the programs instigated by labels. David Levesque, senior music buyer for the Troy, Mich.-based retailer Harmony House, says, "There are displays that are up, and we have a special Grammy endcap. It's a combination of major nominees and some of the nominees from the non-pop categories, like jazz."

For Amarillo, Texas-based Hastings Entertainment, a Grammy contest is part of the strategy. The company's director of music, Storm Gloor, says, "In selected markets, we'll have a contest giveaway for those customers who can pick the winners accurately."

In addition, current Grammy nominees and a selection of past winners are on sale at a 30% discount at CDnow.com.

"There's about 400 CDs featured in over 90 Grammy categories on sale," says Mike Haney, CDnow's senior director of category management, music, and movies. "This is part of an effort called Awards Central. We do it to create a destination zone for consumers to be able to learn, shop, and buy around different awards events. We have interviews with Grammy-nominated artists, and we do daily updates on allstarnews.com." Haney says that artists included in the program have been getting "a 25% lift overall" since the nominations were announced, and he believes that business will double after the Grammy ceremony.

However, neither Gloor nor Levesque has noticed a sizable sales increase for Grammy nominees thus far, though both are expecting sales boosts to occur when the winners are announced.



## Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

**I**F GRASS-ROOTS ARTISTS Took Over The Grammys: You've gotta love Grammy season. It's like the Super Bowl of the music world, and industry insiders can get as heated about the winners, nominees, and the absentees as sports fans can get about their favorite teams. As entertaining as it can get to watch major-label acts jockey for a Grammy position, we prefer to indulge in more fanciful thoughts—like fantasizing about which of last year's better unsigned acts deserved to be in the race.

**Record of the year:** "Good Day" by **Mark Weigle**. Not since **James Taylor's** "Sweet Baby James" have we seen a young singer/songwriter so perfectly blend folk sincerity with rootsy rock. Weigle is an artist we've been cheering on for about two years now, and it's been a pleasure to see him evolve creatively and develop a deservedly ardent following.

"Every step along the journey has been enlightening," he says. "It does the soul good to make music that matters to you and then see people connect with it."

"Good Day" is a subtle, guitar-laced toe-tapper from his 2000 release, "All That Matters," and it's one of those songs that will just make you smile from the first few bars. In a perfect world, triple-A radio would've embraced this gem and turned it into the smash it deserves to be.

For more information on Weigle, E-mail him at [mweigle@att.net](mailto:mweigle@att.net).

**Album of the year:** "Polichinelle" by **the Prayer Boat**. Without question, this gorgeous set of intimate, meticulously crafted pop tunes was among the best albums to come across our desk this year.

The U.K.-based act is the brainchild of Irish singer/composer **Emmett Tinley**, who writes simple, spare pop tunes with a melancholy cast. The Prayer Boat is not cut from trendy cloth. Put up against teen acts and pimp-rockers, the band would struggle for sales attention. But there's something special here. Tinley is a masterful composer with a lilting tenor voice that is reminiscent of **Fran Healy of Travis**. The songs are not bombastic. Rather, they're timeless and are performed in a lean, intimate manner that assures repeat listens. And when the hits of the day have faded and aged poorly, "Polichinelle" tunes like the tear-stained acoustic ballad "It Hurts To Lose You" will still sound fresh.

For more info, visit the band's Web site ([homepage.eircom.net/~prayerboat/home.html](http://homepage.eircom.net/~prayerboat/home.html)), where you can purchase this wonderful collection.

**Best new artist:** **Billy Bowman**, thanks to his fine first collection, "Believe." This Boston-based rocker has been making waves locally this year with a sound that seems to proudly pay tribute to the no-frills sound of early **Tom Petty** and **John Mellencamp**. Bowman has an instantly engaging voice that is, by turns, warmly romantic and aggressively raspy. Throughout the set, he flexes clever, relationship-driven lyrics in arrangements that are appropriately spare.

Bowman's consistently strong songs and equally solid musicianship render "Believe" a smooth, notably fleshy recording. He may have crafted this project on a shoestring budget, but it sure doesn't sound like it—particularly on the uptempo set opener, "Tear My Heart Right Out," as well as on the introspective, single-worthy "I Remember."

For additional details, visit his Web site ([billybowman.com](http://billybowman.com)) or call **Margot Edwards** at the Planetary Group, 617-451-0444, ext. 243.

**Song of the year:** "I Won't Walk Away," written and performed by **Jerry Sharell**. This is a defiant, ultimately empowering rocker that, the singer says, tells "the tale of my trying to get signed." Although it carries a notable personal context, the lyrics are shaped so that it's easily interpreted as an urgent love song. "I Won't Walk Away" is but one of numerous fine songs by this young, star-powered artist. Mark our words: He will not be denied. You'll be hearing a lot more of Sharell in the future.

For further information, contact **Garry Kief** at Stiletto, 310-957-5757, or E-mail [gkief@stiletto-vox.com](mailto:gkief@stiletto-vox.com).



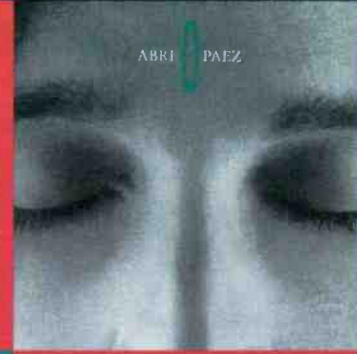
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**ALEJANDRO SANZ**  
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Best Latin Pop Album



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Alternative Album



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Abre  
Best Latin Rock/  
Alternative Album

**CÉSAR PORTILLO DE LA LUZ**

**JUAN CARLOS CALDERÓN**

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**RICARDO CERATTO**

**ALEJANDRO JAÉN**

**JOSÉ VALLADARES AGUIAR**

**ERNESTO LECUONA**

**MIGUEL MATAMOROS**

**MANUEL ALEJANDRO**

**CARLOS MURCIANO GONZÁLEZ**



SOCIEDAD GENERAL DE AUTORES Y EDITORES

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST   | TITLE                                  |
|-----------|-----------|---------------|--|--|
| 1         | 2         | 15            | <b>AT THE DRIVE-IN</b> GRAND ROYAL 49999*/VIRGIN (9.98 CD)                                 | <b>RELATIONSHIP OF COMMAND</b>         |
| 2         | 3         | 12            | <b>JAMIE O'NEAL</b> MERCURY (NASHVILLE) 170132 (8.98/12.98)                                | <b>SHIVER</b>                          |
| 3         | 6         | 22            | <b>DONNIE MCCLURKIN</b> VERITY 43150 (10.98/16.98)   | <b>LIVE IN LONDON AND MORE...</b>      |
| 4         | 5         | 19            | <b>EVAN AND JARON</b> COLUMBIA 69937/CRG (11.98 EQ/17.98)                                  | <b>EVAN AND JARON</b>                  |
| 5         | 16        | 6             | <b>PRU</b> CAPITOL 23120 (6.98/9.98)   | <b>PRU</b>                             |
| 6         | 7         | 38            | <b>KEITH URBAN</b> CAPITOL (NASHVILLE) 97591 (10.98/16.98)                                 | <b>KEITH URBAN</b>                     |
| 7         | 10        | 33            | <b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)                           | <b>RASCAL FLATTS</b>                   |
| 8         | 22        | 12            | <b>UNCLE KRACKER</b> LAVA/ATLANTIC 83279*/AG (11.98/17.98)                                 | <b>DOUBLE WIDE</b>                     |
| 9         | 15        | 6             | <b>FIELD MOB</b> MCA 112348* (12.98/18.98)   | <b>613: ASHY TO CLASSY</b>             |
| 10        | 8         | 22            | <b>SOULDECISION</b> MCA 112361 (11.98/17.98)   | <b>NO ONE DOES IT BETTER</b>           |
| 11        | 25        | 4             | <b>CHARLIE WILSON</b> MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD)                         | <b>BRIDGING THE GAP</b>                |
| 12        | 12        | 16            | <b>PAUL OAKENFOLD</b> LONDON SIRE 31035 (19.98 CD)   | <b>PERFECTO PRESENTS ANOTHER WORLD</b> |
| 13        | 9         | 27            | <b>THE UNION UNDERGROUND</b> PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)                  | <b>...AN EDUCATION IN REBELLION</b>    |
| 14        | 13        | 12            | <b>SAMANTHA MUMBA</b> WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98)                    | <b>GOTTA TELL YOU</b>                  |
| 15        | 14        | 77            | <b>BRAD PAISLEY</b> ARISTA NASHVILLE 18871/RLG (10.98/17.98)                               | <b>WHO NEEDS PICTURES</b>              |
| 16        | 20        | 13            | <b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43139 (12.98/18.98)       | <b>NOT GUILTY... THE EXPERIENCE</b>    |
| 17        | 17        | 36            | <b>NICKELBACK</b> ROADRUNNER 8586 (11.98/17.98)  | <b>THE STATE</b>                       |
| 18        | 24        | 10            | <b>CLEDUS T. JUDD</b> MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98)                     | <b>JUST ANOTHER DAY IN PARODIES</b>    |
| 19        | 19        | 7             | <b>DOGGYS ANGELS</b> DOGGY STYLE 2130*/TVT (10.98/17.98)                                   | <b>PLEEZBALEEVIT!</b>                  |
| 20        | 11        | 14            | <b>DJ SKRIBBLE</b> BIG BEAT/ATLANTIC 83343/AG (17.98 CD)                                   | <b>ESSENTIAL DANCE 2000</b>            |
| 21        | 29        | 14            | <b>KURT CARR &amp; THE KURT CARR SINGERS</b> GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98) | <b>AWESOME WONDER</b>                  |
| 22        | 27        | 9             | <b>DELERIUM</b> NETTWERK 30165 (16.98 CD)  | <b>POEM</b>                            |
| 23        | 33        | 21            | <b>STACIE ORRICO</b> FOREFRONT 25253 (11.98/15.98)   | <b>GENUINE</b>                         |
| 24        | 18        | 9             | <b>VICENTE FERNANDEZ</b> SONY DISCOS 84185 (9.98 EQ/15.98)                                 | <b>HISTORIA DE UN IDOLO VOL. 1</b>     |
| 25        | 21        | 5             | <b>JUAN GABRIEL</b> ARIOLA 80227/BMG LATIN (9.98/14.98)                                    | <b>ABRAZAME MUY FUERTE</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 | 28       | 4  | <b>DUST FOR LIFE</b> WIND-UP 13060 (16.98 CD)   | <b>DUST FOR LIFE</b>                        |
| 27 | 30       | 3  | <b>ST. GERMAIN</b> BLUE NOTE 25114*/CAPITOL (16.98 CD)                                    | <b>TOURIST</b>                              |
| 28 | 23       | 4  | <b>PAULINA RUBIO</b> △ UNIVERSAL LATINO 543319 (9.98/16.98)                               | <b>PAULINA</b>                              |
| 29 | 32       | 15 | <b>GOOD CHARLOTTE</b> DAYLIGHT 61452/EPIC (11.98 EQ/17.98)                                | <b>GOOD CHARLOTTE</b>                       |
| 30 | 37       | 11 | <b>MUDVAYNE</b> NO NAME 63821/EPIC (17.98 EQ CD)  | <b>L.D. 50</b>                              |
| 31 | 34       | 15 | <b>KEB' MO'</b> OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98)                                | <b>THE DOOR</b>                             |
| 32 | 40       | 23 | <b>RODNEY CARRINGTON</b> CAPITOL (NASHVILLE) 24827 (10.98/17.98)                          | <b>MORNING WOOD</b>                         |
| 33 | 49       | 21 | <b>ZOEGIRL</b> SPARROW 51734 (15.98 CD)   | <b>ZOEGIRL</b>                              |
| 34 | RE-ENTRY |    | <b>NINA GORDON</b> WARNER BROS. 47746 (11.98/17.98)                                       | <b>TONIGHT AND THE REST OF MY LIFE</b>      |
| 35 | 38       | 29 | <b>PHIL VASSAR</b> ARISTA NASHVILLE 18891/RLG (10.98/16.98)                               | <b>PHIL VASSAR</b>                          |
| 36 | 36       | 2  | <b>BADLY DRAWN BOY</b> XL 40133/BEGGARS BANQUET (15.98 CD)                                | <b>OUR OF BEWILDERBEAST</b>                 |
| 37 | 46       | 9  | <b>SPINESHANK</b> ROADRUNNER 8563 (8.98/13.98)  | <b>THE HEIGHT OF CALLOUSNESS</b>            |
| 38 | 44       | 8  | <b>NEW FOUND GLORY</b> DRIVE-THRU 112338/MCA (8.98/12.98)                                 | <b>NEW FOUND GLORY</b>                      |
| 39 | 35       | 5  | <b>BLUE MAN GROUP</b> BLUE MAN GROUP 48613/VIRGIN (17.98 CD)                              | <b>AUDIO</b>                                |
| 40 | 48       | 2  | <b>DEXTER FREEBISH</b> CAPITOL 20464 (16.98 CD)   | <b>A LIFE OF SATURDAYS</b>                  |
| 41 | RE-ENTRY |    | <b>NATALIE WILSON &amp; THE S.O.P. CHORALE</b> GOSPO CENTRIC /INTERSCOPE (11.98/17.98)    | <b>(GIRL DIRECTOR)</b>                      |
| 42 | RE-ENTRY |    | <b>NO QUESTION</b> PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98) | <b>NO QUESTION</b>                          |
| 43 | 43       | 7  | <b>INTOCABLE</b> EMI LATIN 23730 (8.98/12.98)   | <b>ES PARA TI</b>                           |
| 44 | 42       | 18 | <b>DEBELAH MORGAN</b> THE DAS LABEL/ATLANTIC 83342/AG (11.98/17.98)                       | <b>DANCE WITH ME</b>                        |
| 45 | RE-ENTRY |    | <b>SOUL ASSASSINS</b> RUFFLIFE 60002* (12.98/17.98)                                       | <b>MUGGS PRESENTS THE SOUL ASSASSINS II</b> |
| 46 | NEW ▶    |    | <b>LIL' KEKE</b> RELIANT 2001 (11.98/16.98)   | <b>FEATURED FROM COAST TO COAST</b>         |
| 47 | 50       | 23 | <b>TAPROOT</b> VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)                               | <b>GIFT</b>                                 |
| 48 | NEW ▶    |    | <b>DOTTIE PEOPLES</b> ATLANTA INT'L 10268 (10.98/15.98)                                   | <b>SHOW UP &amp; SHOW OUT</b>               |
| 49 | 41       | 11 | <b>PASSION WORSHIP BAND</b> SPARROW 51768 (15.98 CD)                                      | <b>PASSION: ONEDAY LIVE</b>                 |
| 50 | 45       | 3  | <b>ATB RADIKAL</b> 90024 (18.98 CD)   | <b>TWO WORLDS</b>                           |

## POPULAR UPRIISINGS

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

**THE EMERGENCE OF MIRWAIS:** Before he co-produced **Madonna's** chart-topping "Music" album, **Mirwais** was a relatively unknown French producer and musician.



**The Aliens Have Landed.** Heavy rock band Alien Ant Farm makes its major-label debut with "ANTHology," due March 6 on New Noize/DreamWorks Records. New Noize is the record label of DreamWorks band Papa Roach. Alien Ant Farm drummer Mike Cosgrove says his band's music can sometimes be "dense and technical." Alien Ant Farm is on a West Coast tour and has been confirmed to be on this year's Warped tour.

Now he steps into the spotlight as a solo artist with his debut album, "Production," due Feb. 27 on Naive/Daylight/Epic Records. The album, which can be described as dance/electronica, may put Mir-

wais in the same league as hit French dance/electronic acts such as **Daft Punk** and **Air**.

Mirwais also follows in the footsteps of **William Orbit**, co-producer of Madonna's 1998 "Ray Of Light" album, who released his own solo album last year.

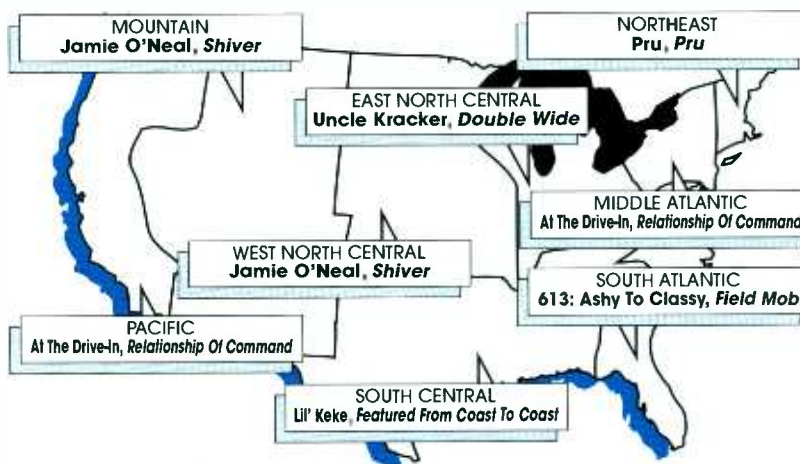
The first single from "Production" is "Naive Song," which has been serviced to modern rock, pop, and college radio. Videos have been completed for three album tracks: "Naive Song," "Disco Science," and "I Can't Wait."

**GRAND LIFE:** Alternative rock band **Grandaddy** has released several albums since the group formed in 1992. Grandaddy's current album, "Sophtware Slump" (V2 Records), is bubbling under the Heatseekers chart. The Modesto, Calif.-based band is set to play the Noise Pop Festival, which begins Feb. 27 in San Francisco. In the meantime, Grandaddy is on a European tour through February. In March, the



**It's Miller Time.** Rock singer/songwriter Bill Miller happens to be Native American, but he says, "I have never wanted to limit myself." Miller's current album, "Hear Our Prayer" (Integrity Records), is bubbling under the Heatseekers chart. Miller's U.S. tour includes Feb. 18 in St. Louis and March 3 in Tallahassee, Fla.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

|   |   |
|---|---|
| <b>WEST NORTH CENTRAL</b><br>1. Jamie O'Neal Shiver<br>2. Rascal Flatts Rascal Flatts<br>3. The Union Underground ...An Education In Rebellion<br>4. At The Drive-In Relationship Of Command<br>5. Evan And Jaron Evan And Jaron<br>6. Keith Urban Keith Urban<br>7. Cledus T. Judd Just Another Day In Parodies<br>8. Nickelback The State<br>9. SoulDecision No One Does It Better<br>10. Brad Paisley Who Needs Pictures | <b>MIDDLE ATLANTIC</b><br>1. At The Drive-In Relationship Of Command<br>2. Ricky Corbo Webster Hall's New York Dance CD Volume 4<br>3. Evan And Jaron Evan And Jaron<br>4. Samantha Mumba Gotta Tell You<br>5. St. Germain Tourist<br>6. Donnie McClurkin Live In London And More...<br>7. Good Charlotte Good Charlotte<br>8. Paul Oakenfold Perfecto Presents Another World<br>9. DJ Skribble Essential Dance 2000<br>10. Melanie C Northern Star |
|---|---|

band launches a tour of Australia and Japan.

**HAMMOND'S 'GRIN':** Blues veteran **John Hammond** returns with his next album, "Wicked Grin," set for release Feb. 27 on Virgin Records. On the album, Hammond teams up with **Tom Waits**, who wrote and produced several of the album's songs.

Hammond's 1996 set, "Found True Love," was a No. 8 hit on the Top Blues Albums chart. A native of Jersey City, N.J., Hammond is currently on a U.S. tour.

Upcoming tour dates include Feb. 19 in Dayton, Ohio; Feb. 10 in Lexington, Ky.; Feb. 11 in Charleston, W.Va.; Feb. 13 in Carrboro, N.C.; Feb. 14 in Columbia, S.C.; Feb. 15 in Atlanta; Feb. 17 in Virginia Beach, Va.; and March 3 in Shirley, Mass.

**SOUL-STIRRING MUSIC:** The gospel group **Willie Rogers & the Soul Stirrers** has gone through several lineup

changes since its origins in the 1940s. (The late **Sam Cooke** was once a member.) The group's latest album, "Revisited," is due for release Feb. 13 on New Haven Records. The album



**Tammy's World.** Country singer Tammy Cochran is off to a promising start with her self-titled debut album, due March 27 on Epic Nashville. The album has already spawned two singles that were hits last year on the Hot Country Singles & Tracks chart: "If You Can" (No. 41) and "So What" (No. 51). Cochran says her songs are ultimately about "hope and optimism."

was produced by **Gene Barge**, a veteran of recordings on Chess Records and Stax Records. The **PUSH/Rainbow Choir** provided backing vocals on several album tracks.



# 43rd Annual Grammy Awards

FEBRUARY 21, 2001 • 8 PM ET/PT ON CBS



## Balboa Records & Discos Musart Congratulates **Pepe Aguilar**

In His Nomination  
For The Grammy  
In The Category Of  
Best Mexican/  
Mexican American Album

*"Por Una Mujer Bonita"*

[Discos Musart/Balboa Records]

*Buena Suerte,  
Discos Musart & Balboa Records*



FEBRUARY 21, 2001



# Reviews & Previews

ARTISTS & MUSIC

## ALBUMS

EDITED BY MICHAEL PAOLETTA

### POP

#### ► DREAM

**It Was All A Dream**

PRODUCERS: various

Bad Boy/Arista 73037

The four young California natives who make up Dream have crafted a pop debut that highlights their vocal abilities and youthful exuberance. Leadoff single "He Loves U Not" is a rhythmic play on the ritual "He loves me, he loves me not." The track's uptempo beat and breezy vocals have already found favor at pop radio, and a remix courtesy of Sean "Puffy" Combs and Mario "Yellow Man" Winans that samples a funky breakbeat from Houston Person's "Pretty Please" has become an R&B radio favorite. On the edgier "What We Gonna Do About Us," the foursome coos along to a syncopated rhythm. The ladies show their softer sides and true vocal skills on such beautiful ballads as "Miss You" and "How Long." Dream's 17-track set also includes a creative remake of New Edition's "Mr. Telephone Man."

#### ► VITAMIN C

**More**

PRODUCERS: various

Elektra 62584-24

Vitamin C does her namesake proud on this sophomore album, which is guaranteed to give listeners a boost of frothy-pop energy. Leadoff single "The Itch," a radio disappointment, may be the set's quirkiest tune, but it is by no means its strongest. Top 40 should get a kick out of the dancefloor fairy tale "She Talks About Love," the irrepressible update of the Waitresses' "I Know What Boys Like," and the sunny-side-down rocker "That Was Then, This Is Now." On these tracks, the singer sounds more self-assured than on her debut; here she's outright flirty. With synth-happy hooks, feather-light production (for the most part by Jimmy Harry, Josh Deutch, and Bloodshy), and clever lyrics, "More" scuttles along with an almost unswerving sense of fun. There are two inspirational, midtempo ballads that should appease fans of last year's hit "Graduation (Friends Forever)," as well as one or two tracks that might not please anyone. But then it's back to the party.

#### ★ DAVID SYLVIAN

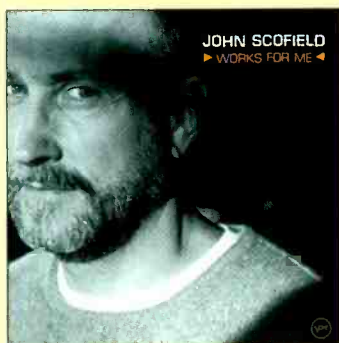
**Everything And Nothing**

PRODUCER: David Sylvian

Virgin 7243 8 50017

After a dozen-year absence from solo work, David Sylvian made an artistically auspicious return in 1999 with the poetic wanderlust of "Dead Bees On A Cake." With "Everything And Nothing," Sylvian takes the time to survey his uncompromising career, touching on everything from "Dead Bees" gems to a long-lost track from his '80s art-pop band Japan. No typi-

### SPOTLIGHT



JOHN SCOFIELD

**Works For Me**

PRODUCER: Richard Seidel

Verve 549281

After two forays into funky jazz/rock, John Scofield shifts his attention to straight-ahead jazz, with a quintet featuring three comparatively younger guns—pianist Brad Mehldau, bassist Christian McBride, and saxophonist Kenny Garrett—and veteran drummer Billy Higgins. While the guitarist's sound textures change to suit each project, from the acoustic tones of 1996's "Quiet" to the biting funk sounds that shaped his collaboration with Medeski, Martin & Wood, his thoughtful approach to improvisation and composition remain a distinct trademark. For all the sublime blowing (and there is a good deal of exciting improvisation here), the set's real stars are the leader's compositions, jam-packed with jumping-off points for the quintet's improvisational excursions and firmly anchored by the guitarist's taut, enticing melodies. With luck, the younger fans he has cultivated of late will join him for the latest leg of his remarkably creative musical journey.

cal repackaging, this revelatory double-album includes much rare and previously unissued material, as well as past items remodeled with fresh thoughts. The bounty begins with the dramatic "Scent Of Magnolias," a new track that boasts both groove and grace. Another highlight is "Ride," an epic outtake from Sylvian's chamber-pop masterpiece, 1987's "Secrets Of The Beehive." From '89, the not-so-ironically titled single "Pop Song" frames haunting lyricism with experimental sonics.

### SPOTLIGHT

O-TOWN

**O-Town**

PRODUCERS: various

J Records 80813-20000

With a hit TV show (ABC's "Making The Band") and a top 10 single ("Liquid Dreams") under its belt—as well as being superheroes of MTV's "Total Request Live" and TeenPeople magazine—the ultra-photogenic O-Town is poised to increase its domination of the teen market now that its debut album has arrived. The first album from Clive Davis' recently launched J Records, "O-Town" is chock full of strong vocals and harmonies and hook-laden songs. Those approaching this strong 12-song set looking for the next 'N Sync or Backstreet Boys may be slightly surprised. O-Town digs a little deeper



than today's sound du jour with its R&B/hip-hop-splashed pop beats and offers elements of rock ("Love Should Be A Crime"), '70s-laced funk ("Take Me Under"), and classic dance/soul ("Every Six Seconds"). The bumpin', finger-snappin' "Girl" is a smash single waiting to happen—ditto the tear-jerker "All Or Nothing" and the closing track, the Diane Warren-penned "Baby I Would."

Other highlights include collaborations with Ryuichi Sakamoto and Robert Fripp. Produced with class and creativity by Sylvian himself, this is the rare retrospective that brims with future promise.

#### ★ ORIGINAL SOUNDTRACK

**The Gift**

PRODUCERS: various

Lakeshore Records WIL336792

This well-executed complement to the

### SPOTLIGHT



JENNIFER LOPEZ

**J.Lo**

PRODUCERS: various

Epic 63786

The pressure is mounting for Lopez. It's one thing for an actor to enjoy success with a debut recording. But historically, follow-ups don't often make the commercial grade (Cheryl Ladd and Jack Wagner). Wisely, Lopez (now lovingly referred to as J.Lo by die-hard fans) has stacked the cards in her favor by assembling a sophomore set that's brimming with irresistibly hip-hop-spiked songs, helmed by such heavy-hitting producers as Ric Wake, Cory Rooney, Rodney Jerkins, and guy pal Sean "Puffy" Combs. The result is a set with a hip, decidedly time-sensitive feel, which goes a long way toward giving Lopez the credibility she'll need to develop a long-term music career. As a singer, J.Lo sounds more confident, as she takes more chances with a voice that is technically limited but well-suited to the material she handles. The project is off to a fine start with the percussive "Love Don't Cost A Thing." Waiting in the wings are the equally festive, bells-rockin' "I'm Real" (where Lopez swaggers like a face-crackin' jeep-diva) and "Walking On Sunshine," a tweaked-out techno-disco anthem that could easily send club kids into a blissful tailspin.

backwoods thriller "The Gift" combines little-known treasures from country icons with compelling songs from like-minded alternative acts. Contributing neo-traditionalists include Neko Case, who gives a charged performance on "Furnace Room Lullaby," and the Souvenirs, which set a mournful lyric with a classic turn of phrase to a buoyant cha-cha

beat on "Heart On A Chain," a track reminiscent of early Mavericks. Many songs touch upon mortality with a poetic directness that seems especially suited to a film about death and the supernatural. Chief among those are a pair of Loretta Lynn tunes: "Mamma Why," in which the singer tries to comfort a boy whose father has passed away, and "Everybody Wants To Go To Heaven," to which Lynn stridently adds, "but no one wants to die." Perhaps most revelatory is the chilling "Trouble Is A Lonesome Town," a shiver-inducing showcase for Lee Hazlewood's rumbling baritone. Distributed by Alternative Distribution Alliance.

### DANCE

UNITED FUTURE ORGANIZATION

**Bon Voyage**

PRODUCERS: United Future Organization, Mikio Endo

Instinct Records INS552

With recent appearances on DJ DB's "Higher Education" and Carl Craig's "Designer Remixes" collections, Japan's United Future Organization couldn't have asked for better timing for its new release. For the past 11 years, this trio—comprising Tokyo club DJs Tadashi Yabe, Toshio Matsumura, and French expatriate Raphael Sebbag—has been creating some of clubland's most refreshing and exciting beats (both organic and electronic). Never to shy away from an all-inclusive musical palette, the act thrives on bringing together a variety of genres, including jazz, Brazilian, dance, and world. With infectious melodies, blistering percussion, and ample spice, the tracks on "Bon Voyage" deftly please with toe-tapping aplomb. Red, hot, and cool? You bet! Highlights include the Middle-Eastern flair of "Pilgrims," the late-night jazzy vibe of "Flying Saucer" (featuring the inimitable Dee Dee Bridgewater on vocals), the retro rock-etched "Good Luck Shore," and the French pop mannerisms of "Dans Ce Desert" (with vocals by Sebbag). The set also includes the thumpin' Organic Audio mix of opening track "Tres Amigos," as well as a bonus CD-ROM video of "Good Luck Shore."

### COUNTRY

★ LESLIE SATCHER

**Love Letters**

PRODUCER: Luke Wooten

Warner Bros. 47744

Successful songwriter Leslie Satcher makes an auspicious debut with "Love Letters," a sterling collection featuring 11 slices of country soul, managing in the process to sound both traditional and contemporary at the same time. When intelligent lyrics meet powerhouse vocals and passionate performance, the combination can be lethal, and that's the case here. The title cut is an insightful outside-looking-in ballad. "Slow Way Home" has the ring of a love letter, "Every Time It Rains" comes off like a threat, and "Goin' Down Hard" is stone country at its most forlorn. Bobbie Gentry's "Ode To Billy Joe" is definitely worth another look, and Satcher's rendition is appropriately smoky/spooky, with an element of funk added. Throw in a good trucker rave-up, a waltz, and some radio-friendly stuff, and we have an all-around winner. Rookie producer Luke Wooten has the goods, highlighting but never overwhelming Satcher's fine songwriting and soulful vocals. More, please.

(Continued on page 36)

### VITAL REISSUES

SHEILA CHANDRA

**Nada Brahma**

PRODUCER: Steve Coe

Narada World 72438-50471

This innovative album was originally given a limited release in 1985, and it's definitely worth a revisit. Chandra is an Indian vocalist who initially came to prominence as the singer in Steve Coe's group Monsoon. She went on to record several solo albums for Indipop Records, including this one. The 26-minute opening track—the title song "Nada Brahma (Sound Is Divine)"—is an ideal aural example of Chandra's vibe. The song, based on a raga, is a drum-free vocal excursion. Chandra works brilliantly within a traditional musical framework and pushes that structure in all sorts of compelling directions. It's an adventurous tune, followed by four equally provocative tracks. "Raqs" and "Question The Answer," for instance, hint at current beatbox fusion



and drum'n'bass styles—but remember, this album is 15 years old. That's the buzz. Chandra comes off like a serious musical vision-

ary in these tunes, exploring an inventive and challenging world-fusion groove. It was exciting then, and it's exciting now.

HENRY WOLFF & NANCY HENNINGS

**Tibetan Bells**

PRODUCERS: Henry

Wolff, Tony Platt

Vajra Music 0001

From the first deep, rubbed tones of the Tibetan singing bowls, "Tibetan Bells" once



again opens a doorway into a new world, just as it did when first released in 1972 on Island Records. These sounds are part of our consciousness now, but three decades ago, Wolff and Hennings were in uncharted waters. They weren't playing Tibetan music but new compositions that explored the tonalities and colors of these gongs, bowls, and bells from Tibet. Each sound hangs in space, from the highest chime to the lowest gong. The highlight is the 22-minute deep-space excursion "A Choir Of Bells." It's a landscape for lost souls, with the clangorous distant bells signaling an arcane semaphore. For such a seminal recording, the absence of historical liner notes and photos is disappointing. Perhaps the thought is that liner notes would only demystify a music that seemingly emerges out of thin air, untouched by human hands but descended from the heavens. Contact Vajra\_music@hotmail.com.

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



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# Reviews & Previews

(Continued from page 34)

## JAZZ

★ **BILL FRISSELL**  
**Blues Dream**  
 PRODUCER: Lee Townsend  
 Nonesuch 79615  
 There are times on this album—"What Do We Do?" and "Where Do We Go?," for instance—when it's easy to hear echoes of the darkly colored, ambient jazz that dominated Frisell's solo guitar album, "Ghost Town," released last year. The tonal thought that lurked behind those "Ghost Town" tracks definitely informs what we hear from Frisell's septet on "Blues Dream." With the addition of trumpet, trombone, and alto sax to his quartet sound, however, Frisell is on the job with a jumbo-sized sonic palette. The results, tune by tune, are as eccentric as they are intriguing. The cosmic twang of "Slow Dance," for example, stands in sharp contrast to the urbane jazz of "Like Dreamers Do (Part Two)," which in turn is quite distinct from the broad, bluesy, horn flourishes of "Soul Merchant," underpinned by the superb economy of Frisell's and Greg Leisz's string work. In the end, whether the topic is composition or performance, there's no denying the laid-back majesty of this record.

## LATIN

► **ILEGALES**  
 On Time  
 PRODUCERS: various  
 BMG US Latin 74321-78908  
 On their first studio album as a trio, Ilegales delivers a constantly pleasant piece of fluff that mixes genres and styles but, in its desire to please, fails to achieve any real oomph. There's the unabashedly commercial cha-cha-cha of "Una Copa De Licor," followed by the syrupy "Tu Recuerdo," which at times recalls Son By Four's "A Puro Dolor." The trio veers into dance territory on the rap/house hybrid "Que Te Vaya Bien" and even inserts funk into "Yo Quiero Una Nena," a '70s disco throwback. The lyrics—"I want a girl/But a single girl"—do nothing to raise the ante, but, like everything else in this album, it's hard not to take it with a good-natured smile and a trip to the dancefloor. For all its triteness, "On Time" is too catchy and polished to dismiss—virtually every track is a potential hit. Expect a good run on the charts.

**LA MOSCA TSE TSE**  
**Vísperas De Carnaval**  
 PRODUCER: Juancho Bailerón  
 EMI Latin 243530424 2 4  
 After topping charts in Latin America and Europe all last year, Argentine nine-man party/ska band La Mosca Tse Tse will now make its mark in the U.S. with its debut disc. The album is propelled by the strength of "Para No Verte Más," a wonderfully saucy track that was easily one of the best songs of last year. Problem is, aside from "Para No Verte Más," many other tracks on the album sound like a variation on the theme. Still, it's hard not to fall for La Mosca's fresh earnestness and what the band was able to achieve with a skimpy budget (at least, that's what it sounds like). La Mosca's strength isn't complexity but hooky simplicity, highlighted by a strong brass section and infectious dance rhythms. If you don't need to go beyond that, sit back and enjoy.

## WORLD MUSIC

★ **MOHAMMED REZA SHAJARIAN AND KAYHAN KALHOR**  
**Night Silence Desert**  
 PRODUCER: Kayhan Kalhor  
 Traditional Crossroads 80702-4299  
 Iranian composer/kamancheh virtuoso

Kayhan Kalhor is one of today's most in-demand world musicians—collaborator with Yo-Yo Ma and the Kronos Quartet, leader of groups like Ghazal and the Dastan Ensemble, and accompanist for the finest traditional Persian singers. Mohammed Reza Shajarian is one of those singers, and for this disc, Kalhor has arranged a suite of songs and instrumentals that conjoins Iran's folk and classical heritages into a textured, moving whole. Shajarian delivers the mix of ancient and modern poetry in a voice that rings with timeless emotional truths. Kalhor's spiked fiddle sings, too, as he deploys its age-old tones with contemporary fluidity. Kalhor also adds substantial liner notes on the music, its sources, and the instruments. Along with Kalhor's recent solo set on Traditional Crossroads and "Through Eternity"—the Dastan Ensemble's sublime collaboration with vocal poet Shahram Nazeri on Sounds True—"Night Silence Desert" not only reinforces Persian music's enduring allure but proves Kalhor to be a talent to treasure.

## BLUES

★ **RALPH STANLEY & THE CLINCH MOUNTAIN BOYS**  
**Man Of Constant Sorrow**  
 PRODUCER: Dave Freeman  
 Rebel 1126  
 With the opening of the Coen Brothers' film "O Brother, Where Art Thou?," Ralph Stanley and the other acts that performed on the film's outstanding soundtrack will enjoy a well-deserved sojourn in the public eye (ear, actually). Stanley has been fronting the Clinch Mountain Boys for 33 years, having formed the group the year after the death of his beloved brother, Carter. From a musical standpoint, he never looked back. This 13-song compilation, which includes five songs never before available on CD, is both a tribute to the longstanding excellence of Stanley and his bandmates and a full dose of undiluted traditional bluegrass music. Stanley's voice is the keystone. His ringing tenor is the sound of the southern Appalachians, from Deep Gap to Galax to Bristol. When he gives voice to "Dream Of A Miner's Child," "Hard Times," "Calling My Children Home," and the title track, the songs seem as immutable as the mountains that have harbored this music for 300 years.

## CLASSICAL

**DANIEL TAYLOR**  
**Lie Down, Poor Heart**  
 PRODUCER: Edwin Lawrence  
 Dorian 90287  
 The "once upon a time" sound of the counterterten can be an acquired taste. Yet more and more listeners have proved amenable, as the early-music renaissance has produced such stars as Andreas Scholl and David Daniels. Canadian Daniel Taylor is another talented young counterterten, with admirable Purcell and Dowland solo discs on the Atma label and billing on high-profile Baroque opera productions (including Decca's new Handel "Rinaldo"). His first Dorian solo set features him in English lute songs and folk ballads, in which his voice—pure but lithe and never fey—seems an ideal channel. The power of "Black Is The Color Of My True Love's Hair" to pull the heartstrings has endured for centuries, and Taylor intones this and similar totems with touching restraint. He is well-accompanied by lutenist Sylvain Bergeron, who shares the spotlight on several poetic solo pieces. A disc to appeal to folk and Celtic buffs as much as classical fans. Distributed by Allegro in North America and by Nimbus in the U.K.

# SINGLES

EDITED BY CHUCK TAYLOR

## POP

**MODJO** **Lady (Hear Me Tonight)** (3:46)  
 PRODUCERS: Yann Destagnol, Romain Tranchart  
 WRITERS: Y. Destagnol, R. Tranchart  
 PUBLISHERS: Sony/ATV Songs/Warner-Tamerlane Publishing o/b/o Bernard's Other Music, BMI  
 REMIXER: Harry "Choo-Choo" Romero  
 Barclay/MCA 25270 (CD promo)

Among acts that have been sampled throughout the years, perhaps none has been tapped as many times as Chic, thanks to its seemingly timeless signature guitar work. The latest track to build its framework around the work of Nile Rodgers and Bernard Edwards is French dance duo Modjo, with its "Lady (Hear Me Tonight)," a highly appealing tune that recently topped the singles chart in the U.K. This finger-snapping good time, which employs Chic's "Soup For One," has already dug roots in the dance clubs here, but the potential of the radio edit at top 40 is absolutely boundless. Modjo's effort is as much about creating a mood as it is about any one element of the track. While it's somewhat reminiscent of disco, "Lady" primarily conjures an image of a sleek, streamlined party anthem, one that's sophisticated enough to work in any daypart. The CD promo offers a tight radio edit, along with an extended version that clocks in at 5:05, a weekend dub ready for mix shows, and the intriguing acoustic version, which places the song in a curious lounge setting. In most parts of the world, "Lady (Hear Me Tonight)" would be considered pop; it's only here in the States that anything with a keyboard-driven beat is slapped with the dance label and, for that reason alone, given limited spins. Let's hope programmers are open to delivering some classic beats to their listeners and letting them make the ultimate decision about where this song belongs. Based on hip factor alone, it could easily heat up the frosty winds of winter 2001.

**SHAWN MULLINS** **Up All Night** (3:57)  
 PRODUCERS: Shawn Mullins, Julian Raymond  
 WRITERS: S. Mullins, M. Kahler  
 PUBLISHERS: EMI Blackwood Music/Roadie Music/New Human Music, BMI; Simranch Songs LLC/Cooterm Music, ASCAP  
 Columbia 16467 (CD promo)  
 Shawn Mullins' previous "Everywhere I Go," the leadoff single from his new "Beneath The Velvet Sun" album, was such an obvious hit for the adult side of mainstream radio that you just had to throw up your hands and go, "Mercy, this one's a shoo-in. It sure doesn't take a brain surgeon to know that." But then—somehow—radio programmers managed to miss it anyway, and you wonder, "Did they go and visit a brain surgeon... for a lobotomy?" With that in mind, Columbia is spoon-feeding radio a follow-up that it hopes will be easier for radio to "get." But unfortunately, that means serving up a track that's so similar to "Lullaby," Mullins' breakthrough hit, that it's just not half as compelling as the should-have-been-smash "Everywhere I Go." Sure, the hook's decent, and Mullins' story about a down-on-his-luck musician who loses it all illustrates his knack with words. But another track where Mullins talks his way through the first minute

just isn't anything new and, as a result, doesn't seem likely to draw unified interest from radio. This kind of thing is tough to take: An artist stretches his creative boundaries, only to be sabotaged by radio, and then is left with little choice but to bow down to its lowest-common-denominator predisposition.

## R & B

**JON B** **Don't Talk** (4:12)  
 PRODUCER: Jon B  
 WRITER: Jon B  
 PUBLISHERS: Sony/ATV Songs/Yab Yum Music/Vibe Select Publishing, BMI  
 Epic/Edmonds Record Group 16451 (CD promo)  
 Remember those songs back in the day that you'd crank up on the stereo as you drove with the windows down and the breeze billowing all around? Jon B's latest, "Don't Talk," is one of those feel-good grooves. From the first few notes, the smoothed-out track and cool lyric put you in the mood to get up and dance, no matter where you are—in the office or car or at a club or your neighborhood hangout. In fact, "Don't Talk" has a vibe and sound similar to last summer's smash "Dance Tonight" by Lucy Pearl. It even sounds as if Jon B might have been hanging out with Lucy Pearl's lead singer/writer Rafael Saadiq, picking up on some of his vocal and production nuances. With the live bass and drums and '80s-like hand claps and accent cowbell added to the song's lead vocals and ad-libbing, "Don't Talk" could have easily been a song heard on an

## NEW & NOTEWORTHY

**OLIVIA BIZOUNCE** (3:29)  
 PRODUCERS: Joshua P. Thompson, David "Pic" Conley  
 WRITERS: J. Thompson, D. Conley, O. Longott, Q. Patrick, D. Allen, J. Peters  
 PUBLISHERS: Tallest Tree Music/DreamWorks/Melodic Noise/Plaything Music/O Lovely Music/Kingmaker Music/Plaything Music, ASCAP; Q-Zik Music/Music Pieces, BMI  
 J Records 21005 (CD promo)



While her musical counterparts seem to talk the talk, R&B newcomer Olivia Longott definitely sounds like she's walking the walk. The 20-year-old songstress, the first artist to sign with Clive Davis' high-profile J Records, has the mouth of a bad girl and the voice of an angel—and she uses both to her advantage on this track. As with most recent R&B singles, "Bizounce" tells the tale of a lover scorned, but the way Olivia sings it, whoever broke her heart better watch out. We're talking heaps of attitude here. Although Olivia is a bona fide R&B singer, her delivery reflects a heavy hip-hop influence, which gives this single its street edge. With its orchestral tinges, the syncopated track is pretty much standard fare for R&B radio, but it still provides enough flavor to keep listeners bouncing along. The slick, Marcus Raboy-directed video should also catch the eyes and ears of music fans. Given the catchy tunes, killer looks, and the support of Davis, the future looks promising for this talented newcomer.

album from Lucy Pearl or Saadiq's previous group, Tony Toni Toné. "Don't Talk" isn't a serious record with any hidden messages or statements. It's all fun—and we could all use some sunny summertime sounds to lighten up the gray winter music blahs.

## COUNTRY

**MEREDITH EDWARDS** **A Rose Is A Rose** (2:58)  
 PRODUCER: Keith Stegall  
 WRITERS: D. Bryant, D. Berg, S. Russ  
 PUBLISHERS: WB Music Corp., ASCAP; Warner-Tamerlane/Missoula Music, BMI  
 Freelance Entertainment/Mercury 02096 (CD promo)  
 Meredith Edwards makes her debut with a few advantages that other country newcomers can't claim. As the debut artist on Freelance Entertainment—the Mercury imprint owned by 'N Sync member Lance Bass—Edwards has already gotten a boost opening for the hot boy band during the fall leg of its huge tour. Bass also introduced her to the Nashville press corps backstage at the Country Music Assn., where she cheerfully and fearlessly sang a few bars of this single a cappella. That was impressive, but the finished product is even more so. The song is a sweet ditty about a girl from the wrong side of the tracks who overcomes her circumstances. Edwards' performance is engaging: There's a youthful exuberance in her delivery that really communicates the whimsical lyric. Some young female acts seem as though they are going to great lengths to sound older and more sophisticated. They can get so busy trying to dazzle the listener with their pipes that they neglect to convey the emotion in the lyric. Not so with Edwards. She has a sweet, vulnerable quality that is appealing. Considering the ties to Bass, this tune will likely generate lots of attention, but Edwards demonstrates she has the goods to earn her own spotlight; she won't be under his shadow for long.

**SOUTH SIXTY FIVE** **The Most Beautiful Girl** (3:35)  
 PRODUCER: Bobby Huff  
 WRITERS: R. Bourke, B. Sherrill, N. Wilson  
 PUBLISHERS: EMI Al Gallico Music Corp, EMI Algee Music, BMI  
 Atlantic 300386 (CD promo)  
 God rest his soul—the late Charlie Rich is probably turning over in his grave with the release of this single. It's an absolute desecration of his award-winning hit. To begin with, the gorgeous piano intro is gone, so the song is nearly unrecognizable at the outset. And it continues to remain so. This rendition is drastically different from Rich's signature tune—and in no uncertain terms, a complete misstep. The lead vocalist has a pleasant voice, and he tries admirably, but when his cohorts join in, especially belting out "hey" in a manner more befitting a pep rally than a country song, it's just embarrassing. The production is no-holds-barred pop, but then they throw in a fiddle. It's so incongruous with everything else going on in the song, it sounds like some poor musician just wandered into the wrong session. This is the lead single from the Atlantic quintet's sophomore album, and it will be interesting to see how country programmers respond.

## ROCK TRACKS

**DISTURBED** **Voices** (3:11)  
 PRODUCERS: Johnny K, Disturbed  
 WRITERS: Disturbed  
 PUBLISHERS: Mother Culture Publishing/WB Music Corp, ASCAP  
 Giant/Reprise 100410 (CD promo)  
 Phenomenal new metal/rap act Disturbed follows last year's top 10 modern rock hit "Stupify" with "Voices," the second single from the quartet's debut set, "The Sickness." Again, front man David Draiman stutters the verses with a staccato delivery, and here he breaks from

(Continued on page 38)

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





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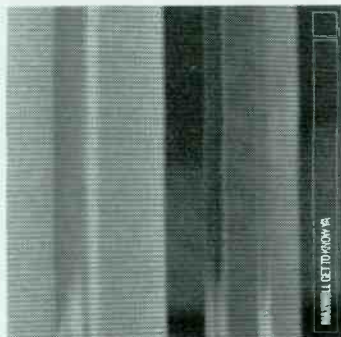
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## SPOTLIGHT



**MAXWELL** *Get To Know Ya* (4:04)  
 PRODUCER: Musze  
 WRITER: Musze  
 PUBLISHERS: Sony/ATV Tunes LLC/Muszewell, ASCAP  
**Columbia 12950** (CD promo)  
 It's a tough road to hoe these days at R&B radio. Such a preponderance of airtime is dedicated to mewling female cookie-cutter types and phlegmatic rappers that you can't help but feel a wave of disbelief when a song hits the streets that's more infused with passion and soul than bells and whistles. Can true-to-life R&B still break through? Fortunately, "Get To Know Ya," the first single from virtuoso Maxwell's forthcoming "Now" opus, is not only a remarkable breath of fresh air but an irresistibly inventive slice of funk bound to unite critics, radio programmers, and audiences. Cast against a juggernaut of rubbery bass that'd turn steel into jelly, an upfront blast of prankish horns, and a seductive vocal style that conjures fond memories of Prince in his confident early-'80s heyday, this field day of a song instantly radiates the qualities of a modern-day classic. At once atmospheric and fragrant like a touch of fine cologne, "Get To Know Ya" demonstrates the potency of a sparing palette of instruments alongside a vocal that summons a sense of drama and sensuality that will have the ladies smoothing their hands over their thighs and their men eager to work the mood to the next step. Move over, Luther Vandross. What a wondrous step forward for the ever-maturing Maxwell, who, along with real individuals like D'Angelo and Lenny Kravitz, continues to demonstrate an abounding respect and allegiance for pioneering R&B music.

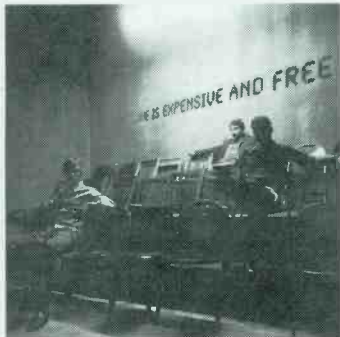
(Continued from page 36)

the rapping to wail on the chorus. The track burrows deep inside the psyche to hear the craziness in there: "Will you listen to me?/I'm gonna make you do some freaky shit now/Someone is gonna die," Draiman rants. The track is kind of scary, but isn't that what rock'n'roll is all about? And it's so much easier when they give you the secret messages upfront rather than having to spin your records backward, ahem, so the cut gets definite bonus points for convenience. Synthesizers and electronic effects trickle in, achieving a loud-but-still-musical sound similar to Orgy's. Melodically, the tune isn't particularly compelling—of course, that hasn't stopped rock tunes in the past. And the freaky stuff makes it all worth it, right?

## AC

**GLORIA ESTEFAN** *You Can't Walk Away From Love* (no timing listed)  
 PRODUCERS: Emilio Estefan Jr., Randall M. Barlow  
 WRITERS: G. Estefan, E. Estefan Jr.  
 PUBLISHER: Foreign Imported Productions & Publishing, BMI  
**Epic 16445** (CD promo)  
 Few female vocalists can boast the track record of Gloria Estefan, who has been a fixture of the American air-

## SPOTLIGHT



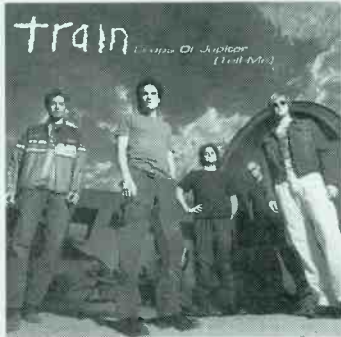
**FASTBALL** *Love Is Expensive And Free* (3:09)  
 PRODUCERS: Julian Raymond, Fastball  
 WRITER: T. Scalzo  
 PUBLISHERS: EMI April Music/Bible Black, ASCAP  
**Hollywood Records 11298** (CD promo)  
 Tony Scalzo and his buddies in rock/pop trio Fastball are masters at writing indelible hooks that stick in your head like peanut butter to a Ritz. "Love Is Expensive And Free" represents yet another outing where one push of the play button makes it clear that these guys just don't miss. Their latest crafty, guitar-driven jewel is here to teach a lesson about how, at some point, you've got to pay in heartache for the joy of love ("You need to pay the cost/You need to feel the loss/Cause love is expensive and free"), but it's otherwise not necessary to overthink the mission here. Just sit back and let the guitars carry you joyously through one likable lick after another, culminating in a chorus that'll make you thirsty for another time through with each final fade. Throw in some strings and a cool guitar solo at the midsection, and you've got true love. These guys make it sound so simple throughout their current album, the sorely under-appreciated "The Harsh Light Of Day." Adult top 40 and modern adult, this is your baby to raise, but there's no good reason mainstream top 40 couldn't have the same good time here they had with "The Way." For triple-As, there's the Free mix, a more organic version, on the CD promo. Such a no-brainer, it makes your head smile.

waves for more than 15 years now. And what a list of accomplishments she has on her extensive curriculum vitae—as a pop diva, dance thrush, Latin mainstay, and, of course, master balladeer. It's that latter expertise she calls upon here, for the theme to the upcoming Antonio Banderas film "Original Sin," co-starring Angelina Jolie. "You Can't Walk Away From Love" meshes the drama of a James Bond theme with Estefan's Latin-brushed roots, employing a cascade of orchestral strings and exotic percussion, as well as a fanning of Spanish guitars alongside her lovely, subdued vocal. Programmers have their pick of the modest and highly refined AC version or the more dramatic—and preferred—original movie version edit, which allows the song to breathe with a moodier and more daring instrumental aura. In all, this elegant outing, co-written by Lady Glo and husband Emilio, should extend the songbird's legacy well into the decade.

## DANCE

**\* KRISTINE W** *Loving You* (4:35)  
 PRODUCERS: Jam & Delgado  
 WRITERS: J. Pederson, K. Danigaard, M. Christensen, V. DeGeorgio, K. Weitz  
 PUBLISHERS: Sweet Woo/Denotation/WBM, SESAC  
 BMG Canada/C2 It Music, SOCAN; Weitz House, ASCAP  
 REMIXERS: Hex Hector, Motiv8, Junior Vasquez, Johnny Vicious, RH Factor, Richard Humpty Vission  
**RCA 60400** (CD single)  
 The second single from Kristine W's potent "Stronger" opus shows the dance vixen valiantly striving to fur-

## SPOTLIGHT



**TRAIN** *Drops Of Jupiter (Tell Me)* (4:20)  
 PRODUCER: Brendan O'Brien  
 WRITERS: Train  
 PUBLISHERS: EMI April Music/Desert Tent Music/Schweet Music o/b/o itself/P.Timon Music/Mr. Clean Music/Beneath the Tree Music, ASCAP  
**Columbia 16160** (CD promo)  
 Who knew that 1999's breakthrough story song "Meet Virginia" was just a hint of the spiritual pilgrimage that pop/rock quintet Train had in store for us? As picturesque as that across-the-board hit was, "Drops Of Jupiter (Tell Me)," from the act's upcoming third album, demonstrates a truly artistic lyrical bent that merits instant acceptance of this credible rock-edged song. Drawing upon a metaphor drenched in planetary terminology, the song wonders whether a lady's journey to find herself still leaves room for the man she left behind: "Now that she's back from that soul vacation/Tracing her way through the constellation, hey, hey/She checks out Mozart while she does *tue-bo*/Reminds me that there's room to grow, hey, hey/Was it everything you wanted to find/And did you miss me while you were looking for yourself out there?" Add piano, a splendid orchestral backdrop, and a vocal shimmering with passion and personality, and this is a runaway track for Train. Adult top 40 and modern adult, your winter just heated up. Please don't miss this outing—it's one of those special ones that will click on its hook alone but soon foster real dedication as the vividly drawn words begin to penetrate.

ther build a pop fan base, while serving her core club constituency. It's a tough line to walk, but Kristine makes it look remarkably simple. It must be her buoyant, upbeat way with a lyric. Or maybe it's the endearing, creamy tone of her alto range. Regardless, Kristine continues to be a compelling figure, and she does wonders with this sweet, uptempo tune, which bounces along at a pleasant, disco-inflected pace. Is there room at top 40 radio for this jam? There should be. Dance music with this much pop oomph is pretty rare. For those who prefer Kristine in a more club-savvy environment, there's a bounty of remixes—too many, actually. After a while, the song and the artist seem to get lost in the sauce. Your best bet? Stick with the perky album track and go directly to Hex Hector's revision when you need an extended, groove-laden version.

## RAP

**G.DEF FEATURING P. DIDDY AND BLACK ROB**  
*Let's Get It* (4:15)  
 PRODUCER: Yogi  
 WRITERS: T. Coleman, J. Graham, S. Combs, R. Ross, A. Green  
 PUBLISHERS: Scamon Music Publishing/Rhythm Blunt Music/Universal Music Publishing/Justin Combs Publishing, administered by EMI-April Music/Diamond Rob Music, ASCAP; Al Green Music/Irving Music/East Memphis Music, BMI  
**Bad Boy 9353** (CD promo)  
 Bad Boy Records is known for breaking young guns like the Notorious

## ON ★ STAGE

**AN IDIOT DIVINE**  
 Written and performed by Rinde Eckert  
 Directed by Ellen McLaughlin  
 Sets and lights by Gisela Beaudin  
 Sound by James Rattazzi  
 Produced by the Culture Project  
**45 Bleecker Theatre, New York**

Slow, labored breathing fills the darkened theater at the beginning of Rinde Eckert's latest one-man show, "An Idiot Divine." The lights come up to reveal that the disturbing sound isn't coming from Eckert himself but from the bellows of an accordion.

It is an odd kind of music, and it catches even those familiar with the composer's work a little off guard. It won't be the last time. Before Eckert finishes this evening, he will startle his audience by making music with everything from fragments of a coat hanger banged against a metal bucket to a pair of pipes rolled roughly along the floor. Even common instruments seem newly invented, such as when he creates a percussive sound by slapping his finger or palm against the mouthpiece of a baritone horn.

All this might sound merely showy, and it would be if Eckert's music wasn't so innovative. He draws from a variety of genres—folk and gospel, blues and bluegrass come first to mind—to conjure an individual style, one that is not only intensely personal but ideal for the stories he is telling. And sound designer James Rattazzi, a musician himself, uses electronic amplification to add an otherworldly dimension to the sounds Eckert creates without obscuring them.

Of all the instruments on the stage, the most intriguing is Eckert's rough-edged voice. His hollowed-out lower register can often be haunting, but his upper register possesses an eerie beauty all its own. His falsetto is a different instrument altogether, capable of communicating a sense of longing and loss that can break

the heart. He accomplishes this in his very first piece, a vocalise lament accompanied only by staccato chords from his accordion.

Men on the brink of insanity—or just beyond—have become Eckert's stock in trade. In his last show, the unnerving and compelling "And God Created Great Whales," he played a composer struggling to finish an opera based on "Moby Dick" before a degenerative disease erased his memory. Eckert turned the quote "Call me Ishmael" into a plaintive cry from a man desperately holding onto his identity.

In the pair of one-act pieces that make up "An Idiot Divine," Eckert brings to life two other

besieged souls—a wandering musician who has lost his village and a man jailed for murdering his minister brother. The two episodes, originally written nearly a decade apart, are quite similar thematically. Yet dramatically, they aren't at all evenly matched.

"The Idiot Variations" is a

meditation on the transforming power of music. The musician, a self-proclaimed idiot, is merely a plot device. There isn't much to the piece beyond the music, but Eckert's skill as a composer and performer makes it feel much more substantial. Far richer, both dramatically and musically, is "Dryland Divine." It is much more involving because the murderer's desperate search for salvation is so moving. After a bedraggled angel points the way, Eckert's rendition of "Amazing Grace" is so rapturous that it hardly feels like a cliché.

And what is the angel's advice? "Find a street corner," he says. "Learn how to play the old tunes." There are a few old tunes in "An Idiot Divine," but Eckert has also given us much that is new. And that is reason to rejoice.

MARK SULLIVAN



Rinde Eckert in "An Idiot Divine."

B.I.G., the Lox, Black Rob, and, as of late, Shyne. Doing what they do best, Puffy and Co. have discovered another diamond in the rough in G.dep. After guesting on albums from Gang Starr, Lil' Caesar, and Puff Daddy, G is ready for his moment in the sun with this debut single. Liberally lifting from Al Green's "Simply Beautiful,"

"Let's Get It" is a hyperactive track driven by G.dep's lyric. Puff Daddy and Black Rob join to make the track an official Bad Boy affair, but it's clear whose single this is, with G controlling much of its four-plus minutes. The Green sample and aggressive attitude of "Let's Get It" should make it an easy sell at radio.



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**ALBUM OF THE YEAR:**

*The Marshall Mathers LP (Mike Butler-engineer) –Eminem*

**BEST ROCK SONG:**

*Kryptonite–3 Doors Down*

**BEST NEW ARTIST:**

*–Sisqo*

**BEST ROCK ALBUM:**

*Crush–Bon Jovi*

**BEST POP VOCAL ALBUM:**

*Inside Job–Don Henley*

**BEST MALE ROCK VOCAL PERFORMANCE:**

*Workin' It–Don Henley*

**BEST MALE POP VOCAL PERFORMANCE:**

*Taking You Home–Don Henley*

**BEST R&B ALBUM:**

*Unleash the Dragon–Sisqo*

**BEST POP PERFORMANCE BY DUO OR GROUP**

**with VOCAL:**

*Breathless–The Corrs*

**BEST R&B SONG:**

*Thong Song (Tim Kelley, Bob Robinson, Sisqo-songwriter)  
–Sisqo*

**BEST POP INSTRUMENTAL PERFORMANCE:**

*Rebel Heart–The Corrs*

**BEST MALE R&B VOCAL PERFORMANCE:**

*Thong Song–Sisqo*

**BEST COUNTRY ALBUM:**

*Breathe–Faith Hill*

**BEST LATIN POP ALBUM:**

*Vivo–Luis Miguel*

**BEST COUNTRY SONG:**

*The way you love me–Faith Hill*

**BEST LATIN ROCK/ALTERNATIVE ALBUM:**

*Uno–La Ley*

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## Jesse Powell Returns As 'JP'

Artist Showcases Vocal Gifts On Third MCA/Silas Project

BY RHONDA BARAKA

ATLANTA—R&B crooner Jesse Powell, who scored an R&B/pop hit in 1999 with "You," began molding his singing style at the tender age of 7. "I had my first band then," recalls the 27-year-old singer. He, along with his mother, brother, and sisters—singers/songwriters Trina and Tamara—performed in and around their native Gary, Ind.

Singer/songwriter Powell calls his music a throwback to the '70s soul songs he heard and performed in those early days, noting, "That old soul vibe kind of captures [my sound] today."

That vibe is the inspiration behind his upcoming third MCA/Silas album, "JP." The March 6 release—the follow-up to 1998's "'Bout It"—is a ballad-heavy lineup of songs written and



POWELL

produced by Powell (for Chrysalis Productions/BMI) with the help of sister Tamara and producers Tim and Bob, Shep Crawford, and Damon Thomas.

First single "If I," co-written with Tamara, is a ballad that ponders the future of a relationship. "It's about when you get to that point where you're not sure if the relationship's going forward," explains Powell. "You're hoping it's not over, but you've done some things that maybe you shouldn't have."

"If I" is already showing signs of success at Los Angeles radio station KJLH. "Powell showcases more of his vocal talent on this one," says program/music director Cliff Winston. "He's able to stretch a bit and show what a talented vocalist he is. It's still early, but so far all systems

seem to be go."

MCA hopes the early buzz on "If I" will translate into another hit in the "You" vein—especially given that in both cases, the common denominator is Powell's vocal talent. "The real pitch is we're selling his vocals," says Marilyn Batchelor, the label's VP of strategic marketing. "We're selling a guy with a four- to five-octave range."

MCA plans to use Valentine's Day as a springboard for some of its marketing plans, which include several live performances, a video, Web-

(Continued on page 57)



**Janice-Marie's Hiatus.** Janice-Marie, who achieved Grammy success as a member of A Taste Of Honey, is back with her own solo CD on Tastebuds Records. "Hiatus Of The Heart," distributed by Lightyear Entertainment/WEA, is set for release this month. Adding the finishing touches, from left, are mixing and mastering engineer Cal Harris, Janice-Marie (who also doubled as co-producer), and co-producer David Cochrane.

## NARAS' Bibbs-Sanders On Increasing R&B/Hip-Hop Membership, Other Goals

**REACHING OUT:** We're all aware that another Grammy season is here—complete with the usual head-scratching and verbal noshing over the various nominations. But you may not be aware of **Angelia Bibbs-Sanders**, the recently appointed Western regional director for the National Assn. of Recording Arts and Sciences (NARAS), which presents the Grammys.



BIBBS-SANDERS

She has worked in the music industry for more than 15 years, gaining experience in A&R, marketing, sales, promotion, and operations, first with Motown and later with RCA/BMG. With NARAS since 1997, Bibbs-Sanders was formerly executive director of its Los Angeles chapter. Among her goals: increasing the R&B/hip-hop membership and, in turn, fostering participation in the Grammy Awards process.

**What impact does the annual Grammy Awards have on the L.A. chapter and your job?**

The telecast creates such a presence that it certainly magnifies the Los Angeles chapter's activity during the month of February. In fact, we celebrate the Grammy Awards through a monthlong slate of special events titled Grammy Fest. The fest brings the music community together through a variety of professional development programs, concerts, lectures, and educational workshops designed to represent the diverse and vast musical culture of Southern California.

With the awards in Los Angeles, there's also heightened visibility and awareness for our organization evidenced by increased television and media coverage. The show creates an economic impact on our music community, with a number of local musicians and audio professionals afforded the opportunities to work at local events and on the telecast.

**How is the mandate to increase R&B/hip-hop membership proceeding?**

We've tailored a number of programs and professional development seminars toward this community, including our presence at last year's Billboard/BET R&B/hip-hop conference. The key for us is

reaching out to the entire urban community and educating them about the benefits of membership and the various initiatives and programs we offer. This year's nominations for **DMX**, **Jay-Z**, and **Eminem** indicate that we are building a younger, more diverse membership.

**There's been criticism of this year's nominations that sales are being valued over art.**

A Grammy winner is determined only by the recording academy's voting membership. It's truly a peer honor, given by and to artists and technical professionals for artistic or technical achievement, not sales or chart positions. For example, this year's album of the year category includes recordings by

**Steely Dan**, **Beck**, and **Radiohead**—these releases are certainly not sales- or chart-driven projects.

**What are the most common misconceptions regarding participation in the Grammy process?**

A majority of people are under the impression that only "platinum-selling artists and

musicians" are eligible to become voting members. We have more than 10 different voting categories designed for vocalists, songwriters, producers, engineers, music video, album liner notes, etc. Individuals are able to qualify for voting membership if they have just six tracks on a commercially released recording with a minimum distribution of 3,000 copies.

Another common misconception is that this is an "exclusive" organization. Quite the contrary. In addition to our voting categories, we have two other membership categories. Our associate category is designed for all music business professionals, including label executives, artist managers, music attorneys, and music publishers. Music students, music educators, music merchants, and music therapists are all eligible to join our affiliate category.

**With respect to your appointment, what are your new duties?**

This position affords me the opportunity to provide professional development and educational programming to music communities within the Western region. This year we will offer programs and services in cities such as Albuquerque [N.M.], Denver, Las Vegas, San Diego, and Santa Fe [N.M.].

## Rae & Christian's 'Sleepwalking' Comes To U.S., U.K. Via Studio K7

BY KWAKU

LONDON—U.K. hip-hop/R&B duo Rae & Christian has engaged a veteran American soulster to help alert U.S. and European fans to the fact that its sophomore album, "Sleepwalking" (Grand Central/Studio K7), is set for simultaneous international release Feb. 26.

First single "Get A Life" features R&B icon Bobby Womack, who also adds his distinctive sheen to the album's radical cover of Harold Melvin & the Blue Notes' 1975 hit "Wake Up Everybody." The single's being released in the U.S. Jan. 29 and in the U.K. Feb. 5.

"The single was chosen both for its strength and the song's ability to bring new fans into the Rae & Christian fold," says Ian Baptiste, Studio K7's U.S. distribution national marketing manager. (Studio K7 has branches in New York, London, and Berlin.)

"The promotional plan for 'Sleepwalking' is typical in that it's firmly rooted in what has become the 'Studio K7 marketing philosophy': heavy retail promotion to provide strong buyer incentive, backed by strategic consumer advertising and powerful grass-roots marketing tactics to build a buzz," says Baptiste.

The duo consists of Mark Rae, a DJ and hip-hop fan, and Steve Christian, a traditional musician and

recording engineer. "Essentially, we wanted to explore soul, using the rhythmic influences of hip-hop and other strong drum ideas, rather than just doing modern R&B," says Rae.

Adds Christian about the pair's second effort, "It's more mature, a lot more developed—a lot more us. You can't just listen to it and say, 'Oh well, they obviously listened to DJ Premier when they made this album.'"

As with the pair's 1998 debut "Northern Sulphuric Soul," released stateside on Smile/Profile, "Sleepwalking" boasts several guest artists. In addition to Womack and the Pharcyde,

both of whom are featured on two tracks, there are contributions by Brazilian jazz stylist Tania Maria, Jamaican reggae singer Cederic Myton of the Congos, and British singers Kate Rogers and Siron.

It's hoped that Womack and the album's other featured artists will be able to join Rae & Christian—booked by the England-based Cactus DJ Agency—for a U.K. spring tour.

The Sony Music-published duo decided to release "Sleepwalking" through Studio K7 to allow more time to develop its own Manchester, England-based Grand Central label. Acts on that label include hip-hop artists AIM, Fingathing, and Only Child.



RAE & CHRISTIAN



by Gail Mitchell





# BLUE MAN GROUP



PHOTO BY JAMES BURTO

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FEBRUARY 3, 2001

| THIS WEEK              | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST  | TITLE   | PEAK POSITION |
|------------------------|-----------|-----------|--------------|---|---|---------------|
| <b>No. 1</b>           |           |           |              |   |   |               |
| 1                      | 2         | 3         | 24           | SHAGGY ▲ MCA 112096 (11.98/17.98)   | HOTSHOT   | 1             |
| <b>GREATEST GAINER</b> |           |           |              |   |   |               |
| 2                      | 16        | 22        | 5            | SOUNDTRACK HOLLYWOOD 162288 (18.98 CD)  | SAVE THE LAST DANCE   | 2             |
| 3                      | 1         | 1         | 5            | SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98)   | THA LAST MEAL   | 1             |
| 4                      | 3         | 2         | 11           | R. KELLY ▲ JIVE 41705* (12.98/18.98)  | TP-2.COM  | 1             |
| 5                      | 5         | 9         | 15           | JA RULE ▲ MURDER INC./DEF JAM 542934*/DJMGM (12.98/18.98)   | RULE 3:36   | 1             |
| 6                      | 4         | 7         | 10           | MUSIQ SOULCHILD ● DEF SOUL 548289*/DJMGM (11.98/17.98)  | AJUSWANASEING (I JUST WANT TO SING)                         | 4             |
| 7                      | 9         | 11        | 14           | LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 548138*/DJMGM (12.98/18.98)                                     | BACK FOR THE FIRST TIME                                     | 2             |
| 8                      | 11        | 18        | 27           | JILL SCOTT ● WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS          |   | 8             |
| 9                      | 6         | 5         | 10           | SADE ▲ EPIC 85185 (12.98 EQ/18.98)  | LOVERS ROCK   | 2             |
| 10                     | 8         | —         | 2            | SOUNDTRACK AVATAR 10007 (11.98/17.98)   | OZ  | 8             |
| 11                     | 7         | 4         | 13           | OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98)  | STANKONIA   | 2             |
| 12                     | 10        | 6         | 6            | XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)   | RESTLESS  | 1             |
| 13                     | 12        | 10        | 9            | ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)  | MAMA'S GUN  | 3             |
| 14                     | 18        | 15        | 17           | MYSTIKAL ▲ JIVE 41696* (12.98/18.98)  | LET'S GET READY   | 1             |
| 15                     | 17        | 14        | 17           | LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)  | BEWARE OF DOG   | 3             |
| 16                     | 19        | 16        | 7            | K-CI & JOJO ● MCA 112398 (12.98/18.98)  | X   | 3             |
| 17                     | 14        | 12        | 7            | MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/DJMGM (11.98/17.98)   | THE UNDERSTANDING   | 1             |
| 18                     | 15        | 13        | 13           | JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/DJMGM (12.98/18.98)   | THE DYNASTY ROC LA FAMILIA (2000 — )                        | 1             |
| 19                     | 13        | 8         | 5            | LIL WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)   | LIGHTS OUT  | 2             |
| 20                     | 22        | 23        | 13           | TAMIA ELEKTRA 62516/EEG (11.98/17.98)   | A NU DAY  | 8             |
| 21                     | 20        | 19        | 9            | DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)   | CHICAGO '85... THE MOVIE                                    | 10            |
| 22                     | 21        | 17        | 30           | NELLY ▲ FO' REEL 157743/UNIVERSAL (12.98/18.98)   | COUNTRY GRAMMAR   | 1             |
| 23                     | 24        | 34        | 15           | MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98) HS  | CHA-CHA SLIDE   | 23            |
| 24                     | 25        | 20        | 8            | MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)   | GHETTO POSTAGE  | 2             |
| 25                     | 23        | 21        | 6            | QB FINEST NAS & ILL WILL RECORDS PRESENTS QUEENSBIDGE THE ALBUM ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98) |   | 18            |
| 26                     | 31        | 37        | 53           | JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862*/CRG (12.98 EQ/18.98)  | J.E. HEARTBREAK   | 1             |
| 27                     | 33        | 31        | 7            | 3LW NINE LIVES 63961*/EPIC (11.98 EQ/17.98)   | 3LW   | 19            |
| 28                     | 30        | 29        | 10           | KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98)   | DIDN'T SEE ME COMING  | 5             |
| 29                     | 27        | 25        | 8            | VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)  | LYRICIST LOUNGE VOL. 2                                      | 7             |
| 30                     | 34        | 30        | 41           | CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)  | EMOTIONAL   | 2             |
| 31                     | 26        | 24        | 7            | FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)  | FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE | 5             |
| 32                     | 35        | 32        | 9            | BBALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)  | SPACE AGE 4 EVA   | 9             |
| 33                     | 29        | 28        | 10           | WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)  | THE W   | 1             |
| 34                     | 32        | 27        | 36           | EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)   | THE MARSHALL MATHERS LP                                     | 1             |
| 35                     | 28        | 26        | 10           | CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)  | THE REUNION   | 8             |
| 36                     | 36        | 33        | 9            | B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)  | CHECKMATE   | 5             |
| 37                     | 37        | 35        | 6            | VARIOUS ARTISTS DEF JAM 520062/DJMG (12.98/18.98)   | THE SOURCE — HIP-HOP HITS VOL. 4                            | 35            |
| 38                     | 50        | 48        | 10           | PRU CAPITOL 23120 (6.98/9.98) HS  | PRU   | 38            |
| 39                     | 38        | 38        | 70           | YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) HS  | MOUNTAIN HIGH...VALLEY LOW                                  | 5             |
| 40                     | 40        | 39        | 19           | CASH MONEY MILLIONAIRES ● CASH MONEY 153291/UNIVERSAL (11.98/17.98)   | BALLER BLOCKIN  | 2             |
| 41                     | 39        | 36        | 37           | AVANT ● MAGIC JOHNSON 112069/MCA (12.98/18.98)  | MY THOUGHTS   | 6             |
| 42                     | 51        | 42        | 6            | FIELD MOB MCA 112348* (12.98/18.98) HS  | 613: ASHY TO CLASSY   | 35            |
| 43                     | 43        | 41        | 42           | PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)  | CAN'T TAKE ME HOME  | 23            |
| 44                     | 44        | 44        | 14           | TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)   | REFLECTION ETHERAL  | 5             |
| 45                     | 46        | 46        | 39           | MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)   | FEAR OF FLYING  | 7             |
| 46                     | 42        | 40        | 10           | CHANTE MOORE SILAS 112377/MCA (12.98/18.98)   | EXPOSED   | 10            |
| 47                     | 45        | 51        | 16           | SCARFACE ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98)  | THE LAST OF A DYING BREED                                   | 2             |
| 48                     | 47        | 43        | 78           | DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)  | THE WRITING'S ON THE WALL                                   | 2             |
| 49                     | 60        | 47        | 14           | PROFYLE MOTOWN 159744/UNIVERSAL (11.98/17.98)   | NOTHIN' BUT DRAMA   | 13            |

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

|                       |          |    |    |   |  |    |
|-----------------------|----------|----|----|---|--|----|
| 50                    | 41       | 49 | 11 | PRODIGY OF MOBB DEEP ● INFAMOUS/VIIOLATOR 1873*/LOUD (12.98/17.98)                    | H-N-I-C                                      | 6  |
| 51                    | 58       | 57 | 40 | JOE ▲ JIVE 41703 (12.98/18.98)  | MY NAME IS JOE                               | 1  |
| 52                    | 49       | 52 | 62 | DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)                                  | DR. DRE — 2001                               | 1  |
| 53                    | 57       | 62 | 20 | DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) HS  | LIVE IN LONDON AND MORE...                   | 50 |
| 54                    | 48       | 45 | 13 | SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)                                      | CHARLIE'S ANGELS                             | 9  |
| 55                    | 67       | 56 | 11 | OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)   | RIDE WIT US OR COLLIDE WIT US                | 16 |
| 56                    | 52       | 55 | 18 | SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)   | SHYNE  | 2  |
| 57                    | 59       | 64 | 10 | CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) HS                        | BRIDGING THE GAP                             | 57 |
| 58                    | 55       | 60 | 19 | RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)  | INDIVIDUALITY (CAN I BE ME?)                 | 16 |
| 59                    | 62       | 66 | 38 | MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)                                    | THANKFUL                                     | 22 |
| <b>PACESETTER</b>     |          |    |    |   |  |    |
| 60                    | 74       | 50 | 8  | NATALIE WILSON & THE S.O.P. CHORALE GOSPEL CENTRIC 490675/INTERSCOPE (11.98/17.98) HS | [GIRL DIRECTOR]                              | 50 |
| 61                    | 53       | 53 | 22 | WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98)                                    | THE ECLECTIC: 2 SIDES II A BOOK              | 3  |
| 62                    | 54       | 54 | 39 | TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)                                      | THE HEAT                                     | 1  |
| 63                    | 56       | 59 | 30 | KELLY PRICE ● DEF SOUL 542472/DJMG (11.98/17.98)                                      | MIRROR MIRROR                                | 3  |
| 64                    | RE-ENTRY | 6  | 6  | SOUL ASSASSINS RUFFLIFE 60002* (12.98/17.98) HS                                       | MUGGS PRESENTS THE SOUL ASSASSINS II         | 64 |
| 65                    | 63       | 67 | 67 | DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (11.98/17.98)                         | WHERE I WANNA BE                             | 6  |
| 66                    | 71       | 63 | 20 | NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98) HS | NO QUESTION                                  | 47 |
| 67                    | 61       | 61 | 31 | LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)                          | THE NOTORIOUS KIM                            | 1  |
| 68                    | 65       | 65 | 7  | SOUNDTRACK EDMONDS/DEF SOUL 548156/DJMG (12.98/18.98)                                 | SOUL FOOD: THE SERIES — THE BEST R&B OF 2000 | 60 |
| 69                    | 73       | 71 | 18 | LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)                                     | YOUNG WORLD: THE FUTURE                      | 4  |
| 70                    | RE-ENTRY | 19 | 19 | MACK 10 HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)                                     | THE PAPER ROUTE                              | 4  |
| 71                    | 64       | 58 | 19 | BOYZ II MEN ● UNIVERSAL 159281 (12.98/18.98)  | NATHAN MICHAEL SHAWN WANYA                   | 3  |
| 72                    | 68       | 72 | 10 | BABYFACE EPIC 85132 (12.98 EQ/18.98)  | A COLLECTION OF HIS GREATEST HITS            | 28 |
| <b>HOT SHOT DEBUT</b> |          |    |    |   |  |    |
| 73                    | NEW ►    | 1  | 1  | LIL' KEKE RELIANT 2001 (11.98/16.98) HS   | FEATURED FROM COAST TO COAST                 | 73 |
| 74                    | NEW ►    | 1  | 1  | CHARLIE WILSON MAJOR LABEL 670005 (16.98 CD)  | BRIDGING THE GAP                             | 74 |
| 75                    | 75       | 79 | 30 | SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)                                     | LOVE & BASKETBALL                            | 15 |
| 76                    | 69       | 70 | 58 | DMX ▲ RUFF RYDERS/DEF JAM 546933*/DJMGM (12.98/18.98)                                 | ...AND THEN THERE WAS X                      | 1  |
| 77                    | RE-ENTRY | 13 | 13 | SOUNDTRACK RUFFNATION 47859/WARNER BROS. (12.98/18.98)                                | BAIT   | 49 |
| 78                    | RE-ENTRY | 13 | 13 | PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98) HS                              | VENTILATION : DA LP                          | 31 |
| 79                    | 76       | 80 | 7  | MONIQUE MOSEE KNR 1237 (15.98 CD)   | GIRL LIKE ME                                 | 76 |
| 80                    | RE-ENTRY | 7  | 7  | WON-G BEYOND 78152 (11.98/17.98)  | ROYAL IMPRESSION                             | 64 |
| 81                    | 85       | 88 | 32 | THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)                               | WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1       | 2  |
| 82                    | 77       | 95 | 14 | E-40 SICK WID IT 41742/JIVE (11.98/17.98)   | LOYALTY AND BETRAYAL                         | 4  |
| 83                    | 91       | 78 | 9  | TUPAC SHAKUR AMARU 490813/INTERSCOPE (12.98/18.98)                                    | THE ROSE THAT GREW FROM CONCRETE VOLUME 1    | 28 |
| 84                    | 80       | 85 | 36 | BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)                                | I GOT THAT WORK                              | 1  |
| 85                    | 83       | 90 | 53 | JAY-Z ▲ ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)                                | VOL. 3... LIFE AND TIMES OF S. CARTER        | 1  |
| 86                    | 82       | 91 | 12 | THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98) HS      | NOT GUILTY... THE EXPERIENCE                 | 41 |
| 87                    | 78       | 74 | 9  | DOGGYS ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98) HS                                  | PLEEZBALEEVIT!                               | 35 |
| 88                    | 72       | 77 | 6  | SPM DOPE HOUSE/COY 013336/UNIVERSAL (11.98/17.98)                                     | TIME IS MONEY                                | 49 |
| 89                    | 84       | 94 | 28 | LUCY PEARL ● POOKIE 78059/BEYOND (11.98/17.98)  | LUCY PEARL                                   | 3  |
| 90                    | RE-ENTRY | 4  | 4  | TYRONE DAVIS MALACO 7505 (10.98/15.98)  | RELAXIN' WITH TYRONE                         | 90 |
| 91                    | RE-ENTRY | 12 | 12 | KANE & ABEL MOST WANTED EMPIRE 0001* (11.98/16.98)                                    | MOST WANTED                                  | 41 |
| 92                    | 79       | 75 | 78 | MACY GRAY ▲ EPIC 69490* (12.98 EQ/18.98) HS   | ON HOW LIFE IS                               | 9  |
| 93                    | RE-ENTRY | 5  | 5  | BRANDY MOSS-SCOTT HEAVENLY 8820 (11.98/16.98)   | GIRLFRIEND                                   | 68 |
| 94                    | 70       | 69 | 28 | BEENIE MAN SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)                              | ART AND LIFE                                 | 18 |
| 95                    | NEW ►    | 1  | 1  | TWISTA INNOVATIONS 773 (12.98/17.98)  | ADRENALIN RUSH 2000                          | 95 |
| 96                    | 94       | —  | 58 | JOHNNIE TAYLOR MALACO 7499 (10.98/15.98)  | GOTTA GET THE GROOVE BACK                    | 30 |
| 97                    | 87       | 83 | 10 | BONE THUGS-N-HARMONY RUTHLESS 85172*/EPIC (12.98 EQ/18.98)                            | THE COLLECTION: VOLUME TWO                   | 15 |
| 98                    | 90       | 84 | 93 | EMINEM ▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)                               | THE SLIM SHADY LP                            | 1  |
| 99                    | 81       | 86 | 14 | GURU VIRGIN 50188* (12.98/17.98)  | JAZZMATAZZ STREETSOU                         | 8  |
| 100                   | RE-ENTRY | 20 | 20 | BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)  | LOVE AND FREEDOM                             | 11 |

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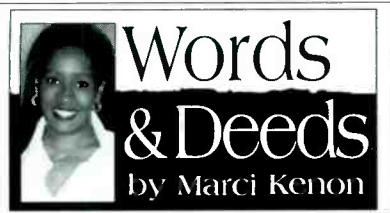


# Thomas Reflects On His '92 Grammy Wins

**GRAMMY AFTERGLOW:** Besides immediate gratification, the respect of your peers, and a hoped-for increase in record sales, just what is the value of winning a Grammy?

**Todd "Speech" Thomas**, front man of the Grammy Award-winning group **Arrested Development**, admits that, at the time, winning wasn't such a big deal. The Atlanta rap group walked away with two awards in 1992: best new artist and best rap performance by a duo or group for the No. 1 R&B single "Tennessee."

"But it became a much bigger deal afterward," says the rapper/songwriter, who's currently shopping a



new, 19-track **Arrested Development** album titled "Heroes Of The Harvest." "Out of all the awards we've won, it seems as if the Grammy is the one that never fades. It really makes people know that we are professionals."

And although Speech is a member of the National Academy of Record-

ing Arts and Sciences (NARAS), he's still not sure what the organization does outside of presenting the Grammys—a perception that NARAS president/CEO **Michael Greene** is working to change in the R&B community.

"In the earlier days, they figured NARAS was a bunch of old white guys sitting around honoring **Henry Mancini**," Greene says of a NARAS image he has fought to shake. "It's taken a community-wide investment in all 12 chapters to do urban outreach, getting into the community with **MusiCares** programs, financial grant assistance, and various education programs."

The organization has a convert in **Fo' Reel/Universal** rapper **Nelly**. Though not a member at present, the St. Louis native (aka **Cornell Haynes**) says he's "definitely going to join. The Grammys have become more meaningful and acceptable to the hip-hop community. Having [hip-hop] artists in the mix helps make the organization more aware of hip-hop artists who deserve recognition."

"Joining is something I hadn't thought about before," continues Nelly, who's nominated twice for his "Country Grammar" debut (best rap solo performance and best rap album). "But now I'm much more aware of what the organization is and does, and I would like to play a more



active role in it."

Speech agrees that some things have changed since his group won the accolade. "The Grammys have loosened up a bit," he notes. "I applaud the notion that the Grammy [organization] sees music for its artistic value, rather than putting the curtain down on it because of any controversy surrounding it. Music is supposed to be about the artistic value it offers, not just the content."

**DOUBLE STANDARD:** Speaking of content, many people inside and outside the music industry are up in arms about the recognition bestowed upon **Aftermath/Interscope** rapper **Eminem**, despite his controversial lyrics and persona. NARAS' **Michael Greene** defends the artist's multiple nominations for the work on his sophomore album, "The Marshall Mathers LP," which received nods for album of the year, (Continued on page 57)



STEPHANIE LOPEZ'S **RHYTHM SECTION**

**'MS. JACKSON'S' TRIP:** The single that seems to have more lives than a cat returns to the pole position on Hot R&B/Hip-Hop Singles & Tracks. **OutKast's** "Ms. Jackson" (LaFace/Arista) hits the No. 1 slot for the second time in its chart history.

The first time "Ms. Jackson" hit the top was the issue of Dec. 16, 2000, but after just one week, "Ms. Jackson" gave up its perch and hovered between No. 2 and No. 3 for the next six frames. This is "Ms. Jackson's" seventh week in the top three, and with this issue's Greatest Gainer/Sales designation, it returns to the No. 1 position. Up through the last issue, all sales points for "Ms. Jackson" were derived from a DVD single, which contained videos of both "Ms. Jackson" and "B.O.B.," along with interview footage and vignettes. This issue, however, was the first to include a full week of sales of the newly available 12-inch vinyl and maxi-CD singles. The 881% gain in sales points over last issue brings **OutKast** back into the limelight. With just short of 8,000 pieces sold, "Ms. Jackson" also hits No. 1 on Hot R&B/Hip-Hop Single Sales, pushing last issue's top-selling single, **Jaheim's** "Could It Be" (Divine Mill/Warner Bros.), down a slot on the sales list.

**MAN'S ANNOUNCEMENT:** **Public Announcement**, which coined the term "body bumpin'" during the spring and summer of 1998, is back in a big way. Its upcoming album, "Don't Hold Back" (RCA), due Feb. 6, should benefit from two hit singles. The first single from that project, "Mamacita," peaked at No. 7 on the Dec. 23, 2000, stanza of Hot R&B/Hip-Hop Singles & Tracks; it remains on the chart at No. 33. That single—which is available at retail on cassette, CD, maxi-CD, and 12-inch vinyl—went to No. 1 on Hot R&B/Hip-Hop Singles Sales in the Jan. 20 issue and is now No. 5 after eight weeks on the chart. Even with such strong sales and an album hot on its heels, **Public** sent a second single to radio. "Man Ain't Supposed To Cry" debuts at No. 82 on Hot R&B/Hip-Hop Singles & Tracks, with a 64% increase in national radio airplay over last issue's numbers. Stations like **WGCI** Chicago (Public's hometown station), **WENZ** Cleveland, **WBL** New York, and **WHQT** Miami are strong supporters thus far.

**Public's** last album, "All Work No Play" (A&M), remained on the Hot R&B/Hip-Hop Albums chart for 34 weeks. This one looks like it might bring faster and better results.

**BRIDGING GAPS?** You will notice on Top R&B/Hip-Hop Albums that **Charlie Wilson's** latest endeavor, "Bridging The Gap," is listed twice, once at the No. 57 slot and again as a debut at No. 74. This is not an error. The two different slots are the cause of an album being released by an independent label (called Major Label) and then the same album being picked up by a major distributor (in this case, Major Hits/Jake/Interscope). Because the two releases in question have different bar codes, and since Universal Music and Video Distribution will not accept returns on the indie version, **SoundScan** cannot link the two together. Thus, the same title occupies two different slots.

# Hot Rap Singles

| THIS WEEK   | LAST WEEK       | 2 WKS AGO | WKS ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL   | ARTIST                            |
|---|-----------------|-----------|--------------|--|-----------------------------------|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY <b>SoundScan®</b> |                 |           |              |  |                                   |
| ▶ <b>No. 1/GREATEST GAINER</b> ◀  |                 |           |              |  |                                   |
| 1   | 8               | 39        | 9            | <b>MS. JACKSON</b><br>(D) (T) (X) LAFACE 24525*/ARISTA †   | <b>OUTKAST</b><br>1 week at No. 1 |
| 2   | <b>NEW</b> ▶    | 1         | 1            | <b>THE BLAST</b> TALIB KWELI & HI-TEK FEATURING VINIA MOJICA<br>(T) RAWKUS 294* †  |                                   |
| 3   | 2               | 3         | 14           | <b>WHERE I WANNA BE</b> DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG & KURUPT<br>(C) (D) (T) BABY REE 35058/LONDON-SIRE † |                                   |
| 4   | 3               | 1         | 8            | <b>OH NO</b> MOS DEF & PHAROAE MONCH FEATURING NATE DOGG<br>(T) RAWKUS 289* †  |                                   |
| 5   | <b>NEW</b> ▶    | 1         | 1            | <b>UHHNNHH</b> THE BAD SEED<br>(T) RAWKUS 299*   |                                   |
| 6   | 4               | 8         | 15           | <b>CROSS THE BORDER</b> PHILLY'S MOST WANTED<br>(C) (D) (T) (X) ATLANTIC 85008/AG †  |                                   |
| 7   | 21              | 13        | 8            | <b>NO! NO! NO!</b> SUNNI BLACK FEATURING MOTHER SUPERIA<br>(C) (D) (T) KING PIN STATION 197 †                                  |                                   |
| 8   | 11              | —         | 2            | <b>SUICIDAL FAILURE</b> CAGE<br>(T) EASTERN CONFERENCE 287*/RAWKUS   |                                   |
| 9   | 5               | 18        | 6            | <b>SOUTHERN HOSPITALITY</b> LUDACRIS<br>(T) DISTURBING THA PEACE/DEF JAM SOUTH 572749*/IDJMG                                   |                                   |
| 10  | 1               | 4         | 12           | <b>BABY IF YOU'RE READY</b> SNOOP DOGG PRESENTS DOGGYS ANGELS FEATURING LATOYA<br>(C) (D) (T) DOGGY STYLE 2132/TVT †           |                                   |
| 11  | 20              | —         | 2            | <b>POKE IT OUT!</b> TRACK SQUAD<br>(C) (D) (T) WINGSPAN 0009   |                                   |
| 12  | 24              | 11        | 10           | <b>THAT SMUT</b> SMUT PEDDLERS<br>(T) EASTERN CONFERENCE 273*/RAWKUS   |                                   |
| 13  | 7               | 2         | 9            | <b>\$#!* ON YOU</b> D-12<br>(T) (X) SHADY/RAWKUS 497344*/INTERSCOPE †  |                                   |
| 14  | 19              | 12        | 7            | <b>PEACE OF MIND</b> DARKSIDE BALLAZ FEATURING TWISTA<br>(D) LEGIT BALLIN' 25014 †   |                                   |
| 15  | 16              | 7         | 16           | <b>BIG DOE</b> SUICIDE<br>(C) (D) FUTURESCOPE 3331 †   |                                   |
| 16  | 9               | 10        | 7            | <b>DANGER (BEEN SO LONG)</b> MYSTIKAL FEATURING NIVEA<br>(T) JIVE 42860* †   |                                   |
| 17  | 12              | 16        | 6            | <b>PUT IT ON ME</b> JA RULE FEATURING LIL' MO & VITA<br>(T) MURDER INC./DEF JAM 572751*/IDJMG †                                |                                   |
| 18  | 13              | 5         | 8            | <b>IT WASN'T ME</b> SHAGGY FEATURING RICARDO "RIKROK" DUCENT<br>(T) (V) MCA 155782* †  |                                   |
| 19  | 10              | —         | 2            | <b>CHANGE THE GAME</b> JAY-Z, BEANIE SIGEL AND MEMPHIS BLEEK<br>(T) ROC-A-FELLA/DEF JAM 572761*/IDJMG †                        |                                   |
| 20  | 6               | 6         | 7            | <b>ALL GOOD?</b> DE LA SOUL FEATURING CHAKA KHAN<br>(T) (X) TOMMY BOY †  |                                   |
| 21  | 14              | 15        | 20           | <b>HE DID THAT</b> SILKK THE SHOCKER FEATURING MASTER P AND MAC<br>(C) (D) (T) NO LIMIT 38736/PRIORITY †                       |                                   |
| 22  | 15              | 22        | 3            | <b>R.E.S.P.E.C.T.</b> 4TH AVENUE JONES<br>(D) (T) LOOKALIVE/RAWKUS 497459/INTERSCOPE   |                                   |
| 23  | 44              | 14        | 24           | <b>COME RIDE WITH ME</b> JAHARI<br>(C) (D) (T) SUCCESS 54392/LIGHTYEAR †   |                                   |
| 24  | 18              | 19        | 13           | <b>SOULJAS</b> MASTER P<br>(C) (D) (T) NO LIMIT 38747/PRIORITY †   |                                   |
| 25  | 26              | 25        | 21           | <b>MOVE SOMETHIN'</b> TALIB KWELI & HI-TEK<br>(C) (D) (T) RAWKUS 38703/PRIORITY †  |                                   |
| 26  | 17              | 20        | 8            | <b>IS THAT YOUR CHICK</b> MEMPHIS BLEEK FEATURING JAY-Z & MISSY ELLIOTT<br>(T) ROC-A-FELLA/DEF JAM 562865*/IDJMG †             |                                   |
| 27  | 28              | 23        | 3            | <b>LOUD AND CLEAR</b> BLACK MISS<br>(D) TRIBUTARY 70485/ORPHEUS  |                                   |
| 28  | <b>RE-ENTRY</b> | 27        | 27           | <b>SO FLOSSY</b> MIDWEST MAFIA FEATURING PHATTY BANKS<br>(C) (D) (T) BUCHANAN 41111  |                                   |
| 29  | 23              | 34        | 12           | <b>DA BRIDGE 2001</b> QB FINEST<br>(T) ILL WILL/COLUMBIA 79522*/CRG †  |                                   |
| 30  | 22              | 24        | 13           | <b>I JUST WANNA LOVE U (GIVE IT 2 ME)</b> JAY-Z<br>(T) ROC-A-FELLA/DEF JAM 572666*/IDJMG †                                     |                                   |
| 31  | 32              | 26        | 14           | <b>YA STYLE</b> SYLK-E. FYNE<br>(X) RUFFTOWN/PALM PICTURES 70062*/RYKO PALM †  |                                   |
| 32  | <b>RE-ENTRY</b> | 19        | 19           | <b>GHETTO STAR</b> GREEN EYEZ FEATURING B-BRAZY, REDRUM, SQUEAK RU, BIG WY<br>(C) (D) (T) STREET SLANG 1001/EVEJIM             |                                   |
| 33  | 39              | —         | 2            | <b>ROCK DAT SHIT</b> PRODIGY OF MOBB DEEP<br>(T) INFAMOUS/VOLATOR 1977*/LOUD   |                                   |
| 34  | 25              | 9         | 10           | <b>R.N.S.</b> FREDDIE FOXXX BUMPY KNUCKLES<br>(C) (D) (T) KJAC 005/LANDSPEED   |                                   |
| 35  | 27              | 27        | 16           | <b>IT'S OK</b> SLIMM CALHOUN FEATURING ANDRE 3000<br>(C) (D) (T) AQUEMIN/EASTWEST 67091/EEG †                                  |                                   |
| 36  | <b>RE-ENTRY</b> | 7         | 7            | <b>YOU DON'T HEAR ME THOUGH</b> LEGEND<br>(D) DEH TYME/DIRON 70483/ORPHEUS   |                                   |
| 37  | 34              | 36        | 17           | <b>WHOA! LIL' MAMA...</b> X-CON<br>(C) (D) (T) FIRST STRING/EASTWEST 67102/EEG   |                                   |
| 38  | 31              | 43        | 19           | <b>WHAT'S YOUR FANTASY</b> LUDACRIS FEATURING SHAWNNA<br>(T) DISTURBING THA PEACE/DEF JAM SOUTH 562944*/IDJMG †                |                                   |
| 39  | 45              | 42        | 15           | <b>EVEN IF</b> METHOD MAN<br>(T) DEF JAM/DEF SOUL 562902*/IDJMG  |                                   |
| 40  | 29              | 33        | 32           | <b>CHERCHEZ LAGHOUT</b> GHOSTFACE KILLAH<br>(C) (D) (T) WU-TANG/RAZOR SHARP 79464/EPIC †                                       |                                   |
| 41  | 35              | —         | 26           | <b>SHAKE YA ASS</b> MYSTIKAL<br>(T) JIVE 42721* †  |                                   |
| 42  | <b>NEW</b> ▶    | 1         | 1            | <b>Y.B.E. (YOUNG BLACK ENTREPRENEURS)</b> PRODIGY OF MOBB DEEP FEATURING B.G.<br>(T) INFAMOUS/VOLATOR 1981*/LOUD               |                                   |
| 43  | 36              | 31        | 26           | <b>BOUNCE WITH ME</b> LIL BOW WOW FEATURING XSCAPE<br>(T) (X) SO SO DEF/COLUMBIA 79476*/CRG †                                  |                                   |
| 44  | <b>NEW</b> ▶    | 1         | 1            | <b>WATCH YOSELF</b> JOHNNY DOSWELL AKA MR. CHOPS<br>(D) TOTAL IMPACT 2*  |                                   |
| 45  | 30              | 28        | 22           | <b>SHAKE IT LIKE A DOG</b> KANE & ABEL FEATURING PNC AND 5TH WARD WEEBIE<br>(C) (D) MOST WANTED EMPIRE 0002 †                  |                                   |
| 46  | 42              | 37        | 28           | <b>YEAH THAT'S US</b> MAJOR FIGGAS<br>(C) (D) (T) RUFFNATION 16854/WARNER BROS. †  |                                   |
| 47  | <b>RE-ENTRY</b> | 19        | 19           | <b>CONNECT</b> DJ HURRICANE WITH XZIBIT, BIG GIPP AND PHAROAE MONCH<br>(C) (D) (T) TVT 6451 †                                  |                                   |
| 48  | 33              | 41        | 8            | <b>GRAVEL PIT</b> WU-TANG CLAN<br>(T) WU-TANG/LOUD/COLUMBIA 79530*/CRG †   |                                   |
| 49  | <b>RE-ENTRY</b> | 9         | 9            | <b>HOW MANY LICKS?</b> LIL' KIM FEATURING SISQO<br>(T) QUEEN BEE/UNDEAS/ATLANTIC 85032*/AG †                                   |                                   |
| 50  | <b>RE-ENTRY</b> | 6         | 6            | <b>THAT'S GANGSTA</b> SHYNE<br>(T) BAD BOY 79346*/ARISTA †   |                                   |

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



Hot R&B/Hip-Hop Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL), and corresponding data for the Hot R&B/Hip-Hop Airplay chart.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL), and corresponding data for the Hot R&B/Hip-Hop Recurrent Airplay chart.

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

Table listing R&B singles A-Z with columns for rank, title, and artist.

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL), and corresponding data for the Hot R&B/Hip-Hop Singles Sales chart.

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



## Grammy Recording Nods Raise Concerns With Punters

SINCE THE NOMINATIONS for the 43rd annual Grammy Awards were announced Jan. 3, our phone has not stopped ringing. We've also received numerous E-mails regarding the nominations, specifically those in the best dance recording and non-classical remixer of the year categories.

Is everyone smiling? Not exactly. "I am outraged that 'Who Let The



DEEP DISH

Dogs Out' by Baha Men could even be considered for best dance recording, let alone be nominated in the category," writes one dance music enthusiast who's been an avid reader of Billboard for 15 years. "I'm just curious how a song that didn't even make a dent on the dance charts was nominated. Is it because the song was played at sporting events? I just don't understand this."

Quite honestly, this dance music fan wasn't alone in his bewilderment at the song's nomination. "I'm sure I'm not the only one to write you regarding the outrageous nominees for best dance recording," writes an industry observer. "Friggin' 'Who Let The Dogs Out'? Come on."

"Who let the dogs out?" queried another punter. "More like, who let the dogs in? Simply put, and to paraphrase Whitney Houston, it's not right, and it's not OK."

For many, this year's nominations for best dance recording fall incredibly flat. "Once again, and except for Moby ["Natural Blues"], real and honest dance artists were completely locked out of the category," says one disappointed club artist. "Let's face it, Eiffel 65 ["Blue (Da Ba Dee)], Enrique Iglesias ["Be With You"], Jennifer Lopez ["Let's Get

Loud"], and Baha Men aren't true dance artists. They're all pop acts, pure and simple."

Of course, one person's pop act is another's dance act. While we agree that artists like Iglesias, Lopez, Eiffel 65, and Baha Men are decidedly pop, you can't deny that the music they make is incredibly rhythmic, with fiery beats you can dance to. That said, we'd be lying to ourselves if we said we agree with these four nods in this category.

The reality is this: Such higher-profile acts make it that much more difficult for "true" dance artists, many of whom are completely unknown outside the club community, to ever have a shot at being nominated. Let's face it, the potential is there for voting members of the National Academy of Recording Arts and Sciences (NARAS) to vote on name recognition alone—without taking anything else into consideration.

Yes, we admit it, we're mildly perplexed that tracks like Madonna's "Music," Madison Avenue's "Don't Call Me Baby," Basement Jaxx's "Bingo Bango," Ultra Naté's "Desire," Chicane Featuring Bryan Adams' "Don't Give Up," and Sonique's "It Feels So Good" are nowhere in sight in this category. Thankfully, Moby's "Natural Blues" made the cut.

CONVERSELY, it's all smiles for the five nods in the nonclassical remixer of the year category. We're so thrilled to see that this year's nominees—Deep Dish, Hex Hector, Maurice Joshua, Peter Rauhofer, and Richard "Humpty" Vission—encompass the many musical styles that thrive within clubland. Deep Dish represents the underground; Hector effortlessly cavorts with trance and pop; Joshua keeps it soulful and joyful; Rauhofer showcases dance music's progressive side; and Vission opts for the hard and funky. Equally thrilled about this powerful lineup are the nominees themselves.

"My initial thought was, 'Geez, I probably won't win again. I'll be the Susan Lucci of the Grammys,'" says NARAS member Hector, laughing, referring to his second consecutive nod in this category. "Now, I'm thinking it's pretty cool. It shows that people are paying attention and appreciating my work."

To say that Washington, D.C.-based duo Deep Dish—aka Ali Shirazinia and Sharam Tayebi, who are both voting members of NARAS—is excited would be an understatement. "Sharam and I always keep mental checklists," says Shirazinia. "On the list of things to accomplish were working with Madonna and receiving a Grammy nomination. That they both happened in the same year only makes the nomination that much more special."

"Throughout the years, Sharam and I stuck to our guns as underground producers and remixers," Shi-



by Michael Paoletta

razinia adds. "Hopefully, it will inspire others to keep doing what they're doing and to never give up on the



RAUHOFFER

underground. For us, it only makes us push forward, doing anything we can to help the dance music scene. This is only the tip of the iceberg for us."

According to Vission, he thought a friend was "bullshitting" him when the friend called the remixer/producer to tell him the good news. "I never expected to be nominated; it's very overwhelming," says the Los Angeles-based NARAS voting member. "I honestly thought it would take me much longer to get to this point where I'm being nominated for a Grammy. But I am very happy and proud of my work this past year."

Vission also acknowledges that it's "cool to get this type of recognition. It gives me a little kick. As for actually winning the award, that really

doesn't matter. That I got this far in the voting process makes me happy enough."

"I feel blessed," says Chicago-residing NARAS member Joshua. "It's truly an honor to be recognized by your peers. It's also an honor to be in such good company. The competition is fierce this year. Perhaps even more important is the fact that such a nomination shows what I've accomplished over the past year. People see how hard you've worked and hustled."

Rauhofer, who won this coveted award last year, says that being nominated two consecutive years speaks volumes about his work. "At first, I was surprised at this nomination," says Rauhofer, also a voting member of NARAS. "I thought, 'How could I be nominated again?' After giving it much thought, I realized that such a nomination is for a body of work within a specific time period; it's not a lifetime achievement award."

Perhaps Rauhofer had such feelings because the category is still in its infancy (both dance categories are only 4 years old), making repeat nominations that much more conspicuous.

Think about it: Would we question the validity of somebody like Walter Afanasieff being nominated for producer of the year two years in a row? It's doubtful. Similarly, we shouldn't question Rauhofer's second nod in this category—he had a very good year!

One thing does bother Rauhofer, though. In fact, it's bothering numerous industry executives, too. "Why (Continued on next page)



VISSION

### Grammy Nominees For Nonclassical Remixer Of The Year

#### DEEP DISH

- "Barbarella," Deep Dish Armageddon Breakdown remix (Sven Vath).
- "Mohammad Is Jesus," Deep Dish Daddy Cool remix (Deep Dish).
- "Music," Deep Dish Dot Com remix (Madonna).
- "Rise," Deep Dish Hi-Rise remix (Gabrielle).
- "Sexual (Li Da Di)," Deep Dish Cheez-Whiz remix (Amber).
- "True," Deep Dish Poof Daddy remix (Morel).

#### HEX HECTOR

- "Feelin' So Good," Hex Hector Club mix (Jennifer Lopez).
- "Give Me Just One Night (Una Noche)," Hex Hector Radio mix (98°).
- "I Learned From The Best," HQ2 Club mix (Whitney Houston).
- "I Turn To You," Hex Hector Radio mix (Melanie C).
- "Music," HQ2 Radio mix (Madonna).
- "Spanish Guitar," HQ2 Club mix (Toni Braxton).

#### MAURICE JOSHUA

- "Don't Think I'm Not," Digital Black-N-Groove Club mix (Kandi).
- "Independent Women Part I," Maurice's Carnival 2000 mix (Destiny's Child).
- "It's Gonna Be Me," Maurice's Radio edit ('N Sync).
- "Jumpin', Jumpin'," Digital Black-N-Groove Club mix (Destiny's Child).

- "Say My Name," Maurice's Last Days of Disco Millennium mix (Destiny's Child).
- "Shackles (Praise You)," Maurice's Carnival 2000 mix (Mary Mary).

#### PETER RAUHOFFER

- "Greatest Love Of All," Club 69 Classic Club mix (Whitney Houston).
- "He Wasn't Man Enough," Peter Rauhofer's Trance mix (Toni Braxton).
- "I Don't Know What You Want But I Can't Give It Any More," Peter Rauhofer Roxy Anthem (Pet Shop Boys).
- "I Think I'm In Love," Peter Rauhofer Club Anthem (Jessica Simpson).
- "17 Again," Peter Rauhofer remix (Eurythmics).
- "Take A Picture," Club 69 Trance mix (Filter).

#### RICHARD "HUMPTY" VISSION

- "Alright," R.H.V. Club mix (Devone).
- "American Pie," R.H.V. Visits Madonna mix (Madonna).
- "American Pie," R.H.V. Radio mix (Madonna).
- "Everybody's Free 2000," R.H.V. Cyberfest mix (Richard "Humpty" Vission Featuring Rozalla).
- "Music," R.H.V. Phunkytron mix (Madonna).
- "Shut The F\*\*k Up And Dance," R.H.V. Anthem Mix (Adrenaline).

### Nominees For Dance Recording

- Baha Men, "Who Let The Dogs Out" (S-Curve).
- Eiffel 65, "Blue (Da Ba Dee)" (Republic/Universal).
- Enrique Iglesias, "Be With You" (Interscope).
- Jennifer Lopez, "Let's Get Loud" (Work).
- Moby, "Natural Blues" (V2).

### Billboard HOT Dance Breakouts

FEBRUARY 3, 2001  
CLUB PLAY

1. IS IT LOVE? CHILI HI FLY  
MINISTRY OF SOUND IMPORT
2. NOT SEVENTEEN MANDALAY V2
3. UNA MUSICA SENZA RITMO  
DEGENERATION TOMMY BOY SILVER LABEL
4. FUCK ME HARDER HARRIS & COX  
4 PLAY
5. PASS IT ON KEOKI MOONSHINE

#### MAXI-SINGLES SALES

1. GIVE IT TO ME SUPERJUICY STAR 69
2. YOU TAKE MY BREATH AWAY  
SUREAL GROOVILICIOUS
3. DAYLIGHT NEW LIFE CRISIS TOMMY BOY
4. NOW THAT I FOUND YOU IRIS XTREME
5. FLY AWAY VINCENT DE MOOR RADIKAL

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



| CLUB PLAY  |           |           |               |   |  |
|--|-----------|-----------|---------------|---|--|
| COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS. |           |           |               |   |  |
| THIS WEEK  | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/PROMOTION LABEL                           | ARTIST   |
| <b>▶ No. 1 ◀</b>   |           |           |               |   |  |
| 1  | 3         | 4         | 9             | BEAUTIFUL DAY ISLAND PROMO/INTERSCOPE †                             | U2   |
| 2  | 4         | 5         | 10            | LIFETIME TO LOVE 4 PLAY 2029  | CECE PENISTON  |
| 3  | 5         | 7         | 7             | LOVIN' YOU RCA 60400  | KRISTINE W   |
| 4  | 6         | 9         | 7             | BOY (REMIX) REPRIS 44928  | BOOK OF LOVE   |
| 5  | 7         | 12        | 7             | BY YOUR SIDE EPIC PROMO †   | SADE   |
| 6  | 1         | 2         | 10            | LADY (HEAR ME TONIGHT) BARCLAY 587900/MCA †                         | MODJO  |
| 7  | 2         | 1         | 9             | DON'T TELL ME MAVERICK 44910/WARNER BROS. †                         | MADONNA  |
| 8  | 10        | 21        | 8             | YOU TAKE MY BREATH AWAY GROOVILICIOUS 234/STRICTLY RHYTHM           | SUREAL   |
| 9  | 15        | 24        | 4             | PAPA'S GOT A BRAND NEW PIGBAG TOMMY BOY SILVER LABEL 2188/TOMMY BOY | THUNDERPUSS  |
| 10   | 11        | 22        | 4             | ME DREAMWORKS PROMO   | KINA   |
| 11   | 12        | 20        | 7             | NOT THAT KIND DAYLIGHT 79483/EPIC †                                 | ANASTACIA  |
| 12   | 9         | 3         | 12            | THE UNDERGROUND STAR 69 509   | CELEDA   |
| 13   | 8         | 6         | 11            | ONE MORE TIME VIRGIN 38758  | DAFT PUNK  |
| 14   | 20        | 25        | 6             | BY YOUR SIDE TOMMY BOY SILVER LABEL 2174/TOMMY BOY                  | MALINA   |
| 15   | 18        | 23        | 8             | NIGHT IN THE CITY REPRIS PROMO                                      | PM DAWN  |
| 16   | 31        | 42        | 3             | WHO THE HELL ARE YOU? VICIOUS GROOVES/C2 PROMO/COLUMBIA             | MADISON AVENUE                                       |
| 17   | 24        | 27        | 6             | ALL GOOD? TOMMY BOY 2178 †  | DE LA SOUL FEATURING CHAKA KHAN                      |
| 18   | 25        | 26        | 7             | IDOL WARNER BROS. 44887 †   | AMANDA GHOST   |
| 19   | 13        | 17        | 9             | TESTIFY EMI GOSPEL 20305/CAPITOL                                    | DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS        |
| 20   | 26        | 29        | 6             | CAN'T FIGHT THE MOONLIGHT CURB 77098 †                              | LEANN RIMES  |
| 21   | 27        | 34        | 4             | SOUTH SIDE V2 27676 †   | MOBY FEATURING GWEN STEFANI                          |
| 22   | 28        | 35        | 6             | MANGAMANIA MIXOLOGY 0001/4 PLAY                                     | CORMANO  |
| 23   | 16        | 8         | 11            | GLORIOUS KINETIC 44860/REPRIS †                                     | ANDREAS JOHNSON                                      |
| <b>▶ POWER PICK ◀</b>                                    |           |           |               |   |  |
| 24   | 39        | —         | 2             | STRANGER IN MY HOUSE ELEKTRA PROMO/EEG †                            | TAMIA  |
| 25   | 19        | 15        | 12            | FABULOUS (GUIDE YOUR ROCKET) JELLYBEAN 2611                         | BORIS & BECK   |
| 26   | 21        | 14        | 9             | DO YOU LOVE ME JELLYBEAN 2613                                       | JOE T. VANNELLI PROJECT FEATURING MIJAN              |
| 27   | 37        | —         | 2             | NEEDIN' U II DEFINITY PROMO   | DAVID MORALES PRESENTS THE FACE FEAT. JULIET ROBERTS |
| 28   | 23        | 18        | 11            | RISE IN NERVOUS 20447   | STEVE LAWLER   |
| 29   | 22        | 10        | 10            | U TURN ME NERVOUS 20435   | BYRON STINGILY FEATURING LEE JOHN                    |
| 30   | 34        | 37        | 6             | CHANGIN' WEST END 1003  | LINDA CLIFFORD                                       |
| 31   | 32        | 33        | 6             | HOLLER VIRGIN PROMO †   | SPICE GIRLS  |
| 32   | 14        | 11        | 12            | PULL UP TO THE BUMPER EDEL AMERICA 18237 †                          | GRACE JONES VS. FUNKSTAR DE LUXE                     |
| 33   | 35        | 43        | 3             | ABOVE THE SEA JELLYBEAN 2615  | PARADIS  |
| 34   | 29        | 31        | 7             | OPEN MY HEART ELEKTRA 67118/EEG †                                   | YOLANDA ADAMS  |
| 35   | 42        | —         | 2             | SUNNY TRUMPETS GROOVILICIOUS 236/STRICTLY RHYTHM                    | MDC  |
| 36   | 45        | —         | 2             | NOTHINGNESS JELLYBEAN 2595  | KARMADELIC FEATURING SANDY B.                        |
| 37   | 47        | —         | 2             | JUST KEEP THINKING ABOUT YOU LOGIC 81359 †                          | GLORIA GAYNOR  |
| <b>▶ HOT SHOT DEBUT ◀</b>                                |           |           |               |   |  |
| 38   | NEW       | 1         | 1             | THE FIELDS OF LOVE RADIKAL 99044 †                                  | ATB FEATURING YORK                                   |
| 39   | NEW       | 1         | 1             | ON THE BEACH RADIKAL 99041  | YORK   |
| 40   | 46        | 46        | 3             | OBSIDIAN (REMIXES) SIX DEGREES 5034                                 | BANCO DE GAIA  |
| 41   | NEW       | 1         | 1             | STAR 69 (WHAT THE FU*K) SKINT PROMO/ASTRALWERKS †                   | FATBOY SLIM FEAT. ROLAND CLARK                       |
| 42   | 17        | 13        | 12            | THE POWER OF ONE ATLANTIC 85021                                     | DONNA SUMMER   |
| 43   | NEW       | 1         | 1             | EASY LOVE (STAY THE NIGHT) COLUMBIA PROMO                           | LADY   |
| 44   | 38        | 36        | 12            | STAND UP! STAR 69 1207  | MAGIC CUCUMBERS FEAT. JOCELYN BROWN & CONNIE HARVEY  |
| 45   | 30        | 16        | 13            | LIVIN' FOR LOVE ELEKTRA 71532/EEG                                   | NATALIE COLE   |
| 46   | NEW       | 1         | 1             | STAND UP WHITE LABEL PROMO  | THUNDERPUSS VS. LOVE TRIBE                           |
| 47   | NEW       | 1         | 1             | BLACK VELVETEEN VIRGIN PROMO †                                      | LENNY KRAVITZ  |
| 48   | NEW       | 1         | 1             | WHATCHA GONNA DO HARLEQUIN PROMO                                    | SHAUNA SOLOMON                                       |
| 49   | 41        | 38        | 11            | ROCK DJ CAPITOL PROMO †   | ROBBIE WILLIAMS                                      |
| 50   | 33        | 19        | 14            | LULLABY OF CLUBLAND ATLANTIC 85009                                  | EVERYTHING BUT THE GIRL                              |

| MAXI-SINGLES SALES   |           |           |               |   |  |
|--|-----------|-----------|---------------|---|--|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® |           |           |               |   |  |
| THIS WEEK  | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL                                | ARTIST                                     |
| <b>▶ No. 1/GREATEST GAINER ◀</b>   |           |           |               |   |  |
| 1  | 20        | —         | 2             | DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †                         | MADONNA                                    |
| 2  | 1         | 1         | 17            | INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG †                       | DESTINY'S CHILD                            |
| 3  | 2         | 2         | 7             | STRONGER (T) (X) JIVE 79405 †   | BRITNEY SPEARS                             |
| 4  | 3         | 6         | 7             | LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †                         | MODJO                                      |
| 5  | 4         | 4         | 6             | SOUTH SIDE (T) (X) V2 27676 †   | MOBY FEATURING GWEN STEFANI                |
| 6  | 5         | 5         | 23            | MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †                                 | MADONNA                                    |
| 7  | 7         | 8         | 8             | ONE MORE TIME (T) (X) VIRGIN 38758  | DAFT PUNK                                  |
| 8  | 6         | 3         | 19            | MOST GIRLS (T) (X) LAFACE 24490/ARISTA †                                    | PINK                                       |
| 9  | 11        | 11        | 6             | CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †                              | LEANN RIMES                                |
| 10   | 8         | 7         | 39            | DESERT ROSE (X) A&M 497321/INTERSCOPE †                                     | STING FEATURING CHEB MAMI                  |
| <b>▶ HOT SHOT DEBUT ◀</b>  |           |           |               |   |  |
| 11   | NEW       | 1         | 1             | LOVIN' YOU (T) (X) RCA 60400  | KRISTINE W                                 |
| 12   | 9         | 9         | 5             | WHO LET THE DOGS OUT (X) TRULY HYPE 71211                                   | BAHAMA MAMA'S                              |
| 13   | 10        | 10        | 8             | ALL GOOD? (T) (X) TOMMY BOY 2178 †  | DE LA SOUL FEATURING CHAKA KHAN            |
| 14   | 13        | 14        | 6             | SPENTE LE STELLE (T) (X) RADIKAL 99050                                      | OPERA TRANCE FEATURING EMMA SHAPPLIN       |
| 15   | 12        | 12        | 28            | JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †                               | DESTINY'S CHILD                            |
| 16   | NEW       | 1         | 1             | LIVIN' FOR LOVE (T) (X) ELEKTRA 71532/EEG                                   | NATALIE COLE                               |
| 17   | 14        | 13        | 13            | THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †                                | CHANGING FACES                             |
| 18   | 17        | 20        | 12            | SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †                       | DARUDE                                     |
| 19   | 15        | 15        | 38            | KERNKRAFT 400 (T) (X) RADIKAL 99027 †                                       | ZOMBIE NATION                              |
| 20   | NEW       | 1         | 1             | PAPA'S GOT A BRAND NEW PIGBAG (T) (X) TOMMY BOY SILVER LABEL 2188/TOMMY BOY | THUNDERPUSS                                |
| 21   | NEW       | 1         | 1             | JUST KEEP THINKING ABOUT YOU (T) (X) LOGIC 81359 †                          | GLORIA GAYNOR                              |
| 22   | 21        | 49        | 3             | LIFETIME TO LOVE (T) (X) 4 PLAY 2029  | CECE PENISTON                              |
| 23   | 16        | 16        | 31            | TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †                  | FRAGMA                                     |
| 24   | 19        | 18        | 26            | DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †                     | DEBELAH MORGAN                             |
| 25   | 18        | 17        | 35            | DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †          | MADISON AVENUE                             |
| 26   | 28        | 19        | 42            | WHAT A GIRL WANTS (T) (X) RCA 60224 †                                       | CHRISTINA AGUILERA                         |
| 27   | 50        | —         | 2             | CHA-CHA SLIDE (T) M.O.B. 158378/UNIVERSAL †                                 | MR. C THE SLIDE MAN                        |
| 28   | 25        | 22        | 7             | LULLABY OF CLUBLAND (T) (X) ATLANTIC 85009/AG                               | EVERYTHING BUT THE GIRL                    |
| 29   | 24        | 23        | 25            | I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †       | CELINE DION                                |
| 30   | 22        | 21        | 23            | THE HAMPSTERDANCE SONG (X) KOCH 8161 †                                      | HAMPTON THE HAMPSTER                       |
| 31   | 23        | 27        | 9             | WE ARE ALIVE (T) (X) MUTE 69145 †   | PAUL VAN DYK                               |
| 32   | 26        | 26        | 41            | I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †                              | LARA FABIAN                                |
| 33   | 39        | —         | 2             | CASTLES IN THE SKY (T) (X) ROBBINS 72046                                    | IAN VAN DAHL FEATURING MARSHA              |
| 34   | 29        | 24        | 7             | EVERYTHING YOU DO (T) ATLANTIC 85045/AG                                     | M2M  |
| 35   | 30        | 25        | 46            | SAY MY NAME (T) (X) COLUMBIA 79346/CRG †                                    | DESTINY'S CHILD                            |
| 36   | NEW       | 1         | 1             | GLORIOUS (T) (X) KINETIC 44860/REPRIS †                                     | ANDREAS JOHNSON                            |
| 37   | 33        | 32        | 12            | NOT THAT KIND (X) DAYLIGHT 79483/EPIC †                                     | ANASTACIA                                  |
| 38   | 32        | 29        | 37            | YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †                                 | MARC ANTHONY                               |
| 39   | NEW       | 1         | 1             | NOTHINGNESS (T) (X) JELLYBEAN 2595  | KARMADELIC FEATURING SANDY B.              |
| 40   | 31        | 28        | 39            | FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †                                   | JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE |
| 41   | NEW       | 1         | 1             | THE FIELDS OF LOVE (T) (X) RADIKAL 99044 †                                  | ATB FEATURING YORK                         |
| 42   | 34        | 30        | 38            | WHERE YOU ARE/ WANNNA LOVE YOU FDFEVER (T) (X) COLUMBIA 79391/CRG †         | JESSICA SIMPSON FEAT. NICK LACHEY          |
| 43   | 36        | 33        | 40            | IT'S A FINE DAY (T) (X) RAMPAGE 0104  | MISS JANE                                  |
| 44   | 37        | 35        | 26            | LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †                    | JAGGED EDGE                                |
| 45   | 35        | —         | 2             | IT'S GONNA BE OKAY (X) STREETBEAT 080                                       | ROBIN FOX                                  |
| 46   | 38        | 38        | 7             | IDOL (T) (X) WARNER BROS. 44887 †   | AMANDA GHOST                               |
| 47   | 40        | 31        | 13            | DON'T MESS WITH MY MAN (T) (X) POOKIE 78162/BEYOND †                        | LUCY PEARL                                 |
| 48   | 43        | 36        | 22            | NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456 †               | GLORIA ESTEFAN                             |
| 49   | 44        | 42        | 43            | SHACKLES (PRAISE YOU) (T) (X) C2/COLUMBIA 79347/CRG †                       | MARY MARY                                  |
| 50   | RE-ENTRY  | 57        | 57            | I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK                    | LA RISSA                                   |

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

## DANCE TRAX

(Continued from preceding page)

aren't Victor Calderone and Thunderpuss nominees in this category?" Rauhofer wonders aloud. "They had such stellar years." Indeed.

WHEN ALL IS SAID AND DONE, it comes down to this: Become a voting member of NARAS. If you want your voice to be heard and counted, you must vote. "You can't complain about the process if you don't vote," says one label executive.

Ellyn Harris, president of New

York-based Buzz Publicity and chairwoman of the dance music screening committee, echoes this sentiment. According to Harris, submissions for best dance recording were down from last year, which saw more entries than the previous year. But, she says, there's definitely something to learn from this year's list of contenders. "This year, the most significant thing was how the majors got their acts together and submitted product, whereas the independent labels were sorely missing in action,"

she explains.

"For some reason, I think independents believe that their tracks don't have a chance of being nominated or winning," continues Harris. "But that's not reality. The truth is, independents can get nominated and even win. All that's needed are more dance-music-savvy voting members. If all the eligible members of the club community actually became voting members of NARAS, we'd see a big difference in the types of songs being nominated—and ultimately winning

—in this category."

To obtain information about joining NARAS (new memberships cost \$85, but discounts may be available), visit [Grammy.com](http://Grammy.com) or call 310-392-3777. "Joining is easy, and it's not expensive," notes Harris.

"We're always encouraging others to become voting members," says Deep Dish's Ali Shirazinia. "Too many people think it's not a credible award ceremony, that it's not cool, but that's just not true. It's about pushing dance music into the mainstream."

OUR JEANNE DIXON PREDICTIONS: Best dance recording will go to Jennifer Lopez's "Let's Get Loud." The nonclassical remixer of the year trophy will be handed to Maurice Joshua.

## TO OUR READERS

The Dance Trax Hot Plate will return next week.



## MCA Credits Artists, Staff For Label-Of-The-Decade Title

**BY DEBORAH EVANS PRICE**  
NASHVILLE—Talented artists and a dedicated staff are just two of the components MCA Nashville chairman Bruce Hinton says have contributed to the company being named Billboard's top country label for 10 consecutive years—earning it label of the decade status.

"It's very exciting," says Hinton. "It was never about achieving 10 years in a row. It was always about 'Let's achieve it for the year ahead of us,' and all of a sudden you look around, and you were up to the 10 mark."

Hinton gives credit to "an amazing roster of superstars that gave us great music but also a heck of a company behind it. One of the things MCA Nashville always prides itself on is careers of great longevity," he says. "If you look at artists like George [Strait], Reba [McEntire], Vince [Gill], and Trisha [Yearwood],

that's a lot of years that they've been with us. George, we've got 26 albums from him—and 21 albums from Reba. I think there are eight from Vince and nine from Trisha. That kind of speaks to not only the great music but a company that believed in them and really supported them for the long haul."

"It's the power of good music," adds MCA Nashville president Tony Brown of the label's success. "It all boils down to great music and great artists. That's just what it is—and getting it out to the people. That's what we do."

Hinton says that when he took the reins at MCA, one of his first concerns was paring what he describes as the label's "huge" roster.

"It [took] a while to cut it down to what we thought would be an efficient, manageable size," recalls Hinton. "That was our first goal. We had some 40 artists when we first took over, and we got the roster down to

about 18. We never wanted it to be more than in the teens. That was our goal, and in fact, today when you look at our roster, we still have a total of 15 artists. It was a philosophy 10 years ago and one we stick to today. Frankly, a small roster is rather commonplace for the industry and has been for some time, but when we started down this journey, we were the exception [in] cutting back to a small roster."

According to Hinton, MCA had

developed a reputation for putting out a lot of product. "I don't know if radio knew how seriously to take each release," he says. "The challenge was to let radio and the [retail] accounts know we were not releasing anything without a lot of forethought and commitment. That had to be demonstrated in rather quick order, and it was the first challenge because it was really a new culture."

Hinton says MCA accomplished that by releasing fewer artists and showing "more commitment" to the ones it was working. "When we released Vince Gill's 'When I Call Your Name,' which was the third single on the album, that kind of really

said a lot to radio and accounts," Hinton says. "We never, ever gave up on it, and finally delivered it to No. 1. It was a real poster situation to tell people that we weren't just giving lip service to our philosophy. We were really committed to it."

Over the years, MCA has focused on a small but diverse roster. "We've always opened our doors to eclectic artists like Nanci Griffith, Steve Earle, Lyle Lovett, Kelly Willis, and Joe Ely," says Brown. "At the same time, we've been pretty much known to have mainstream artists with everybody from the Oak Ridge Boys to Reba, Vince, and Trisha."

(Continued on page 54)



HINTON



**Ten In A Row.** The Music Row community turned out to congratulate MCA Nashville's artists and staff on being named label of the decade during a special celebration held at the new Country Music Hall of Fame. The facility is still under construction and scheduled to open in May, but attendees were treated to a preview of the new building, as well as performances by Earl Scruggs, Reba McEntire, Vince Gill, Trisha Yearwood, and George Strait. Pictured, from left, with a plaque presented by Billboard, are Zach Horowitz, Universal Music Group president/COO; Bruce Hinton, MCA Nashville chairman; Tony Brown, MCA Nashville president; and Doug Morris, Universal Music Group chairman/CEO.

## Poll Of Country Radio PDs On Grammy Noms Reveals Feelings Both Pro And Con

**T**HE GRAMMY AWARDS have a reputation for being much more eclectic than the Country Music Assn. and Academy of Country Music Awards shows. While nominations in those country-specific programs generally center on top-selling albums, big hit singles, and attention-generating "event" records, the Grammys' country categories tend to be more of a mixed bag that includes more obscure records and artists that don't necessarily fit into the format's mainstream—at least by U.S. radio standards. This year's nominations of acts such as **Asleep At The Wheel**, **Riders In The Sky**, and even **Johnny Cash** are evidence of that.

So, what do country radio programmers think of this year's Grammy nominations?

"Grammy voters are fickle and unpredictable," says WKLB Boston assistant PD/music director **Ginny Rogers**, echoing a sentiment expressed by several others. "That's why I don't take the Grammys seriously."

Programmers were particularly hard on the category of best country performance by a duo or group with vocal, where the nominees are **Alabama's** "Twentieth Century," **Asleep At The Wheel's** "Cherokee Maiden," **Brooks & Dunn's** "You'll Always Be Loved By Me," **Riders In The Sky's** "Woody's Roundup," and **the Wilkinsons'** "Jimmy's Got A Girlfriend."

"Am I the only one who thinks this group of songs is just a bit random?" asks KMPS Seattle music director **Tony Thomas**. Not according to Rogers, who asks, "This is all they could come up with? Only one hit on the whole list? OK, OK, that's not what the Grammys are about, [but] voters need to get a clue."

On the flip side, the best male country vocal performance category drew praise from at least one programmer. That category's nominees are Cash's "Solitary Man," **Vince Gill's** "Feels Like Love," **Billy Gilman's** "One Voice," **Tim McGraw's** "My Best Friend," and **Dwight Yoakam's** "A Thousand Miles From Nowhere."

WHOK Columbus, Ohio, assistant PD/music director **George Wolf** says, "I love the diversity of the nominees. Either [the National Academy of Recording Arts and Sciences (NARAS)] is actually striving to go outside the mainstream to find the most deserving artists, or they just want it to appear so. Either

way, I don't care. This is a great group."

Winners will be announced Feb. 21 in Los Angeles.

**ON THE ROW:** **Pam Matthews** has been named GM of Gaylord Entertainment Co.'s historic Ryman Auditorium in Nashville. She most recently was VP/treasurer of Wynonna Inc. and J2K Inc., the personal management companies for **the Judds**, and previously was with Pace Entertainment. Matthews replaces **Paul Couch**, who is now executive director of the Lucas Theater in Savannah, Ga.

**Michael Powers** is upped from VP of promotion to senior VP of promotion at Mercury Records. **Chris Stacey** segues from the VP of national promotion gig

at Mercury to those duties at Mercury's soon-to-be-launched sister label (Billboard, Dec. 2, 2000). Replacing Stacey at Mercury is **John Ettinger**, currently the label's VP of Midwest and Northeast promotion. He has relocated from Illinois to Nashville. Promotion coordinator **Haley McLemore** will replace

Ettinger as manager of Midwest promotion. Also, **Tom Lord** is promoted from marketing coordinator to marketing manager at Mercury.

**Dave Weigand** is promoted to senior VP of marketing and sales at MCA Nashville. He previously was VP of the department.

**Diane Crawford** has been named manager of media relations for the Country Music Assn. She was publicist and editorial supervisor for TNN and most recently was director of public relations for Word Publishing.

New Nashville-based indie WE Records, a division of Wrensong Entertainment (Billboard, Nov. 18, 2000), has signed with Madacy Entertainment Group for national distribution. **Heather Edwards** is the label's GM/administrator. WE Records will release **Sherrie Austin's** "Followin' A Feelin'" album March 20.

**Ann Wornick** joins Capitol Records in Nashville as sales operations manager. She previously was country regional specialist at BMG Distribution.

**Steven Appel** and **Randy Hart** join Nashville-based 615 Music Companies as manager, West region, and Northeast regional sales representative, respectively. Appel, who will head the company's Los Angeles office, will be based in Nashville.

(Continued on page 54)



by Phyllis Stark

## Roster Acts Sing MCA's Praises

*A talented roster is obviously a key ingredient of any label's success. Here's what some of MCA Nashville's acts have to say about the company.*

**Trisha Yearwood:** "She's In Love With The Boy" came out in April of 1991, so I'm celebrating 10 years with MCA. I'm proud of Bruce Hinton and Tony Brown for making those 10 years successful for all of us."

**Vince Gill:** "I'm proud to be a part of their history."

**Chely Wright:** "I am so excited and proud to be a part of the MCA Nashville family in receiving the label of the decade award. You have to give credit to Tony and Bruce for putting together not only a great artist roster but, just as importantly, an incredibly talented and creative staff."

**Sons Of The Desert:** "Congratulations! We're so proud to be a part of the MCA family."

**Reba McEntire:** "MCA Nashville is like family to me. I have been with the label for more than 17 years, so I know most of the people there very well. I feel very proud for all of us—artists and staff alike—that Billboard [has] named MCA label of the decade. I know how hard we all work, and to see a payoff like this is just incredible."

**George Strait:** "It means a lot to me that I was a part of a group of people that were unmatched in the country music industry for 10 years. That's incredible, and I'm honored."

**Gary Allan:** "I am glad to be a part of a label that is this big and has this much fun."

**Lee Ann Womack:** "I made the right choice."



FEBRUARY 3, 2001

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

| THIS WEEK                  | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE   | PEAK POSITION |
|----------------------------|-----------|-----------|---------------|--|---|---------------|
| <b>◀ No. 1 ▶</b>           |           |           |               |  |   |               |
| 1                          | 1         | 1         | 9             | <b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77978 (12.98/18.98)  | <b>GREATEST HITS</b>                          | 1             |
| 2                          | 3         | 3         | 73            | <b>DIXIE CHICKS</b> ▲ <sup>9</sup> MONUMENT 69678/SONY (12.98 EQ/18.98)                            | <b>FLY</b>                                    | 1             |
| 3                          | 2         | 2         | 63            | <b>FAITH HILL</b> ▲ <sup>5</sup> WARNER BROS. 47373/WRN (12.98/18.98)                              | <b>BREATHE</b>                                | 1             |
| <b>▶ NEW ▶</b>             |           |           |               |  |   |               |
| 4                          |           |           | 1             | <b>ALABAMA</b> RCA 69337/RLG (11.98/17.98)   | <b>WHEN IT ALL GOES SOUTH</b>                 | 4             |
| <b>▶ GREATEST GAINER ▶</b> |           |           |               |  |   |               |
| 5                          | 12        | 10        | 25            | <b>SOUNDTRACK</b> ▲ <sup>2</sup> CURB 78703 (11.98/17.98)  | <b>COYOTE UGLY</b>                            | 1             |
| <b>▶ PACESETTER ▶</b>      |           |           |               |  |   |               |
| 6                          | 4         | 7         | 7             | <b>SOUNDTRACK</b> MERCURY 170069 (11.98/18.98)   | <b>O BROTHER, WHERE ART THOU?</b>             | 4             |
| 7                          | 5         | 5         | 31            | <b>BILLY GILMAN</b> ▲ <sup>2</sup> EPIC 62086/SONY (11.98 EQ/17.98)                                | <b>ONE VOICE</b>                              | 2             |
| 8                          | 6         | 4         | 17            | <b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 67976/RLG (11.98/17.98)                                    | <b>GREATEST HITS</b>                          | 1             |
| 9                          | 7         | 6         | 35            | <b>LEE ANN WOMACK</b> ▲ <sup>2</sup> MCA NASHVILLE 170099 (11.98/17.98)                            | <b>I HOPE YOU DANCE</b>                       | 1             |
| 10                         | 8         | 9         | 66            | <b>ANNE MURRAY</b> ● STRAIGHTWAY 20231 (19.98/19.98)   | <b>WHAT A WONDERFUL WORLD</b>                 | 4             |
| 11                         | 10        | 12        | 64            | <b>TOBY KEITH</b> ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)                                     | <b>HOW DO YOU LIKE ME NOW?!</b>               | 9             |
| 12                         | 9         | 13        | 89            | <b>SHEDAISY</b> ▲ <sup>2</sup> LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS                      | <b>THE WHOLE SHEBANG</b>                      | 6             |
| 13                         | 13        | 11        | 25            | <b>JO DEE MESSINA</b> ● CURB 77977 (11.98/17.98)   | <b>BURN</b>                                   | 1             |
| 14                         | 11        | 8         | 11            | <b>ALAN JACKSON</b> ARISTA NASHVILLE 69335/RLG (11.98/17.98)                                       | <b>WHEN SOMEBODY LOVES YOU</b>                | 1             |
| 15                         | 15        | 14        | 15            | <b>SARA EVANS</b> RCA 67964/RLG (11.98/17.98)  | <b>BORN TO FLY</b>                            | 8             |
| 16                         | 14        | 17        | 12            | <b>JAMIE O'NEAL</b> MERCURY 170132 (8.98/12.98) HS   | <b>SHIVER</b>                                 | 14            |
| 17                         | 16        | 15        | 86            | <b>LONESTAR</b> ▲ <sup>3</sup> BNA 67762/RLG (10.98/17.98)   | <b>LONELY GRILL</b>                           | 3             |
| 18                         | 21        | 19        | 16            | <b>TRAVIS TRITT</b> COLUMBIA 62165/SONY (11.98 EQ/17.98)   | <b>DOWN THE ROAD I GO</b>                     | 8             |
| 19                         | 17        | 16        | 17            | <b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 83378/AG (11.98/17.98)                                   | <b>BRAND NEW ME</b>                           | 2             |
| 20                         | 18        | 18        | 19            | <b>EMMYLOU HARRIS</b> NONESUCH 79616/AG (11.98/17.98)  | <b>RED DIRT GIRL</b>                          | 5             |
| 21                         | 20        | 26        | 51            | <b>KEITH URBAN</b> CAPITOL 97591 (10.98/16.98) HS  | <b>KEITH URBAN</b>                            | 18            |
| 22                         | 19        | 25        | 33            | <b>RONNIE MILSAP</b> VIRGIN 48871 (17.98/24.98)  | <b>40 #1 HITS</b>                             | 19            |
| 23                         | 22        | 23        | 33            | <b>RASCAL FLATTS</b> LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS                                | <b>RASCAL FLATTS</b>                          | 14            |
| 24                         | 23        | 20        | 26            | <b>AARON TIPPIN</b> ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)                                  | <b>PEOPLE LIKE US</b>                         | 5             |
| 25                         | 25        | 27        | 18            | <b>GEORGE STRAIT</b> MCA NASHVILLE 170143 (11.98/17.98)  | <b>GEORGE STRAIT</b>                          | 1             |
| 26                         | 24        | 24        | 86            | <b>BRAD PAISLEY</b> ● ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS                                  | <b>WHO NEEDS PICTURES</b>                     | 13            |
| 27                         | 27        | 30        | 10            | <b>CLEDUS T. JUDD</b> MONUMENT 85106/SONY (11.98 EQ/17.98) HS                                      | <b>JUST ANOTHER DAY IN PARODIES</b>           | 25            |
| 28                         | 31        | 28        | 21            | <b>ELVIS PRESLEY</b> RCA 23725/TIME LIFE (13.98/24.98)   | <b>THE ELVIS PRESLEY COLLECTION — COUNTRY</b> | 19            |
| 29                         | 29        | 35        | 65            | <b>GARY ALLAN</b> ● MCA NASHVILLE 170101 (11.98/17.98)   | <b>SMOKE RINGS IN THE DARK</b>                | 9             |
| 30                         | 26        | 29        | 12            | <b>DWIGHT YOAKAM</b> REPRISE 47827/WRN (11.98/17.98)   | <b>TOMORROW'S SOUNDS TODAY</b>                | 7             |
| 31                         | 30        | 33        | 94            | <b>JOHNNY CASH</b> LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)                                      | <b>16 BIGGEST HITS</b>                        | 18            |
| 32                         | 28        | 31        | 14            | <b>JOHNNY CASH</b> AMERICAN/COLUMBIA 69691*/CRG (17.98 EQ CD)                                      | <b>AMERICAN III: SOLITARY MAN</b>             | 11            |
| 33                         | 37        | 46        | 41            | <b>VARIOUS ARTISTS</b> TIME LIFE 18434 (13.98 CD)  | <b>CLASSIC COUNTRY EARLY '70S</b>             | 33            |
| 34                         | 32        | 34        | 46            | <b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 170100 (11.98/17.98)                             | <b>LATEST GREATEST STRAIGHT HITS</b>          | 1             |
| 35                         | 36        | 47        | 41            | <b>VARIOUS ARTISTS</b> TIME LIFE 18433 (13.98 CD)  | <b>CLASSIC COUNTRY 1970 — 1974</b>            | 35            |
| 36                         | 33        | 32        | 90            | <b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77942 (11.98/17.98)  | <b>A PLACE IN THE SUN</b>                     | 1             |

| THIS WEEK | LAST WEEK           | 2 WKS AGO | WKS. ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE  | PEAK POSITION |
|-----------|---------------------|-----------|---------------|--|--|---------------|
| 37        | 34                  | 39        | 65            | <b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18892/RLG (10.98/17.98)                        | <b>UNDER THE INFLUENCE</b>   | 2             |
| 38        | 41                  | 41        | 23            | <b>RODNEY CARRINGTON</b> CAPITOL 24827 (10.98/17.98) HS  | <b>MORNING WOOD</b>  | 18            |
| 39        | 42                  | 37        | 89            | <b>KENNY ROGERS</b> ▲ <sup>2</sup> DREAMCATCHER 004 (11.98/16.98)                                  | <b>SHE RIDES WILD HORSES</b>   | 6             |
| 40        | 38                  | 36        | 48            | <b>PHIL VASSAR</b> ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS                                     | <b>PHIL VASSAR</b>   | 23            |
| 41        | 39                  | 42        | 71            | <b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67824/RLG (10.98/16.98)                                  | <b>EMOTION</b>   | 3             |
| 42        | 46                  | 63        | 41            | <b>VARIOUS ARTISTS</b> TIME LIFE 18435 (13.98 CD)  | <b>CLASSIC COUNTRY LATE '60S</b>                                     | 36            |
| 43        | 35                  | 40        | 15            | <b>MERLE HAGGARD</b> ANTI 86593/EPITAPH (11.98/17.98)  | <b>IF I COULD ONLY FLY</b>   | 26            |
| 44        | 47                  | 49        | 7             | <b>NICKEL CREEK</b> SUGAR HILL 3909 (16.98 CD)   | <b>NICKEL CREEK</b>  | 44            |
| 45        | 45                  | 45        | 11            | <b>SAWYER BROWN</b> CURB 77976 (11.98/17.98)   | <b>THE HITS LIVE</b>   | 35            |
| 46        | 43                  | 44        | 61            | <b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA NASHVILLE 170119 (11.98/17.98)                             | <b>SO GOOD TOGETHER</b>  | 5             |
| 47        | 44                  | 38        | 18            | <b>TERRI CLARK</b> MERCURY 170157 (11.98/17.98)  | <b>FEARLESS</b>  | 8             |
| 48        | 56                  | 62        | 14            | <b>DARRYL WORLEY</b> DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS                                 | <b>HARD RAIN DON'T LAST</b>  | 33            |
| 49        | <b>▶ NEW ▶</b>      |           | 1             | <b>KASEY CHAMBERS</b> ASYLUM 47823/WRN (17.98 CD)  | <b>THE CAPTAIN</b>   | 49            |
| 50        | 50                  | 56        | 16            | <b>ROY D. MERCER</b> VIRGIN 50003 (10.98/16.98) HS   | <b>HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP</b>              | 32            |
| 51        | 53                  | 58        | 85            | <b>CHRIS LEDOUX</b> CAPITOL 99781 (10.98/16.98)  | <b>20 GREATEST HITS</b>  | 17            |
| 52        | 54                  | 67        | 39            | <b>ROY D. MERCER</b> VIRGIN 49085 (10.98/16.98)  | <b>GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?</b>              | 26            |
| 53        | 51                  | 50        | 25            | <b>STEVE EARLE</b> E-SQUARED 751033/ARTEMIS (16.98 CD)   | <b>TRANSCENDENTAL BLUES</b>  | 5             |
| 54        | 58                  | 55        | 94            | <b>MONTGOMERY GENTRY</b> ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS                                 | <b>TATTOOS &amp; SCARS</b>   | 10            |
| 55        | 57                  | 52        | 99            | <b>KENNY CHESNEY</b> ▲ <sup>2</sup> BNA 67655/RLG (10.98/16.98)                                    | <b>EVERYWHERE WE GO</b>  | 5             |
| 56        | 52                  | 54        | 22            | <b>BILL ENGVALL</b> BNA 69311/RLG (10.98/16.98)  | <b>NOW THAT'S AWESOME</b>  | 14            |
| 57        | 61                  | 57        | 16            | <b>KENNY ROGERS</b> DREAMCATCHER 006 (13.98/17.98)   | <b>THERE YOU GO AGAIN</b>  | 17            |
| 58        | 69                  | 75        | 21            | <b>ROY ORBISON</b> LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)                                      | <b>16 BIGGEST HITS</b>   | 57            |
| 59        | 64                  | 61        | 65            | <b>LEANN RIMES</b> ▲ <sup>2</sup> CURB 77947 (11.98/17.98)   | <b>LEANN RIMES</b>   | 1             |
| 60        | 55                  | 51        | 12            | <b>RANDY TRAVIS</b> WARNER BROS. 47893/WRN (11.98/17.98)   | <b>INSPIRATIONAL JOURNEY</b>   | 41            |
| 61        | 63                  | 48        | 40            | <b>SOUNDTRACK</b> BNA 67963/RLG (11.98/17.98)  | <b>WHERE THE HEART IS</b>  | 18            |
| 62        | 49                  | 43        | 3             | <b>COLLIN RAYE</b> LEGACY/EPIC 62182/SONY (11.98 CD)   | <b>LOVE SONGS</b>  | 43            |
| 63        | 59                  | 53        | 14            | <b>BILLY RAY CYRUS</b> MONUMENT 62105/SONY (11.98 EQ/17.98)  | <b>SOUTHERN RAIN</b>   | 13            |
| 64        | 65                  | 68        | 88            | <b>DWIGHT YOAKAM</b> ● REPRISE 47389/WRN (10.98/16.98)   | <b>LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S</b> | 10            |
| 65        | 68                  | 70        | 71            | <b>ALISON KRAUSS</b> ROUNDER 610465/MERCURY (11.98/17.98)  | <b>FORGET ABOUT IT</b>   | 5             |
| 66        | 60                  | 65        | 12            | <b>PATSY CLINE</b> UTV 560214 (21.98 CD)   | <b>THE ULTIMATE COLLECTION</b>                                       | 49            |
| 67        | 72                  | 69        | 23            | <b>THE KINLEYS</b> EPIC 69593/SONY (10.98 EQ/17.98) HS   | <b>II</b>  | 18            |
| 68        | 67                  | 60        | 12            | <b>BRYAN WHITE</b> ASYLUM 47890/WRN (11.98/17.98)  | <b>GREATEST HITS</b>   | 25            |
| 69        | 70                  | —         | 2             | <b>VARIOUS ARTISTS</b> RAZOR & TIE 89032 (10.98/13.98)   | <b>NUMBER ONE COUNTRY LOVE SONGS</b>                                 | 69            |
| 70        | 66                  | 66        | 11            | <b>CHRIS CAGLE</b> VIRGIN 28293 (8.98/12.98)   | <b>PLAY IT LOUD</b>  | 59            |
| 71        | 74                  | 71        | 69            | <b>CLINT BLACK</b> ● RCA 67823/RLG (10.98/16.98)   | <b>D'LECTRIFIED</b>  | 7             |
| 72        | 73                  | 72        | 40            | <b>ERIC HEATHERLY</b> MERCURY 170124 (11.98/17.98) HS  | <b>SWIMMING IN CHAMPAGNE</b>   | 17            |
| 73        | 75                  | 74        | 76            | <b>ANDY GRIGGS</b> ● RCA 67596/RLG (10.98/16.98) HS  | <b>YOU WON'T EVER BE LONELY</b>                                      | 15            |
| 74        | 71                  | 64        | 40            | <b>VINCE GILL</b> ● MCA NASHVILLE 170098 (11.98/17.98)   | <b>LET'S MAKE SURE WE KISS GOODBYE</b>                               | 4             |
| 75        | <b>▶ RE-ENTRY ▶</b> |           | 65            | <b>JESSICA ANDREWS</b> DREAMWORKS 450104/INTERSCOPE (10.98/16.98) HS                               | <b>HEART SHAPED WORLD</b>  | 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 that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

## Billboard Top Country Catalog Albums

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

FEBRUARY 3, 2001

| THIS WEEK | LAST WEEK | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE                               | TOTAL CHART WEEKS |
|-----------|-----------|--|-------------------------------------|-------------------|
| 1         | 1         | <b>DIXIE CHICKS</b> ◆ <sup>10</sup> MONUMENT 68195/SONY (10.98 EQ/17.98) HS                        | <b>WIDE OPEN SPACES</b>             | 156               |
| 2         | 2         | <b>SHANIA TWAIN</b> ◆ <sup>18</sup> MERCURY 536003 (12.98/18.98)                                   | <b>COME ON OVER</b>                 | 168               |
| 3         | 3         | <b>FAITH HILL</b> ▲ <sup>5</sup> WARNER BROS. 46790/WRN (11.98/17.98)                              | <b>FAITH</b>                        | 144               |
| 4         | 4         | <b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852/RLG (10.98/17.98)                   | <b>THE GREATEST HITS COLLECTION</b> | 175               |
| 5         | 8         | <b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18801/RLG (10.98/16.98)                        | <b>THE GREATEST HITS COLLECTION</b> | 274               |
| 6         | 5         | <b>JOHN DENVER</b> MADACY 4750 (5.98/9.98)   | <b>THE BEST OF JOHN DENVER</b>      | 135               |
| 7         | 7         | <b>GARTH BROOKS</b> ◆ <sup>13</sup> CAPITOL 97424 (19.98/26.98)                                    | <b>DOUBLE LIVE</b>                  | 114               |
| 8         | 6         | <b>PATSY CLINE</b> ▲ <sup>2</sup> MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)                      | <b>HEARTACHES</b>                   | 110               |
| 9         | 10        | <b>HANK WILLIAMS JR.</b> ▲ <sup>4</sup> CURB 77638 (5.98/9.98)                                     | <b>GREATEST HITS, VOL. 1</b>        | 346               |
| 10        | 9         | <b>WILLIE NELSON</b> LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)                                    | <b>16 BIGGEST HITS</b>              | 124               |
| 11        | 11        | <b>TOBY KEITH</b> ▲ <sup>2</sup> MERCURY 558962 (11.98/17.98)                                      | <b>GREATEST HITS VOLUME ONE</b>     | 112               |
| 12        | 13        | <b>JO DEE MESSINA</b> ▲ <sup>2</sup> CURB 77904 (11.98/17.98)                                      | <b>I'M ALRIGHT</b>                  | 147               |
| 13        | 12        | <b>PATSY CLINE</b> ▲ <sup>2</sup> MCA NASHVILLE 320012 (6.98/11.98)                                | <b>12 GREATEST HITS</b>             | 719               |

| THIS WEEK | LAST WEEK | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE  | TOTAL CHART WEEKS |
|-----------|-----------|--|--|-------------------|
| 14        | 14        | <b>CHARLIE DANIELS</b> ▲ <sup>2</sup> EPIC 64182/SONY (5.98 EQ/9.98)                               | <b>SUPER HITS</b>                            | 305               |
| 15        | 15        | <b>THE CHARLIE DANIELS BAND</b> ▲ <sup>2</sup> EPIC 65694/SONY (7.98 EQ/11.98)                     | <b>A DECADE OF HITS</b>                      | 545               |
| 16        | 18        | <b>TRAVIS TRITT</b> ▲ <sup>2</sup> WARNER BROS. 46001/WRN (10.98/16.98)                            | <b>GREATEST HITS — FROM THE BEGINNING</b>    | 243               |
| 17        | 22        | <b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 610325/IDJMG (10.98/15.98) HS                          | <b>NOW THAT I'VE FOUND YOU: A COLLECTION</b> | 215               |
| 18        | —         | <b>LEANN RIMES</b> ▲ <sup>6</sup> CURB 77821 (10.98/16.98)   | <b>BLUE</b>                                  | 150               |
| 19        | —         | <b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)                                       | <b>HOPE FLOATS</b>                           | 128               |
| 20        | 19        | <b>ANNE MURRAY</b> SBK 31158/CAPITOL (10.98/16.98)   | <b>THE BEST... SO FAR</b>                    | 16                |
| 21        | 17        | <b>GARTH BROOKS</b> ◆ <sup>16</sup> CAPITOL 30119 (16.98 CD)                                       | <b>NO FENCES</b>                             | 392               |
| 22        | 23        | <b>THE JUDDS</b> CURB 77965 (7.98/11.98)   | <b>NUMBER ONE HITS</b>                       | 37                |
| 23        | 25        | <b>ALABAMA</b> ▲ <sup>4</sup> RCA 67633/RLG (19.98/28.98)  | <b>FOR THE RECORD: 41 NUMBER ONE HITS</b>    | 114               |
| 24        | 24        | <b>MARTINA MCBRIDE</b> ▲ <sup>2</sup> RCA 67516/RLG (10.98/16.98)                                  | <b>EVOLUTION</b>                             | 166               |
| 25        | 20        | <b>SHANIA TWAIN</b> ◆ <sup>12</sup> MERCURY 522886 (12.98/18.98) HS                                | <b>THE WOMAN IN ME</b>                       | 303               |

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



## COUNTRY CORNER



by Wade Jessen

**SAVE YOUR CONFEDERATE MONEY:** Throughout its luminous, 20-year-plus history on our charts, **Alabama** has consistently been a leading torchbearer for modern Southern cultural expression. That certainly hasn't changed in these early days of the new millennium and the first months of the group's third decade with RCA. Fans continue to respond favorably, as "When It All Goes South" sets a pair of new career benchmarks. The album is the group's highest chart debut and achieves the group's fattest opening week sales (since we adopted point-of-sale data a decade ago) with a set of new songs on The Billboard 200 and Top Country Albums.

Opening at No. 4 on the country list and at No. 27 on the big chart with approximately 38,000 scans, the new set surpasses the previous high watermarks set by "Twentieth Century," which started with 33,000 units in the July 3, 1999, Billboard—a No. 5 debut on Top Country Albums that opened at No. 51 on The Billboard 200.

A two-disc best-of set, "For The Record: 41 Number One Hits," bowed with more than 71,000 units in the Sept. 12, 1998, issue. It started at No. 2 on the country chart and at No. 13 on The Billboard 200, and it finishes with 2,000 scans to close at No. 23 on this issue's Top Country Catalog Albums.

The title cut from the new album, which assures listeners that the American South is experiencing a renaissance of sorts right under our collective noses, gains 96 detections to move 19-16 on Hot Country Singles & Tracks. The weekly airplay leader is KDDK Little Rock, Ark., with 47 detections, followed by WYAY Atlanta and WSM Nashville, with 41 plays each. As you'd expect, programmers in Southern markets are the heaviest spinners, but there's respectable play above the Mason-Dixon line—the single spins on 150 of our 152 monitored signals. The two stations not showing spins this issue are in Texas markets.

**GRASS ROOTS AND DANCE HALLS:** A pair of soundtracks pick up top sales honors on Top Country Albums, as "Coyote Ugly" (Curb) benefits from the film's home video debut and "O Brother, Where Art Thou?" (Mercury) continues its box-office run. The former, which jumps 12-5 on the country chart, takes the Greatest Gainer cup on Top Country Albums and the percentage-based Pacesetter award on The Billboard 200, up 23,000 scans (199%). "O Brother" increases approximately 10,000 units and takes the percentage race on the country chart (39%) but is pushed 4-6 by "Coyote" and the top five debut by **Alabama**.

**LeAnn Rimes**, who is the primary artist on the "Coyote Ugly" piece, is the subject of a Jan. 30 Curb release titled "I Need You." Previously, the title track from the new set was available on "Jesus: The Epic Mini Series" (Sparrow). A commercial single was released during a chart run that saw the song climb to No. 2 on our Adult Contemporary chart, No. 8 on Hot Country Singles & Tracks, and No. 11 on The Billboard Hot 100 last fall.

"I Need You," which will also be worked at Christian music retailers by Word, also includes a remix of "But I Do Love You," which label sources say will be serviced to country stations. The original mix of the song is on the "Coyote Ugly" piece.

## MCA CREDITS ARTISTS, STAFF FOR LABEL-OF-THE-DECADE TITLE

(Continued from page 52)

During his 16-year tenure with the label, Brown has been responsible for signing many successful acts. "[Former MCA chief Jimmy] Bowen came into MCA, and he told me that he would take care of established artists, and I should look for new artists," says Brown. "He said, 'Bring your taste to the label.'

"The first acts I worked with were Patty [Loveless] and Steve Earle," Brown continues. "I started realizing the music had sort of an edge to it, but at the same time it was contemporary music with a traditional slant. 'Organic' is a better word—organic music, which honors tradition in a contemporary way."

One of Brown's favorite success stories has been Gill. "I played in a band with Vince and talked him into moving to Nashville and [helped sign] him with RCA. I left RCA three months after he came to Nashville and came to MCA. He did OK at RCA, but when I finally brought him over to MCA, he achieved success. It was a defining moment for me as an A&R person."

In addition to the artists, Brown attributes MCA's success to the label's staff and to Hinton. "I give Bruce credit for being probably the most stable label head in town," says Brown. "He's a good businessman, but he loves music, and he really knows how to keep everything on an even keel all the time."

"He's been a good force for MCA," adds Brown. "He was probably the first label head to champion the new [Country Music] Hall of Fame, and he was the first one out the door trying to raise money for it. He respects the heritage of country music. He puts his money where his mouth is. That's the reason we've been No. 1 10 years in a row." (The label recently celebrated its label of the decade status by throwing the first-ever party at the nearly completed Hall of Fame building Jan. 17 in downtown Nashville.)

Hinton is equally complimentary of Brown. "I look at us as a team.

We talk a million times a day," he says. "I see my role as allowing Tony to have the freedom to be just as creative and focused about the music as he wants to be... He has a high sense of what's right for an artist."

When it comes to MCA's future, Hinton is banking on great music and hard work to sustain the label. "I couldn't be more excited about the newer artists that we've signed," Hinton says, naming Holly Lamar, Dean Miller, and Shannon Lawson.

The label's current roster also



BROWN

includes Strait, McEntire, Gill, Yearwood, Lee Ann Womack, Gary Allan, Alecia Elliott, Rebecca Lynn Howard, Allison Moorer, Sons Of The Desert, Chely Wright, and comedian T. Bubba Bechtol.

Hinton is also very proud of his staff. "We've had some people with a lot of history here," he says. "I think we have an environment where people can be very open and creative about what they want to bring to their job... We really look for great ideas to bubble up, and that's encouraged. In fact, we have staff meetings every two weeks. Every single member of the company comes to those meetings, and they are asked to talk about anything going on in their world. Every job here is important."

## NASHVILLE SCENE

(Continued from page 52)

les office, was a national music-licensing sales veteran at **Thomas Dolby's Beatnik.com**. Hart is a songwriter and Nashville music publishing veteran.

**SIGNINGS:** Cherry Miller Kane Entertainment, which manages the careers of **Ty Herndon** and **Neal McCoy**, signs **Tanya Tucker** to a management agreement. While she does not currently have a label deal, she plans to record a new album and embark on a retrospective concert tour later this year. A film biography of Tucker's life is in the works for an undisclosed TV network.

The firm, which has offices in both Nashville and Los Angeles, has also signed management agreements with KIIS Los Angeles air personality **JoJo Wright** and Los Angeles-based rock act the **Brad Kane Band**, which recently signed a recording deal with Elektra.

MCA Nashville has signed comedian **T. Bubba Bechtol** to its artist roster.

Rapper **Vanilla Ice** signs with Nashville-based Webster & Associates for publicity representation.

**MADD ABOUT BOB:** Songwriter **Bob DiPiero** will host a series of concerts in Nashville to benefit Mothers Against Drunk Driving (MADD). The first MADD About Bob show is set for Feb. 8 at the Belcourt Theatre. DiPiero's guests will be **Vince Gill**, **Jeffrey Steele**, and **Al Anderson**. The next show is scheduled for May 10, and two others will take place in the summer and fall.

**ARTIST NEWS:** **Garth Brooks** and **Whoopi Goldberg** will executive-produce "Call Me Claus," a two-hour Christmas musical set to air on cable's TNT in December. Goldberg will star in the film, and Brooks will contribute Christmas music. Columbia TriStar Television will release the home video of the film nine days after the TNT premiere. **Lisa Sanderson**, CEO of Brooks' Red Strokes Entertainment, will also executive-produce the project.

Country Music Television is sponsoring **Steve Earle's** Transcendental Blues tour, which kicked off Jan. 18 and will visit 14 cities in the U.S. and Canada. His sister, **Stacey Earle**, is the opening act.

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

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

- |  |  |
|--|--|
| 44 ALL NIGHT LONG (Miss Hazel, BMI/Songs Of Universal, BMI) WBM  | 33 THE HUNGER (Curb Magnason, BMI/Red Quill, BMI/Moraine, BMI) WBM   |
| 5 ASHES BY NOW (Tessa, BMI)  | 56 I DON'T KNOW (BMG Songs, ASCAP/Randy Howard, ASCAP) HL  |
| 17 BEST OF INTENTIONS (Post Oak, BMI) HL   | 59 I DROVE HER TO DALLAS (Starstruck Angel, BMI/Mitchelltown, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI)          |
| 8 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL | 20 IF MY HEART HAD WINGS (Almo, ASCAP/Anwa, ASCAP/J. Fred Knobloch, ASCAP) HL/WBM                                  |
| 4 BURN (EMI Blackwood, BMI/EMI April, ASCAP/My Own Chit, BMI) HL   | 15 I LOST IT (Major Bob, ASCAP/Warner-Tamerlane, BMI/Taxicaster, BMI) WBM  |
| 49 BURN DOWN THE TRAILER PARK (Yo Man, BMI/Illegal, BMI/Mambadaddi, BMI)   | 38 I'M IN (Universal-PolyGram International, ASCAP/St. Julien, ASCAP/On My Mind, ASCAP) WBM                        |
| 6 BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM                             | 30 IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP) HL   |
| 42 DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/Venture One, BMI) HL                | 26 IT'S MY TIME (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Willdawn, ASCAP/Brian's Dream, ASCAP/CMI, ASCAP) HL |
| 22 DON'T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP) HL              | 57 I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) (Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL                 |
| 25 GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) WBM             | 40 THE LAST THING ON MY MIND (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/Al Andersongs,                      |
| 39 GO BACK (Isham, BMI/SwaydeMan, ASCAP)   |  |
| 13 A GOOD DAY TO RUN (EMI Blackwood, BMI/Hatley Creek,   |  |

- |  |   |   |
|--|---|---|
| BMI/Bluewater, BMI) HL   | 32 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL  | BMI/Golden Wheat, BMI) CLM/HL/WBM   |
| 51 LEGACY (Murray, BMI/Neal Coty, BMI/Caribbean Stud, ASCAP/Big Picture, ASCAP/Suzabelle, ASCAP) WBM   | 48 ROSE BOUQUET (EMI April, ASCAP/Phil Vassar, ASCAP/EMI Blackwood, BMI/Artbyrne, BMI) HL   | 60 THINK IT OVER (Louise Red, BMI/Songs Of Windswept Pacific, BMI/Full Pull, BMI) WBM   |
| 37 LIVE IT UP (EMI Blackwood, BMI/Artbyrne, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL  | 53 A ROSE IS A ROSE (Warner-Tamerlane, BMI/Missoula, BMI) WBM   | 11 THIS EVERYDAY LOVE (Irving, BMI/360 Music, SESAC/Emelia, SESAC) HL/WBM   |
| 46 LOOKIN' FOR LOVE (Music City Music, ASCAP/EMI April, ASCAP/Southern Days, ASCAP/CMI, ASCAP) HL  | 50 SCREAM (Dayspring, BMI/Little Chatterbox, BMI/Writers Extreme, BMI/Sis 'N Bro, ASCAP/Moraine Park, ASCAP)  | 19 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL   |
| 21 LUCKY 4 YOU (TONIGHT I'M JUST ME) (Without Anna, ASCAP/LehsemSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) CLM/HL/WBM                     | 27 SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL  | 29 WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM  |
| 24 MOVE ON (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM   | 55 SHE'S ALL THAT (EMI Blackwood, BMI/BritSar, BMI) HL  | 58 WHAT DO YOU WANT FROM ME NOW (EMI Blackwood, BMI/Pay The Bill, BMI/Sixteen Stars, BMI/Horipro, BMI/Milk The Whistle, BMI) HL       |
| 52 MRS. STEVEN RUDY (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) WBM   | 43 SHOOT STRAIGHT FROM YOUR HEART (Vinny Mae, BMI) WBM  | 16 WHEN IT ALL GOES SOUTH (Sony/ATV Cross Keys, ASCAP) HL   |
| 7 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL  | 45 SOMETIMES (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose, BMI/Milene, ASCAP/Loggy Bayou, ASCAP) HL   | 14 WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM   |
| 35 OKLAHOMA (WB, ASCAP/Richard And Castle, ASCAP/Song Of Van, ASCAP) WBM   | 1 TELL HER (Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM   | 10 WILD HORSES (WB, ASCAP/Cash Crop, ASCAP/Warner-Tamerlane, BMI) WBM   |
| 12 ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM   | 47 THAT'S WHAT I LIKE ABOUT YOU (Milene, ASCAP/Of Music, ASCAP) HL  | 2 WITHOUT YOU (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP/Bughouse, ASCAP) HL  |
| 41 PEOPLE LIKE US (Encore, ASCAP/Scott And Soda, ASCAP/Old Desperados, ASCAP/N2D, ASCAP/MRBI, ASCAP/Brian's Dream, ASCAP/CMI, ASCAP/Willdawn, ASCAP)                       | 3 THERE IS NO ARIZONA (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI/Zomba, BMI) HL  | 34 WRONG FIVE O'CLOCK (Still Working For The Woman, ASCAP/Psychobilly, ASCAP/RC Moon Pie, ASCAP/MRBI, ASCAP)                          |
| 31 PLEASE (Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Little Blue Box, ASCAP) HL/WBM | 54 THERE YOU GO AGAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Universal-Songs Of PolyGram International, BMI/Songs Of McRide, BMI) HL | 18 WWW.MEMORY (WB, ASCAP/Yee Haw, ASCAP) WBM  |
| 28 POUR ME (Warner-Tamerlane, BMI/WB, ASCAP/Rope &   | 36 THINGS CHANGE (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP/Warner-Tamerlane,   | 23 YOU MADE ME THAT WAY (Starstruck Angel, BMI/Malloy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI) HL/WBM |
|  |   | 9 YOU SHOULDN'T KISS ME LIKE THIS (Tokeco Tunes, BMI)   |



# Billboard **HOT COUNTRY** SINGLES & TRACKS

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



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)  | ARTIST<br>IMPRINT & NUMBER/PROMOTION LABEL                   | PEAK POSITION |
|-----------|-----------|-----------|---------------|---|--|---------------|
| 1         | 2         | 4         | 20            | <b>No. 1</b><br>TELL HER<br>D. HUFF (C. WISEMAN, KWESI B.)                                    | LONESTAR<br>BNA ALBUM CUT                                    | 1             |
| 2         | 1         | 2         | 23            | WITHOUT YOU<br>B. CHANCEY, P. WORLEY (N. MAINES, E. SILVER)                                   | DIXIE CHICKS<br>MONUMENT ALBUM CUT †                         | 1             |
| 3         | 5         | 7         | 24            | THERE IS NO ARIZONA<br>K. STEGALL (J. O'NEAL, L. DREW, S. SMITH)                              | JAMIE O'NEAL<br>(V) MERCURY 172177 †                         | 3             |
| 4         | 6         | 6         | 16            | BURN<br>B. GALLIMORE, T. MCGRAW (T. ARENA, P. RESWICK, S. WERFEL)                             | JO DEE MESSINA<br>CURB ALBUM CUT †                           | 4             |
| 5         | 7         | 8         | 17            | ASHES BY NOW<br>M. WRIGHT (R. CROWELL)  | LEE ANN WOMACK<br>(V) MCA NASHVILLE 172182 †                 | 5             |
| 6         | 8         | 10        | 17            | BUT FOR THE GRACE OF GOD<br>M. ROLLINGS, K. URBAN (C. CAFFREY, J. WEIDLIN, K. URBAN)          | KEITH URBAN<br>(V) CAPITOL 58877 †                           | 6             |
| 7         | 4         | 3         | 25            | MY NEXT THIRTY YEARS<br>B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR)                        | TIM MCGRAW<br>CURB ALBUM CUT                                 | 1             |
| 8         | 3         | 1         | 32            | BORN TO FLY<br>P. WORLEY (S. EVANS, M. HUMMON, D. SCOTT)                                      | SARA EVANS<br>(V) RCA 69008 †                                | 1             |
| 9         | 10        | 14        | 15            | YOU SHOULDN'T KISS ME LIKE THIS<br>J. STROUD, T. KEITH (T. KEITH)                             | TOBY KEITH<br>DREAMWORKS ALBUM CUT †                         | 9             |
| 10        | 11        | 13        | 11            | WILD HORSES<br>A. REYNOLDS (B. SHORE, D. WILLS)   | GARTH BROOKS<br>CAPITOL ALBUM CUT                            | 10            |
| 11        | 12        | 15        | 21            | THIS EVERYDAY LOVE<br>M. BRIGHT, M. WILLIAMS (D. WELLS, G. NELSON)                            | RASCAL FLATTS<br>LYRIC STREET ALBUM CUT †                    | 11            |
| 12        | 17        | 20        | 13            | ONE MORE DAY<br>M. D. CLUTE, DIAMOND RIO (S. D. JONES, B. TOMBERLIN)                          | DIAMOND RIO<br>ARISTA NASHVILLE ALBUM CUT †                  | 12            |
| 13        | 16        | 17        | 18            | A GOOD DAY TO RUN<br>F. ROGERS, J. STROUD (D. WORLEY, B. TOMBERLIN)                           | DARRYL WORLEY<br>DREAMWORKS ALBUM CUT †                      | 13            |
| 14        | 20        | 24        | 12            | WHO I AM<br>B. GALLIMORE (B. JAMES, T. VERGES)  | JESSICA ANDREWS<br>DREAMWORKS ALBUM CUT †                    | 14            |
| 15        | 9         | 5         | 25            | I LOST IT<br>B. CANNON, N. WILSON (N. THRASHER, J. OLANDER)                                   | KENNY CHESNEY<br>(V) BNA 69007 †                             | 3             |
| 16        | 19        | 21        | 14            | WHEN IT ALL GOES SOUTH<br>D. COOK, ALABAMA (J. JARVIS, R. CARNES, J. CARNES)                  | ALABAMA<br>(V) RCA 69019 †                                   | 16            |
| 17        | 15        | 11        | 31            | BEST OF INTENTIONS<br>B. J. WALKER, JR., T. TRITT (T. TRITT)                                  | TRAVIS TRITT<br>(C) (D) COLUMBIA 79404 †                     | 1             |
| 18        | 13        | 9         | 18            | WWW.MEMORY<br>K. STEGALL (A. JACKSON)   | ALAN JACKSON<br>(V) ARISTA NASHVILLE 69020 †                 | 6             |
| 19        | 14        | 12        | 32            | WE DANCED<br>F. ROGERS (B. PAISLEY, C. DUBOIS)  | BRAD PAISLEY<br>(V) ARISTA NASHVILLE 69009 †                 | 1             |
| 20        | 26        | 39        | 4             | <b>AIRPOWER</b><br>IF MY HEART HAD WINGS<br>B. GALLIMORE, F. HILL (A. ROBOFF, J. F. KNOBLOCH) | FAITH HILL<br>WARNER BROS. ALBUM CUT/WRN                     | 20            |
| 21        | 22        | 23        | 16            | LUCKY 4 YOU (TONIGHT I'M JUST ME)<br>D. HUFF (K. OSBORN, J. DEERE, C. MCCABE)                 | SHEDAISY<br>LYRIC STREET ALBUM CUT †                         | 21            |
| 22        | 23        | 25        | 10            | DON'T MAKE ME COME OVER THERE AND LOVE YOU<br>T. BROWN, G. STRAIT (J. LAUDERDALE, C. WOOD)    | GEORGE STRAIT<br>(V) MCA NASHVILLE 172194 †                  | 22            |
| 23        | 24        | 22        | 17            | YOU MADE ME THAT WAY<br>D. MALLOY, J. G. SMITH (D. MALLOY, G. BURR)                           | ANDY GRIGGS<br>RCA ALBUM CUT                                 | 22            |
| 24        | 25        | 26        | 16            | MOVE ON<br>B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, D. WILDE)                   | THE WARREN BROTHERS<br>BNA ALBUM CUT                         | 24            |
| 25        | 27        | 27        | 19            | GEORGIA<br>P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, T. VERGES)                                | CAROLYN DAWN JOHNSON<br>(C) (D) (V) ARISTA NASHVILLE 69010 † | 25            |
| 26        | 30        | 32        | 6             | IT'S MY TIME<br>M. MCBRIDE, P. WORLEY (B. CRAIN, T. HYLER, K. TRIBBLE)                        | MARTINA MCBRIDE<br>RCA ALBUM CUT                             | 26            |
| 27        | 29        | 28        | 14            | SHE MISSES HIM<br>D. MALLOY (T. JOHNSON)  | TIM RUSHLOW<br>ATLANTIC ALBUM CUT †                          | 27            |
| 28        | 28        | 30        | 14            | POUR ME<br>C. HOWARD (TRICK PONY, R. BEIGHLEY, S. WEDLOCK)                                    | TRICK PONY<br>(C) (D) (V) WARNER BROS. 16816/WRN †           | 28            |
| 29        | 31        | 29        | 17            | WHAT DO YOU KNOW ABOUT LOVE<br>P. ANDERSON (D. YOAKAM)  | DWIGHT YOAKAM<br>REPRISE ALBUM CUT/WRN †                     | 29            |
| 30        | 36        | 44        | 7             | IT'S A GREAT DAY TO BE ALIVE<br>B. J. WALKER, JR., T. TRITT (D. SCOTT)                        | TRAVIS TRITT<br>COLUMBIA ALBUM CUT †                         | 30            |
| 31        | 32        | 36        | 7             | PLEASE<br>B. J. WALKER, JR. (M. DULANEY, J. STEELE, J. HOBBS)                                 | PAM TILLIS<br>ARISTA NASHVILLE ALBUM CUT                     | 31            |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>PRODUCER (SONGWRITER)   | ARTIST<br>IMPRINT & NUMBER/PROMOTION LABEL                                  | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|---|---------------|
| 32        | 33        | 33        | 19            | RIGHT WHERE I NEED TO BE<br>T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)                         | GARY ALLAN<br>(V) MCA NASHVILLE 172180 †                                    | 32            |
| 33        | 37        | 38        | 11            | THE HUNGER<br>W. C. RIMES (B. MONTANA, D. FLINT)   | STEVE HOLY<br>CURB ALBUM CUT †  | 33            |
| 34        | 35        | 37        | 13            | WRONG FIVE O'CLOCK<br>K. STEGALL (H. HEATHERLY, R. E. CARPENTER)                                 | ERIC HEATHERLY<br>MERCURY ALBUM CUT   | 34            |
| 35        | 34        | 35        | 15            | OKLAHOMA<br>D. MALLOY, B. CHANCEY (D. V. WILLIAMS, J. ALLEN)                                     | BILLY GILMAN<br>(C) (D) (V) EPIC 79503 †                                    | 34            |
| 36        | 38        | 34        | 13            | THINGS CHANGE<br>B. GALLIMORE, J. STROUD, T. MCGRAW (A. MAYO, C. LINDSEY, B. LUTHER, M. GREEN)   | TIM MCGRAW<br>CURB PROMO TRACK  | 32            |
| 37        | 40        | 40        | 19            | LIVE IT UP<br>R. BYRNE, P. VASSAR (R. BYRNE, P. VASSAR)  | MARSHALL DYLLON<br>DREAMCATCHER ALBUM CUT †                                 | 37            |
| 38        | 41        | 41        | 13            | I'M IN<br>R. FOSTER (R. FOSTER, G. MIDDLEMAN)  | THE KINLEYS<br>(C) (D) EPIC 79496 †   | 38            |
| 39        | 42        | 42        | 11            | GO BACK<br>J. TAYLOR (J. CAMPBELL, D. HACKETT)   | CHALEE TENNISON<br>ASYLUM ALBUM CUT/WRN                                     | 39            |
| 40        | 43        | 45        | 4             | THE LAST THING ON MY MIND<br>E. GORDY, JR. (C. WISEMAN, A. ANDERSON)                             | PATTY LOVELESS<br>EPIC ALBUM CUT †  | 40            |
| 41        | 48        | 51        | 4             | PEOPLE LIKE US<br>A. TIPPIN, B. WATSON, M. BRADLEY (D. L. MURPHY, K. TRIBBLE)                    | AARON TIPPIN<br>LYRIC STREET ALBUM CUT †                                    | 41            |
| 42        | 49        | 60        | 3             | DON'T HAPPEN TWICE<br>B. CANNON, N. WILSON, K. CHESNEY (C. LANCE, T. MCHUGH)                     | KENNY CHESNEY<br>BNA ALBUM CUT †  | 42            |
| 43        | 45        | 55        | 3             | SHOOT STRAIGHT FROM YOUR HEART<br>T. BROWN (V. GILL)   | VINCE GILL<br>(V) MCA NASHVILLE 172195                                      | 43            |
| 44        | 39        | 31        | 18            | ALL NIGHT LONG<br>J. SCAFFE (C. DANIELS, T. DIGREGORIO, C. HAYWARD, J. GAVIN, B. R. BROWN)       | MONTGOMERY GENTRY FEATURING CHARLIE DANIELS<br>(C) (D) (V) COLUMBIA 79515 † | 31            |
| 45        | 54        | —         | 2             | SOMETIMES<br>S. HENDRICKS, J. COLE (C. DAVIDSON, K. BEARD, C. BEATHARD)                          | CLAY DAVIDSON<br>VIRGIN ALBUM CUT †   | 45            |
| 46        | 46        | 47        | 8             | LOOKIN' FOR LOVE<br>M. A. MILLER, B. TANKERSLEY (W. MALLETT, P. RYAN, B. MORRISON)               | SAWYER BROWN<br>CURB ALBUM CUT  | 46            |
| 47        | 55        | 58        | 3             | THAT'S WHAT I LIKE ABOUT YOU<br>B. CANNON, N. WILSON, J. M. MONTGOMERY (L. ALDERMAN, R. FAGAN)   | JOHN MICHAEL MONTGOMERY<br>ATLANTIC ALBUM CUT                               | 47            |
| 48        | 52        | 56        | 3             | ROSE BOUQUET<br>B. GALLIMORE, P. VASSAR (P. VASSAR, R. BYRNE)                                    | PHIL VASSAR<br>ARISTA NASHVILLE ALBUM CUT                                   | 48            |
| 49        | 51        | 54        | 3             | BURN DOWN THE TRAILER PARK<br>D. HUFF (P. THORN, B. MADDOX, P. MACDONALD)                        | BILLY RAY CYRUS<br>MONUMENT ALBUM CUT †                                     | 49            |
| 50        | 47        | 46        | 12            | SCREAM<br>B. J. WALKER, JR. (H. DARLING, JENAI)  | MINDY MCCREADY<br>(V) CAPITOL 58890 †                                       | 46            |
| 51        | 50        | 49        | 10            | LEGACY<br>J. KELTON (N. COTY, R. VAN WARMER)   | NEAL COTY<br>(D) (V) MERCURY 172183 †                                       | 49            |
| 52        | RE-ENTRY  | 2         | 2             | MRS. STEVEN RUDY<br>M. MCGUINN, S. DECKER (M. MCGUINN, S. DECKER)                                | MARK MCGUINN<br>VFR ALBUM CUT   | 52            |
| 53        | NEW ▶     | 1         | 1             | <b>HOT SHOT DEBUT</b><br>A ROSE IS A ROSE<br>K. STEGALL (D. BRYANT, D. BERG, S. RUSS)            | MEREDITH EDWARDS<br>MERCURY ALBUM CUT †                                     | 53            |
| 54        | 58        | —         | 2             | THERE YOU GO AGAIN<br>K. ROGERS (T. L. JAMES, J. KIMBALL, T. MCBRIDE)                            | KENNY ROGERS<br>DREAMCATCHER ALBUM CUT                                      | 54            |
| 55        | 44        | 43        | 13            | SHE'S ALL THAT<br>D. HUFF, C. RAYE (C. RAYE, S. WRAY)  | COLLIN RAYE<br>EPIC ALBUM CUT †   | 43            |
| 56        | 60        | —         | 2             | I DON'T KNOW<br>C. HOWARD, B. CAMPBELL-SMITH (R. HOWARD)   | HANK WILLIAMS III<br>CURB ALBUM CUT   | 56            |
| 57        | 57        | 52        | 19            | I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU)<br>C. CHAMBERLAIN (L. ANDERSON, B. REGAN) | MARK WILLS<br>(V) MERCURY 172184 †  | 33            |
| 58        | 56        | 53        | 4             | WHAT DO YOU WANT FROM ME NOW<br>G. FUNDIS, B. YATES (B. YATES, M. GEIGER, B. TAYLOR)             | BILLY YATES<br>(C) (D) COLUMBIA 79405                                       | 53            |
| 59        | NEW ▶     | 1         | 1             | I DROVE HER TO DALLAS<br>G. BROOKS (T. MARTIN, M. NARMORE)                                       | TYLER ENGLAND<br>CAPITOL ALBUM CUT  | 59            |
| 60        | 59        | 57        | 3             | THINK IT OVER<br>K. GREENBERG, D. PRIMM, A. MOORER (A. MOORER, D. PRIMM)                         | ALLISON MOORER<br>(V) MCA NASHVILLE 172192                                  | 57            |

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

# Billboard **Top Country Singles Sales**

FEBRUARY 3, 2001

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



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL                          | ARTIST                                      |
|-----------|-----------|-----------|---------------|---|---|
| 1         | 1         | —         | 2             | <b>No. 1</b><br>I HOPE YOU DANCE<br>MCA NASHVILLE 172185              | LEE ANN WOMACK WITH SONS OF THE DESERT      |
| 2         | 2         | 1         | 18            | THE WAY YOU LOVE ME<br>WARNER BROS. 16818/WRN                         | FAITH HILL                                  |
| 3         | 4         | 2         | 23            | CAN'T FIGHT THE MOONLIGHT<br>CURB 73116                               | LEANN RIMES                                 |
| 4         | 3         | 3         | 15            | OKLAHOMA/WARM & FUZZY<br>EPIC 79503/SONY                              | BILLY GILMAN                                |
| 5         | 8         | 17        | 7             | POUR ME<br>WARNER BROS. 16816/WRN                                     | TRICK PONY                                  |
| 6         | 5         | 5         | 12            | MEANWHILE BACK AT THE RANCH<br>CURB 73118                             | THE CLARK FAMILY EXPERIENCE                 |
| 7         | 6         | 4         | 13            | HOW DO YOU LIKE ME NOW?!  | DREAMWORKS 450932/INTERSCOPE                |
| 8         | 7         | 6         | 20            | MY CELLMATE THINKS I'M SEXY<br>MONUMENT 79495/SONY                    | CLEDUS T. JUDD                              |
| 9         | 9         | 7         | 12            | GEORGIA<br>ARISTA NASHVILLE 69010/RLG                                 | CAROLYN DAWN JOHNSON                        |
| 10        | 10        | 9         | 15            | I'M IN<br>EPIC 79496/SONY   | THE KINLEYS                                 |
| 11        | 11        | 10        | 29            | YOU WON'T BE LONELY NOW<br>MONUMENT 79440/SONY                        | BILLY RAY CYRUS                             |
| 12        | 13        | 13        | 15            | ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY<br>COLUMBIA 79515/SONY | MONTGOMERY GENTRY FEATURING CHARLIE DANIELS |
| 13        | 12        | 8         | 51            | BREATHE<br>WARNER BROS. 16884/WRN                                     | FAITH HILL                                  |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL          | ARTIST         |
|-----------|-----------|-----------|---------------|---|----------------|
| 14        | 14        | 12        | 19            | MY LOVE GOES ON AND ON<br>VIRGIN 58867                | CHRIS CAGLE    |
| 15        | 15        | 11        | 26            | BEST OF INTENTIONS<br>COLUMBIA 79404/SONY             | TRAVIS TRITT   |
| 16        | 16        | 15        | 15            | NOBODY'S GOT IT ALL<br>EPIC 79481/SONY                | JOHN ANDERSON  |
| 17        | 18        | 14        | 33            | THAT'S THE WAY<br>CURB 73106                          | JO DEE MESSINA |
| 18        | 17        | 16        | 16            | SO WHAT<br>EPIC 79502/SONY                            | TAMMY COCHRAN  |
| 19        | 21        | 18        | 39            | WHEN YOU NEED MY LOVE<br>DREAMWORKS 459043/INTERSCOPE | DARRYL WORLEY  |
| 20        | 20        | 19        | 189           | HOW DO I LIVE<br>CURB 73022                           | LEANN RIMES    |
| 21        | 19        | 21        | 39            | ONE VOICE<br>EPIC 79396/SONY                          | BILLY GILMAN   |
| 22        | 22        | 20        | 4             | WHAT DO YOU WANT FROM ME NOW<br>COLUMBIA 79405/SONY   | BILLY YATES    |
| 23        | 24        | 22        | 30            | THAT'S THE KIND OF MOOD I'M IN<br>EPIC 79447/SONY     | PATTY LOVELESS |
| 24        | 25        | 23        | 48            | GOODBYE EARL<br>MONUMENT 79352/SONY                   | DIXIE CHICKS   |
| 25        | 23        | 24        | 27            | I NEED YOU<br>SPARROW 58863/CAPITOL/CURB              | LEANN RIMES    |

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







## JESSE POWELL RETURNS

(Continued from page 40)

based promotions, advertising, and brand tie-ins that target female consumers. To be released in Canada on March 6 as well, "JP" bows in late February in Japan and early summer in Europe.

Batchelor says the label will place special emphasis on promoting Powell as an artist. "In the midst of all the R&B vocalists, Jesse is definitely one who stands out," she says. "The key this year is to make the name and the talent synonymous. There are people who definitely know who he is [because of 'You']. But with the masses, it's the song and not the artist. So our emphasis is to put Jesse above the

*'Our emphasis is to put Jesse above the song so we can continue to develop him as the star that he is'*

- MARILYN BATCHELOR -

song so we can continue to develop him as the star that he is."

Sonya Askew, urban music buyer

for the Musieland retail chain, agrees that imaging will be key. "[Consumers] need to see him visually," she says. "I just don't see people driving to the store like they do for R. Kelly, saying, 'Oh, I gotta have that Jesse Powell.'"

Askew says sticking to the March release date will be significant as well. "The first-quarter release schedule is pretty light across the board, so I think Jesse can get more attention."

But that's not something with which Powell—managed by Sherman Oaks, Calif.-based Icon Entertainment—is overly concerned. "I'm really trying to stay true to the songs, to always be Jesse," he says. "Lots of artists and record companies get with the big producers just for name's sake. A lot of times when I listen to the radio, I can't tell who's singing what because people are trying to sing like other artists. However, there are some original artists out there. And if I have to be compared to anyone, I'd like to be compared to other artists who are being themselves."

Batchelor agrees, saying, "Everybody wants to make the [male vocalist] some macho, hard-nose who looks like he's about to beat somebody up. But if that's not what every artist is, you can't fake it. Every now and then the nice guy can finish first."



**Great Scott.** Multiple Grammy Award nominee and Hidden Beach recording artist Jili Scott recently wowed a standing-room-only crowd at Los Angeles' House of Blues. Among those in the audience was industry veteran Quincy Jones, right, who took time for a photo op with Scott and Hidden Beach president/CEO Steve McKeever.

## 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

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

### 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

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## WORDS & DEEDS

(Continued from page 41)

best rap solo performance, and best rap album.

"I care very deeply about freedom of expression issues," says Greene. "Art still has a right to be provocative, to be extreme in this country. The truth isn't always pleasant. The truth has to shake people up to get the desired results."

And so Eminem becomes the first hardcore rapper to be nominated for album of the year. But what about black hardcore rappers who, like Eminem, rap about truths that aren't always pleasant? It's unfortunate that N.W.A, dead prez, and others who have artfully and provocatively rapped about various social issues—failing schools, abusive and crooked cops, the unjust legal system, drugs, racism—didn't shake anyone up enough to warrant the Grammy accolades that Eminem has received.

When former Sire/Warner Bros. rapper Ice-T—who received Grammy nominations in 1991 and 1992 for best rap solo performance ("New Jack Hustler") and best rap performance by a duo/group (Quincy Jones' "Back On The Block")—recorded the controversial "Cop Killer," it was freedom of speech... for a minute. Then the pressure over rap lyrics became a national concern that eventually led to Ice-T leaving the label.

But despite that same concern over lyrics, Eminem earns three Grammy nominations, begging the question, Is the Grammy nominating criteria really based on artistic value or sales?

Billboard

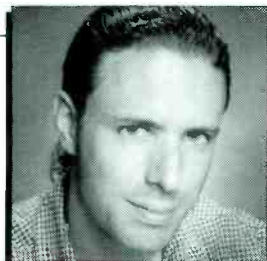
FEBRUARY 3, 2001

## Top New Age Albums

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL  | ARTIST                |
|-----------|-----------|---------------|---|-----------------------|
|           |           |               | COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  ARTIST |                       |
|           |           |               | ◀ NO. 1 ▶   |                       |
| 1         | 1         | 9             | A DAY WITHOUT RAIN ▲<br>REPRISE 47426/WARNER BROS.  | ENYA                  |
| 2         | 2         | 16            | IF I COULD TELL YOU ●<br>VIRGIN 79893   | YANNI                 |
| 3         | 5         | 8             | POEM<br>NETTWERK 30165 ■  | DELERIUM              |
| 4         | 3         | 22            | MY ROMANCE: AN EVENING WITH JIM BRICKMAN<br>WINDHAM HILL 11557/RCA  | JIM BRICKMAN          |
| 5         | 7         | 15            | VERY BEST OF YANNI<br>WINDHAM HILL 11568/RCA  | YANNI                 |
| 6         | 11        | 15            | STATE OF GRACE<br>WINDHAM HILL 11565/RCA  | VARIOUS ARTISTS       |
| 7         | 9         | 38            | SNOWFALL<br>RCA SPECIAL PRODUCTS 45680  | YANNI                 |
| 8         | 8         | 104           | DESTINY ●<br>WINDHAM HILL 11396/RCA   | JIM BRICKMAN          |
| 9         | 10        | 22            | FRESH AIRE 8<br>AMERICAN GRAMAPHONE 888   | MANNHEIM STEAMROLLER  |
| 10        | 13        | 93            | LOVE SONGS<br>PRIVATE MUSIC/WINDHAM HILL 82167/RCA  | YANNI                 |
| 11        | 14        | 69            | PLAINS ●<br>WINDHAM HILL 11465/RCA  | GEORGE WINSTON        |
| 12        | NEW ▶     |               | PURE ORCHESTRA<br>GARDEN CITY 34586   | THE JOHN TESH PROJECT |
| 13        | 12        | 43            | NOUVEAU FLAMENCO<br>HIGHER OCTAVE 48793/VIRGIN  | OTTMAR LIEBERT        |
| 14        | 21        | 2             | SACRED SPIRIT: VOL. 2<br>HIGHER OCTAVE 50383/VIRGIN   | SACRED SPIRIT         |
| 15        | 15        | 12            | ANTHEM<br>DECCA 159403  | RONAN HARDIMAN        |
| 16        | 16        | 13            | COUSTEAU'S DREAM<br>REAL MUSIC 4114   | VARIOUS ARTISTS       |
| 17        | 17        | 17            | PURE HYMNS<br>FAITH MD 34581/GARDEN CITY  | THE JOHN TESH PROJECT |
| 18        | 18        | 2             | EAST/WEST HIGHWAY: BEST OF SHAHIN & SEPEHR<br>HIGHER OCTAVE 50348/VIRGIN  | SHAHIN & SEPEHR       |
| 19        | 22        | 9             | NARADA GUITAR: VOL. 2<br>NARADA 50127/VIRGIN  | VARIOUS ARTISTS       |
| 20        | 20        | 50            | RIVER OF STARS<br>REAL MUSIC 8802   | 2002                  |
| 21        | 4         | 23            | WATER'S EDGE<br>TIM JANIS ENSEMBLE 1103 ■   | TIM JANIS             |
| 22        | RE-ENTRY  |               | SEVENTH HEAVEN<br>HIGHER OCTAVE 49424/VIRGIN  | GOVI                  |
| 23        | 24        | 97            | MANNHEIM STEAMROLLER MEETS THE MOUSE<br>AMERICAN GRAMAPHONE 860641/WALT DISNEY  | MANNHEIM STEAMROLLER  |
| 24        | 19        | 61            | WINTER LIGHT<br>PRIVATE MUSIC/WINDHAM HILL 82176/RCA  | YANNI                 |
| 25        | RE-ENTRY  |               | FOREVER MORE-THE GREATEST HITS OF JOHN TESH<br>DECCA 159363/UNIVERSAL   | JOHN TESH             |

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





by Steve Graybow

**E**QUALITY IS THE WORD for the jazz nominees in the 43rd annual Grammy Awards, with potential winners cutting a wide swath across generational and categorical lines and no one artist standing out as the clear victor in his/her category. Just as **Diana Krall's** media visibility made her an obvious winner for the best jazz vocal performance award at last year's Grammys, familiarity may again be a determining factor for the choice of this year's winners.

In the best jazz instrumental album category, nominees **Kenny Barron**, **Michael Brecker**, the **Dave Holland Quintet**, **Branford Marsalis**, and **Martial Solal & Johnny Griffith** are all certainly worthy of a Grammy. However, six-time Grammy winner **Brecker**, who has previously received awards in the categories of jazz instrumental solo, jazz instrumental performance soloist on a jazz recording, and instrumental composition, might have a slight edge, as familiarity could be the sole factor distinguishing him from his equally deserving company.

Another six-time winner, **Pat Metheny**, is nominated in the instrumental solo category for the track "(Go) Get It" from his "Trio 99-00" (Warner Bros.) release. While the guitarist's reputation could make him a favorite, the company he is keeping in the instrumental solo category

ry—**Barron**, **Brecker**, **Terence Blanchard**, and **Keith Jarrett**—makes the result a complete toss-up. Jarrett, nominated for the track "I Got It Bad (And That Ain't Good)," has enjoyed a renaissance of sorts following time away from the spotlight, which could increase his chances of receiving an award.

In the contemporary jazz album category, **Béla Fleck & the Flecktones** might have an edge over the competition if only because their visibility extends beyond the jazz realm. This category could also provide a hint of historical significance: Should **Liquid Soul** win a Grammy, the group's featured vocalist, **Simone**, would get an honor that has thus far eluded her mother, **Nina Simone**. The contemporary jazz category contains the only real surprise nomination, **Tim Hagens** and **Bob Belden's** "Re:Animation Live!" (Blue Note), an uncompromising fusion project whose eclecticism alone could make it a dark-horse Grammy winner.

Three other live albums crop up in the best jazz vocal album category—**Dee Dee Bridgewater's** "Live At Yoshi's" (Verve), **Kurt Elling's** "Live In Chicago" (Blue Note), and **Dianne Reeves's** "In The Moment—Live In Concert" (Blue Note). This is the largest number of live recordings nominated in any one jazz category, notable since live jazz recordings tend to be the exception rather than the rule in today's market. It is also significant that indie labels **Shanachie**, **Telarc**, **Concord**, **Dreyfus**, **Bridge**, **Enja**, and **Arabesque** have turned up in various categories, as smaller labels are often considered a breeding ground for up-and-coming talent.

The real question, however, is whether or not the media attention afforded jazz in recent months will prompt the Grammys to present at least one jazz award during the live telecast. Ultimately, that would be a victory for not just one jazz artist but for the genre as a whole.

## Top Jazz Albums™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL                 | TITLE  |
|-----------|-----------|----------------|---|--|
|           |           |                | ◀ No. 1 ▶   |  |
| 1         | 1         | 2              | <b>VARIOUS ARTISTS</b><br>UTV/VERVE 520191/VG                 | 2 weeks at No. 1<br>PURE JAZZ                      |
| 2         | 2         | 11             | <b>VARIOUS ARTISTS</b><br>LEGACY/COLUMBIA/VERVE 61439/CRG     | THE BEST OF KEN BURNS JAZZ                         |
| 3         | 3         | 10             | <b>VARIOUS ARTISTS</b> ●<br>LEGACY/COLUMBIA/VERVE 61432/CRG   | KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC      |
| 4         | 4         | 11             | <b>LOUIS ARMSTRONG</b><br>LEGACY/COLUMBIA 61440/CRG           | KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG    |
| 5         | 5         | 85             | <b>DIANA KRALL</b> ▲<br>VERVE 050304/VG                       | WHEN I LOOK IN YOUR EYES                           |
| 6         | 6         | 4              | <b>SOUNTRACK</b><br>LEGACY/COLUMBIA 85350/CRG                 | FINDING FORRESTER                                  |
| 7         | 7         | 4              | <b>DUKE ELLINGTON</b><br>LEGACY/COLUMBIA 61444/CRG            | KEN BURNS JAZZ - THE DEFINITIVE DUKE ELLINGTON     |
| 8         | 8         | 11             | <b>BILLIE HOLIDAY</b><br>VERVE 549081/VG                      | KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY     |
| 9         | 16        | 2              | <b>BENNY GOODMAN</b><br>COLUMBIA 61445/CRG                    | KEN BURNS JAZZ - THE DEFINITIVE BENNY GOODMAN      |
| 10        | 9         | 11             | <b>JOHN COLTRANE</b><br>VERVE 549083/VG                       | KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE      |
| 11        | 11        | 2              | <b>JIMMY SMITH</b><br>BLUE THUMB/VERVE 543978/VG              | DOT COM BLUES                                      |
| 12        | 17        | 5              | <b>MILES DAVIS</b><br>LEGACY/COLUMBIA 61443/CRG               | KEN BURNS JAZZ - THE DEFINITIVE MILES DAVIS        |
| 13        | 14        | 8              | <b>DAVE BRUBECK</b><br>LEGACY/COLUMBIA 61442/CRG              | KEN BURNS JAZZ - THE DEFINITIVE DAVE BRUBECK       |
| 14        | 18        | 3              | <b>CHARLIE PARKER</b><br>VERVE 549084/VG                      | KEN BURNS JAZZ - THE DEFINITIVE CHARLIE PARKER     |
| 15        | 13        | 9              | <b>ELLA FITZGERALD</b><br>VERVE 549087/VG                     | KEN BURNS JAZZ - THE DEFINITIVE ELLA FITZGERALD    |
| 16        | 22        | 2              | <b>COUNT BASIE</b><br>VERVE 549090/VG                         | KEN BURNS JAZZ - THE DEFINITIVE COUNT BASIE        |
| 17        | 10        | 26             | <b>JANE MONHEIT</b><br>N-CODED 4207/WARLOCK [HS]              | NEVER NEVER LAND                                   |
| 18        | 19        | 4              | <b>THELONIOUS MONK</b><br>LEGACY/COLUMBIA 61449/CRG           | KEN BURNS JAZZ - THE DEFINITIVE THELONIOUS MONK    |
| 19        | 15        | 2              | <b>SIDNEY BECHET</b><br>COLUMBIA 61441/CRG                    | KEN BURNS JAZZ - THE DEFINITIVE SIDNEY BECHET      |
| 20        | 20        | 3              | <b>SARAH VAUGHAN</b><br>LEGACY/COLUMBIA 549088/CRG            | KEN BURNS JAZZ - THE DEFINITIVE SARAH VAUGHAN      |
| 21        | 12        | 16             | <b>TONY BENNETT</b><br>COLUMBIA 63570/CRG                     | ULTIMATE TONY BENNETT                              |
| 22        | NEW ▶     |                | <b>FLETCHER HENDERSON</b><br>LEGACY/COLUMBIA 61447/CRG        | KEN BURNS JAZZ - THE DEFINITIVE FLETCHER HENDERSON |
| 23        | 24        | 2              | <b>DIZZY GILLESPIE</b><br>VERVE 549086/VG                     | KEN BURNS JAZZ - THE DEFINITIVE DIZZY GILLESPIE    |
| 24        | 21        | 49             | <b>JOHN COLTRANE</b><br>RHINO 79778                           | THE VERY BEST OF JOHN COLTRANE                     |
| 25        | 23        | 17             | <b>PATRICIA BARBER</b><br>PREMONITION/BLUE NOTE 27290/CAPITOL | NIGHTCLUB  |

## TOP CONTEMPORARY JAZZ ALBUMS™

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL                       | TITLE   |
|-----------|-----------|----------------|---|---|
|           |           |                | ◀ No. 1 ▶   |   |
| 1         | 1         | 19             | <b>RACHELLE FERRELL</b><br>CAPITOL 94980                            | 17 weeks at No. 1<br>INDIVIDUALITY (CAN I BE ME?) |
| 2         | 2         | 18             | <b>ST. GERMAIN</b><br>BLUE NOTE 25114*/CAPITOL [HS]                 | TOURIST   |
| 3         | 3         | 13             | <b>PAUL HARDCASTLE</b><br>TRIPPIN' 'N' RHYTHM/HARDCASTLE 90509/PUSH | JAZZMASTERS - THE GREATEST HITS                   |
| 4         | 4         | 15             | <b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b><br>PEAK 8500/CONCORD  | LIFE IN THE TROPICS                               |
| 5         | 5         | 34             | <b>BONEY JAMES/RICK BRAUN</b><br>WARNER BROS. 47557                 | SHAKE IT UP                                       |
| 6         | 7         | 14             | <b>KIRK WHALUM</b><br>WARNER BROS. 47887 [HS]                       | UNCONDITIONAL                                     |
| 7         | 6         | 82             | <b>KENNY G</b> ▲<br>ARISTA 19085                                    | CLASSICS IN THE KEY OF G                          |
| 8         | 8         | 22             | <b>FOURPLAY</b><br>WARNER BROS. 47694                               | FOURPLAY... YES, PLEASE!                          |
| 9         | 9         | 69             | <b>DAVE KOZ</b><br>CAPITOL 99458 [HS]                               | THE DANCE   |
| 10        | 10        | 13             | <b>MEDESKI MARTIN &amp; WOOD</b><br>BLUE NOTE 22841*/CAPITOL [HS]   | THE DROPPER                                       |
| 11        | 11        | 27             | <b>CRAIG CHAQUICO</b><br>HIGHER OCTAVE 49272/VIRGIN                 | PANORAMA: THE BEST OF CRAIG CHAQUICO              |
| 12        | 13        | 8              | <b>EVERETTE HARP</b><br>BLUE NOTE 21320/CAPITOL                     | FOR THE LOVE                                      |
| 13        | 12        | 35             | <b>GEORGE BENSON</b><br>GRP 543586/VG                               | ABSOLUTE BENSON                                   |
| 14        | NEW ▶     |                | <b>VARIOUS ARTISTS</b><br>WARNER BROS. 47466                        | CASINO LIGHTS '99                                 |
| 15        | 15        | 98             | <b>BONEY JAMES</b> ●<br>WARNER BROS. 47283                          | BODY LANGUAGE                                     |
| 16        | RE-ENTRY  |                | <b>MASQUE</b><br>MEEK 4008  | THANK YOU   |
| 17        | RE-ENTRY  |                | <b>BOB BALDWIN</b><br>ORPHEUS 70479                                 | BOBBALDWIN.COM                                    |
| 18        | 25        | 2              | <b>JEFF KASHIWA</b><br>NATIVE LANGUAGE 917                          | ANOTHER DOOR OPENS                                |
| 19        | 17        | 28             | <b>ACOUSTIC ALCHEMY</b><br>HIGHER OCTAVE 48946/VIRGIN [HS]          | THE BEAUTIFUL GAME                                |
| 20        | 14        | 12             | <b>INCOGNITO</b><br>TALKIN LOUD/BLUE NOTE 548283/VG                 | THE BEST OF INCOGNITO                             |
| 21        | 20        | 28             | <b>WALTER BEASLEY</b><br>SHANACHIE 5071                             | WON'T YOU LET ME LOVE YOU                         |
| 22        | 16        | 46             | <b>AL JARREAU</b><br>GRP 547884/VG                                  | TOMORROW TODAY                                    |
| 23        | 18        | 19             | <b>DAN HICKS AND THE HOT LICKS</b><br>SURFD0G 67113/HOLLYWOOD       | BEATIN' THE HEAT                                  |
| 24        | 22        | 18             | <b>WARREN HILL</b><br>NARADA JAZZ 49560/VIRGIN                      | LOVE LIFE   |
| 25        | NEW ▶     |                | <b>RONNIE LAWS</b><br>HDH 2002                                      | DREAM A LITTLE                                    |

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

# GRAMMY WEEKEND MARATHON!

Catch the best in Jazz and Blues Artists as **BET On Jazz** features many of this year's Grammy Nominees. All day and into the night, February 17th & 18th.

### SELECTED HIGHLIGHTS

Sat. Feb. 17, 11am - 1am

- 4pm **Nnenna Freelon** (Best Vocal Album Nominee) *Jazz Central*
- 5pm **Diane Reeves** (Best Vocal Album Nominee) *Jazz Central*
- 9pm **Pat Metheny** (Best Jazz Instrumental Solo Nominee) *J&R Computer & Music World Artist of the Month*
- 11pm **Branford Marsalis** (Best Jazz Instrumental Album Nominee, Individual or Group) *J&R Computer & Music World Artist of the Month*

Sun. Feb. 18, 11am - 1am

- 12pm **Tito Puente** (Best Salsa Album Nominee) *Jazz Central*
- 4pm **Kenny G** (Best Pop Instrumental Album Nominee) *Jazz Central*
- 5pm **B.B. King** (Best Traditional Blues Album) *Jazz Central*
- 9pm **The Chieftans** (Best World Music Album) *Profiles at Wolftrap*
- 11pm **George Duke** (Best Traditional R&B Vocal Album Nominee) *Jazz Central*





## Trustees Award Honoree Mardin's Contributions Continue

AS REPORTED in last issue's Newsline, Atlantic Records senior VP and legendary producer **Arif Mardin** will receive the Trustees Award from the National Academy of Recording Arts and Sciences (NARAS) Feb. 20, the day before the Grammy Awards.



MARDIN

Already in possession of six Grammys and more than 40 gold and platinum record-sales awards, Mardin maintains a busy production schedule that extends beyond recorded music. He is producing "The 'A' Word," a play written by his wife, **Latife**, which will run through Feb. 18 at the Greenwich Street Theatre in New York.

According to NARAS, the Trustees Award is a special merit Grammy awarded by vote of the national trustees to individuals who have made nonperforming contributions of such broad scope that they do not fall within the framework of the annual Grammy Awards.

As a recipient of the Trustees Award, Mardin joins fellow honorees that include Atlantic Records executives **Ahmet Ertegun**, **Jerry Wexler**, and the late **Nesuhi Ertegun**, as well as such legends as **Count Basie**, **Les Paul**, **the Beatles**, **Clive Davis**, **George and Ira Gershwin**, **Kenneth Gamble** and **Leon Huff**, **Cole Porter**, and **Frank Sinatra**. (Prior to 1983, Trustees Awards were also presented for performing achievements.)

Originally from Istanbul, Turkey, Mardin joined Atlantic Records as an assistant to Nesuhi Ertegun in 1963, after studying at Istanbul University, the London School of Economics, and Berklee College of

Music in Boston. At Atlantic, he produced acts on the label's roster at its Broadway recording facility, including the **Young Rascals**, the **Average White Band**, and an artist that would reach the peak of her seemingly limitless creative potential and appeal only after signing to the label: **Aretha Franklin**.

It is not an exaggeration to say that one of the most treasured titles in my music collection is "Queen Of Soul: The Atlantic Recordings," the four-CD Rhino boxed set of tracks spanning the years 1967-76. Every time I speak to Mardin, I am quick to mention Franklin. Recently, I voiced my love of such tracks as "Ain't No Way" (recorded at Atlantic Studios, Dec. 19 and 20, 1967), "I Say A Little Prayer" (Atlantic Studios, April 17, 1968, written by NARAS Trustees Award recipients **Burt Bacharach** and **Hal David**), "Tracks Of My Tears" (Atlantic Studios, April 18, 1968), "Call Me" (Criteria Studios in Miami, Oct. 3, 1969), and "Angel" (Record Plant in Los Angeles, April 1972, written by **Sonny Saunders** and Aretha's sister, the late **Carolyn Franklin**).

"I listen to some of those songs all the time myself," Mardin laughs. "'Ain't No Way' is great. 'Oh Me Oh My (I'm A Fool for You Baby)' is great." Clearly, we could have gone on for hours.

But one cannot overstate the impact of Franklin's work with Mardin and Atlantic producer/engineers **Jerry Wexler** and **Tom Dowd**. Like the recording career of the Beatles, Franklin's Atlantic output is marked by an astonishing number of classic recordings created in a very brief period.

Even a fraction of Mardin's discography will include a high percentage of internationally revered artists: **the Bee Gees**, **George**



by Christopher Walsh

**Benson**, **David Bowie**, **Roy Buchanan**, **Ray Charles**, **Eric Clapton**, **Judy Collins**, **Phil Collins**, **Roberta Flack**, **Hall & Oates**, **Freddie Hubbard**, **Billy Joel**, **Chaka Khan**, **Patti LaBelle**, **Bette Midler**, **the Modern Jazz Quartet**, **Willie Nelson**, **Carly Simon**, **Dusty Springfield**, **Ringo Starr**, **Rod Stewart**, and **James Taylor**. He has also lent his production, arranging, mixing, and conducting skills to countless cast recordings, soundtracks, and compilation albums.

"Jazz," the documentary by **Ken Burns** airing on PBS this month, makes frequent references to the late **John Hammond**, the talent scout/producer/promoter who was at least partly responsible for the discovery, recording, and mass exposure of artists including **Billie Holiday**, **Count Basie**, **Charlie Christian**, and, later, **Franklin**, **Bob Dylan**, and **Bruce Springsteen**. Another favorite recording in my collection, "Stevie Ray Vaughan And Double Trouble Live At Carnegie Hall," begins with Hammond introducing the late guitar virtuoso. The then 73-year-old Hammond's enthusiasm is unmistakable, limitless, even childlike. (Hammond was also a Trustees Award recipient.)

Hammond, like the Atlantic Records principals, is what today's music industry sorely needs, I propose to Mardin, adding that perhaps I have been spoiled by the prodigious 1960s output of the Beatles, Franklin, **the Rolling Stones**, and Dylan.

"Right," Mardin answers, "but you know what? Times were much different then. I had a lot of latitude in the studio. I was allowed to hire strings, horns. Granted, I wasn't hiring a symphony orchestra—it was usually 12 to 14 strings. But still, I had some kind of freedom then. Today, I think with the new technology and [the fact that] so many records are being made—as opposed to 30 years ago—I don't think people can keep up with the releases.

"Some records have no musical merit," he continues. "I can't even give examples, [but] it happens. Because the artist looks beautiful or handsome, he or she slips through, and they become the norm. But that was the case even then. You had some really stupid records! But now you have to multiply it by 20, 30."

Still, Mardin expresses hope for the future and points out great talent among today's popular artists. In late 1997 he and longtime engi-

neer **Michael O'Reilly** recorded a duet with **Diana Ross** and **Brandy**, "Love Is All That Matters," at Right Track Recording in New York, one of Mardin's preferred studios. In 1999 he and O'Reilly recorded **Jewel's** "Joy: A Holiday Season," also at Right Track, with additional recording at nearby Sound on Sound.

"At Atlantic, for example," Mardin considers, "when I made the Christmas album last year with Jewel, I realized that this young lady is a fantastic singer with so much reserve talent. She can belt out a gospel song, then be like an angel singing 'Ave Maria,' you know? This girl is going to go far because of this incredible reserve she has.

"It's the same thing with Brandy," he adds. "This young lady sang **Rodgers and Hammerstein** songs pure, beautiful. So I'm hopeful for the future. There are excellent singers out there. And I like the Latin explosion, too. It really brings some great energy and vitality."

"The 'A' Word," the play by Latife Mardin, is the story of a middle-class American family.

"It's about abortion, choices, beliefs," Mardin explains. "The play takes place in 1968, when **Martin Luther King** was killed. That was a watershed year. With the climate change in Washington [D.C.], it's very timely."

Mardin has also commenced work on his memoirs, and in May he will be honored as man of the year by the Nordoff-Robbins Foundation. (Nordoff-Robbins Music Therapy was developed by composer **Dr. Paul Nordoff** and special educator **Dr. Clive Robbins**. In the fall of 1988, the American branch of the Nordoff-Robbins Music Therapy Foundation was launched by members of the music business.)

Mardin's children, **Joe** and **Julie**,

are talented artists in their own rights. Joe is an acclaimed composer, producer, arranger, and musician who is writing music for an exhibition of photography that Julie will display at a New York gallery in March.

In his 38th year at Atlantic, Arif Mardin's schedule is demanding, and he has to get to work.

"Enjoy the Aretha Franklin records," he says, bidding farewell.

**BILL FOLEY**, BOOKING MANAGER at New York's Clinton Recording Studios, sent word of the many Grammy-nominated projects, from a variety of categories, recorded at the 10th Avenue facility.

The Grammy-nominated albums are **Steely Dan's** "Two Against Nature" (album of the year, best pop vocal album, best engineered album [nonclassical], and best pop performance by a duo or group with vocal for album track "Cousin Dupree"), "Absolute Benson" by **George Benson** (best engineered album [nonclassical]), "Masterpiece" by the late **Tito Puente** and **Eddie Palmieri** (best salsa album), "Allégresse" by **Maria Schneider Orchestra** (best large jazz ensemble album), "Merry Go Round" by **Freddie Cole** (best jazz vocal album), "I Thought About You" by **Terence Blanchard** (best jazz instrumental solo), and "Touched By A Polka" by **Jimmy Sturr** (best polka album).

"Two Against Nature" was engineered by **Elliot Scheiner**, **Phil Burnett**, **Roger Nichols**, and **Dave Russell**; "Absolute Benson" was recorded by **Al Schmitt**, **Steve Barkan**, **Jon Fausty**, and **Bill Schnee**.

Clinton Recording has also announced the launch of its Web site, clintonrecording.com. The site was designed in conjunction with Clinton Recording Studios by **Brian Harney** of Atlanta.



**Roman Holiday.** Pictured outside Capri Digital Studios on the island of Capri, south of Rome, from left, are producer/engineer Michael Frondelli, VP of Capitol Recording Studios in Hollywood, and producer Carloquinto Talamona, owner of Capri Digital Studios. Frondelli visited the luxury residential facility to discuss possible future projects at Capri Digital, which recently hosted sessions with Mariah Carey and engineer Dana Jon Chapelle. (Photo: David Goggin)



**Larson, Lazar Lodging.** Artemis Records recording artist Nathan Larson, formerly of Shudder To Think, recently stopped by the Lodge, a mastering/recording facility in New York, to finish his upcoming release with mastering engineer Emily Lazar, owner of the Lodge.



## NRG Studio Offers A Glimpse Of Digital Recording's Future

BY CHRISTOPHER WALSH

NEW YORK—The music recording environment of the future is taking shape. The migration from magnetic tape to hard-disc recording is well under way, and proprietors of new studios, be they personal project rooms or commercial facilities, are increasingly opting for digital audio workstation (DAW)-based setups rather than large-format consoles and expensive, cumbersome analog or digital tape machines.

NRG Recording Services in North Hollywood provides an example of what the next-generation recording facility may look like. NRG owner Jay Baumgardner, along with Paul Levy, owner of Los Angeles-based pro audio rental company Advanced Audio, report that their configuration of multiple Digidesign Pro Tools systems has brought tremendous convenience and efficiency to the recording process. The busy three-room studio, while equipped with all of the gear one would expect in a high-end facility, is employing a fiber-channel-based network of Pro Tools workstations, which enables engineers and editors to share files and back up stored data quickly, reliably, and securely.

Modern music production—digital editing to create and refine a track, as opposed to the complete-performance-to-analog-tape method of earlier days—demands such a system, Baumgardner and Levy feel. They are most enthusiastic about the result, which may, in 2002, manifest itself in a new facility adjacent to NRG.

Advanced Audio, Levy explains, offers a complete line of professional equipment, from Pro Tools workstations and storage area network (SAN) solutions to vintage tape machines and microphones. A transplant from New York, Levy worked with artist Steve Vai as a second engineer at various Los Angeles studios and, after assembling equipment to outfit Vai's personal studio, created Advanced Audio in 1988.

"Jay and I are best friends," says Levy, "and we've been going along a parallel course in the development of our companies. As he was starting NRG Recording, I was moving my business, which at the time was much smaller, further into post-production. Jay and I are pretty hip on technology—we know what's new and how things interact with each other and what clients can benefit by, whether they know it or not."

Fiber channel, a high-performance interface that brings speed and flexibility to multiple storage systems, has critical applications for recording and post-production. As most major recording projects employ Pro Tools at some point in the production chain—and album projects are increasingly recorded straight to hard disc—a fiber-channel interface between workstations and SAN delivers even greater flexibility to an

already convenient recording and editing system, as Levy illustrates.

"Let's say you're going to track into Pro Tools," Levy says. "One Pro Tools operator is recording. When you're finished with tracking and go into overdub mode, you can have somebody editing in one of the iso booths while somebody is overdubbing in the control room. When you mix, you can have two or three editors in different iso booths and an editor in the tracking room, which is no longer being used to track in, to make better use of your space.

"The greatest advantage with the fiber-channel system," he continues, "is that it allows you to share files, so the speed with which you can accomplish things is incredible. If you've got three or four guys online, all working on different sessions on a project, there's no drive copying, no physical drive swapping between computers, and no offline backup. The system automatically backs up data daily.

"Jay can have four guys in there at the same time, and every time somebody closes one file, another can open it in the control room to hear what it sounds like, close the file, then the editor in the iso booth can open it and cut it up some more," Levy says. "You can go back and forth so quickly, which you can't do any other way. Obviously, being able to automatically back up your whole drive in the middle of the night is also beneficial, because people otherwise have to pay somebody to do this offline, which is a real waste of time."

Baumgardner, a producer/engineer with a burgeoning list of high-profile productions, including those by Papa Roach, Coal Chamber, Korn, Limp Bizkit, Spineshank, and Sugar Ray, recorded DreamWorks act Alien Ant Farm's forthcoming debut into Pro Tools at NRG. As Levy explained, the recording process does not change fundamentally with fiber-channel-networked digital audio workstations. Rather, it makes the painstaking process of editing tracks far less time-consuming.

"All the drives are in a central location," Baumgardner explains, "and a switch goes to all the different locations. There are four connections in each studio, and they patch the Pro Tools right in. You can have multiple editors working at the same time. With Alien Ant Farm, we did the whole thing in seven weeks. On a weekend, we had four guys editing drums and had them all done.

"At one point," he continues, "we had eight Pro Tools rigs going, and one backup tape drive. Guys were having to stay all night to back up everything. Now, it's all done automatically. Everybody that's online gets backed up; you're able to share files. It's been incredibly reliable."

The recording business, as most in the community have noted, is a difficult one. Downward pressure on rates and upward pressure on equipment costs make it a break-even business, at best, for many. An economic down-

turn or slump within the music industry can easily erase many players in the industry. While many studio owners and managers point to comparatively inexpensive digital recording equipment and the resulting explosion of small, private studios as the cause of much of their worries, others are choosing to embrace the DAW, outfitting rooms with Pro Tools rigs and a Digidesign ProControl interface or, at minimum, making control rooms as Pro Tools-friendly as possible.

"Do the math," Levy advises. "If the same investment that one room costs can build three rooms, even if you rent the rooms for half or three-quarters of what you were getting for that large-format console, the return on your investment almost doubles. You know what studio rates are, what clients are willing to pay, and how home studios are affecting your business. With a lot of this new technology, price vs. performance increases dramatically. Whereas, you're not only able to do as much, you can do more."

The 24-track analog tape machines at NRG Recording are employed less and less, Baumgardner says. His new facility, should it come to pass, will be based around fiber-channel-networked DAWs.

"It looks like it's going to hap-

pen," he says. "That's going to be a different thing, sort of 'virtual studios.' There will be different-size rooms, and any room can be anything. It can be tracking, mixing, mastering, DVD authoring, digital encoding, whatever. Completely flexible environments."

WHEN TASCAM announced the DM-24 digital-mixing console at the 109th Audio Engineering Society Convention in Los Angeles last September, the \$2,999 list price stunned the assembled pro audio press, which literally applauded at the presentation's conclusion. The DM-24, said the manufacturer, is an ideal companion to Tascam's MX-2424, a 24-track, 24-bit hard-disc recorder, introduced the previous year.

At the recent National Assn. of Music Merchants winter 2001 show, held Jan. 18-21 in Anaheim, Calif., another low-cost, powerful piece of digital equipment that drew attention was the Adat HD24, a 24-track hard-disc recorder from Alesis. An addition to the Adat line, HD24 uses a proprietary method of writing to hard disc to provide 24 tracks of 24-bit audio on low-cost IDE hard drives and features drop-in compatibility with the more than 150,000 Adat systems worldwide. With an estimated street

price of \$1,999, the Adat HD24 continues the trend of high performance and low cost in professional-quality digital audio recording.

Alesis played a large role in the product studio revolution with the introduction of the Adat digital 8-track tape machine several years ago. Tascam followed shortly after with the DA series, which also found a home in both professional and project environments. While those modular digital multitrack machines have become ubiquitous in the audio world, next-generation machines such as the MX-2424 and the HD24 continue the more-bang-for-the-buck trend audio professionals have grown accustomed to.

The hard-disc recording medium is recognized for its fast access to data and editing capabilities. At the same time, existing digital tape is convenient, robust, affordable, and removable.

EMTEC PRO MEDIA has announced that new blank recordable media for the DVD-R and DVD-RAM formats is now available from EMTEC Magnetics. DVD-R media is available in the 3.95 gigabyte (GB) and 4.7 GB capacity configurations, with DVD-RAM media in 2.6 GB and 5.2 GB configurations.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 27, 2001)

| CATEGORY                                | HOT 100   | R&B   | COUNTRY  | MODERN ROCK   | ADULT TOP 40   |
|---|---|---|--|---|--|
| TITLE<br>Artist/<br>Producer<br>(Label) | INDEPENDENT WOMEN PART 1<br>Destiny's Child/<br>Poke & Tone<br>B. Knowles<br>(Columbia) | DANGER (BEEN SO<br>LONG)<br>Mystikal Feat. Nivea/<br>The Neptunes<br>(Jive) | WITHOUT YOU<br>Dixie Chicks/<br>B. Chancey P. Worley<br>(Monument) | HEMORRHAGE (IN MY<br>HANDS)<br>Fuel/<br>Ben Grosse<br>(550 Music) | IF YOU'RE GONE<br>Matchbox Twenty/<br>M. Serletic<br>(Lava/Atlantic) |
| RECORDING<br>STUDIO(S)<br>Engineer(s)   | LOBO/SUGAR HILL<br>(Deer Park)<br>Manelich Sotolongo<br>Ramon Morales                   | BATTERY<br>(New York)<br>Pat Viala  | WESTWOOD<br>(Nashville)<br>Billy Sherrill                          | RIGHT TRACK<br>(New York)<br>Ben Grosse<br>Lloyd Puckitt          | TREE SOUND<br>(Atlanta)<br>Noel Golden                               |
| CONSOLE(S)/<br>DAW(S)                   | SSL 9000J/<br>Mackie 48-8   | SSL 9000J   | SSL 9000J  | Neve VX   | SSL 64G plus<br>w/ Ultimotion  |
| RECORDER(S)                             | Studer A827/Sony JH24   | Studer A827   | Sony 3348<br>Otari DTR-900   | Pro Tools   | Pro Tools  |
| MIX MEDIUM                              | Quantegy 499  | Quantegy 499  | Sony 1460  | Pro Tools   | Pro Tools  |
| MIX DOWN<br>STUDIO(S)<br>Engineer(s)    | HIT FACTORY<br>(New York)<br>Rich Travali   | RIGHT TRACK<br>(New York)<br>Ken "Duro" Ifill                               | THE WORKSTATION<br>(Nashville)<br>John Guess                       | THE MIX ROOM<br>(Los Angeles)<br>Ben Grosse                       | EAST IRIS<br>(New York)<br>David Thoener                             |
| CONSOLE(S)/<br>DAW(S)                   | Neve VR 60 w/<br>Flying Faders  | SSL 9000J   | Harrison Series 12   | SSL 9000  | SSL 9000J  |
| RECORDER(S)                             | ATR 100 1"  | Studer A800   | Otari Radar II   | Pro Tools Mix Plus<br>Version 5.01                                | Genex M.O.   |
| MASTER<br>MEDIUM                        | Quantegy 499  | Quantegy 499  | Quantegy GP9   | Pro Tools   | HHB M.O. disc  |
| MASTERING<br>Engineer                   | STERLING SOUND<br>Tom Coyne   | BERNIE GRUNDMAN<br>Bernie Grundman  | GEORGETOWN<br>MASTERS<br>Denny Purcell                             | PRECISION<br>MASTERING<br>Tom Baker                               | STEPHEN MARCUSSEN<br>Stephen Marcussen<br>Stewart Whitmore           |
| CD/CASSETTE<br>MANUFACTURER             | SONY  | BMG   | SONY   | SONY  | WEA  |

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Congratulations Gloria on your GRAMMY nomination  
for Best Tropical Traditional Performance!

ALMA CARIBENA  
CARIBBEAN SOUL

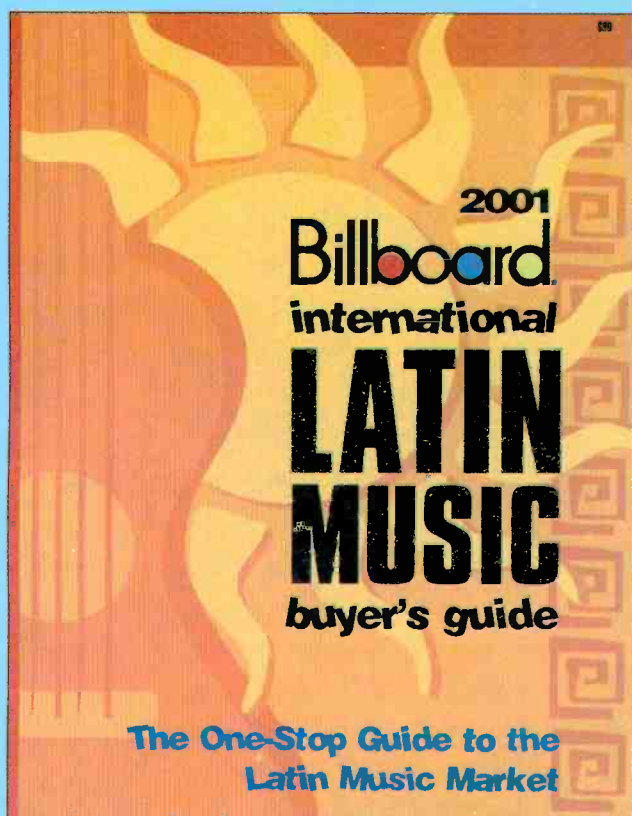
Alma Caribeña  
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is Gloria Estefan's  
musical tribute to the  
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and cultures of the Caribbean,  
featuring some of Latin music's  
most legendary musicians,  
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# Artists & Music

## Nominated Artists Talk Grammys

IS A GRAMMY JUST ANOTHER AWARD? Maybe that's what many say in an effort to sound cool. But when push comes to shove, what everybody seems to really, really want is a Grammy.

"I thought I didn't care about them, but it was the Grammys who didn't care about me," says **Alejandro Sanz**, nominated in the best Latin pop album category for "El Alma Al Aire" (Warner). The album has sold more than 2.3 million copies worldwide since its fall release, according to the label, and has already earned Sanz major awards at Spain's Premios Amigos and Premios Ondas.

But there's still room for the Grammys. "I really didn't expect it, because it had never happened, and since I don't live in the U.S., the presence is not the same," he says. "So I'm very excited, especially because I thought it would never happen."

Indeed, while some artists stand by the phone the day the Grammy nominees are announced, Sanz was having friends over for dinner. During a trip to the kitchen to fetch water, he looked at the television, and there he was, nominated for a Grammy. "So, we made a toast and celebrated right there," he says.

Sanz is up against **Shakira** and her "MTV Unplugged" album, which lost to **Luis Miguel's** "Amarte Es Un Placer" at the Latin Grammys in September (although Shakira won two other awards).

For Shakira—whose previous general-market Grammy nomination was for Latin rock/alternative performance—Grammy expectations are nil. That's not because she doesn't want to win, but because she doesn't want to get her hopes up.

"When they nominated me last, they filled my head with so many expectations, because everybody said I was going to win, that I spent the most tortured hours in that chair, waiting for the results," she says with a laugh. "And nothing. I learned my lesson. This year I'm only going to have fun."

Even **Pepe Aguilar**, a vocal Latin Grammy critic, was nothing other than pleased when he found out he was nominated in the Mexican-American category for "Por Una Mujer Bonita." "I'm not going to turn a Grammy down," he said flatly. "On the contrary—the day I win it, I'm going to be extremely happy."

Merengue diva **Olga Tañón**, who received her third Grammy nomination in the best merengue album category—this time for "Olga Viva, Viva Olga"—and who was also nominated for Latin Grammys, was still incredulous when she got news of her nomination. "You know how many artists there are in this world? Just being considered is a prize. It's a privilege," she says.

For other Grammy information on the Latin music front, please see the related story on page 15.

**STARS MIGRATE TO BIG,**

Latin  
Notas



by Leila Cobo

**SMALL SCREENS:** Pop star **Chayanne** is close to signing a deal to shoot a soap opera in Argentina. Chayanne, who guested on two "Ally McBeal" episodes as a dance instructor, will play the lead role, which is nonmusical. However, Chayanne's music will be featured in the soap. Shooting is reportedly set to begin at the end of March.

In related news, **La Ley** lead singer and songwriter **Beto Cuevas** is

expanding his universe and going into acting. The brooding star will debut in "Under The Banyan Trees," directed by **Matt Dillon**. Scheduled to be shot in Cambodia and Thailand, the film also features Dillon and **James Caan** in lead roles. Cuevas will play Gerard, a "spoiled child," in Cuevas' words, looking for adventure and experimentation in Cambodia.

Cuevas is represented by Creative Artists Agency.

**SANTAOLALLA RENEWS WITH UNIVERSAL:** Universal Music Publishing Group (UMPG) has re-signed seminal Latin rock songwriter/producer **Gustavo Santaolalla** to a worldwide publishing deal. Santaolalla, in a partnership with **Ani-**

(Continued on page 64)

## Economic Crisis In Argentina Hurts Music Industry Sales

BY MARCELO FERNÁNDEZ  
BITAR

**BUENOS AIRES**—The Argentine record industry has been severely hurt by the country's economic crisis but has done its best to sail through the maelstrom of deep recession.

Figures from the Argentine Record Industry Assn. (CAPIF) show that labels shipped 15 million units, at a value of \$162 million.

This represents a drop in unit sales of 29% and a drop in dollar value of 36%, compared with those of 1999.

**Roberto Piay**, executive director of CAPIF, explains that the recession that began in mid-1999 worsened and that many record companies got nervous when they had to absorb the impact the crisis had on Musimundo, the retail giant that accounts for more than 50% of all sales. Since late 1999, there have been critical delays in payments, and negotiations have resulted in new terms signed with each company's financial division.

"Prospects for 2001 call for a growth rate of at least 5%, the figure announced a few weeks ago by the government," says Piay. "Nothing can be worse than last year."

At Universal Music, president **Rubén "Pelo" Aprile** attempted to deal with the situation creatively. After four retail chains folded at the beginning of the year, the label opened alternative distribution points at newsstands and gas stations. "We then struck a distribution deal with **Distribuidora Belgrano Norte [DBN]** to reach 700 record stores all around the country," says Aprile. "We figure there will be no changes in the first semester of 2001, and maybe things will get a little bit better toward the end of the year."

**Ramiro Amorena**, GM of **DBN**, stresses the importance of the distribution deal with Universal and states that DBN managed to maintain its 1999 numbers in 2000.

"But it was very difficult to expand. The record industry suffered the crisis more than other industries due to the increase in piracy and the erratic workings of Musimundo. Our forecast is that this year will be the same, not better or worse."

Sony Music, with a dominating market share, has proved successful with sales of new albums by **Ricky Martin**, **Elvis Crespo**, **Chayanne**, **Gloria Estefan**, **Julio Iglesias**, and **Ricardo Arjona**, as well as Shakira's last two records ("MTV Unplugged" and "Donde Están Los Ladrones"), the songs from kids' TV show "Chiquititas," and reissues by late *cumbia* star **Rodrigo** and several Argentine rock bands from the '80s.

Throughout the year, much talk focused on the incredible success of **FM Mega**, a radio station owned by **Emmis International** that in April began airing only Argentine rock and pop music and, in the process, captured the highest market ratings.

Other stations followed the lead, suddenly offering a generous amount of music by Argentine artists. Quick to capitalize on this revival, Sony Music released its "Obras Cumbres" series, a double-album greatest-hits package by **Soda Stereo**, **Sui Generis**, **Los Fabulosos Cadillacs**, **Sumo**, and **Virus**.

Universal Music released a similar series, "40 Obras Fundamentales," plus a double-album compilation tie-in with **FM Mega** shipped in December that has already sold 25,000 units. Albums receive gold certification at 30,000 units.



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### NOTAS

(Continued from page 62)

bal Kerpel, also has a joint-venture label with Universal—Surco Records—through which he's produced major acts like **Juanes** and **Bersuit Vergarabat**. Santaolalla, considered one of the pioneer producers of Latin rock, has worked with acts like **Café Tacuba**, **Molotov**, **Prisioneros**, **Julieta Venegas**, and



SHAKIRA

**Puya**. According to **Ivan Alvarez**, UMPG senior VP for Latin America, Santaolalla is one of the "support beams in the *rock en español* wing of Universal's Latin American outreach."

Santaolalla and Kerpel are currently working with the **Kronos Quartet** on a project that teams the contemporary classical music group with several Latin artists, including Café Tacuba. Other upcoming Santaolalla/Kerpel projects include an album by **Erica Garcia** that is in its final production stages and soon-to-be-recorded albums by Uruguay's **La Vela Puerca** and Argentina's **Arbol**. In regard to Café Tacuba, the band has yet to sign a new record deal, despite rumors to the contrary. The group is in conversations with Maverick Latino, but nothing has been finalized as of this printing.

**Johnny Pacheco** is the latest in a string of Latin artists to sign with ASCAP. Pacheco was officially signed Jan. 23 at ASCAP's New York offices. Other recent ASCAP signings include **Carlos Vives**, **Tito Rojas**, **Luis Fonsi**, **Tito Nieves**, **Raul Di Blasio**, and **Control Machete**.

**MEXICO NOTAS: El Recodo**, la madre de todas las bandas (the mother of all bands), as they're known in Mexico, has a new member—trumpeter **Fausto Sais**. Only 20 years old, Sais replaces **Alfredo Herrejón**. Another bandmate in his 20s, clarinet player **Joel Lizárraga**, became a member in August. El Recodo is set to release a new album in March.

After a successful promotional tour in Spain in support of "Emociones," **Ana Gabriel** returns to that country in February to record a new album produced by **Mariano Pérez**.

And in concert news, **Backstreet Boys** sold out two Mexico dates in just 24 hours. The act will play March 23 and 24 at Foro Sol (capacity 50,000).

**ARGENTINA, CHILE NOTAS AND MORE:** Rock/pop band **Lucybell** is the first Chilean act signed by a multinational label (Warner Chile) to make a digital version of its work available for the public to download.

The band's site (lucybell.cl) offers a free dance remix of a song called "Arrepentimiento."

**INTENSE CONCERT WEEK IN BUENOS AIRES:** In just one week, from Jan. 12 to 19, three different promoters organized concerts and rock festivals in Buenos Aires that managed to attract 500,000 fans in total.

The flurry of activity stemmed from the dozens of artists who performed at the nearby Rock in Rio festival and crossed the border to Argentina.

Promoters from CIE-Rock and Pop secured **Iron Maiden**, **Queens Of The Stone Age**, **Rob Halford**, **Sting**, and **Sheryl Crow**, who played two packed shows at Vélez stadium (30,000 capacity) on Jan. 13 and 16.

Promoter **Roberto Costa** of Pop Art Productions debuted a new three-day festival Jan. 16-18 at the elegant setting of the downtown polo fields. Aside from its three musical stages, the Buenos Aires Hot Festival featured Lollapalooza-like tents with alternative clothing, food, games, and massages. International guests included **Beck**, **R.E.M.**, **Oasis**, and **Neil Young**, who alternated with locals like **Ratones Paranoicos**, **Divididos**, and **Babasónicos**.

And on Jan. 12, before a crowd of 50,000, **Mercedes Sosa** kicked off "Verano Buenos Aires," a series of free concerts at Sarmiento Park sponsored by the mayor of Buenos Aires and organized by promoters at Fénix Producciones. The following weekend featured "Diva Nights," with pop and ballad stars **Natalia Oreiro**, **Valeria Lynch**, **Patricia Sosa**, **Sandra Mihaonovich**, and **Marcela Morelo**.

Finally, on Saturday, **Fito Páez** and **Baglietto-Vitale** performed for a crowd of 140,000, with special guests **Charly García** (from **Sui Generis**) and **Andrés Calamaro**. The next shows in the summer festival include **Los Fabulosos Cadillacs**, **Alejandro Lerner**, **Gal Costa**, and **Olodum**.

**LIBIDO IN BUENOS AIRES:** Popular Peruvian rock band **Libido** released its second album, "Hembra," Jan. 19 in Argentina. A promotional visit included live shows at the Buenos Aires Hot Festival and the local Hard Rock Café. The album was recorded last May, but the first strong single, "En Esta Habitación," propelled the record to gold status in Peru and spurred Sony Music to schedule releases in Argentina, Chile, Colombia, Venezuela, and the US.

In other Rock in Rio aftershocks, **Los Rabanes**, **Rubén Blades**, and **Sting** played at Panama's Estadio Nacional, as previously announced. But the evening took a spontaneous turn when Sting, waving the Panamanian flag, joined Blades onstage for a rendition of "Patria." Later, during Sting's set, both Blades (who played with Costa Rican band **Editus**) and **Los Rabanes** joined the British singer for "Fragilidad."

**INTERNATIONAL OREIRO:** Pop singer and soap opera star **Natalia**

**Oreiro** is enjoying a booming success in Eastern Europe and Spain with "Tu Veneno," her second album for BMG. In Poland, her first record has sold 130,000 units, and a grand tour is slated for May with shows in Sweden, Russia, Slovakia, Croatia, Slovenia, and Hungary.



SANZ

*Marcelo Fernández Bítar in Argentina, Teresa Aguilera in Mexico, Sergio Fortuño in Chile, and Ariel Lim Yueng in Panama contributed to this report. Leila Cobo can be reached at lcobo@billboard.com or at 305-361-5279. Material may be sent to 101 Crandon Blvd. Suite 466, Key Biscayne, Fla. 33149.*

### LATIN TRACKS A-Z

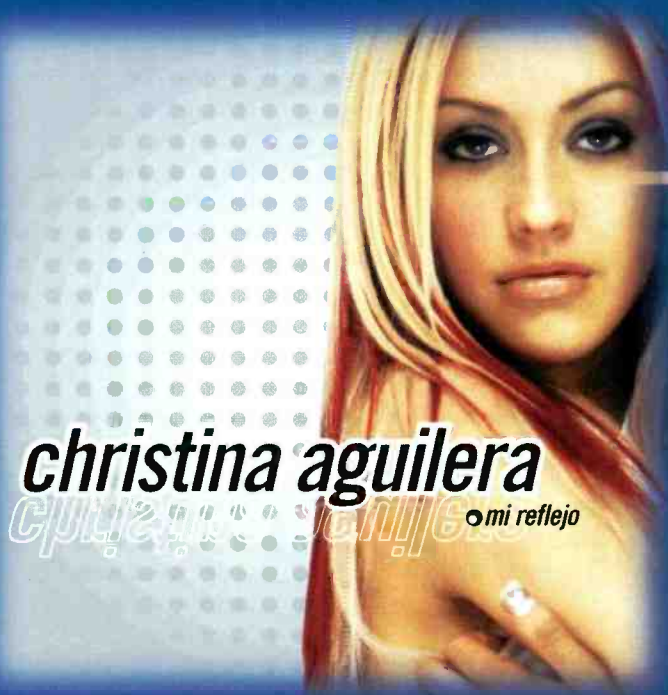
| TITLE (Publisher - Licensing Org.) | 7 | 1  | 14 | 28                                      | 4  | 30  | 17 | 9  | 24 | 37                             | 28 | 4                | 10 | 29                            | 36 | 20                          | 5  | 34   | 25 | 31                          | 23 | 22  | 26 | 6                                  | 39 | 35                               | 11 | 5                       | 12 | 2  | 19 | 40                        | 8  | 13                                | 14 | 19                                      | 18 | 15  | 8  | 11   | 18 | 3   |    |                                   |   |   |    |                            |    |                        |    |                                     |    |                                 |    |                                   |   |                                     |    |                            |    |                            |    |                                  |    |  |    |                       |   |                                     |    |  |    |   |   |   |
|------------------------------------|---|--|----|---|----|---|----|--|----|--------------------------------|----|------------------|----|-------------------------------|----|-----------------------------|----|--|----|-----------------------------|----|---|----|------------------------------------|----|----------------------------------|----|-------------------------|----|--|----|---------------------------|----|-----------------------------------|----|---|----|---|----|--|----|---|----|-----------------------------------|---|---|----|----------------------------|----|------------------------|----|-------------------------------------|----|---------------------------------|----|-----------------------------------|---|-------------------------------------|----|----------------------------|----|----------------------------|----|----------------------------------|----|--|----|-----------------------|---|-------------------------------------|----|--|----|---|---|---|
| A PURO DOLOR (EMOA, ASCAP)         | 1 | ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP) | 14 | BORRACHO TE RECUERDO (EMI April, ASCAP) | 28 | CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) | 4  | CUANDO SEAS MIA (IMISS ME SO BAD) (Realsongs, ASCAP/WB, ASCAP) | 30 | CUANDO UNA MUJER (EMOA, ASCAP) | 17 | DEJA (Arpa, BMI) | 9  | DIME, DIME, DIME (Elbaz, BMI) | 24 | DISCULPE USTED (Huina, BMI) | 37 | EL DIABLO EN UNA BOTELLA (Copyright Control) | 28 | EL TIEMPO DIRA (ARM, ASCAP) | 37 | EN MI VIEJO SAN JUAN (Music Sales, ASCAP) | 10 | ENSENAME A OLVIDARTE (Ser-Ca, BMI) | 29 | ENTRE TU Y MIL MARES (WB, ASCAP) | 36 | FUEGO EN EL FUEGO (EMI) | 20 | HISTORIA ENTRE TUS DEDOS (Universal Musica, BMI) | 5  | INFIEL (EMI April, ASCAP) | 34 | LA BOMBA (Sony/ATV Discos, ASCAP) | 25 | MI PRIMER AMOR (Caribbean Waves, ASCAP) | 31 | MY BABY YOU (Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP) | 23 | NI UNA LAGRIMA MAS (World Deep Music, BMI/Sony/ATV Latin, BMI) | 22 | PERO ME ACUERDO DE TI (UKMC, ASCAP/Universal Musica, ASCAP) | 26 | POEMA DE AMOR (Fonometric, ASCAP) | 6 | POR AMARTE ASI (Erami, ASCAP/WB, ASCAP) | 39 | POR AMARTE ASI (WB, ASCAP) | 35 | QUE POCA (Ser-Ca, BMI) | 11 | QUE SEPAN TODOS (SACM Latin, ASCAP) | 21 | QUISIERA SER (EMI April, ASCAP) | 12 | SIN TU AMOR (Sony/ATV Latin, BMI) | 2 | TE QUISE OLVIDAR (BMG Songs, ASCAP) | 19 | TE SONE (Mas Music, ASCAP) | 40 | TU ME PROVOCAS (El Moreno) | 32 | TU Y LAS NUBES (Peer Intl., BMI) | 33 | UN IDIOTA (Rio Musical/Edimusa, ASCAP) | 15 | UN SUENO (Not Listed) | 8 | Y YO SIGO AQUI (Lida Socapi, ASCAP) | 13 | Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI/Zomba, ASCAP) | 18 | Y YO SIGO AQUI (Sony/ATV Discos, ASCAP/World Deep Music, ASCAP) | 3 | YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI) |

| THIS WEEK              | LAST WEEK  | 2 WKS AGO             | WKS. ON CHART  | ARTIST  | TITLE  |
|------------------------|--|-----------------------|--|---|--|
| <b>No. 1</b>           |  |                       |  |   |  |
| 1                      | 1  | 3                     | 10   | <b>JUAN GABRIEL</b><br>ARIOLA/BMG LATIN †               | <b>ABRAZAME MUY FUERTE</b><br>E. MAGALLANES (J. GABRIEL)                                 |
| 2                      | 2  | 1                     | 15   | <b>MDO</b><br>SONY DISCOS †                             | <b>TE QUISE OLVIDAR</b><br>A. JAEN (MARRUFO C. BAUTE)                                    |
| 3                      | 5  | 2                     | 17   | <b>CHAYANNE</b><br>SONY DISCOS †                        | <b>YO TE AMO</b><br>ESTEFANO (ESTEFANO)  |
| 4                      | 3  | 6                     | 12   | <b>SON BY FOUR</b><br>COLUMBIA/SONY DISCOS †            | <b>CUANDO SEAS MIA</b><br>R. WAKE (O. ALFANNO, Y. HENRIQUEZ, D. WARREN)                  |
| 5                      | 4  | 4                     | 14   | <b>ROCIO DURCAL</b><br>ARIOLA/BMG LATIN                 | <b>INFIEL</b><br>B. SILVETTI, Y. YUNES CASTILLO  |
| 6                      | 6  | 5                     | 27   | <b>CHRISTIAN CASTRO</b><br>ARIOLA/BMG LATIN †           | <b>POR AMARTE ASI</b><br>K. SANTANDER (E. REYES, A. MONTALBAN)                           |
| 7                      | 7  | 7                     | 49   | <b>SON BY FOUR</b><br>SONY DISCOS †                     | <b>A PURO DOLOR</b><br>A. JAEN (O. ALFANNO)  |
| 8                      | 10   | 15                    | 6  | <b>LUIS MIGUEL</b><br>WEA LATINA                        | <b>Y</b><br>L. MIGUEL (M. DE JESUS BAEZ)   |
| <b>GREATEST GAINER</b> |  |                       |  |   |  |
| 9                      | 15   | 24                    | 8  | <b>CONJUNTO PRIMAVERA</b><br>FONO VISA                  | <b>DIME, DIME, DIME</b><br>NOT LISTED (O. OCHOA)   |
| 10                     | 8  | 11                    | 10   | <b>INTOCABLE</b><br>EMI LATIN †                         | <b>ENSENAME A OLVIDARTE</b><br>R. MUNOZ, R. MARTINEZ (L. PADILLA)                        |
| 11                     | 9  | 8                     | 14   | <b>PEPE AGUILAR</b><br>MUSART/BALBOA †                  | <b>QUE SEPAN TODOS</b><br>PAGUILAR (J. RAMIREZ)  |
| 12                     | 14   | 10                    | 17   | <b>PEDRO FERNANDEZ</b><br>MERCURY/UNIVERSAL LATINO †    | <b>SIN TU AMOR</b><br>H. PATRON (D. HARRIS, D. TERRY, JR.)                               |
| 13                     | 16   | 14                    | 34   | <b>ROGELIO MARTINEZ</b><br>DISCOS CISNE †               | <b>Y SIGUES SIENDO TU</b><br>T. SANDOVAL (S. TWIN, R. LANGE)                             |
| 14                     | 17   | 12                    | 18   | <b>VICENTE FERNANDEZ</b><br>SONY DISCOS                 | <b>BORRACHO TE RECUERDO</b><br>PRAMIREZ (J. V. FLORES)                                   |
| 15                     | 12   | 16                    | 10   | <b>LOS ANGELES DE CHARLIE</b><br>FONO VISA              | <b>UN SUENO</b><br>I. RODRIGUEZ, G. AVIGLIANO  |
| 16                     | 20   | 21                    | 9  | <b>ELVIS CRESPO</b><br>SONY DISCOS †                    | <b>WOW FLASH!</b><br>J. DUCLERC (R. BARRERAS)  |
| 17                     | 23   | 20                    | 8  | <b>BANDA EL RECODO</b><br>FONO VISA                     | <b>DEJA</b><br>NOT LISTED (J. A. BARRERAS)   |
| 18                     | <b>NEW</b>   | 1                     | 1  | <b>PAULINA RUBIO</b><br>UNIVERSAL LATINO †              | <b>Y YO SIGO AQUI</b><br>M. ACEVEDO (ESTEFANO)   |
| 19                     | 22   | 17                    | 21   | <b>EL COYOTE Y SU BANDA TIERRA SANTA</b><br>EMI LATIN † | <b>TE SONE</b><br>E. PAEZ, J. A. LUGO RUBIO (J. SANDUETA)                                |
| 20                     | 18   | 18                    | 20   | <b>MICKEY TAVERAS</b><br>KAREN/UNIVERSAL LATINO         | <b>HISTORIA ENTRE TUS DEDOS</b><br>M. TAVERAS (L. MASSIMO, G. GRIGANANI)                 |
| 21                     | 26   | 37                    | 5  | <b>ALEJANDRO SANZ</b><br>WEA LATINA                     | <b>QUISIERA SER</b><br>E. RUFFINENGO (A. SANZ)   |
| 22                     | 27   | —                     | 2  | <b>CHRISTINA AGUILERA</b><br>RCA/BMG LATIN              | <b>PERO ME ACUERDO DE TI</b><br>R. PEREZ (R. PEREZ)                                      |
| 23                     | 29   | —                     | 2  | <b>NOELIA</b><br>FONO VISA †                            | <b>NI UNA LAGRIMA MAS</b><br>M. ACEVEDO (J. REYES, ESTEFANO)                             |
| 24                     | 24   | 30                    | 5  | <b>LOS HUMILDES</b><br>RCA/BMG LATIN                    | <b>DISCULPE USTED</b><br>J. LAYALA (F. DE JESUS, MIZ, JR.)                               |
| 25                     | 19   | 13                    | 14   | <b>KEVIN CEBALLO</b><br>RMM                             | <b>MI PRIMER AMOR</b><br>I. INFANTE (W. DUVALL)  |
| 26                     | 11   | —                     | 8  | <b>RENAN ALMENDAREZ COELLO</b><br>FONO VISA †           | <b>POEMA DE AMOR</b><br>J. F. SCHIANTARELLI (J. F. SCHIANTARELLI)                        |
| 27                     | 37   | —                     | 4  | <b>MARCO ANTONIO SOLIS</b><br>FONO VISA                 | <b>EN MI VIEJO SAN JUAN</b><br>M. A. SOLIS (N. ESTRADA)                                  |
| 28                     | 13   | 9                     | 24   | <b>RICARDO ARJONA</b><br>SONY DISCOS †                  | <b>CUANDO</b><br>R. ARJONA, A. "CUCO" PENA (R. ARJONA)                                   |
| 29                     | 25   | 25                    | 20   | <b>LAURA PAUSINI</b><br>WEA LATINA †                    | <b>ENTRE TU Y MIL MARES</b><br>A. CERRUTI (L. BALLESTEROS, B. ANTONACCI)                 |
| 30                     | 30   | 28                    | 23   | <b>MELINA LEON</b><br>SONY DISCOS                       | <b>CUANDO UNA MUJER</b><br>A. JAEN (O. ALFANNO)  |
| 31                     | 21   | 19                    | 8  | <b>MARC ANTHONY</b><br>COLUMBIA †                       | <b>MY BABY YOU</b><br>W. AFANASIEFF, D. SHEA (M. ANTHONY, W. AFANASIEFF)                 |
| 32                     | 31   | 27                    | 20   | <b>LUPILLO RIVERA</b><br>SONY DISCOS                    | <b>TU Y LAS NUBES</b><br>RIVERA (J. A. JIMENEZ)  |
| 33                     | 28   | —                     | 2  | <b>JOAN SEBASTIAN</b><br>MUSART/BALBOA                  | <b>UN IDIOTA</b><br>J. SEBASTIAN (J. SEBASTIAN)  |
| 34                     | <b>RE-ENTRY</b>  | 14                    | 14   | <b>AZUL AZUL</b><br>SONY DISCOS †                       | <b>LA BOMBA</b><br>R. SAAVEDRA (F. ZAMBRANA, MARCHETTI)                                  |
| 35                     | 40   | —                     | 2  | <b>LOS INVASORES DE NUEVO LEON</b><br>EMI LATIN         | <b>QUE POCA</b><br>M. A. PEREZ (L. ELIZALDE)   |
| 36                     | 33   | 38                    | 12   | <b>EROS RAMAZZOTTI</b><br>ARIOLA/BMG LATIN †            | <b>FUEGO EN EL FUEGO</b><br>R. NOWELLS, N. MANO, E. RAMAZZOTTI, C. GUIDETTI, A. COGLIATI |
| 37                     | 39   | 40                    | 4  | <b>DUETO VOCES DEL RANCHO</b><br>SONY DISCOS            | <b>EL DIABLO EN UNA BOTELLA</b><br>PRIVERA (NOT LISTED)                                  |
| 38                     | <b>NEW</b>   | 1                     | 1  | <b>LIMI-T 21</b><br>EMI LATIN                           | <b>EL TIEMPO DIRA</b><br>R. MATOS (R. MATOS)   |
| 39                     | <b>NEW</b>   | 1                     | 1  | <b>JAY LOZADA</b><br>UNIVERSAL LATINO †                 | <b>POR AMARTE ASI</b><br>N. JAIME (A. MONTALBAN)   |
| 40                     | <b>NEW</b>   | 1                     | 1  | <b>TONNY TUN TUN</b><br>KAREN/UNIVERSAL LATINO †        | <b>TU ME PROVOCAS</b><br>T. TUN (T. TUN)   |
| <b>POP</b>             |  | <b>TROPICAL/SALSA</b> |  | <b>REGIONAL MEXICAN</b>                                 |  |
| 24 STATIONS            |  | 15 STATIONS           |  | 56 STATIONS   |  |
| 1                      | MDO SONY DISCOS  | 1                     | SON BY FOUR COLUMBIA/SONY DISCOS CUANDO SEAS MIA               | 1   | CONJUNTO PRIMAVERA FONO VISA DIME, DIME, DIME  |
| 2                      | CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI       | 2                     | MDO SONY DISCOS TE QUISE OLVIDAR                               | 2   | INTOCABLE EMI LATIN ENSENAME A OLVIDARTE   |
| 3                      | CHAYANNE SONY DISCOS YO TE AMO                         | 3                     | MICKEY TAVERAS KAREN/UNIVERSAL LATINO HISTORIA ENTRE TUS DEDOS | 3   | ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU   |
| 4                      | JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE      | 4                     | ELVIS CRESPO SONY DISCOS WOW FLASH!                            | 4   | VICENTE FERNANDEZ SONY DISCOS BORRACHO TE RECUERDO                                       |
| 5                      | SON BY FOUR COLUMBIA/SONY DISCOS CUANDO SEAS MIA       | 5                     | KEVIN CEBALLO RMM MI PRIMER AMOR                               | 5   | LOS ANGELES DE CHARLIE FONO VISA UN SUENO  |
| 6                      | ROCIO DURCAL ARIOLA/BMG LATIN INFIEL                   | 6                     | LIMI-T 21 EMI LATIN EL TIEMPO DIRA                             | 6   | BANDA EL RECODO FONO VISA DEJA   |
| 7                      | SON BY FOUR SONY DISCOS A PURO DOLOR                   | 7                     | JAY LOZADA UNIVERSAL LATINO POR AMARTE ASI                     | 7   | EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN TE SONE                                      |
| 8                      | LUIS MIGUEL WEA LATINA Y                               | 8                     | TONNY TUN TUN KAREN/UNIVERSAL LATINO TU ME PROVOCAS            | 8   | PEPE AGUILAR MUSART/BALBOA QUE SEPAN TODOS   |
| 9                      | CHRISTINA AGUILERA RCA/BMG LATIN PERO ME ACUERDO DE TI | 9                     | ALEJANDRO SANZ WEA LATINA QUISIERA SER                         | 9   | LOS HUMILDES RCA/BMG LATIN DISCULPE USTED  |
| 10                     | PAULINA RUBIO UNIVERSAL LATINO Y YO SIGO AQUI          | 10                    | EDDY HERRERA J&N PEGAME TU VICIO                               | 10  | RENAN ALMENDAREZ COELLO FONO VISA POEMA DE AMOR  |
| 11                     | NOELIA FONO VISA NI UNA LAGRIMA MAS                    | 11                    | CHRISTINA AGUILERA RCA/BMG LATIN PERO ME ACUERDO DE TI         | 11  | MARCO ANTONIO SOLIS FONO VISA EN MI VIEJO SAN JUAN                                       |
| 12                     | RICARDO ARJONA SONY DISCOS CUANDO                      | 12                    | DESTINY'S CHILD COLUMBIA INDEPENDENT WOMEN PART I              | 12  | LUPILLO RIVERA SONY DISCOS TU Y LAS NUBES  |
| 13                     | ELVIS CRESPO SONY DISCOS WOW FLASH!                    | 13                    | DOMINIC PRESTIGIO/SONY DISCOS LLORAN LAS ROSAS                 | 13  | JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE  |
| 14                     | PEDRO FERNANDEZ MERCURY/UNIVERSAL LATINO SIN TU AMOR   | 14                    | JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE              | 14  | LOS INVASORES DE NUEVO LEON EMI LATIN QUE POCA   |
| 15                     | ALEJANDRO SANZ WEA LATINA QUISIERA SER                 | 15                    | MARC ANTHONY COLUMBIA MY BABY YOU                              | 15  | CONJUNTO PRIMAVERA FONO VISA EN CADA GOTA DE MI SANGRE                                   |

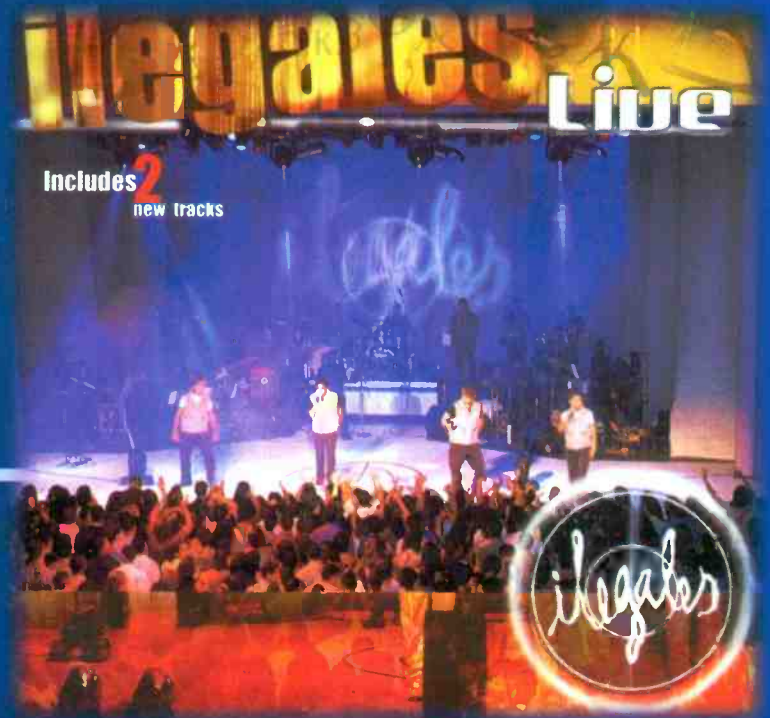
Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2001 Billboard/BPI Communications, Inc.



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Christina Aguilera, Ilegales, & Gisselle on their  
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**CHRISTINA AGUILERA "MI REFLEJO"  
(BEST LATIN POP ALBUM)**



**ILEGALES "LIVE"  
(BEST MERENGUE ALBUM)**



**GISSELLE "VOY A ENAMORARTE"  
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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Artemis Finds Success In Europe Spooks Single Is Biggest Overseas Hit Yet For U.S. Indie

BY PAUL SEXTON

LONDON—After the first anniversary of what swiftly settled into the happiest of marriages, U.S. indie Artemis Records and its international distribution partner Sony Music International (SMI) are celebrating the birth of the label's first European pop smash.

Just over one year after the December 1999 signing of an exclusive manufacturing and distribution pact between SMI and Artemis—distributed in the U.S. by RED—“Things I’ve Seen” by Philadelphia-based quartet Spooks has European programmers and hip-hop fans abuzz. It follows an unusually protracted gestation period that saw the track turn from a sleeper in some territories, notably Germany, into a retail and media sensation in France.

There, the track soared to No. 6 on labels’ body SNEP’s sales chart; has remained No. 1 in airplay, according to SNEP and monitoring body IPSOS; and, with the enthusiastic participation of the group itself, has sold more than 400,000 copies, according to Daniel Levy, VP of marketing for Sony Music International in New York. In turn, Spooks’ debut album, “S.I.O.S.O.S.,” has sold in excess of 60,000 in France.

Since then, the story has gone truly international: “Things I’ve Seen” debuted in the top 10 of the U.K.’s Chart Information Network-compiled sales chart dated Jan. 21, setting up the Feb. 5 release there of the album, and has made rapid progress in Germany, Holland, Switzerland, and Turkey.

In a demonstration of the hands-on approach that has typified Artemis’ first year in the international marketplace, Spooks arrived in London Jan. 9 for a European promotional visit that was originally intended to last through the month but now has them on duty through mid-February.

“We’re hustling, man,” jokes Hypno, one of the band’s rappers. “We’ll just iron the same clothes again—we’d rather the money be spent on more promotion. It’s an excellent opportunity to travel. The lifestyle gets a little jagged, but at the same time, this is our dream, and we’re thankful to the other team members at Artemis and Sony.”

Meanwhile, back at Artemis in New York, president/CEO Danny Goldberg sees Spooks’ story as the consummation of a year of shared effort with Epic/Sony. “I ran Atlantic, Warner Bros., and Mercury in the U.S.,” says Goldberg, “and even as an American CEO, it was always a struggle to get the attention of your European affiliates.



SPOOKS

“In this model, we made a deal through Sony International, and the way it’s structured, they have this immense incentive, and they invest in what we’re doing,” he continues.

## Bonnier, Amigo Merge Into Broad Pan-Nordic Co.

BY JEFFREY DE HART

STOCKHOLM—By the time Amigo Musik and Bonnier Music and Entertainment complete the integration of their operations this summer, the two Swedish companies will have rewritten Scandinavia’s industry merger rule book.

Instead of merging and then disappearing like such past Scandinavian indies as Genlyd, Medley, and Sonet, both 35-year-old jazz/folk outlet Amigo and Bonnier, the 18-month-old pop/dance label that acquired a majority stake in Amigo in December, are expected to retain their distinct identities.

This is in spite of the fact that, within a month of the acquisition, Bonnier abandoned the corporate offices in

central Stockholm it shared with its parent (Bonnier Group, a Scandinavian media conglomerate with annual revenue of \$1.5 billion) in favor of Amigo’s in the southern part of the city.

The two companies stress that they will maintain their current staff levels and that no job losses are expected. Bonnier employs 12 people in Stockholm, two in Oslo, and two in Copenhagen. Amigo payrolls 16 in Stockholm, two in Oslo, three in Copenhagen, and two in Helsinki.

Both are bullish about growth prospects in A&R. “Since the deal [with Bonnier] was announced, I’ve been contacted by several people, and it seems that as a result of the deal, this will lead to new artist signings

## Czech Country Music Is Enduringly Popular

BY MARK ADDRESS

PRAGUE—In the Czech Republic country music reigns supreme. The younger post-communist generation may have embraced techno and pop, but Czech country—which includes bluegrass, folk, “tramping,” and American-style country music—endures, thanks to the Czechs’ history and their love of the outdoors.

Its popularity in the Czech Republic is clear: Country Radio, with 211,000 fans tuning in, is Prague’s most-listened-to radio station. Established in

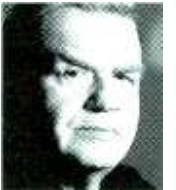
1991, it was Europe’s first radio station dedicated to country music.

Sales at the nation’s biggest country music label, Venkow, make up between 8% and 10% of total revenue at its parent company, the local arm of Universal Music. Last November, Venkow doubled its turnover for November 1999 to 6.5 million korunas (\$167,000), or 10% of the Universal affiliate’s sales.

In addition, the Czech Republic’s two largest annual country events—Festival Zahrada, near Olomouc, Moravia, and the Porta Festival in Usti nad Labem, North Bohemia—have drawn crowds of 10,000 and 6,000, respectively.

Frantisek Nedved, the Czech Republic’s most commercially successful country singer, says, “We’re a nation of nature lovers; we also have very good, highly skilled musicians compared to other countries.” There’s a very strong amateur music scene in the Czech Republic, he adds. That’s partly because of the Czech fondness for campfire songs, for which one must play guitar to participate.

The Czechs’ love affair with country began with tramping, an outdoor movement involving camping and scouting. It became popular in



NEDVED

## Taiwan’s Rock To Downsize Due To Weak 2000

BY TIM CULPAN

TAIPEI, Taiwan—Rock Records says it will be cutting staff as part of a company restructuring effort spurred by Taiwan’s difficult economic climate. Rock Records president Chen Yung-chi says he expects to lay off roughly 10% of the current 220 staffers in the first phase of the label’s reorganization.

He says about 10 staff members will have left the company by Chinese New Year, which starts Jan. 24, with the remainder departing soon after that. Chen adds that a further round of cutbacks may occur at the end of March, depending on the label’s restructuring plans, which are still being worked out.

“The issue for us is not the number of staff but how we reorganize the company,” Chen says. “We reorganize the company every year. However, last year was a particularly horrible year throughout all of Taiwan.”

In 1999, total sales for Rock and affiliate label Magic Stone were 2.6 billion Taiwan dollars (\$83 million). The corresponding figure for 2000 was 1.7 billion Taiwan dollars (\$55 million), giving Rock and Magic Stone a combined market share of between 25% and 30%.

Rock’s administration department will be the first to undergo staff cuts, followed by the marketing and promotions department. Chen says much of the restructuring is aimed at streamlining Rock’s administrative operations in view of the company’s increased use of Intranet applications and computing.

He says that, along with the reorganization, Rock will put more energy into leveraging successful artists and will decrease the number of album releases. “In the past we took the attitude that any album might have a chance,” Chen explains, “but now we will focus on getting more

sales out of fewer albums.”

As part of this approach, Chen says, he will focus on building a stronger artist management department. “Since sales are down, artist management is now the key to profitability,” Chen says, citing rock band Mayday—whose albums sell between 200,000 and 300,000 units—as the company’s top revenue earner. “Right now they are very dominant among youth in Taiwan,” he notes, “but we want to expand their market around the region.”

Rock/pop singer Richie Ren is another leading Rock artist who the company hopes will drive its sales. Ren has become popular in the fast-growing mainland China market, where other labels have also managed to gain ground with their Taiwanese artists.

Chen says Rock expects to debut three or four female vocalists this year but declines to give details.

## Channel V Nods Go To Hong Kong, Taiwanese Acts

BY MAYA KOVSKAYA

BEIJING—As in previous years, acts from Hong Kong and Taiwan dominated the seventh annual Channel V Music Awards, held Jan. 17 in Beijing.

In the Chinese-language category, all the awards went to acts from those territories. Hong Kong’s Andy Lau was named most popular artist, while Faye Wong and Jacky Cheung received awards for outstanding female and male singer, respectively. The award for best ensemble went to Taiwan group

(Continued on page 89)





# Do Compilations Diminish Album Sales?

## Labels Debate The Impact Of Canada's Best-Selling Hits Sets

BY LARRY LeBLANC

TORONTO—While compilations—particularly major-label, joint-venture, hit-driven albums—have spectacularly raised the profile of catalog product in the Canadian marketplace in the past five years, industry figures still debate their impact on overall music sales.

Boosted by major national TV advertising campaigns, the mid-'90s rebirth of top 40 radio here, and the colossal clout of video channel MuchMusic nationally, compilations—primarily those from the major labels—have captured an estimated 16% of the music being purchased in Canada, according to industry sources.

Currently, four compilations—the major-label joint ventures “Big Shiny Tunes 4” and “MuchDance 2001,” “La Compilation” (EMI), and “Women & Song 4” (Warner Bros.)—are in SoundScan Canada's top 10 for the week ending Jan. 14.

SoundScan Canada GM Doug Spence says, “Big [major-label joint-venture] series like ‘Big Shiny Tunes,’ ‘MuchDance,’ and ‘Now’ sell in the 500,000- to 800,000-unit range. Other successful compilations sell in the 200,000- to 300,000-unit range.”

Joint-venture, hit-driven albums, as well as those compilations by individual multinationals and a handful of collections from independent labels, are primarily targeted at 12- to 25-year-old buyers. Industry figures suggest that, with the lack of commercial availability of most charted singles in Canada, these compilations fill a sizable void here. “We don't have a singles market—this is it,” says Alan Fletcher, director of special projects at Warner Music Canada.

Michael McCarty, president of EMI Music Publishing Canada, argues that the popularity of compilations indicates problems in the creative marketplace. “We're in a singles-oriented cycle now because of [consumer] demographics and because most albums suck,” he says. “Most artist's albums are one good song and eight or more shitty songs. Until more artists come up with stronger albums, the public will buy compilations and download tracks on Napster.”

Many traditional music retailers argue that the popularity and high number of compilations is weakening the marketplace overall. According to SoundScan, overall music sales in Canada dipped in 2000 by 2.9% to 62.3 million units—from 64.1 million units in 1999. These retailers also contend that compilations favor mass-merchant purchasing.

“Compilations help erode [overall] catalog sales,” says Lane Orr, head buyer at the 19-store A&B Sound chain in western Canada. “Sales are down, and traditional music retailers aren't seeing as much [youth] traffic. Mass merchants are representing today's listening trend without our inventory investment.”

“Compilations do very well for us,” says Ned Talmy, VP/GM Canada of the Handleman Company of Canada, which racks the 173-store Wal-Mart Canada chain and 301-unit Zellers

department store chain. “We regularly do two to 2½ times our traditional market share with them. Our customers are, perhaps, less informed when it comes to what artist does what. If they recognize several songs [on an album], it's a purchase for them.”

Label representatives interviewed by Billboard emphasized that each track they put either on their own compilations or license elsewhere gets heavily scrutinized for its potential impact on sales of the artist's current album or catalog. Compilations, they also acknowledge, are increasingly being utilized as a marketing tool for developing artists.

“Each label has a responsibility to wisely choose tracks,” says Alan Fletcher, director of strategic projects at Warner Music Canada, which produces eight in-house and six co-venture compilations annually. “The success to compilations is making sure the



FLETCHER

artists' best interests are at heart.”

“We work closely with our two pop [divisions] in the timing of the tracks used on compilations, and we try to cross-promote acts in the graphics and commercials wherever we can,” says Glenn Moss, VP of strategic marketing at Universal Music Canada, which issues 15 compilations a year.

“Our main objective with compilations is to expose our artists, but we stay true to the artists' vision,” says George Maniatis, VP of A&R and marketing at Nettwerk Productions, home to Sarah McLachlan and Delerium. Nettwerk releases compilations intermittently. “Sarah has the say to where her tracks appear,” says Maniatis. “If she feels it, she gives us her blessing. Delerium's ‘Silence’ [featuring McLachlan] originally appeared as a ‘fade’ remix on [dance compilation] ‘Plastic 2’ in 1996. However, it didn't take off until the U.K. discovered the DJ Tiesto mix [Billboard, Jan. 13]. When it took off, we began placing it on other compilations.”

As for guidelines adhered to by most major labels here in placing tracks on compilations, Shan Kelley—VP of strategic markets for EMI Music Canada, which issues 12 compilations annually—says, “If it's the first

single, you are not going to give it out until you are three singles deep on the album. If it's the third single, you might give it out three weeks later. If it is likely the only single off the album, you don't give it out. If this is a new artist and the first single is only moderately successful and follow-up singles are strong, you let the first single go to a compilation. It becomes an artist-development tool.”

Fletcher argues that compilations can often broaden the audience for artists. “Sometimes [a compilation] gives artists an identity that the consumer has not been getting. These [top-selling compilations] go places other records aren't going to go.”

While many label and publishing executives are reluctant to discuss it, at least on record, compilations provide a helpful way of recouping costs on domestic rosters.

“It's tough to recoup with many Canadian artists because of the size of our market,” points out Kelley. “Compilations help with the balance of payments with specific artists. But that's never the deciding factor in choosing a track.”

Far more than in the U.S., hits-type packages have always been popular with Canadian consumers. In the '60s and '70s, companies like K-tel International, Tee-Vee, Arc, and Silver Eagle, as well as PolyTel and Quality Special Products in the '80s, spearheaded the TV marketing of hits, oldies, and party compilations in Canada. However, prior to the 1996 Canadian introduction of SoundScan, their sales never showed up on industry charts.

“When I started at K-tel in 1969, compilations were just compilations,” recalls Popular Records president Bernie Wilock, who also served as VP of product development at Quality Special Products in 1985 before launching EMI Music Canada-distributed Popular in 1997. “You put together a polka or hits record and marketed them purely as that. The multinationals, except PolyGram, weren't supportive. The indies were.”

Despite being Canada's market leader in domestically produced TV-marketed dance compilations in the '80s and early '90s, R-Teck Corp.-owned Quality Special Products closed in 1997 after 12 years. Following the success of Quality's “Dance Mix” debut

(Continued on page 101)

## EXECUTIVE TURNTABLE

**NEW MEDIA.** Hans Lindborg is named label and production director at Stockholm-based music video streaming company MusicBrigade.com. He remains the owner of Swedish production/publishing company Regatta Music.

**MUSIC VIDEO.** Effective immediately, Warner Vision International (WVI), the U.K.-based international music video distribution subsidiary of Warner Music Group,

has promoted Frank Brunger from senior director of marketing and sales to VP of marketing and sales. Simon Heller, formerly director of marketing for WVI British arm Warner Vision U.K., is appointed GM of Warner Vision U.K. Both will report directly to WVI president Ray Still. Karen Docherty is promoted from marketing assistant to international product manager at WVI and will continue to report directly to Brunger.

# newsline...

**EUROPEAN RETAIL GROUP** Kingfisher, which owns Woolworth, the U.K.'s largest music retailer, is on target to split its general merchandise business from the do-it-yourself and electrical sector in second-quarter 2001. “We remain focused on delivering the de-merger, and our aim is to maximize shareholder value,” says Kingfisher CEO Sir Geoffrey Mulcahy. The news came as Kingfisher reported sales growth of 9.9% to 2.82 billion pounds (\$4.17 billion) in the nine weeks ending Dec. 30, 2000. General merchandise—which includes entertainment—reported sales of 1.09 billion pounds (\$1.62 billion) in the period, up 10%. Woolworth improved 3.8% to 683 million pounds (\$1.01 billion). The report also shows improved sales at Kingfisher subsidiaries wholesaler Entertainment U.K., music/video chain MVC, and video/music label group VCI. The three companies report under a nine-company subgroup that achieved sales of 206 million pounds (\$304 million), up 39.8%. “It's good that our three sectors, each operating in an increasingly competitive market, continued the pattern and increased Christmas sales,” says Mulcahy. **LARS BRANDLE**

**MIKE HANRAHAN**, deputy chairman of the Irish Music Rights Organization (IMRO), is elected chairman for a three-year term. Hanrahan, an IMRO writer/director since 1994, succeeds Shay Hennessy, who was chairman since 1997. The new deputy chairman is Barbara Galavan, a publisher member of the IMRO board who was first elected in 1991. Galavan is director of U2's Principle Management and managing director of Celtic Heartbeat Records and McGuinness/Whelan, worldwide publisher of Bill Whelan, who won a Grammy in 1997 for “Riverdance.” **KEN STEWART**

**LUNA POP**, the top-selling Italian act in 2000, received seven nominations for the inaugural Federazione Industria Musicale Italiana (FIMI) Music Awards, to be held Feb. 5 at Milan's Auditorium. The act, signed to indie label Universo and distributed by Universal, is cited in all six of the Italian categories for which it was eligible: best album, best single (twice), best group, best new act, best video, and best tour. Universal's Carmen Consoli received five nominations, while Eros Ramazzotti (Ariola/BMG Ricordi) and Subsonica (Universal) each received three nominations. **MARK WORDEN**

**MUSIC PIRACY IN GERMANY** remains well below the levels of other European countries as a result of stringent measures to combat piracy, according to Wolf-D. Gramatke, president of the German affiliate of the International Federation of the Phonographic Industry. “Commercial trading in pirated products has largely been stopped,” he says. “Professional mass trading has virtually come to a standstill, thanks to systematic prosecution.” More than 130,000 illegal records were seized in 2000, a slight increase over the 1999 figure but a massive decline from previous years. In total, 832 German Web sites containing nonlicensed music were reprimanded and the sites removed. **WOLFGANG SPAHR**

**GERMAN CD AND DVD MANUFACTURER** Sonopress will open a new 5,000-square-meter production facility in Singapore by mid-2001. According to a Sonopress spokesman, the new plant will have an annual capacity of 32 million discs, of which 17 million are expected to be CDs; the company plans to double its output in three years. Sonopress is a subsidiary of German media giant Bertelsmann, whose headquarters is in Gutersloh, Germany. Its CD/DVD manufacturing network includes facilities in the U.S., Argentina, Brazil, Mexico, South Africa, France, Spain, Ireland, the U.K., and Hong Kong. **SAM ANDREWS**

**FLEMISH SINGER HELMUT LOTTI** visited the European Parliament Jan. 9 in Brussels to demand extra support for the European directive on authors' rights, which the Parliament has to decide on by mid-February. Lotti has combined album sales (the “Goes Classic” series and, most recently, “Latino Classics”) of more than 7 million units in Europe, the U.S., and Canada. Marcel Heymans, director of the Belgian affiliate of the International Federation of the Phonographic Industry, went with Lotti to help show members what is really happening with music. “We noted that politicians most of the time are not informed of what is going on on the Net,” says Heymans, “and it was astonishing to see their reactions on the demonstrations Helmut gave on a PC. I'm convinced that even top artists don't know what is really going on with their music.” Both Heymans and Lotti backed amendments on the European Copyright Directive that will provide a stricter definition of home copying of CDs and pan-European protection of CDs against copying. **MARC MAES**

**HMV MEDIA GROUP PLC**, the U.K. retailer, reports total sales growth of 13.2% during the Christmas trading period. Comparable-store sales were up 8.2% in the five weeks that ended Jan. 6. Comp-store sales for HMV Europe increased 13.9%. Group sales for the 13 weeks that ended Oct. 28, 2000, increased 12.6%. Revenue reached 341.8 million pounds (\$505 million), up from 303.6 million pounds (\$448.66) in the second quarter. Earnings before interest, taxes, depreciation, and amortization improved just 0.1 million pounds (\$0.147 million) to 18 million pounds (\$26.6 million), compared with the same period the year before, due in part to a downturn at book division Waterstone's. **LARS BRANDLE**



## Universal Revamps Abba Catalog For Int'l Release

BY JEFFREY DE HART

STOCKHOLM—Universal Music International has launched an overhaul of the Abba catalog and tied it into a redesign of the Swedish group's official Web site (abbasite.com) and the premiere of "Mamma Mia!" on Broadway.

The last such Abba drive occurred before Universal acquired PolyGram, which long held rights to the group's catalog.

The new range of Abba's recordings, carved out during a Dec. 7 planning session in Stockholm attended by Universal executives from the U.K., Germany, France, Sweden, and Japan, is scheduled to be rolled out worldwide by the company in April or May.

Separate meetings are being planned for the U.S. and Latin America.

"We want to enhance the catalog," says Marko Söderström, marketing director at Universal Music Sweden, which is the parent company of Abba's label and publishing imprint, Polar Music. "It's not being remastered, but there will be new booklets with the same standards as [albums by] the Beatles and David Bowie, complete with full credits and new liner notes by [Abba expert] Carl Magnus Palm. We've had contact with [art director of the original albums] Rune Söderqvist, [photographer] Anders Hanser, and Palm to discuss various concepts for the booklets, including additional photos taken from the time

period the recordings took place."

Söderström adds, "We have to think very carefully about what we're putting out and when we're doing it. But at some point in the future, we'll be discussing that with [Abba's business manager] Görel Hanser."

In an interview with Billboard, Abba member Björn Ulvaeus—who wasn't directly involved in the recent meeting at Universal (neither was fellow member Benny Andersson)—says he's "vaguely" aware of the reissue plans. "Not in detail, but these days we have a closer cooperation [with the label], I think. When they are close to the finished product they tend to show it to us for input. It's important to have a close relationship," he says.

However, Ulvaeus and Andersson have talked with Universal executives about the "Mamma Mia!" musical. "I like to keep ["Mamma Mia!" and Abba's albums] separate, although I realize they're tied together," adds Ulvaeus. "Promotionally, of course, one helps the other. [The musical] is now showing in the U.K., Canada, and beginning in the U.S. I like to see 'Mamma Mia!' as a completely different item anyway—a musical, on its

own."

According to Ulvaeus, no cast recording of "Mamma Mia!" is planned for release for now.

Although this repackaging effectively constitutes the catalog's sixth makeover, including the various reissue programs sporadically orchestrated throughout the world on various labels since 1983, the latest effort is expected to be more closely coordinated with the U.S., where there is vast unrealized potential, according to some sources.

*'We want to enhance the catalog . . . We have to think very carefully about what we are putting out and when we are doing it'*

— MARKO SÖDERSTRÖM —

Abba's "Gold" compilation recently peaked at No. 12 in its 193rd week on Billboard's Top Pop Catalog Albums chart in the Jan. 20 issue; this issue, it is No. 18.

One repackaging, in 1992, was the first to be conducted after PolyGram acquired Polar in 1989. Three years later, A&M Records was the first U.S. label to accurately reproduce the original artwork with its repackaged editions. This also marked the first time the entire catalog was released on CD in the U.S. since the late 1980s, when Polar and Atlantic Records ended their long-time licensing deal.

(Continued on page 73)



Abba in concert at Radio City Music Hall in New York, circa 1979.

## CZECH COUNTRY MUSIC IS ENDURINGLY POPULAR

(Continued from page 66)

the 1920s and is partly based on the North American pursuit of experiences in nature. During the communist regime between 1948 and 1989, the trend developed into weekend cottaging. Today, tramping and the countryside are still hugely popular.

Jan Sramek, PD at Country Radio, says "Country music was a way of quitting and escaping from the oppressive regime of the communists."

The Czechoslovakian communist authorities did not tolerate country music: Championing Western values and romanticizing the Western way of life, country music was ideologically at odds with the regime.

Jan Vycital, founding member of Greenhorns, a group founded in 1965, remembers having to listen illicitly to country songs on WCSM, the American forces radio station based in Munich. "We didn't really understand the words, but the songs were golden nuggets for us; no other source for country existed here. We gave them Czech text and tried working out what the instruments were. The five-string banjo or the dobro were unknown instruments to us."

In fact, the dobro, a bluegrass staple, was invented in 1926 by Slovak immigrants in the U.S. The

Dopyera brothers placed a metal cone—a resonator—inside a guitar in order to have a loud acoustic instrument that could be heard in large dance halls before the electric pickup was invented. They gave it their name, Dopyera brothers, and shortened it to dobro.

While country music links America with the Czechs, there are many differences. Karel Knechtl, Sony Music/Bonton's A&R director, says, "Czech country has its roots in American folk, and it's not exactly as American country is today—it's a bit more hillbilly, more cowboy songs."

Whereas American country is closer to rock'n'roll, Knechtl says, Czech country is more traditional and orthodox, less electronic and more acoustic.

Vycital says, "It seems to me that American country is very commercial; you don't recognize where country ends and pop music begins. We try to make sure that, with regard to text and music, you immediately recognize it's country."

With three-quarters of the music played on Country Radio being Czech and the remainder mainly American country, it's clear there's a healthy Czech repertoire. In fact, Country Radio has a large archive of some 29,000 songs. Many of the biggest country hits

are American favorites with Czech lyrics. For example, Sramek says, one of Country Radio's most-played songs is "Good-Hearted Woman" by Willie Nelson and Waylon Jennings, sung in Czech by enduring country legend Michal Tučný.

Tučný was fashioned in the mid-'70s as the Last Cowboy, after the Kirk Douglas movie of the same name. Five years after his death in 1995, he is still hugely popular. He is Sony Music/Bonton's biggest country seller, with the album "Rad Se Prouzdrám Rousu" (I Like Sauntering Through The Morning Dew) selling more than 30,000 units since its CD rerelease in May 1999 and his best-of album, released in September 1996, having sold 55,000.

Tučný's image-maker and songwriter, Zdenek Rytir, says that before Tučný's arrival, Czech country was very traditional and lacked elements of bluegrass and contemporary American country. "The records we made had a little bit of bluegrass, a little bit of Nashville," says Rytir.

With most Czech country stars treading the country scene for decades, it may now be stagnating. Zdenek Kovarik, director of Venkow, says the biggest problem is unearthing new talent. "We don't

really search anymore. We tried to; it didn't work. It's more by chance now," he says.

In addition, Sony Music/Bonton doesn't have any new country music stars on its books; it only does CD reissues such as Tučný's.

The age factor isn't limited to the singers. According to Country Radio's listener poll, most country music lovers are in their 30s and 40s, with those under 30 preferring folk.

Nedved believes country singers are not given enough airtime on prime-time TV and in the media. "We get shoved under the carpet," he says, with TV producers preferring crooner Karel Gott and Czech rock and musical star Daniel Hůlka.

Nedved's complaint may be justified. His third album, "Treti Pokus," hit gold with sales of nearly 26,000 within three weeks of its Nov. 10, 2000, release and made it to No. 9 on the official International Federation of the Phonographic Industry album chart. Kovarik says, "The paradox is that the most-followed music in Prague, with country music as popular here as it is in America, does not have its proper place on prime-time television. If they played it on television as often as popular music, country would certainly sell more."

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# HITS OF THE



# WORLD

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| JAPAN     |           | (Dempa Publications Inc.) 01/29/01                               |   |
|-----------|-----------|--|---|
| THIS WEEK | LAST WEEK | SINGLES  | ALBUMS  |
| 1         | NEW       | MINIMONI JANKENPYON! MINIMONI ZETIMA                             | LOVE PSYCHEDELICO THE GREATEST HITS VICTOR                |
| 2         | 1         | FRAGILE EVERY LITTLE THING AVEX TRAX                             | VARIOUS ARTISTS THE BEST OF DETECTIVE CONAN ZAIN          |
| 3         | 3         | M AYUMI HAMASAKI AVEX TRAX                                       | TAMIO OKUNDA CAR SONGS OF THE YEARS SONY                  |
| 4         | NEW       | COME AGAIN M-FLO RHYTHM ZONE                                     | THE BEATLES 1 TOSHIBA-EMI                                 |
| 5         | 4         | PURPLE THE DRIDN DA PUMP AVEX TRAX                               | SOUTHERN ALL STARS BALLADS 3—THE ALBUM OF LOVE VICTOR     |
| 6         | 2         | I MISS YOU MISIA + DOT ARISTA JAPAN                              | VARIOUS ARTISTS MAX BEST SONY                             |
| 7         | NEW       | SHINKARON SOPHIA TOY'S FACTORY                                   | GLAY DRIVE—GLAY COMPLETE BEST UNLIMITED                   |
| 8         | 5         | EVERYTHING MISIA BMG FUNHOUSE                                    | ENYA A DAY WITHOUT RAIN WARNER JAPAN                      |
| 9         | 6         | REN-AI REVOLUTION 21 MORNING MUSUME ZETIMA                       | THE BRILLIANT GREEN LOS ANGELES DEFSTAR                   |
| 10        | 9         | SABOTEN PORNO GRAFFITTI SONY                                     | HITOMI LOVE LIFE AVEX TRAX                                |
| 11        | 7         | SIWASENI NARUTAMENI YUMI MATUTOUYA TOSHIBA-EMI                   | LUNA SEA PERIOD—THE BEST SELECTION UNIVERSAL              |
| 12        | 8         | SAUTERZI PORNO GRAFFITTI SONY                                    | V6 VERY BEST AVEX TRAX                                    |
| 13        | 11        | IF... DA PUMP AVEX TRAX  | VARIOUS ARTISTS IMAGE SONY                                |
| 14        | 10        | LILY'S E.P.—AMPOUD SHIZUKANA HIBINO KAIIDANNWO DRAGON ASH VICTOR | AYUMI HAMASAKI DUTY AVEX TRAX                             |
| 15        | 13        | SAYONARA DAISUKNIA HITO HANA HANA WARNER JAPAN                   | KEN HIRAI THE CHANGING SAME DEFSTAR                       |
| 16        | NEW       | TOWANI THE GOSPELLERS KI/OON                                     | BIORK SELMA SONGS—MUSIC FROM DANCER IN THE DARK UNIVERSAL |
| 17        | 12        | LION HEART SMAP VICTOR   | VARIOUS ARTISTS MUSIC OF THE MILLENNIUM UNIVERSAL         |
| 18        | 18        | GAMBLE RUMBLE MOVE AVEX TRAX                                     | B'Z ELEVEN ROOMS  |
| 19        | 15        | GEKKO CHIIHIRO ONIZUKA TOSHIBA-EMI                               | VARIOUS ARTISTS THE MOST RELAXING—FEEL TOSHIBA-EMI        |
| 20        | 17        | HAKONEHACHIRI NO HANNJIROU KIYOSHI HIKAWA NIPPON COLUMBIA        | THE GOSPELLERS SOUL SERENADE KI/OON                       |

| GERMANY   |           | (Media Control) 01/24/01                               |  |
|-----------|-----------|--|--|
| THIS WEEK | LAST WEEK | SINGLES  | ALBUMS   |
| 1         | 2         | STAN EMINEM FEATURING DIDO INTERSCOPE/MOTOR            | THE BEATLES 1 EMI  |
| 2         | 1         | ES IST GEIL EIN ARSCHLOCH ZU SEIN CHRISTIAN HANSA      | WESTERNHAGEN SO WEIT—THE BEST OF WEA   |
| 3         | NEW       | MS. JACKSON OUTKAST LAFACE/ARISTA/ARIOLA               | ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI                                   |
| 4         | 7         | ICH GEH NICHT OHNE DICH WALTER HANSA                   | EMINEM THE MARSHALL MATHERS LP INTERSCOPE/MOTOR                                |
| 5         | 3         | LA PASSION EP GIGI D'AGOSTINO ZYX                      | MADONNA MUSIC MAVERICK/WEA   |
| 6         | 5         | GRAVEL PIT WU-TANG CLAN EPIC                           | ENYA A DAY WITHOUT RAIN WEA  |
| 7         | 4         | OVERLOAD SUGABABES LONDON                              | LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/MOTOR |
| 8         | 6         | LOVE DON'T COST A THING JENNIFER LOPEZ EPIC            | ANASTACIA NOT THAT KIND EPIC   |
| 9         | 9         | WHO LET THE DOGS OUT BAHAMEN EDEL                      | SOHNE MANNHEIMS ZION EPIC  |
| 10        | 13        | UPSIDE DOWN A*TEENS POLYDOR                            | HEINZ RUDOLF KUNZE HALT! WEA   |
| 11        | 8         | OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN EPIC | LENNY KRAVITZ GREATEST HITS VIRGIN   |
| 12        | 14        | 911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA       | OUTKAST STANKONIA LAFACE/ARISTA/ARIOLA   |
| 13        | 11        | HEY BABY DJ OETZI EMI                                  | EROS RAMAZZOTTI STILELIBERO ARIOLA   |
| 14        | 15        | SUPREME ROBBIE WILLIAMS EMI                            | SADE LOVERS ROCK EPIC  |
| 15        | 18        | LOVE HOW YOU LOVE ME MELANIE THORNTON EPIC             | MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY                                  |
| 16        | 12        | MANCHMAL HABEN FRAUEN DIE ARZTE HOT ACTION/MOTOR       | PAPA ROACH INFEST DREAMWORKS/UNIVERSAL   |
| 17        | NEW       | ONE MORE TIME DAFT PUNK VIRGIN                         | BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA  |
| 18        | 10        | BASS, BEATS & MELODY BROOKLYN BOUNCE SONY MUSIC MEDIA  | ORANGE BLUE IN LOVE WITH A DREAM EDEL  |
| 19        | 16        | INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA      | CRAIG DAVID BORN TO DO IT EDEL   |
| 20        | NEW       | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER      | DIE FANTASTISCHEN VIER MTV UNPLUGGED COLUMBIA                                  |

| U.K.      |           | (CIN) 01/22/01  |   | Supported By worldpop |           |
|-----------|-----------|---|---|-----------------------|-----------|
| THIS WEEK | LAST WEEK | SINGLES   | ALBUMS  | THIS WEEK             | LAST WEEK |
| 1         | NEW       | ROLLIN' LIMP BIZKIT INTERSCOPE                              | TEXAS GREATEST HITS MERCURY   | 1                     | 2         |
| 2         | 2         | TDUCH ME RUI DA SILVA KISMET/ARISTA                         | LIMP BIZKIT CHOCOLATE STAR FISH AND THE HOT DOG FLAVORED WATER INTERSCOPE | 2                     | 8         |
| 3         | 1         | LOVE DON'T COST A THING JENNIFER LOPEZ EPIC                 | THE BEATLES 1 APPLE   | 3                     | 1         |
| 4         | 3         | EVERYTIME YOU NEED ME FRAGMA FEATURING MARIA RUBIA POSITIVA | COLDPLAY PARACHUTES PARLOPHONE  | 4                     | 5         |
| 5         | 4         | IT'S THE WAY YOU MAKE ME FEEL STEPS JIVE                    | DIDO NO ANGEL ARISTA  | 5                     | 11        |
| 6         | NEW       | THINGS I'VE SEEN SPOOKS ARTEMIS/SONY                        | EMINEM THE MARSHALL MATHERS LP INTERSCOPE                                 | 6                     | 4         |
| 7         | NEW       | ALL HOOKED UP ALL SAINTS LONDON                             | TOPLOADER ONKA'S BIG MOKA SONY S2   | 7                     | 9         |
| 8         | 5         | BUCK ROGERS FEEDER ECHO                                     | ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS                        | 8                     | 6         |
| 9         | NEW       | YOU MAKE ME SICK PINK LAFACE/ARISTA                         | MADONNA MUSIC MAVERICK/WARNER BROS.                                       | 9                     | 7         |
| 10        | 8         | WHY MIS-TEEQ INFERNOT/TELSTAR                               | CRAIG DAVID BORN TO DO IT WILOSTAR  | 10                    | 13        |
| 11        | NEW       | FALLING BOOM LONDON   | HEINZ RUDOLF KUNZE HALT! WEA  | 11                    | 12        |
| 12        | 10        | STAN EMINEM FEATURING DIDO INTERSCOPE                       | S CLUB 7 7 POLYDOR  | 12                    | 17        |
| 13        | 7         | WE CAN FIX IT BOB THE BUILDER BBC                           | U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND                                 | 13                    | 14        |
| 14        | NEW       | SPACED INVADER HATIRAS DEFECTED                             | DAVID GRAY WHITE LADDER EAST WEST   | 14                    | 10        |
| 15        | 6         | INNER SMILE TEXAS MERCURY                                   | WESTLIFE COAST TO COAST RCA   | 15                    | 16        |
| 16        | NEW       | THE FIELDS OF LOVE ATB EDEL                                 | STEPS BUZZ JIVE   | 16                    | 15        |
| 17        | 9         | CAMELS SANTOS INCENTIVE                                     | DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA                        | 17                    | 19        |
| 18        | 12        | NEVER HAD A DREAM COME TRUE S CLUB 7 POLYDOR                | ALL SAINTS SAINTS & SINNERS LONDON  | 18                    | 18        |
| 19        | 15        | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER           | MOBY PLAY MUTE  | 19                    | NEW       |
| 20        | 13        | WITH ARMS WIDE OPEN CREED EPIC                              | FRAGMA TOCA'S MIRACLE POSITIVA  | 20                    | NEW       |

| FRANCE    |           | (SNEP/IFOP/Tite-Live) 01/24/01                                    |  |
|-----------|-----------|---|--|
| THIS WEEK | LAST WEEK | SINGLES   | ALBUMS   |
| 1         | 1         | SEUL GAROU COLUMBIA   | LOVE DON'T COST A THING JENNIFER LOPEZ EPIC                      |
| 2         | 2         | DADDY DJ DADDY DJ M6 INT/SONY                                     | GOODNIGHT MOON SHIVAREE EMI                                      |
| 3         | 3         | L'ALIZE ALIZEE POLYDOR  | 10 SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL                   |
| 4         | 7         | ELLE TE REND OINGUE (POOM POOM SHORT) DADDY NUTTEE DELABEL/VIRGIN | SUPREME ROBBIE WILLIAMS EMI                                      |
| 5         | 4         | STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL                   | IF I EVER FEEL BETTER PHOENIX VIRGIN                             |
| 6         | 5         | LOVE DON'T COST A THING JENNIFER LOPEZ EPIC                       | DON'T TELL ME MADONNA MAVERICK/WEA                               |
| 7         | 6         | AVANT DE PARTIR EVE ANGELI M6 INTERNATIONAL/SONY                  | VIVRE LA VIE KELLY JOYCE UNIVERSAL                               |
| 8         | 8         | MOI... LOLITA ALIZEE POLYDOR                                      | I'M OUTTA LOVE ANASTACIA EPIC                                    |
| 9         | 12        | GOTTA TELL YOU SAMANTHA MUMBA POLYDOR                             | VIVA EL AMOR! PAOLA & CHIARA COLUMBIA                            |
| 10        | 10        | VERONE FREDERIC CHARTER & LA TROUPE MERCURY                       | AGAIN LENNY KRAVITZ VIRGIN                                       |
| 11        | 9         | THINGS I'VE SEEN SPOOKS EPIC                                      | CRAZY FOR THIS GIRL EVAN & JARON COLUMBIA                        |
| 12        | NEW       | SI JE M'EN SORS JULIE ZENATTI COLUMBIA                            | DNE MORE TIME DAFT PUNK VIRGIN                                   |
| 13        | 14        | J'EN REVE ENCORE DE PALMAS POLYDOR                                | LA CANZONE CHE SCRIVO PER TE MARLENE KUNTZ FEATURING SKIN VIRGIN |
| 14        | 18        | 911 WYCLEF JEAN FEATURING MARY J. BLIGE S.M.A.L.L./SONY           | BEAUTIFUL DAY U2 UNIVERSAL                                       |
| 15        | 13        | PARLE-MOI ISABELLE BOULAY V2                                      | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER                |
| 16        | 20        | SIMON PAPA TARA YANNICK NOAH SAINT GERMAIN/SONY                   | HE DON'T LOVE YOU HUMAN NATURE COLUMBIA                          |
| 17        | 11        | LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET MERCURY                  | KRYPTONITE 3 DOORS DOWN UNIVERSAL                                |
| 18        | 15        | ONE MORE TIME DAFT PUNK LABELS/VIRGIN                             | STRONGER BRITNEY SPEARS JIVE/ZOMBA                               |
| 19        | 17        | NOT THAT KIND ANASTACIA EPIC                                      | DON'T THINK I'M NOT KANDI EPIC                                   |
| 20        | 19        | JUMPIN', JUMPIN' DESTINY'S CHILD COLUMBIA                         | ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL                         |

| CANADA    |           | (SoundScan) 02/03/01   |   |
|-----------|-----------|--|---|
| THIS WEEK | LAST WEEK | SINGLES  | ALBUMS  |
| 1         | 2         | LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/SONY               | VARIOUS ARTISTS BIG SHINY TUNES 5 BIG SHINY 5/WARNER                                    |
| 2         | 1         | ONE MORE TIME DAFT PUNK VIRGIN/EMI                             | THE BEATLES 1 APPLE/CAPITOL/EMI   |
| 3         | 4         | LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL                 | VARIOUS ARTISTS MUCHDANCE 2001 UNIVERSAL  |
| 4         | 3         | SANDSTORM DARUDE POPULAR                                       | SHAGGY HOTSHOT MCA/UNIVERSAL  |
| 5         | 10        | \$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL            | DANIEL DESNOYERS LE BEAT DEP INTERNATIONAL  |
| 6         | 6         | SOUTH SIDE MOBY FEATURING GWEN STEFANI V2                      | LENNY KRAVITZ GREATEST HITS VIRGIN/EMI  |
| 7         | 8         | SILENCE DELERIUUM FEATURING SARAH MCLACHLAN NETTWERK           | LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP/INTERSCOPE/UNIVERSAL |
| 8         | 7         | LIQUID DREAMS O-TOWN J/BMG                                     | OUTKAST STANKONIA LAFACE/ARISTA/BMG   |
| 9         | 9         | INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY         | DIDO NO ANGEL ARISTA/BMG  |
| 10        | 11        | MUSIC MADONNA MAVERICK/WARNER                                  | VARIOUS ARTISTS WOMEN & SONG 4 WARNER   |
| 11        | 16        | CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL            | BACKSTREET BOYS BLACK & BLUE JIVE/BMG   |
| 12        | 17        | HE LOVES U NOT DREAM BAD BOY/ARISTA/BMG                        | NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL   |
| 13        | 14        | DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL | VARIOUS ARTISTS LA COMPILATION DES CHANSONS DU EMI                                      |
| 14        | 12        | DON'T TELL ME (IMPORT) MADONNA MAVERICK/WARNER                 | CREED HUMAN CLAY EPIC/SONY  |
| 15        | 13        | LET'S GET MARRIED JAGGED EDGE SO SO OFF/COLUMBIA/SONY          | SOUNDTRACK COYOTE UGLY CURB/WARNER  |
| 16        | RE        | I DON'T BELIEVE YOU JOEE MCA/UNIVERSAL                         | MOBY PLAY V2/BMG  |
| 17        | 15        | SHAPE OF MY HEART BACKSTREET BOYS JIVE/BMG                     | U2 ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE/UNIVERSAL                                 |
| 18        | RE        | THE HAMPSTERDANCE SONG HAMPTON THE HAMPSTER KOCH               | SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/UNIVERSAL                                      |
| 19        | 19        | BEAUTIFUL DAY (PART 2) U2 ISLAND/INTERSCOPE/UNIVERSAL          | MADONNA MUSIC MAVERICK/WARNER   |
| 20        | 20        | AROUND THE WORLD (LA LA LA LA) ATC KINGSIZE/BMG                | SADE LOVERS ROCK EPIC/SONY  |

| NETHERLANDS |           | (Stichting Mega Top 100) 01/22/01                 |   |
|-------------|-----------|---|---|
| THIS WEEK   | LAST WEEK | SINGLES   | ALBUMS  |
| 1           | 1         | LOVE DON'T COST A THING JENNIFER LOPEZ EPIC       | ALESSANDRO SAFINA INSIEME A TE UNIVERSAL                                |
| 2           | 2         | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER | MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL                         |
| 3           | 5         | MS. JACKSON OUTKAST LAFACE/BMG                    | GOLDEN EARRING THE DEVIL MADE US DO IT UNIVERSAL TV                     |
| 4           | 3         | LUNA ALESSANDRO SAFINA UNIVERSAL                  | ANASTACIA NOT THAT KIND EPIC  |
| 5           | 13        | AROUND THE WORLD (LA LA LA LA) ATC BMG            | U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL                            |
| 6           | 4         | STAN EMINEM FEATURING DIDO UNIVERSAL              | DE KAST MET ANDERE OGEN PROACTS   |
| 7           | 8         | SILENCE DELERIUUM FEATURING SARAH MCLACHLAN NEWS  | THE BEATLES 1 EMI   |
| 8           | 9         | ANGEL LIONEL RICHIE UNIVERSAL                     | THE CORRS UNPLUGGED 143/LAVA/WARNER                                     |
| 9           | 6         | GRAVEL PIT WU-TANG CLAN EPIC                      | LENNY KRAVITZ GREATEST HITS VIRGIN                                      |
| 10          | 12        | 911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA  | LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL |
| 11          | 7         | INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA | ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI                            |
| 12          | 17        | HEY BABY COOLDOWN CAFE FEATURING DJ STEF DURECO   | UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN                             |
| 13          | 11        | OH BAMBOLERO JODY BERNAL DINO                     | EMINEM THE MARSHALL MATHERS LP UNIVERSAL                                |
| 14          | 10        | WER BISTO TWARRES EMI                             | ST. GERMAIN TOURIST EMI   |
| 15          | 15        | SUMMER RAIN JUAN WELLS EMI                        | ILSE DE LANGE LIVIN' ON LOVE WARNER                                     |
| 16          | 19        | SUPREME ROBBIE WILLIAMS EMI                       | MADONNA MUSIC MAVERICK/WARNER   |
| 17          | 14        | WALKING AWAY CRAIG DAVID EDEL                     | MOBY PLAY PIAS  |
| 18          | 16        | MY LOVE WESTLIFE BMG                              | ENYA A DAY WITHOUT RAIN WARNER  |
| 19          | NEW       | THINGS I'VE SEEN SPOOKS EPIC                      | LIONEL RICHIE RENAISSANCE UNIVERSAL                                     |
| 20          | RE        | CATCH KOSHEEN JIVE/ZOMBA                          | OUTKAST STANKONIA LAFACE/BMG  |

| AUSTRALIA |           | (ARIA) 01/22/01  |  |
|-----------|-----------|--|--|
| THIS WEEK | LAST WEEK | SINGLES  | ALBUMS   |
| 1         | 2         | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER              | SOUNDTRACK COYOTE UGLY CURB/SONY   |
| 2         | 1         | CRUISIN' GWYNETH PALTROW & HUEY LEWIS COLUMBIA                 | CRAIG DAVID BORN TO DO IT SHOCK  |
| 3         | 4         | DANCE WITH ME DEBELAH MORGAN WARNER                            | POWDERFINGER ODYSSEY NUMBER FIVE GRUD  |
| 4         | NEW       | LOVE DON'T COST A THING JENNIFER LOPEZ EPIC                    | MADONNA MUSIC MAVERICK/WEA   |
| 5         | 3         | TEENAGE DIRTBAG WHEATUS COLUMBIA                               | LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL |
| 6         | 6         | STAN EMINEM FEATURING DIDO INTERSCOPE/UNIVERSAL                | THE BEATLES 1 EMI  |
| 7         | 7         | 7 DAYS CRAIG DAVID SHOCK                                       | SOUNDTRACK CHARLIE'S ANGELS COLUMBIA   |
| 8         | 5         | INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA              | LINKIN PARK HYBRID THEORY WARNER   |
| 9         | 9         | DON'T TELL ME MADONNA MAVERICK/WEA                             | KYLIE MINOGUE LIGHT YEARS FESTIVAL   |
| 10        | 8         | THE ITCH/GRADUATION (FRIENDS FOREVER) VITAMIN C WEA            | MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST                             |
| 11        | 10        | ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA                      | ANASTACIA NOT THAT KIND EPIC   |
| 12        | 11        | POWER/EVERYTIME I CLOSE MY EYES VANESSA AMOROSI TRANSISTOR/BMG | U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL                                       |
| 13        | 12        | HE DON'T LOVE YOU HUMAN NATURE COLUMBIA                        | THE OFFSPRING CONSPIRACY OF ONE COLUMBIA   |
| 14        | 16        | KRYPTONITE 3 DOORS DOWN UNIVERSAL                              | COLDPLAY PARACHUTES EMI  |
| 15        | 13        | STRONGER BRITNEY SPEARS JIVE/ZOMBA                             | EMINEM THE MARSHALL MATHERS LP INTERSCOPE/UNIVERSAL                                |
| 16        | 19        | DON'T THINK I'M NOT KANDI EPIC                                 | THE CORRS IN BLUE 143/LAVA/WARNER  |
| 17        | NEW       | ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL                       | LENNY KRAVITZ GREATEST HITS VIRGIN   |
| 18        | 20        | IF YOU'RE GONE MATCHBOX TWENTY WARNER                          | SAVAGE GARDEN AFFIRMATION ROADSHOW/WARNER  |
| 19        | NEW       | KIDS ROBBIE WILLIAMS & KYLIE MINOGUE EMI                       | VANESSA AMOROSI THE POWER TRANSISTOR/BMG   |
| 20        | NEW       | FEEL THE BEAT DARUDE SHOCK                                     | CREED HUMAN CLAY EPIC  |

| ITALY     |           | (FIMI) 01/22/01  |  |
|-----------|-----------|--|--|
| THIS WEEK | LAST WEEK | SINGLES  | ALBUMS   |
| 1         | NEW       | LOVE DON'T COST A THING JENNIFER LOPEZ EPIC                      | THE BEATLES 1 EMI  |
| 2         | 1         | GOODNIGHT MOON SHIVAREE EMI                                      | ADRIANO CELENTANO ESCO DI RADO E PARLO ANCORA MENO CLAN/SONY |
| 3         | 6         | 10 SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL                   | EROS RAMAZZOTTI STILELIBERO ARIOLA                           |
| 4         | 5         | SUPREME ROBBIE WILLIAMS EMI                                      | U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL                 |
| 5         | 4         | IF I EVER FEEL BETTER PHOENIX VIRGIN                             | LENNY KRAVITZ GREATEST HITS VIRGIN                           |
| 6         | 3         | DON'T TELL ME MADONNA MAVERICK/WEA                               | ANTONELLO VENDITTI SE L'AMORE E AMORE RICORDU/BMG            |
| 7         | 7         | VIVRE LA VIE KELLY JOYCE UNIVERSAL                               | SHIVAREE I OUGHTTA GIVE YOU A SHOT IN THE HEAD... EMI        |
| 8         | 2         | I'M OUTTA LOVE ANASTACIA EPIC                                    | BIAGIO ANTONACCI TRA LE MIE CANZONI MERCURY                  |
| 9         | NEW       | VIVA EL AMOR! PAOLA & CHIARA COLUMBIA                            | LAURA PAUSINI TRA TE E IL MARE CGD/WEA                       |
| 10        | 8         | AGAIN LENNY KRAVITZ VIRGIN                                       | ENYA A DAY WITHOUT RAIN WEA                                  |
| 11        | NEW       | CRAZY FOR THIS GIRL EVAN & JARON COLUMBIA                        | LUNA POP SQUEREZ? BANANA/UNIVERSAL                           |
| 12        | 10        | DNE MORE TIME DAFT PUNK VIRGIN                                   | ALEX BRITTI LA VASCA UNIVERSAL                               |
| 13        | 13        | LA CANZONE CHE SCRIVO PER TE MARLENE KUNTZ FEATURING SKIN VIRGIN | MADONNA MUSIC MAVERICK/WEA                                   |
| 14        | 12        | BEAUTIFUL DAY U2 UNIVERSAL                                       | EMINEM THE MARSHALL MATHERS LP UNIVERSAL                     |
| 15        | NEW       | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER                | CRAIG DAVID BORN TO DO IT EDEL                               |
| 16        | 9         | HE BANGS RICKY MARTIN COLUMBIA                                   | COLDPLAY PARACHUTES EMI                                      |
| 17        | 15        | WALKING AWAY CRAIG DAVID EDEL                                    | BOND BORN DECCA/UNIVERSAL                                    |
| 18        | 14        | SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA                     | SADE LOVERS ROCK EPIC  |
| 19        | NEW       | INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA                | ANASTACIA NOT THAT KIND EPIC                                 |
| 20        | 19        | CHIEDIMI SE SONO FELICE SAMUELE BERSANI PRESSING/BMG             | DIDO NO ANGEL ARISTA   |

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

CONTINUED

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

## EUROCHART (01/27/01) MUSIC & MEDIA

| THIS WEEK     | LAST WEEK | SINGLES  |
|---------------|-----------|--|
| 1             | 1         | STAN EMINEM FEATURING DIDO AFTERMATH/ INTERSCOPE                         |
| 2             | NEW       | LOVE DON'T COST A THING JENNIFER LOPEZ EPIC                              |
| 3             | 3         | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ VARIOUS                      |
| 4             | 2         | INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA                        |
| 5             | 8         | SEUL GAROU COLUMBIA  |
| 6             | NEW       | 911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA                         |
| 7             | NEW       | SUPREME ROBBIE WILLIAMS CHRYSALIS  |
| 8             | NEW       | EVERYTIME YOU NEED ME FRAGMA FEATURING MARIA RUBA POSITIVA               |
| 9             | NEW       | ONE MORE TIME DAFT PUNK VIRGIN   |
| 10            | 7         | TOUCH ME RUI DA SILVA KISMET/ARISTA                                      |
| <b>ALBUMS</b> |           |  |
| 1             | 1         | THE BEATLES 1 APPLE  |
| 2             | 2         | EMINEM THE MARSHALL MATHERS LP INTERSCOPE                                |
| 3             | 3         | MADONNA MUSIC MAVERICK/WARNER  |
| 4             | 5         | ENYA A DAY WITHOUT RAIN WEA  |
| 5             | 8         | ANASTACIA NOT THAT KIND EPIC   |
| 6             | 4         | LENNY KRAVITZ GREATEST HITS VIRGIN                                       |
| 7             | 7         | U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND                                |
| 8             | 6         | ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS                       |
| 9             | RE        | LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE |
| 10            | 9         | SADE LOVERS ROCK EPIC  |

## SPAIN (AFYVE/ALEF MB) 01/18/01

| THIS WEEK     | LAST WEEK | SINGLES   |
|---------------|-----------|---|
| 1             | NEW       | LOVE DON'T COST A THING JENNIFER LOPEZ EPIC     |
| 2             | 2         | CACHO A CACHO ESTOPA ARIOLA                     |
| 3             | 3         | ENAMORADA MONICA NARANJO EPIC                   |
| 4             | 1         | NO CAMBIE TAMARA SUPEREGO/UNIVERSAL             |
| 5             | 8         | ONE MORE TIME DAFT PUNK VIRGIN                  |
| 6             | 5         | FLY ON THE WINGS OF LOVE XTM: MANIA VALE        |
| 7             | NEW       | WE WILL SURVIVE WARP BROTHERS BLANCO Y NEGRO    |
| 8             | 10        | DON'T TELL ME MADONNA MAVERICK/A&A              |
| 9             | 4         | STAN EMINEM FEATURING DIDO UNIVERSAL            |
| 10            | NEW       | TAKE A TRIP PONT AERI BIT                       |
| <b>ALBUMS</b> |           |   |
| 1             | 1         | ESTOPA ESTOPA ARIOLA                            |
| 2             | 2         | LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC |
| 3             | 3         | THE BEATLES 1 EMI                               |
| 4             | 4         | JOAQUIN SABINA NOS SOBTRAN LOS MOTIVOS ARIOLA   |
| 5             | 5         | ALEJANDRO SANZ EL ALMA AL AIRE WEA              |
| 6             | RE        | LENNY KRAVITZ GREATEST HITS VIRGIN              |
| 7             | 8         | ENYA A DAY WITHOUT RAIN WEA                     |
| 8             | RE        | SADE LOVERS ROCK EPIC                           |
| 9             | NEW       | LOS SECRETOS A TU LADO DRO/WEA                  |
| 10            | 6         | JULIO IGLESIAS NOCHE DE CUATRO LUNAS COLUMBIA   |

## MALAYSIA (RIM) 01/23/01

| THIS WEEK | LAST WEEK | ALBUMS  |
|-----------|-----------|---|
| 1         | 4         | LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL |
| 2         | 1         | THE BEATLES 1 EMI   |
| 3         | 6         | SOUNDTRACK COYOTE UGLY CURB/WARNER                                      |
| 4         | 3         | BACKSTREET BOYS BLACK & BLUE JIVE/BMG                                   |
| 5         | 2         | WESTLIFE COAST TO COAST BMG   |
| 6         | RE        | DESTINY'S CHILD THE WRITING'S ON THE WALL SONY                          |
| 7         | 9         | EMINEM THE MARSHALL MATHERS LP UNIVERSAL                                |
| 8         | 5         | M2M SHADES OF PURPLE WARNER   |
| 9         | RE        | MARIAH CAREY #1'S SONY  |
| 10        | 7         | RED HOT CHILI PEPPERS CALIFORNICATION WARNER                            |

## GREECE (PricewaterhouseCoopers) 01/19/01

| THIS WEEK | LAST WEEK | ALBUMS  |
|-----------|-----------|---|
| 1         | 1         | EROS RAMAZZOTTI STILELIBERO BMG                         |
| 2         | 5         | LENNY KRAVITZ GREATEST HITS VIRGIN                      |
| 3         | 2         | EMINEM THE MARSHALL MATHERS LP UNIVERSAL                |
| 4         | 3         | THE BEATLES 1 EMI                                       |
| 5         | 7         | BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ VIRGIN     |
| 6         | 10        | BACKSTREET BOYS BLACK & BLUE JIVE/VIRGIN                |
| 7         | NEW       | ENYA A DAY WITHOUT RAIN WARNER                          |
| 8         | 6         | SCORPIONS & BERLINER PHILHARMONIKER MOMENT OF GLORY EMI |
| 9         | RE        | BOMFUNK MC'S IN STEREO SONY                             |
| 10        | NEW       | DARUDE BEFORE THE STORM UNIVERSAL                       |

## IRELAND (IRMA/Chart Track) 01/19/01

| THIS WEEK     | LAST WEEK | SINGLES  |
|---------------|-----------|--|
| 1             | 5         | TOUCH ME RUI DA SILVA ARISTA   |
| 2             | 1         | STAN EMINEM FEATURING DIDO INTERSCOPE                                    |
| 3             | 2         | NEVER HAD A DREAM COME TRUE S CLUB 7 POLYDOR                             |
| 4             | 8         | LOVE DON'T COST A THING JENNIFER LOPEZ EPIC                              |
| 5             | 9         | KOMODOO/SAVE YOUR SOUL MAURO PICOTTO VC RECORDINGS                       |
| 6             | 4         | WHAT MAKES A MAN WESTLIFE RCA  |
| 7             | 3         | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ WARNER                       |
| 8             | 7         | CAN WE FIX IT BOB THE BUILDER BBC  |
| 9             | NEW       | IT'S THE WAY YOU MAKE ME FEEL STEPS JIVE/ZOMBA                           |
| 10            | 6         | INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA                        |
| <b>ALBUMS</b> |           |  |
| 1             | 1         | THE BEATLES 1 APPLE  |
| 2             | 2         | COLOPLAY PARACHUTES PARLOPHONE   |
| 3             | 4         | U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND                                |
| 4             | RE        | LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE |
| 5             | 3         | EMINEM THE MARSHALL MATHERS LP INTERSCOPE                                |
| 6             | 9         | TEXAS GREATEST HITS MERCURY  |
| 7             | 5         | DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA                       |
| 8             | 7         | DAVID GRAY WHITE LADDER IHT  |
| 9             | 6         | WESTLIFE COAST TO COAST RCA  |
| 10            | RE        | S CLUB 7 7 POLYDOR   |

## BELGIUM/FLANDERS (Promuvi) 01/24/01

| THIS WEEK     | LAST WEEK | SINGLES   |
|---------------|-----------|---|
| 1             | 1         | WER BISTO TWARRES EMI   |
| 2             | 2         | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ WARNER                      |
| 3             | 3         | STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL                        |
| 4             | 6         | COME TO ME BETTY BMG  |
| 5             | 7         | CATCH KOSHEEN JIVE/ZOMBA  |
| 6             | 5         | TOPPIE DRIVE BY SHOOTERS ANTLER-SUBWAY/EMI                              |
| 7             | 15        | LOVE DON'T COST A THING JENNIFER LOPEZ SONY                             |
| 8             | 14        | ALL I NEED MACKENZIE FEATURING JESSY ANTLER-SUBWAY/EMI                  |
| 9             | 4         | EEN BRIEF VOOR KERSTMIS BEWONERS & WALTER ENDEMOL/BMG                   |
| 10            | NEW       | SKIN SYLVER BYTE/ZOMBA  |
| <b>ALBUMS</b> |           |   |
| 1             | 2         | HELMUT LOTTI LATINO CLASSICS PIET ROELEN/ UNIVERSAL                     |
| 2             | 1         | K3 ALLE KLEUREN BMG   |
| 3             | 4         | THE BEATLES 1 EMI   |
| 4             | 3         | EMINEM THE MARSHALL MATHERS LP INTERSCOPE/ UNIVERSAL                    |
| 5             | 6         | TEXAS GREATEST HITS UNIVERSAL   |
| 6             | 7         | VARIOUS ARTISTS LOUIS NEEFS 20 JAAR LATER UNIVERSAL                     |
| 7             | 5         | LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL |
| 8             | 8         | ROB DE NIJS VERZAMELD EMI   |
| 9             | 9         | KABOUTER PLOP PLOP 3 UNIVERSAL  |
| 10            | RE        | ENYA A DAY WITHOUT RAIN WARNER  |

## AUSTRIA (Austrian IFPI/Austria Top 40) 01/23/01

| THIS WEEK     | LAST WEEK | SINGLES   |
|---------------|-----------|---|
| 1             | 1         | STAN EMINEM FEATURING DIDO UNIVERSAL                                    |
| 2             | 2         | LA PASSION EP GIGI D'AGOSTINO ZYX                                       |
| 3             | 4         | ES IST GEIL EIN ARSCHLOCH ZU SEIN CHRISTIAN BMG                         |
| 4             | 3         | BASS, BEATS & MELODY BROOKLYN BOUNCE SONY MUSIC MEDIA                   |
| 5             | 5         | SUPREME ROBBIE WILLIAMS EMI   |
| 6             | 6         | TIROL DU BIST MEIN HEIMATLAND CRAZY ORANGE UNIVERSAL                    |
| 7             | 10        | HEY BABY DJ OETZI EMI   |
| 8             | NEW       | ICH GEH NICHT OHNE DICH WALTER BMG                                      |
| 9             | 8         | STRONGER BRITNEY SPEARS JIVE/ZOMBA                                      |
| 10            | NEW       | OVERLOAD SUGABABES WARNER   |
| <b>ALBUMS</b> |           |   |
| 1             | 1         | HARNOHCOURT/WIENER PHILHARMONIKER NEUJAHRSKONZERT 2001 WARNER           |
| 2             | 2         | EMINEM THE MARSHALL MATHERS LP UNIVERSAL                                |
| 3             | 3         | THE BEATLES 1 EMI   |
| 4             | 4         | GIGI D'AGOSTINO L'AMOUR TOUJOURS ZYX                                    |
| 5             | 5         | SOHNE MANNHEIMS ZION SONY   |
| 6             | 8         | ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI                            |
| 7             | RE        | WESTERNHAGEN SO WEIT—THE BEST OF WARNER                                 |
| 8             | 7         | LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL |
| 9             | 9         | MADONNA MUSIC MAVERICK/WARNER   |
| 10            | NEW       | GIGI D'AGOSTINO TECNO FES ZYX   |

## SWITZERLAND (Media Control Switzerland) 01/16/01

| THIS WEEK     | LAST WEEK | SINGLES  |
|---------------|-----------|--|
| 1             | 1         | STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL     |
| 2             | 2         | LOVE DON'T COST A THING JENNIFER LOPEZ SONY          |
| 3             | 3         | INDEPENDENT WOMEN PART I DESTINY'S CHILD SONY        |
| 4             | 4         | HEAVEN GOTTHARD BMG                                  |
| 5             | 5         | CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ WARNER   |
| 6             | 6         | SUPREME ROBBIE WILLIAMS EMI                          |
| 7             | 7         | ONE MORE TIME DAFT PUNK VIRGIN                       |
| 8             | 8         | LADY (HEAR ME TONIGHT) MODJO UNIVERSAL               |
| 9             | 9         | GRAVEL PIT WU-TANG CLAN SONY                         |
| 10            | 10        | THINGS I'VE SEEN SPOOKS ARTEMIS/SONY                 |
| <b>ALBUMS</b> |           |  |
| 1             | 1         | THE BEATLES 1 EMI                                    |
| 2             | 2         | EMINEM THE MARSHALL MATHERS LP INTERSCOPE/ UNIVERSAL |
| 3             | 3         | MADONNA MUSIC MAVERICK/WARNER                        |
| 4             | 4         | ANASTACIA NOT THAT KIND SONY                         |
| 5             | 5         | LENNY KRAVITZ GREATEST HITS VIRGIN                   |
| 6             | 6         | EROS RAMAZZOTTI STILELIBERO BMG                      |
| 7             | 7         | ENYA A DAY WITHOUT RAIN WARNER                       |
| 8             | 8         | U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL         |
| 9             | 9         | THE OFFSPRING CONSPIRACY OF ONE SONY                 |
| 10            | 10        | BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ ZOMBA   |

**ROXETTE** has completed recording its new album, "Room Service." According to EMI Sweden, the album—recorded at Polar Studio in Stockholm and mastered at Abbey Road Studios in London—is scheduled for an April 2 worldwide release (April 3 in the U.S. via Edel America Records). The album, the follow-up to 1999's "Have A Nice Day," is produced by longtime collaborator **Clarence Öfwerman**. On Jan. 22, band members **Per Gessle** and **Marie Fredriksson** began shooting the video for the forthcoming single "The Center Of The Heart (Is A Suburb To The Brain)" in Los Angeles with compatriot producer **Jonas Åkerlund**. The single is scheduled for worldwide release March 19 and will be sent to radio Feb 19. **KAI R. LOFTHUS**

**ALAN MCGEE'S POPTONES** has made a typically bright-eyed start to the year, with the debut album from **Captain Soul**, a melody-obsessed quartet led by singer/writer **Adam Howorth**. Preceded



CAPTAIN SOUL

by the single "T-Shirt 69," the album, "Beat Your Crazy Head Against The Sky," is stirring up favorable press and radio reaction; it will be released March 9 in the U.K. "As ever, I just like the music," **McGee** tells Pulse. "T-Shirt 69" to me is a beautiful tune. They have great potential, and they're a good signing for Poptones." Howorth and drummer **John Garner** have known each other since school days in Northampton, some 70 miles north of London. "Strangely enough, 'T-Shirt 69' was the first song we came up with together," says Garner. A deal with Sire, under the name **Hooverdam**, proved to be a false start. "We got nothing out of it at all," says Garner. "But Poptones is a bloody good label to be part of. Its profile has given us two steps up the ladder." **PAUL SEXTON**

**FORMER CROWDED HOUSE** man **Neil Finn** has teamed up with one-time **Prince** cohorts **Wendy & Lisa** on his sophomore solo album, "One Nil," to be released April 9 internationally by Parlophone/Capitol. The album was recorded in Auckland in his native New Zealand, with five of the dozen tracks being co-compositions by Finn and **Wendy Melvoin**. Finn has also just launched a Web site at nilfun.net on which he intends to unveil new material. "I could write a song in the morning, record it in the afternoon, and have it delivered to the public by the evening as a live performance," he says. Meanwhile,

he will give U.K. fans a preview of the material from the new album in a rare solo acoustic show Feb. 4 at the Palace Theater in London. "One Nil" is the follow-up to 1998's "Try Whistling This," Finn's solo debut after **Crowded House** split in 1996. **NEVILLE KITSON**

**GERMAN SINGER Max Raabe** and his *palastorchestre* (palace orchestra) have displaced the **Beatles'** album "1" at the top of the sales charts in Latvia with the BMG album "Hits Of The Year," which renders modern songs in the style of the 1930s. "This shows that the historic association of Germany with the Baltic states has a cultural aspect, too," says **Thomas M. Stein**, president of BMG Entertainment Germany/Switzerland/Austria/Eastern Europe. BMG is planning a televised concert in the Latvian capital of Riga to coincide with the presentation of a gold disc to Raabe next month. **WOLFGANG SPAHR**

**LEADING PRO SOCCER PLAYERS** in football-crazy Holland have come together under the banner of **FC United** to release a charity record on Sony Music Local, the newly founded Dutch repertoire division of Sony Music Holland. The single, released Monday (29), unites players from such famous Dutch teams as Ajax Amsterdam and Feyenoord Rotterdam on the catchy pop song "Let's Have A Ball (Una Tarda Latina)," written by sports commentator **Griselda Visser** and produced by **Nico Brandsen**. The title is yelled in the outro in various languages, including Romanian, Finnish, and Turkish. All proceeds will go to Ronald McDonald House, a charity for hospitalized children. Among the player/singers are Dutch national team heroes **Aron Winter** and **Richard Witschge**, as well as **Christian Chivu**, their Romanian teammate at Ajax Amsterdam, and popular midfielder **Giovanni van Bronckhorst**. **ROBERT TILLI**

**BERLIN-BASED X-Cell Records** (owned by **George Glueck** and distributed by Epic/Sony Music) is hoping for great things this year from vocalist **Melanie Thornton**. Formerly part of the duo **La Bouche**, Thornton previewed her new album in late 2000 with the successful single "Love How You Love Me." Now comes the album "Ready To Fly," produced by **Mitchell Lennox** and **Julien Nairolf**, which mixes dancefloor numbers with more rock-oriented tunes. Thornton lives in Atlanta but commutes regularly to Frankfurt and Berlin. She says her favorite song on the album is "Oooh Ooh (Talking About Love)," about to be released as the second single. "It's a playful and sexy tune that puts the female in charge. It's like me—I also want to be in control of my life," she says. Epic is now preparing the album and single for Europe-wide release. **ELLIE WEINERT**



# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## RED Dominates Indie Albums Chart

### Distributor Holds 22 Of 50 Spots; Also Has No. 1 Music Vid

BY CHRIS MORRIS

LOS ANGELES—Fresh off a record-breaking performance in 2000, RED Distribution began the new year notching another milestone.

The New York-based firm claimed a staggering 22 of the 50 positions on Billboard's Top Independent Albums chart in the Jan. 13 issue. The titles cut a wide swath: Topped by the Baha Men's double-platinum collection "Who Let The Dogs Out" (S-Curve/Artemis), the chart also included RED-distributed sets by such acts as Funkmaster Flex (Loud), Slipknot (Roadrunner), Three 6 Mafia (Hypnotize Minds/Loud), Kittie (NG/Artemis), the Pharcyde (Delicious Vinyl/Edel America), Merle Haggard (Anti/Epitaph), Less Than Jake (Fat Wreck Chords), and Pennywise (Epitaph).



ANTONELLI

The company also began 2001 by charting the No. 1 music video, "The Up In Smoke Tour" (Eagle Vision).

RED president Ken Antonelli says of his firm's indie albums chart dominance, "That's ridiculous, when you think about that."

Antonelli adds that among the major distributors, "there's nobody in the 40% share, ever. I realize that there's only 50 records on this chart, but still, at the end of the day, it's a remarkable accomplishment."

"I thought that we would do this in the latter part of 2000—that we would end up with somewhere between 20 and 25 records," he continues. "All the Christmas records showed up on that chart, so that kind of knocked us out of having that at the end of the year. But, when those [Christmas] records were done at the first of the year, we still ended up with 22 records. I'm really quite proud of that."

The 22 records represented RED's biggest chart penetration to date, according to Antonelli.

RED logged a similarly impressive achievement in mid-2000, when it nailed down all five of the top positions on the independent albums chart (Billboard, July 8).

These kinds of inroads have led RED to garner a nomination from the National Assn. of Recording Merchandisers (NARM) as distributor of the year, large division—alongside majors BMG, EMI, Sony, WEA, and Universal. It's the second consecutive year that RED has been the lone indie to place among

the majors in NARM's annual honor roll.

Antonelli admits that he doesn't expect RED to triumph in the voting. However, he adds, "what is interesting is that, after all the voting is done, you get a recap from NARM that tells you where you fell within the voting. Last year, when I got that recap, we came in No. 4. So that means we came out ahead of two [companies] that do close to a billion dollars of business a year." Summing up his company's recent fortunes, Antonelli says, "Our business was explosive last year. It is because of the planning we've done the prior couple of years, to put ourselves in the posi-

*'Our business was explosive last year. It is because of the planning we've done the prior couple of years'*

—KEN ANTONELLI—

tion to in fact have that happen. We had four record-breaking months last year in the history of the company. We had one record-breaking day in the history of the company, Dec. 1. The company had its biggest year in history. We had more gold and platinum records this year. It's just been a remarkable year for us.

"But, again, the challenge is, once you raise the bar, you can't go backwards, you've got to go forwards," he says.

Ron Urban, president/CEO of majority parent edel Entertainment, expresses satisfaction with the distributor's big numbers: "I'm just ecstatic with the performance of RED this past year. The company exceeded all expectations, substantially increasing billing from last year, and management is poised to take the company even farther in 2001. They are doing a great, great job."

Antonelli believes that the diversity of RED's distributed product helped the company attain market dominance.

"If you looked at the mix of product, it's all over the place," he says. "It's country [the Merle Haggard set], it's pop, it's rock, it's rap, it's everywhere. It's the mix of product that we have. It's the second and third releases that we get from

some of these artists. It's our ability to continue to market our product, stay with it longer. It's the right mix of people. It's a combination of all of those different things."

Antonelli suggests that the company will be moving increasingly to diversify its video offerings with products like the "Up In Smoke" video, which was originated by a company 50% owned by edel.

"In terms of configurations, music video, vis-à-vis DVD, has the biggest increases of all the configurations," Antonelli says. "In the last couple of years, the growth has been enormous. We see this as a tremendous opportunity to marry all different aspects of what we do as a full-service distribution company, marketing all these different types of things that are not outside the realms of RED's expertise in any way, shape, or form."

He also points to the out-of-the-box success of Redline Entertainment's November home video release "Tony Hawk's Trick Tips," an instructional tape by pro skateboarder Hawk.

Antonelli says of Minneapolis-based Redline, "They're going to launch a major campaign within the next couple of months that's going to involve Tony, who is going on this complete promotional trip around the country. [We're promoting] not just this particular tape but the whole idea of extreme sports. We're excited to be involved with that, because the music matches up with everything, and we think it's a perfect avenue for RED to spread its wings a little bit, because this product sells like crazy... Redline's going to have a great release schedule coming out in this area of adrenaline/extreme sports that will give us a viable foothold in this marketplace."

In terms of the future, Antonelli says, "When you look at the quality of the releases that are coming out in the next year or so, throughout the course of 2001, we can be hopeful that we can continue on this pace."

While he addresses few specifics, Antonelli notes that S-Curve plans to deliver another Baha Men album this year. He also says that vocalist Jane Monheit—whose N-Coded Music album "Never Never Land" has already entered the top 10 on Billboard's Top Jazz Albums chart—has the makings of a major star.

"She's going to be a platinum act," he says of Monheit. "I'll make that prediction and go on record. She is that good."

## Esteban: HSN's Hot Product

### Network Appearances Boost Guitarist's Sales

BY JIM BESSMAN

NEW YORK—The classical/flamenco guitarist Esteban may not be a household name, but on the Home Shopping Network (HSN) he is a sales phenomenon.

After being featured on the channel in a series of one-hour concerts starting last June, the until-then-largely-unknown indie musician—who has been a staple of the Arizona hotel-and-club circuit for the last 10 years—placed a pair of albums on The Billboard 200. He has since gone on to sell millions of dollars' worth of CDs and cassettes, including the current double-disc "At Home With Esteban," thanks to his TV

appearances, and has been featured on the front page of the Wall Street Journal and in People magazine. He is now in negotiations with the major labels for a record deal, according to his representatives.

Whether or not the shopping channel that propelled Esteban's career into the mainstream can now build on his current success will be put to the test later this year. HSN has four one-hour concerts scheduled for the week of Jan. 29 to promote the video cassette "An Intimate Evening With Esteban," and it will help launch a live double-CD that is slated for release this spring. A DVD video of his recent New Year's Eve concert is also in the works.

"It's not like he's Elvis Presley or the Backstreet Boys," says Joy Mangan, the executive responsible for bringing Esteban to HSN. "Most of the country didn't know who he was, but he became the most successful musician brought to Home Shopping."

Mangan, president of Ingenious Designs (a division of HSN's parent company USA Networks), invented HSN staples like the self-wringing Miracle Mop and the Rolykit roll-up portable storage unit. However, she had not considered selling music at the station until seeing an Esteban performance at the



ESTEBAN

Hyatt Regency in Scottsdale, Ariz.

"Somebody told me about him and said he'd be a huge success if he could be seen on TV," she says.

"I was instantly captivated by his spectacular talent."

Born Stephen Paul, Esteban retains the professional name given him by Spanish classical guitar legend Andrés Segovia, with whom he studied for five years. "I was his resident groupie/student," he says, adding, "I'm trained in both classical and flamenco and bridge the gap between the two."

Esteban has released 11 CDs and two home videos through his

own indie label, Daystar Productions. He calls his sound a "mosaic of music from all walks of life" that mixes Latin, jazz, classical, and flamenco.

"I get the opportunity to perform for so many millions of people—which is so wonderful for a classical guitarist,"

says Esteban of his HSN experience. "As you know, classical guitar is a 'quiet' instrument, not readily available to the masses. It's not like rock'n'roll."

And selling music on TV is not like selling jewelry or electronics, Mangan says. "It's very hard to get people to watch an unknown artist," she points out.

Mangan, who oversees Esteban's HSN-related projects, says the artist's effectiveness on the channel is rooted not in his talent, but in his charisma.

"I've watched him do live performances before everyone, from senior citizens to teenage boys who are crazy about his guitar playing to women who want to rip the buttons off his shirt," she says. "But the real barometer is putting him on live TV and getting people to watch and then pick up their pocketbooks or wallets and take out their credit cards and order—especially when it's somebody just surfing the channels and then shopping for the first time."

(Continued on next page)



## newsline...

**BEST BUY COMPLETED** its \$12.55-per-share cash tender offer for all outstanding shares of common stock of Musicland Stores Jan. 22. Approximately 30 million shares, or 93.4% of Musicland's outstanding shares, had been tendered, excluding guaranteed deliveries. The consumer electronics giant intends to acquire the remaining outstanding shares of Musicland through the merger transaction between the two companies. Best Buy says it intends to complete the acquisition soon.

**EMUSIC.COM** has pushed back the reporting date on its financial results for the quarter ending Dec. 31, 2000, to Feb. 7 from Jan. 24, in order to restate the impact of negative performance on the value of its assets, including music content-related assets. The assets had been previously valued at \$187 million. The company said in a statement that it expects to record a significant non-cash charge for the December quarter.

**BMG ENTERTAINMENT** has linked with Alliance Entertainment's RedDotNet kiosk network for on-demand distribution of select albums at U.S. retail. EMI, Sony, and Universal have similar deals. RedDotNet kiosks are installed in about 40 HMV, Barnes & Noble, Virgin, Wherehouse, and Coconuts stores nationwide.

In other news, BMG has added Eritmo.com, Navarre's E-Splice, FanGlobe.com, MCV.com, Planet of Music, RioPort, Ritmoteca.com, and Vitaminic.com to its retail network. Another retail partner, Alliance Entertainment's thestore24, has gone live with BMG digital downloads at more than 50 retailer sites, including Peaches and Penny Lane Records. BMG also announced that its labels are now making new releases simultaneously available as digital downloads.

**VIVENDI UNIVERSAL'S** long-term debt has received an investment-grade rating of Baa2 from Moody's Investors Service, following the three-way merger of Vivendi, Seagram, and Canal Plus. In announcing its rating, Moody's said it expects Vivendi Universal to broaden its distribution base, particularly in the U.S., through commercial agreements and alliances, as well as through strategic acquisitions and/or investments. The rating agency also warned that the company's strategic focus on distributing media content via mobile communications devices remains untested and that fully functional third-generation wireless technology will not be available for at least a couple of years.

**LIQUID AUDIO SIGNED** a deal with Roadrunner Records for the digital delivery of the label's catalog. Song downloads by Slipknot, Type O Negative, Coal Chamber, Sepultura, Fear Factory, and other acts will be available through the 1,000-site Liquid Music Network.

**AOL TIME WARNER ANNOUNCED** plans to buy back up to \$5 billion worth of its shares during the next two years. The buyback period begins in February. The company also says it expects to register with the Securities and Exchange Commission within the next several days to sell up to \$10 billion in debt and equity securities under a shelf registration, in which a company may sell securities in one or more offerings, with the terms to be determined at the time of sale.

**CDNOW RE-SIGNED** its fulfillment agreement with Alliance Entertainment. In addition to fulfilling orders, Alliance will continue providing CDnow with its music and movie database, the All Media Guide. Alliance also handles all customer service under the extended pact. Terms were not disclosed.

In other CDnow news, the company reports sales on the "Ken Burns' Jazz" boxed set increased by 400% during the first week the TV documentary aired, moving the title into the top 10 of its top 100 sellers. Sales of its DVD boxed set increased by nearly 500%. Sales of related jazz CDs doubled, tripled, and, in some cases, quadrupled, the company reports.

**REALNETWORKS IS TEAMING** with U2 for a five-month download promotion. Under the terms of the deal, visitors to U2.com vote for their favorite U2 track from each of the band's 10 albums. A different album is featured every two weeks, and the winning tracks are made available for download by label- and band-owned sites, as well as through RealNetworks, the exclusive third-party distributor of the promotion downloads. The track "Gloria" from the U2 album "October" is now available for download.

**LAUNCH.COM IS TEAMING** with J Records act O-Town to promote both the self-titled debut from the boy band and the online music site's new pop music page, called Krush. As part of the promotion, Launch is offering an audio download of the O-Town track "Take Me Under."

**VNU MARKETING INFORMATION**, a subsidiary of Billboard parent VNU, has increased its stake in Entertainment Marketing Information Services (EMIS) from 60% to 100%. EMIS properties include SoundScan, which provides sales data for Billboard's charts.

## UNIVERSAL REVAMPS ABBA CATALOG FOR INTERNATIONAL RELEASE

(Continued from page 68)

In 1997, the CDs, including bonus tracks, were remastered and released outside the U.S. (The stateside release, without the bonus tracks, did not occur until 1999.)

As for the current reissue plans, the original Abba logo, once altered by Polydor U.K. on some albums, will most likely be restored on the artwork. Meanwhile, some territories have requested alternate packaging, including France, where the catalog will be released as Digipaks. The CDs will also carry flyers promoting the "Mamma Mia!" musical.

The "Gold" album from 1992, having sold 20 million copies, will be repackaged to include song lyrics. The original compilation and "More Abba Gold" will be deleted, along with the "Live" album from 1986.

Regarding the "Live" album, Ulvaeus says, "I thought it was a quite reasonable, but not very exciting, live album. Simply because when we went on tour, which was precious little, we reproduced what we did in the studio. Other touring bands came up with live versions. It's a good album, and the sound is OK."

Of adding extra material and outtakes, Ulvaeus says, "I had a meeting with a Web site designer today, and we were talking about the extra things they put on DVDs. I better go back to Lasse Hallström [director of "Abba—The Movie" and most of Abba's music videos] and find out what there is."

Meanwhile, there are plans to replace the "Live" album with a release of either one CD or a double-CD set featuring "a full live evening with Abba," which would be tied to a DVD release of "Abba—The Movie."

"I doubt it will happen this year, but it's something we'll hopefully do," says Söderström.

"We have the original reels, but I don't know how long it will take to enhance the negatives and transfer them into a digital format. We would like to put out the live album simultaneously [with the DVD release], whether it's from the same tour or not. We have no idea how much extra footage there is from 'The Movie,' but I've seen some cool movie trailers from other countries that would make nice extra features."

More imminent, then, would be a DVD release of the Abba video catalog. Says Söderström: "We're not ready yet, but we've for-

warded some sketches to Björn and Benny. We've located most of the original tapes and are restoring the video material and improving the sound. Our goal is to put something out this year. [Abba engineer] Michael B. Tretow has gotten in touch with us about the sound quality. We may be able to use the current remastered sound and add that to the videos."

Another idea is to rerelease the catalog on vinyl as well. Ulvaeus says, "Are there still any gramophones? I don't even have a turntable. Haven't had one for years."

## BONNIER, AMIGO MERGE INTO BROAD PAN-NORDIC CO

(Continued from page 66)

dance/rock acts as Antique, Tess, Shebang, Ice, and Joakim Hillson.

Boquist adds that under the deal, "we'll be better able to take care of our bigger names and be able to push artists much more heavily than before. We're definitely in a better position to optimize impact in the marketplace, since we fill the void for any size indie on a Pan-Scandinavian level, including promotion, marketing, sales, distribution, or whatever is needed."

Siljemark agrees, saying, "By tradition, the Bonnier Group has been selling music to consumers through record clubs, via mail order, and Internet sales. This will definitely be of benefit to Amigo and bolster sales of its folk and jazz catalog."

At the executive level, the Norwegian and Danish entities will be headed by Cai Leitner, Bonnier's managing director in those countries. The Finland operation will remain in the hands of Amigo's employees there.

Bonnier is expected to switch sales and distribution to Amigo (which has a central warehouse in Stockholm for Sweden, Norway, Finland, and Denmark), relinquishing its agreement with Virgin Records in Scandinavia. Siljemark declined comment on the

issue, but Boquist says, "We will now have local warehouses in each territory for quick distribution of product. Our goal is to be flexible and adjustable."

The most obvious effect on Bonnier's business is the inclusion of Amigo's distributed labels, such as ECM, Ace, Green Linnet, and Fantasy, in its financial figures. According to Siljemark and Boquist, the two companies will have a combined 3% share (approximately \$6.5 million) of the Swedish music market and will aim for a 5% share of the Nordic market (some \$11 million) by the end of next year.

Overall, says Siljemark, "Bonnier's vision is to be the prominent Pan-Nordic music company, with a broad repertoire base. The acquisition of Amigo is only the first step."

## ESTEBAN

(Continued from preceding page)

And at that he's proven particularly successful. Mangano notes that Esteban is breaking barriers in attracting new customers and selling merchandise, moving as many as 10,000 CDs in one hour.

"Because of HSN exposure, the music industry is now discovering him," she adds.

Daniel Markus, who manages and books Esteban out of his Dream Street Management firm, says that he's negotiating with major labels and plans to move Esteban out of his market base via national touring in performing arts centers.

Esteban says he'll likely keep his existing catalog on his own label, whose indie distributors include Associated, Rock Bottom, Pacific Coast One-Stop, and Baker/Taylor, as well as his Web site, estebanmusic.com.

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Jim Foster is named VP of video sales, distribution at Universal Studios Home Video in Universal City, Calif. He was national HBC sales planning manager for the Gillette Company.



FOSTER

DAVIS

**DISTRIBUTION.** Provident Music Distribution promotes Randy Davis to VP of sales, Rich Serpa to national director of field sales, Rod Riley to director of national accounts, and Tim Marshall to director of sales and marketing systems in Nashville. They were, respectively, senior director of national accounts, Western regional manager, national accounts manager, and manager of sales and marketing systems.

BMG Entertainment promotes Anthony Marino to director, data warehouse for the information systems and technology North America division

in Lyndhurst, N.J. BMG Entertainment also names Jay Nguyen senior director of sales and marketing in New York. They were, respectively, director of information systems and technology North America division and director of business development/integration, new technology, and electronic music distribution.

**NEW MEDIA.** Peter T. Johnsmeyer is named VP of sales at EMusic.com in Redwood City, Calif. He was director of sales for Spinway.

ESTEBAN



## ARTEMIS FINDS SUCCESS IN EUROPE

(Continued from page 66)

Hotel" is planned as the European follow-up.

Spooks manager Chuck LaVallee of Deluxe Entertainment praises Artemis senior VP of international marketing Dave Lory for his proactive A&R stance. "He's been very involved; he's making calls to Australia and pushing buttons where they need to be pushed," LaVallee says. "It's a pretty remarkable relationship [with Sony]—I've never seen one work so well."

"Artemis had the vision to understand our group, and it's not a simple group to understand," says Hypno. "We're hip-hop, but hip-hop without limits. In addition to Antra, who gave us our first chance, they stayed with the record, saw the big picture, faced the battles, and we really appreciate that—and Sony has done an outstanding job of making this work. It demonstrates to other artists and the industry that [hip-hop and rap acts] don't necessarily have to pick up a champagne glass and have diamonds and strippers to be successful."

Goldberg gives much of the credit to Rick Dobbis, president of Sony Music International, who was president of PolyGram's continental Europe division when Goldberg was chairman/CEO of the Mercury Records Group. "A lot of it was really Dobbis—he had the vision that Sony could use another repertoire stream and positioned it internally, where we got attention."

Says Lory, "We've had three gold records, one platinum, and a gold video [in the U.S.], but this is our first big international success. Sony's worked really hard on our other

artists—they haven't given up after three months, as many majors would."

For Sony's part, Epic Europe VP marketing Frank Stroebe adds, "With Artemis, we have a relationship where we seem to be able to discuss projects in their very early stages and then find the right kind of plan. It really pays off that the European marketplace has changed—it's not that dependent on what's happening in America. Artemis delivers great repertoire, it's always something unique, and they're people who are internationally experienced, which helps, because they understand what we need."

Besides Spooks, several other Artemis acts have enjoyed a palpable upswing in commercial fortunes during the year. Steve Earle has sold more than 100,000 copies outside the U.S. of his current album, "Transcendental Blues," according to Goldberg. "That's tremendous—it's the best he's done in over a decade in Europe," he says. "Kittie has done over 100,000 in Europe [of its album, "Spit"] without a hit single."

Goldberg adds that Rickie Lee Jones' "It's Like This" is up to 60,000 copies sold in Europe, a figure that he hopes could double after her European tour dates from late January, while Warren Zevon's "Life'll Kill Ya" is "close to 100,000 ex-U.S., which we're very happy with. By recording these artists on modest costs, we can make money, the artist can make money, and they can achieve a place in the culture which major labels really can't offer them any more."

## Handleman Promotes Two Senior Executives After Three Years Of Re-Engineering Itself

IN CASE ANY of you missed it, **Steve Strome** has been named chairman of the board at the Handleman Co. Strome replaces **David Handleman**, one of the founders of the Troy, Mich.-based company, who at 85 has retired but will retain his seat on the company's board as well as hold the title chairman emeritus.

Formerly president/CEO, Strome will retain the latter title and responsibilities, but **Pete Cline**, formerly executive VP at the company, will succeed him as president, which is added to his responsibilities as COO.

Got all that?

**Philip Handleman**, a shareholder in the rackjobber and the grandson of one of its founders, has a harsh spin on the moves made at the company. Philip, who heads up a company called Handleman Filmworks, which is unaffiliated with the wholesaler, calls his Uncle David's retirement "forced."

In a press release, Philip said that his uncle's "ouster" comes none too soon. "It represents just one component of a more comprehensive set of reforms needed to restore the company's luster," he stated.

"Unfortunately, the executives installed by my uncle, who are largely responsible for the abysmal track record of the last decade, have been elevated as a result of my uncle's leaving," he continued. "It is unacceptable and contrary to common sense for management to be rewarded for substandard performance. The shareholders, who have suffered enough, deserve better."

Philip claims that in addition to his uncle's ouster, he has been advocating a series of corrective initiatives in conversations with Handleman's board of directors, including a full-fledged re-engineering of the company, under new leadership brought in from the outside. Such moves would solve the company's problems, which he claims include flat revenue, erratic earnings, disappearing dividends, chronically depressed stock prices, and a failure to articulate a viable strategic vision.



**RETAIL TRACK**  
by Ed Christman

In Retail Track's view, Philip's views may have been correct once upon a time, but they are now at least three years out of date.

In the early to mid-1990s, Handleman did indeed appear to be a company resting on its laurels. At that time, it was the main survivor of rackjobber consolidation, and it appeared to be content to throw its weight around among suppliers in order to achieve the extra margin needed to sustain itself in the thin-margin rack business.

But in the summer of 1994, Anderson News bought Western Merchandising from Wal-Mart, changing the name of that company to Anderson Merchandisers. The executives at

Anderson proved to be a quick study, and it wasn't too long before the Amarillo, Texas-based company was being hailed by music manufacturers for its forward-thinking initiatives and aggressive marketing strategies.

Handleman, meanwhile, fared poorly when compared with its new competitor, especially for the first year or two, as Handleman's idea of marketing appeared to be limited to beating up manufacturers for more cooperative advertising dollars.

As one executive put it to me back then, "I had a great meeting with Anderson where we talked ideas on how to sell my records, and then I went to Handleman, [and] all they did was complain and yell at me because I wasn't spending enough co-op funds with them. When is someone going to put that company out of its misery?"

That was then—this is now. The introduction of Anderson Merchandisers served as a wake-up call for Handleman. Strome, in particular, rose to the challenge, urging his team to think outside the box. And as a result, Handleman re-engineered itself, changing the way it services accounts, streamlining distribution, and upgrading technology.

The company also became more focused, getting out of the video and book businesses to concentrate on music and reducing greatly the number of accounts it serves.

Today, you won't hear many music manufacturers bad-mouthing the company. Quite the contrary. Says one distribution executive with a major, "Over the last two or three years, Handleman has gotten much better at execution, getting the right amount into the stores at the right time." This executive cites **Sam Milicia**, senior VP of music purchasing, for turning around the buying team; gives Cline nods for improving field execution; and hails some of the new hires the company has made, including a merchandising executive from Pepsi.

In comparisons now with Anderson Merchandising, the only area that Handleman falls short in is marketing, but even here major-label executives are quick to point out that Handleman is vastly improved.

**Danny Yarbrough**, chairman of Sony Music Distribution, says, "Handleman has reinvented themselves from a systems, marketing, and merchandising perspective. Their returns are at the lowest they have been in years. Their inventory turns and sales have continued to increase. They are absolutely at the top of their game."

Handleman's main problem, currently, is that it is at the mercy of how its retail accounts and music suppliers perform. And neither camp has been turning in a stellar performance as of late.

**OOPS:** Two weeks ago I listed the midsize distributors up for the National Assn. of Recording Merchandisers' distributor of the year award and forgot to include Distribution North America, based in Woodland, Calif.

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## Indie-Label Grammy Nominees To Root For; North Mississippi All Stars Lend Lucero A Hand

**C**CROSSING OUR FINGERS: You may call us crazy, but every year when the list of Grammy Award nominations hits our desk, we turn to the back and read forward.

Many of you head directly for the single-digit categories—album of the year, record of the year, etc.—but we’ve always found those slots reserved for the major-label behemoths that dominate the awards when February rolls around.

You have to head deep into the nominations to find the categories in which the independents hold sway. (Things have even changed here: Such realms as R&B and rap, once a province of the indies, have effectively been commandeered by the majors today, as a glance at this year’s nominations will prove.)

There are certainly several major-label or major-distributed nominees to root for this year—we’re thinking of **Shelby Lynne**, **Bob Dylan**’s “Things Have Changed,” **Buena Vista Social Club**’s **Omara Portuondo**, and **Dave Alvin**’s “Public Domain—Songs From The Wild Land,” to name a few. But our attention will be fixed mainly on the afternoon of Feb. 21, when the National Academy of Recording Arts and Sciences hands out what it euphemistically refers to as its “non-televised” awards.

Anyone who has ever joined Declarations of Independents at the Santa Anita, Calif., racetrack knows we’ve never excelled at handicapping. So we’ll just run through some of the worthier indie-label nominees we’ll be cheering for in the niche-genre Grammys this year.

From back to front:

**HISTORICAL:** While it’s hard not to champion Columbia/Legacy’s exemplary **Louis Armstrong** box, we hope that voters will give the nod to “The Best Of Broadside 1962-1988: Anthems Of The American Underground From The Pages Of Broadside Magazine,” the stirring Smithsonian Folkways compilation of political songs from the pages of **Gordon Friesen** and **Sis Cunningham**’s great radical magazine. **Jeff Place**, who co-produced the set with **Ronald D. Cohen**, is also nominated for his exceptional liner notes.

**WORLD MUSIC:** After a long absence, South African doyenne **Miriam Makeba** won a nomination for best world music album with Putumayo’s “Homeland.” Though she’s up against one of our favorite 2000 releases, **João Gilberto**’s “João Voz E Violão” (Verve), we’re in her corner.

**REGGAE:** The late giant **Dennis Brown**’s swan song “Let Me Be The One” (V.P.) is competing for best reggae album in a field with sets by cool ruler **Gregory Isaacs** (V.P.) and master vocal unit **the**



by Chris Morris

**Wailing Souls** (Musicblitz). Let’s hope Grammy voters will follow their hearts and give a posthumous tribute to Brown.

**FOLK:** The best contemporary folk album field is an especially rich one this year, and it’s difficult to select between the two indie nominees: **Steve Earle**’s “Transcendental Blues” (E-Squared/Artemis) and **John Hiatt**’s “Crossing Muddy Waters” (Vanguard). Those two superb collections face off against albums by **Johnny Cash** and **Emmylou Harris**, as well as **Billy Bragg & Wilco**’s second **Woody Guthrie** opus. Whew! All we can say is, may the best man/woman win.

**BLUES:** The best contemporary blues album competition is also heavy-duty. But, with all due respect to indies **Shemekia Copeland** and **Koko Taylor** (Alligator), **Taj Mahal** and the **Phantom Blues Band** (Hannibal), and **Bobby Rush** (Malaco/Waldoxy), we’re pulling for the **North Mississippi All Stars**’ debut set “Shake Hands With Shorty” (Tone/Cool). (We’ve loved this Memphis-area band since they were putting out their self-released cassettes years ago.) In the traditional blues album category, we hope that titan **Robert Lockwood Jr.** gets some overdue attention with his Telarc set “Delta Crossroads.”

**JAZZ:** Two first-rate bandleaders have indie releases in the large jazz ensemble album class: L.A.’s timeless **Buddy Collette** (with “The Buddy Collette Big Band In Concert—The Music Of William ‘Buddy’ Collette,” on Bridge) and New York’s splendid **Maria Schneider** (with “Allégresse,” on Enja). We rate it a toss-up, with just a slight sentimental edge for Collette, one of the forefathers of postwar jazz on L.A.’s Central Avenue. The jazz vocal album category has a strong pair of entries from **Freddy Cole** (Telarc) and **Nnenna Freelon** (Concord Jazz). Personal fave in the contemporary jazz album slot: “Here’s The Deal” (Shanachie) by Chicago’s rockin’ **Liquid Soul**.

**COUNTRY/BLUEGRASS:** We will discreetly refrain from playing favorites in the best bluegrass album category, which pits **Alison Brown** (Compass) against **Dolly Parton** (Sugar Hill). Let’s hope these two delightful women will both walk away with trophies, since they’re nominated in multiple categories, as are **Ricky Skaggs** (Skag-

gs Family) and **Nickel Creek** (Sugar Hill).

**R&B:** The only choice—a homage to the late **Johnnie Taylor**, whose last Malaco release is up in the best traditional R&B album category.

See you at the Staples Center.

**FLAG WAVING:** Speaking of the **North Mississippi All Stars**, the band’s **Luther** and **Cody Dickinson**, along with their dad, the legendary **Jim “East Memphis Slim” Dickinson**, lend a hand on the self-titled debut by **Lucero**, on Memphis’ Madjack Records.

The Dickinsons’ busy schedule



LUCERO

sometimes slowed the recording process, according to Lucero’s guitarist/vocalist **Ben Nichols**.

“It took forever to record this record,” Nichols says. “The Dickinsons were just helping us out. We’d drive to their barn [in Coldwater, Miss., where the brothers have a studio] when they had the time and we had the time. It was done in three days, spread over a year.”

Lucero—which also includes guitarist **Brian Venable**, drummer **Roy Berry**, and bassist **John C. Stubblefield**—has swiftly become one of Memphis’ most popular bands. Another well-known Memphis group, **Pawtucket**, operates Madjack.

“We were just going to get all the songs down and then shop it around,” Nichols says of the band’s debut collection. “We played a few shows with Pawtucket, and they said they wanted to put it out.”

In the time it’s taken the 3-year-old group to cut its debut, Lucero’s sound has altered somewhat. “We started out as an alternative country band,” Nichols says. “Now **Neil Young** and **Tom Petty** have become a big influence . . . There’s also an indie-rock feel to a lot of the songs.”

One of the most fascinating elements of Lucero’s sound in a live setting is its slow-burning incandescence. “On record, especially, most of the songs are fairly slow and soft,” says Nichols. “There aren’t many rockers . . . That’s an important part of what we do.”

The band is now plotting its first big tour outside of Memphis—a projected six-week jaunt. “We’re taking a big step here,” Nichols says. “We’ve got to make sure we don’t rest on our laurels. It’s time to leave town.”

## Top Independent Albums

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST<br>IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)  | TITLE   |
|-----------|-----------|---------------|--|---|
|           |           |               | <div style="display: flex; justify-content: space-between;"> <span>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY</span> </div> |   |
|           |           |               | <div style="display: flex; justify-content: space-between;"> <span>NO. 1</span> <span>WHO LET THE DOGS OUT</span> </div>   |   |
| 1         | 1         | 26            | <b>BAHA MEN</b> ▲<br>S-CURVE 751052/ARTEMIS (11.98/17.98) <b>HS</b>  | 20 weeks at No. 1   |
| 2         | 2         | 7             | <b>FUNKMASTER FLEX</b> ●<br>LOUD 1961* (12.98/18.98)   | FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE |
| 3         | 3         | 9             | <b>LOUIE DEVITO</b><br>E-LASTIK 5002 (16.98 CD) <b>HS</b>  | N.Y.C. UNDERGROUND PARTY VOLUME 3                           |
| 4         | 4         | 10            | <b>CAPONE -N- NOREAGA</b><br>TOMMY BOY 3110* (12.98/18.98)   | THE REUNION   |
| 5         | 5         | 10            | <b>PRODIGY OF MOBB DEEP</b> ●<br>INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)  | H-N-I-C   |
| 6         | 8         | 54            | <b>SLIPKNOT</b> ▲<br>I AM 8655*/ROADRUNNER (11.98/17.98) <b>HS</b>   | SLIPKNOT  |
| 7         | 7         | 14            | <b>EVERLAST</b> ●<br>TOMMY BOY 1411* (12.98/18.98)   | EAT AT WHITEY’S   |
| 8         | 11        | 16            | <b>PAUL OAKENFOLD</b><br>LONDON-SIRE 31035 (19.98 CD) <b>HS</b>  | PERFECTO PRESENTS ANOTHER WORLD                             |
| 9         | 12        | 33            | <b>SOUNDTRACK</b><br>OVERBROOK 39001/NEW LINE (12.98/17.98)  | LOVE & BASKETBALL   |
| 10        | 10        | 11            | <b>VARIOUS ARTISTS</b><br>ROADRUNNER 8509 (12.98/18.98)  | MTV: THE RETURN OF ROCK VOLUME 2                            |
| 11        | 9         | 32            | <b>THREE 6 MAFIA</b> ▲<br>HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)  | WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1                      |
| 12        | 6         | 3             | <b>TOMMY WALKER</b><br>HOSANNA/INTEGRITY 1846/WORD (9.98/12.98) <b>HS</b>  | NEVER GONNA STOP  |
| 13        | 14        | 40            | <b>NICKELBACK</b><br>ROADRUNNER 8586 (11.98/17.98) <b>HS</b>   | THE STATE   |
| 14        | 15        | 9             | <b>DOGGY ANGELS</b><br>DOGGY STYLE 2130*/TVT (10.98/17.98) <b>HS</b>   | PLEEZBALEEVIT!  |
| 15        | 17        | 18            | <b>ELVIS PRESLEY</b><br>RCA 23725/TIME LIFE (13.98/24.98)  | THE ELVIS PRESLEY COLLECTION — COUNTRY                      |
| 16        | NEW       |               | <b>SOUNDTRACK</b><br>TVT SOUNDTRAX 6950/TVT (17.98 CD)   | SNATCH  |
| 17        | 13        | 11            | <b>OUTLAWZ</b><br>OUTLAW 2000/BAYSIDE (11.98/16.98)  | RIDE WIT US OR COLLIDE WIT US                               |
| 18        | 18        | 4             | <b>SOUNDTRACK</b><br>TVT SOUNDTRAX 6940/TVT (17.98 CD)   | MISS CONGENIALITY   |
| 19        | 30        | 19            | <b>VARIOUS ARTISTS</b><br>TIME LIFE 18434 (13.98 CD)   | CLASSIC COUNTRY EARLY ‘70S                                  |
| 20        | 29        | 18            | <b>VARIOUS ARTISTS</b><br>TIME LIFE 18433 (13.98 CD)   | CLASSIC COUNTRY 1970 — 1974                                 |
| 21        | 31        | 54            | <b>KENNY ROGERS</b> ▲<br>DREAMCATCHER 004 (11.98/16.98)  | SHE RIDES WILD HORSES                                       |
| 22        | 21        | 15            | <b>M.O.P.</b><br>LOUD 1778* (12.98/17.98)  | WARRIORZ  |
| 23        | 19        | 24            | <b>DE LA SOUL</b><br>TOMMY BOY 1361* (12.98/18.98)   | ART OFFICIAL INTELLIGENCE: MOSAIC THUMP                     |
| 24        | 23        | 4             | <b>BADLY DRAWN BOY</b><br>XL 40133/BEGGARS BANQUET (15.98 CD) <b>HS</b>  | HOUR OF BEWILDERBEAST                                       |
| 25        | 27        | 54            | <b>KITTIE</b> ●<br>NG 751002/ARTEMIS (10.98/16.98) <b>HS</b>   | SPIT  |
| 26        | 36        | 12            | <b>SPINESHANK</b><br>ROADRUNNER 8563 (8.98/13.98) <b>HS</b>  | THE HEIGHT OF CALLOUSNESS                                   |
| 27        | 42        | 23            | <b>VARIOUS ARTISTS</b><br>TIME LIFE 18435 (13.98 CD)   | CLASSIC COUNTRY LATE ‘60S                                   |
| 28        | 28        | 12            | <b>SNOOP DOGG</b><br>D3 33349/DEATH ROW (16.98 CD)   | DEAD MAN WALKIN   |
| 29        | 25        | 17            | <b>JOHN HIATT</b><br>VANGUARD 79576 (16.98 CD)   | CROSSING MUDDY WATERS                                       |
| 30        | RE-ENTRY  |               | <b>SOUL ASSASSINS</b><br>RUFFLIFE 60002* (12.98/17.98) <b>HS</b>   | MUGGS PRESENTS THE SOUL ASSASSINS II                        |
| 31        | NEW       |               | <b>LIL’ KEKE</b><br>RELIANT 2001 (11.98/16.98) <b>HS</b>   | FEATURED FROM COAST TO COAST                                |
| 32        | 24        | 17            | <b>SOULFLY</b><br>ROADRUNNER 8565 (11.98/17.98)  | PRIMITIVE   |
| 33        | 26        | 15            | <b>MERLE HAGGARD</b><br>ANTI 86593/EPITAPH (11.98/17.98)   | IF I COULD ONLY FLY   |
| 34        | 39        | 12            | <b>TRIPLE 6 MAFIA</b><br>SMOKED OUT 9997/STREET LEVEL (11.98/16.98)  | KINGS OF MEMPHIS: UNDERGROUND VOL. 3                        |
| 35        | RE-ENTRY  |               | <b>DOTTIE PEOPLES</b><br>ATLANTA INT’L 10268 (10.98/15.98) <b>HS</b>   | SHOW UP & SHOW OUT  |
| 36        | 38        | 5             | <b>SOUNDTRACK</b><br>IZZY/ANTRA 622014/ARTEMIS (18.98 CD)  | DISAPPEARING ACTS   |
| 37        | 34        | 6             | <b>ATB</b><br>RADIKAL 90024 (18.98 CD) <b>HS</b>   | TWO WORLDS  |
| 38        | 46        | 3             | <b>NICKEL CREEK</b><br>SUGAR HILL 3909 (16.98 CD)  | NICKEL CREEK  |
| 39        | 22        | 2             | <b>KEITH “WONDERBOY” JOHNSON &amp; THE SPIRITUAL VOICES</b><br>WORLD WIDE GOSPEL 2635 (11.98/15.98)  | LIVE & ALIVE  |
| 40        | 41        | 15            | <b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b><br>PEAK 8500/CONCORD (16.98 CD)  | LIFE IN THE TROPICS   |
| 41        | 43        | 12            | <b>DJ ESCAPE</b><br>GROOVILICIOUS 35104/STRICTLY RHYTHM (19.98 CD) <b>HS</b>   | PARTY TIME 2001   |
| 42        | RE-ENTRY  |               | <b>LEE WILLIAMS AND THE SPIRITUAL QC’S</b><br>MCG 7018 (10.98/16.98) <b>HS</b>   | GOOD TIME   |
| 43        | NEW       |               | <b>DESMOND PRINGLE</b><br>TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98)  | LOYALTY   |
| 44        | NEW       |               | <b>SPIRITUAL PIECES</b><br>TOMMY BOY GOSPEL 1407/TOMMY BOY (10.98/16.98)   | SOUL FOOD   |
| 45        | 44        | 9             | <b>THE PHARCYDE</b><br>DELICIOUS VINYL 18223*/EDEL AMERICA (16.98 CD)  | PLAIN RAP   |
| 46        | 50        | 9             | <b>LOS ANGELES DE CHARLIE</b><br>FONOVISIA 6096 (8.98/12.98) <b>HS</b>   | UN SUENO  |
| 47        | RE-ENTRY  |               | <b>BIG MOE</b><br>WRECKSHOP 4441 (11.98/16.98) <b>HS</b>   | CITY OF SYRUP   |
| 48        | 48        | 21            | <b>VARIOUS ARTISTS</b><br>EPITAPH 86588 (4.98 CD)  | PUNK O RAMA #5  |
| 49        | 37        | 10            | <b>KANE &amp; ABEL</b><br>MOST WANTED EMPIRE 0001* (11.98/16.98)   | MOST WANTED   |
| 50        | 47        | 26            | <b>BEBEL GILBERTO</b><br>ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) <b>HS</b>   | TANTO TEMPO   |

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. (C) Albums with the greatest sales gains this week. (R) Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). (P) RIAA certification for net shipment of 1 million units (Platinum). (D) RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album’s multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: (C) Certification for net shipment of 100,000 units (Oro). (P) Certification of 200,000 units (Platino). (D) Certification of 400,000 units (Multi-Platino). \*Astisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. (H) indicates past or present Heatsseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.



## GRAMMYS DEBUT JAZZ/AC, NATIVE AMERICAN AWARDS

(Continued from page 3)

The nominees for best pop instrumental album are "Audio" by Blue Man Group (Virgin), "Faith: A Holiday Album" by Kenny G (Arista), "Symphony No. 1" by Joe Jackson (Sony Classical), "Pieces In A Modern Style" by William Orbit (Maverick), and "Hymns—In The Garden" by Kirk Whalum (Top Drawer).

Competing in the race for best Native American music album are "Tribute To The Elders" by Black Lodge Singers (Canyon), "Cheyenne Nation" by Joseph Fire Crow (Makoche), "Veterans Songs" by Lakota Thunder (Makoche), "Peacemaker's Journey" by Joanne Shenandoah (Silver Wave), and "Gathering Of Nations Pow Wow" by various artists, produced by Tom Bee and Douglas Spotted Eagle (Soar).

"We feel strongly that these categories and their nominees speak well of each respective area of music," Greene says. "It's a reflection of what is going on in each community."

Although the pop instrumental album category was ratified in its first year of petition, the Native American music album category has been in the works for approximately six years—proof that the process of passing muster with the NARAS screening committee can be a long and diplomatically complex process.

"People would like to see our process become more expeditious, but it's just not possible," Greene says. "We have to add it after the community of musicians in question becomes intertwined within our community. Otherwise, the credibility suffers."

Greene points to the quick institution of the hard-rock and metal categories before he became president of NARAS as a prime example of the need to move gradually.

"Those categories were added before that community had built up the membership to ensure a fair and accurate representation among nominees and winners," he says. "As a result, we saw Jethro Tull win the metal award. They're a fine band, but there was widespread question within the industry of whether or not they were, in fact, a metal band."

To prevent similar mistakes from happening, Greene says, a detailed process has been established for petitioners to follow.

"We start by being in contact with as many labels and artists in a specific community as possible," he says. "And we gauge their interest in becoming members of the academy and building a voice within our community for their music and their overall interests."

In terms of the Native American community, Greene notes that NARAS did extensive outreach. "We made it a point to get involved in their world," he says.

From there, a proposal is submitted to all 12 chapters of NARAS through the U.S. Upon

review of the proposal, the board of trustees votes on whether to include a category.

"We take every proposal seriously," Greene says. "It's tough to turn a proposal down, but we always offer to work closely with anyone who is committed to being an active part of our community."

For Bee, president of Albuquerque, N.M.-based Soar, the ratification of the best Native American music album category indicates that the genre is "growing" in terms of industry credibility. He believes that acknowledgment from NARAS will result in "young Native American artists getting excited about making records and getting involved in the industry."

Bee adds that as a musical community, "we're very grateful to NARAS, even though it took 10 years. It proves we're a very patient people."

He notes that the next big step for the genre with regard to NARAS is to create separate categories for contemporary and traditional Native American recordings.

"There really is a need for both categories, I feel, and all the people on the screening committee feel the same way. So we're going to begin to lobby for a second category. It will be a peaceful lobby, but I'm sure the sky will still be full of arrows."

Bill Miller, a Native American singer/songwriter who records for Vanguard, agrees. "It's a wonderful way to start the year off. The part I'm looking forward to is one day when people like myself and indigenous and other native acts that are more contemporary can have a shot, too. But I think [the Native American music category] is long overdue. The Grammy committee is making efforts to reach out to us and come into our communities."

Although it often takes many years of lobbying for a new category to get added to the Grammy roster, the best pop instrumental album category was ratified in its first year of application.

The drive to add the category was spearheaded by saxophonist Dave Koz and his business partner Hyman Katz, both of whom have been active in NARAS for years.

The idea behind the category was initially to aid contemporary jazz artists who often got overlooked by the jazz screening committee in the nomination process.

"The basic reason we felt there needed to be a new category was that I—like many artists in the pop instrumental field—say 'pop instrumental,' because 'smooth jazz' is kind of a tricky term. [We] wanted to get the music heard in an unbiased way," says Koz. "Here were a lot of artists making great records, getting lots of airplay, selling hundreds of thousands of records, but it would get

heard by the jazz committee who would decide a lot of it was too pop."

Even though there was already a best contemporary jazz album category for instrumental performances, Koz says that the jazz selection committee often redirected pop-leaning instrumentalists primarily heard on jazz/AC stations to the pop categories.

***'People would like to see our process become more expeditious, but it's just not possible'***

—MICHAEL GREENE—

"Even if we were submitted in the contemporary jazz category, the screening committee could decide [if the nomination] should be moved to another category," says Koz. "We had to compete with Britney Spears and Ricky Martin. We'd never get nominated in those pop categories."

"What you would see getting nominated in the contemporary jazz category would be much more improvised material, like Michael Brecker," continues Koz. "Not straight-ahead jazz but much more jazz-influenced than the records the [jazz/AC] artists were making."

Koz and Katz decided to mobilize the jazz/AC community to petition for a new category. "It just took a little initiative," Koz says. "You have to get forms. Then Hyman and I wrote the proposal and put it out to the [jazz/AC] community at large." The pair also solicited letters in favor of the new category from radio stations and retailers, as well as more than two dozen artists. The material was submitted to NARAS and presented to its trustees during their spring meeting.

"I had been forewarned that ratification took several attempts," says Koz. "I was expecting just to get the ball rolling and then in two

or three attempts get it ratified. I was completely delighted that the academy recognized this hole."

Category nominee Whalum feels the time was right for the new category. "It's been an ongoing discussion in the [jazz] ranks," says the saxophonist. "I am committed to the word 'jazz' because I relate to that continuum and what that music represents, but the other side of it is the pop/R&B music which I love equally. I grew up listening to that music too. Consequently, when I heard about the pop instrumental category, I said, 'This is perfect.'"

Whalum was nominated for "Hymns—In The Garden," a collection of religious music that he released on his own label and that is available through his Web site and at his shows.

While he's thrilled about the nomination, he finds it ironic that "Hymns" is a "jazzier" recording than his most recent Warner Bros. effort, "Unconditional," for which he did not receive a nomination. "Hymns" is acoustic bass and brushes on the the drum. It's straight-ahead jazz. But at the same time, you're listening to melodies that are very popular. That's what 'pop' means."

He also applauds the range rep-

resented in the category. "It's a good thing the nominations are so broad," says Whalum. "From somebody who doesn't like the boxes you get put into, I like the idea and the spirit of the pop instrumental category."

Although Koz says the impetus behind the new category was to find a home for more contemporary jazz releases among the nominations, the proposal was purposely broad to include a range of instrumental music.

"When we made the proposal, it was very inclusive of all kinds of artists making pop instrumental music," says Koz. "It wasn't just about [jazz/AC] music—it was about the Jim Brickmans, the Ottmar Lieberts."

Still, Koz says, he was "shocked and surprised by the variety" of the nominees. "I'm incredibly proud that the category exists," Koz says. "This was a major, major win for us. Now the second part is to contact the community, because a lot of people weren't members of NARAS. The education has to start that this category exists to make it the best that it can be."

*Assistance in preparing this story was provided by Deborah Evans Price in Nashville.*

## CRS SHOW IS CHALLENGED

(Continued from page 12)

As an added incentive to draw programmers to the Wildhorse, the three labels will give away a free show featuring the same three acts to one winning station. A station rep must be present to win. Other prizes to be given out at the Wildhorse show are a Universal Studios vacation package, a Disney Cruise Lines vacation package, and guitars autographed by the three scheduled acts. The three labels have created a Web site (countrysclassof2000.com) to promote the show.

If CRB chooses to make a statement by revoking the labels' registrations, it will be at the cost of significant sponsorship dollars

and at least one seminar panelist. Mercury is sponsoring a breakfast at CRS as well as a hotel video channel, and DreamWorks promotion executive Jimmy Harnen is scheduled to appear on a CRS panel. While DreamWorks is not sponsoring any events at CRS, it does pay to house more than 100 programmers at the Hermitage Hotel during the seminar, something it would continue to do even if its registrations are pulled.

All three labels are also scheduled to participate in the Feb. 28 artist radio taping session. But, Turner says, "if our staff can't be there, we're not going to have our artists there unattended."

## IBM UNVEILS SUPER DISTRIBUTION APPLICATION

(Continued from page 8)

mind, we need some checks and balances."

Burnett says that its EMMS DRM system, which will house the file-sharing application, "hasn't been hacked" in a test conducted on 1,000 homes in San Diego last year. Its DRM service has also been licensed by Sony Music Japan, which has used EMMS for more than a year without any problems.

Samit and other label representatives say they are also "exploring" the super distribution model but aren't ready to commit to IBM or anyone else.

BMG also supports DRM from InterTrust Technologies and Microsoft's Windows Media.

As attractive as super distribution is to labels, other hurdles must be cleared before it can be incorporated into a digital strategy. The biggest is the quagmire of licensing. Super distribution would require that artist contracts be amended, and new fees would also have to be worked out with publishers, label executives say. As a result, technology companies willing and eager to deploy super distribution models are left in limbo.

"Although we can go into the labels

and talk about super distribution and a host of other ways to distribute over the Internet, the decision of what to do is ultimately up to them," says Liquid Audio senior product manager Alan Stokol. "We don't have much say in what they use."

The pending model from the new Napster also may be hindering label efforts in the super distribution area. But Samit remains optimistic about the concept.

"We all face the same issues, and they're not Herculean," he says. "It's just going to take a lot of thinking and a lot of paperwork."



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O R L A N D O

# NARM convention & trade show

## ORLANDO ROCKS!

Billboard spotlights the 2001 NARM Conference and Trade Show with an in-depth look at the latest issues facing the retail industry. We also survey the competition between chains and superstores, the 2001 agenda for independent stores, developments in source tagging, P.O.P display, in-store kiosks, online retail, legal issues and more. Plus, we provide an exclusive Q&A with NARM president Pam Horowitz and Judy McGrath, worldwide president of the MTV Group and this year's NARM keynoter.

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## New Media

MERCHANTS & MARKETING

# Sites Take Steps To Simplify Audio Purchasing

**Napster Upgrade Includes CDnow Link; Audio.com Offers Subscription Plan**

This issue's column was prepared by Brian Garrity and Steve Traiman.

**NAPSTER AND CDNOW LINK:** Ever since BMG made its \$50 million "investment loan" to Napster last fall, an official tie between the file-swapping service and the German media conglomerate's online retailer CDnow was only a matter of time.

"We're looking for a win-win situation," says Srdjan "Serge" Loncar, CDnow director of strategic business development, of the commerce deal between the two sites, which was announced Jan. 10. "Napster is a great vehicle for discovering music online, and it just made sense to make the connection with CDnow to complete the purchase cycle for the consumer."

## SITES+ SOUNDS

The new Beta 9 version of Napster includes a CDnow link that takes the visitor to a co-branded site that looks and feels like Napster but provides access to CDnow's catalog of more than 500,000 albums. "It offers a seamless transition to our titles and then another click to our site with our content and purchase options," he adds.

Loncar argues that there are two key benefits to the Napster alliance. First, CDnow can help Napster offer a more enhanced user experience by providing its content, such as articles, reviews, interviews, and discographies, among other features. Second, Napster's reaching out to prove to the industry that it can generate music sales with a leading E-tailer is good PR for the embattled file-swapping service.

**AUDIOBOOKS ONLINE PLUS!** "As companies like Diamond, Dell, and Intel, plus others in the works, create networks for distributing digital content throughout the home, the spoken word will become a major element in home entertainment," says Jonathan Korzen, senior manager, media relations, at Audible.com. "In fact," he adds, "we've witnessed the launch of a new media format."

As the leading provider of Internet-delivered audiobooks, the company currently offers more than 16,000 titles and is adding about 2,500 hours a month. A typical title runs 6-8 hours, according to GM Foy Sperring. A subscription service launched last August lets consumers pay as little as \$9.95 a month for a 12-month deal that gives them a choice of any two downloads per month. This is a significant discount from the average Audible price, which is already 40% to 50% below the \$18-\$24 charged for an audiobook on CD or cassette. "Response has been phenomenal," he says, "and it's our hottest-selling product for 'light' listeners."

At the PC Expo last June, Audible launched an open-end promotion that ran until the year's end, offering the

Diamond Rio 500 MP3 player for \$99 (its retail value is \$270) with a one-year subscription commitment for Audible.com content, at a total price of about \$218 (Billboard, July 22, 2000).

The company also announced an

agreement under which Digiset would develop and distribute a Duo-ARIA MP3 digital-audio player using a standard audiocassette format for playback of downloaded

(Continued on page 82)

## TRAFFIC TICKER: Top Online Retail Sites

Unique Visitors From Home And Work (in 000s)

| TOTAL VISITORS         |        | VISITORS AGE 18-24     |       |
|------------------------|--------|------------------------|-------|
| 1. amazon.com          | 18,142 | 1. amazon.com          | 1,651 |
| 2. barnesandnoble.com  | 5,330  | 2. cdnow.com           | 608   |
| 3. bestbuy.com         | 4,944  | 3. bestbuy.com         | 540   |
| 4. walmart.com         | 4,599  | 4. barnesandnoble.com  | 442   |
| 5. buy.com             | 4,451  | 5. walmart.com         | 381   |
| 6. cdnow.com           | 4,436  | 6. buy.com             | 353   |
| 7. bmgmusicservice.com | 3,437  | 7. columbiahouse.com   | 292   |
| 8. columbiahouse.com   | 2,672  | 8. bmgmusicservice.com | 262   |
| 9. towerrecords.com    | 369    | 9. towerrecords.com    | 32    |
| 10. samgoody.com       | 320    | 10. samgoody.com       | 23    |

| VISITORS AGE 25-34     |       | VISITORS AGE 35-49     |       |
|------------------------|-------|------------------------|-------|
| 1. amazon.com          | 5,168 | 1. amazon.com          | 6,423 |
| 2. bestbuy.com         | 1,652 | 2. barnesandnoble.com  | 1,998 |
| 3. buy.com             | 1,625 | 3. bestbuy.com         | 1,769 |
| 4. walmart.com         | 1,410 | 4. walmart.com         | 1,848 |
| 5. barnesandnoble.com  | 1,392 | 5. buy.com             | 1,722 |
| 6. bmgmusicservice.com | 1,172 | 6. cdnow.com           | 1,354 |
| 7. cdnow.com           | 1,123 | 7. bmgmusicservice.com | 1,432 |
| 8. columbiahouse.com   | 943   | 8. columbiahouse.com   | 963   |
| 9. towerrecords.com    | 121   | 9. towerrecords.com    | 135   |
| 10. twec.com           | 110   | 10. samgoody.com       | 125   |

Source: Media Metrix, November 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.



Billboard

FEBRUARY 3, 2001

## Top Internet Album Sales

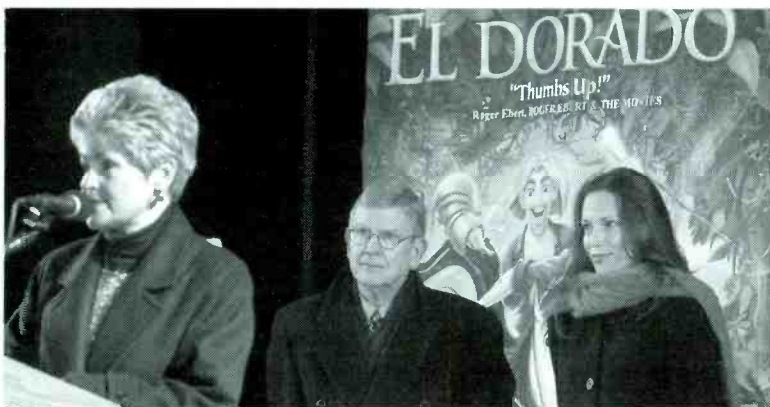
| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE<br>IMPRINT & NUMBER/DISTRIBUTING LABEL                                       | ARTIST          | BILLBOARD 200 RANK |
|-----------|-----------|---------------|--|-----------------|--------------------|
| 1         | 1         | 10            | 1 ▲<br>APPLE 29325/CAPITOL   | THE BEATLES     | 1                  |
|           |           |               | ◀ NO. 1 ▶<br>9 weeks at No. 1  |                 |                    |
| 2         | 8         | 3             | O BROTHER, WHERE ART THOU?<br>MERCURY (NASHVILLE) 170069                           | SOUNDTRACK      | 41                 |
| 3         | 2         | 2             | KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC ●<br>LEGACY/COLUMBIA/VERVE 61432/CRG | VARIOUS ARTISTS | 123                |
| 4         | 4         | 12            | ALL THAT YOU CAN'T LEAVE BEHIND ▲<br>INTERSCOPE 524653                             | U2              | 19                 |
| 5         | 3         | 18            | NO ANGEL ▲<br>ARISTA 19025 HS  | DIDO            | 8                  |
| 6         | NEW       |               | LIVE AT BLUES ALLEY<br>BLIX STREET 10046   | EVA CASSIDY     | —                  |
| 7         | 5         | 10            | LOVERS ROCK ▲<br>EPIC 85185  | SADE            | 6                  |
| 8         | 6         | 9             | A DAY WITHOUT RAIN ▲<br>REPRISE 47426/WARNER BROS.                                 | ENYA            | 24                 |
| 9         | 7         | 8             | WHITE LADDER ●<br>ATO 69351/RCA HS   | DAVID GRAY      | 36                 |
| 10        | 9         | 55            | HUMAN CLAY ▲<br>WIND-UP 13053*   | CREED           | 5                  |
| 11        | NEW       |               | SAVE THE LAST DANCE<br>HOLLYWOOD 162288  | SOUNDTRACK      | 3                  |
| 12        | 10        | 13            | GREATEST HITS ▲<br>VIRGIN 50316  | LENNY KRAVITZ   | 10                 |
| 13        | 17        | 2             | PARACHUTES<br>NETTWERK 30162/CAPITOL HS  | COLDPLAY        | 62                 |
| 14        | 11        | 3             | HOTSHOT ▲<br>MCA 112096  | SHAGGY          | 2                  |
| 15        | 13        | 15            | MUSIC ▲<br>MAVERICK 47598/WARNER BROS.   | MADONNA         | 29                 |
| 16        | NEW       |               | CROUCHING TIGER, HIDDEN DRAGON<br>SONY CLASSICAL 89347                             | SOUNDTRACK      | 119                |
| 17        | RE-ENTRY  |               | SONGBIRD<br>BLIX STREET 10045  | EVA CASSIDY     | —                  |
| 18        | RE-ENTRY  |               | FLY ▲<br>MONUMENT 69678/SONY (NASHVILLE)   | DIXIE CHICKS    | 25                 |
| 19        | 12        | 33            | PLAY ▲<br>V2 27049* HS   | MOBY            | 48                 |
| 20        | 14        | 3             | WHAT WOMEN WANT<br>COLUMBIA 61595/CRG  | SOUNDTRACK      | 40                 |

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



# Home Video

MERCHANTS & MARKETING



**Painting The Town Gold.** DreamWorks Home Entertainment's search for the lost city of gold ended in El Dorado, Kan., last month. The city was turned into the golden destination for the heroes of "The Road To El Dorado," which was released on VHS and DVD Dec. 12, 2000. Celebrating the street-date event, from left, are El Dorado Mayor Susan Seeber, standing at the microphone; Lt. Governor of Kansas Gary Sherrer; and DreamWorks head of publicity Cheryl Glenn.

## U.K. DVD Sales Quadrupled In 2000

**Sales In December Exceeded Total British Sales In 1999**

BY SAM ANDREWS

LONDON—Brits snapped up DVDs at a record pace in 2000, and the appetite for the format is spreading to France, according to two European trade organizations.

British sales of DVD discs quadrupled in 2000, according to figures from the British Video Assn. (BVA), and showed signs of significant growth in France, according to local film trade magazine Ecran Total.

BVA director general Lavinia Carey said that a total of 16.6 million DVD units were sold in the

U.K. last year, compared with just 4.05 million in 1999. Retail revenue generated from DVD sales in 2000 was estimated at approximately 250 million pounds (\$350 million).

The velocity of sales accelerated over the holidays, with more than 4.71 million sold in December and more than 1 million units sold the week before Christmas, according to the BVA. In fact, sales during December exceeded total sales for 1999.

"DVD Video is now clearly established as a leading format. The public loves it, and more and more people are going to want it in increasing quantities," says Carey. "We expect 2001 to be another strong year for DVD sales and buoyant for the whole industry as a result."

The top-selling U.K. title in 2000 was DreamWorks' Roman epic "Gladiator," which was released by Columbia TriStar in the U.K. The title has sold more than 500,000 units.

Warner Home Video's action flick "The Matrix" continued to be a crowd pleaser with more than 300,000 units sold, which equaled sales of Buena Vista Home Entertainment's "The Sixth Sense."

Carey adds that DVD sales don't appear to be harming VHS sales, which rose 7% during 2000. The top three VHS titles were 20th Century Fox Home Entertainment's "Star Wars: Episode 1—The Phantom Menace," which sold

just short of 2 million copies; Buena Vista's "Toy Story 2," which sold more than 1.75 million; and "Gladiator," with sales of almost 1.5 million.

Across the English channel in France, the top-selling DVD of last year was "The Matrix," which sold 320,000 units, according to statistics compiled by Ecran Total. "The Sixth Sense" came in a close second with 275,000, followed by a rerelease of "Saving Private Ryan" from Paramount Home Entertainment, which sold 210,000.

On the VHS side, TF1 Video, the video arm of France's leading commercial broadcaster, TF1, secured the top-two-selling titles, moving 3 million copies of the "Pokémon" television series on VHS and 1.5 million copies of the Luc Besson-produced action movie "Taxi 2," according to Ecran Total.

"Taxi 2," last year's box-office No. 1, was the only French-made film on the top video sales chart. The chart was dominated by animation videos, which claimed six out of the top-10-selling titles.

The third-best-selling VHS title in France was Buena Vista's "Tarzan," which sold 1.15 million copies, beating out "Star Wars: Episode 1—The Phantom Menace" from PFC Video, which sold 1 million, and "Toy Story 2," which sold 500,000, according to Ecran Total.

*'DVD Video is now clearly established as a leading format. The public loves it, and more and more people are going to want it in increasing quantities'*

— LAVINIA CAREY —

## Winstar Wins By Supplying To E-Tailers; 'Lawrence' Gets Special DVD Treatment

**FINDING ITS WAY ON THE WEB:** Online retailers may not be making any money, but the companies that supply product to them sure are, especially if they have hard-to-find titles rarely stocked at traditional retail.

Winstar Home Video VP/GM Dan Gurlitz says the company's sales grew more than 200% from 1999 to 2000 via Amazon.com. "Online sales is a major portion of our business, and we made a decision to pursue this class of trade," he says. "Now we have a dedicated salesperson for online sales."

Gurlitz says that whereas pushing such videos as the company's wellness tapes, foreign films, and other special-interest fare is tough at retail, online retailers seek out such product. "Online is an everyday business for us now," Gurlitz says.

In order to maintain its good relationship with both its online and traditional retail accounts, Winstar has launched a trade Web site. The Winstar Extranet is free to retailers and allows them to place and track orders and receive product information via a Winstar icon placed on their computer desktop.

Periodically Winstar makes new information available through the desktop icon, which helps cut through the clutter of E-mail and saves trees. About 5,000 of the company's accounts have received the Winstar Extranet software, and Gurlitz says that they are "overwhelmingly loving this concept."

Titles soon to be announced through the Winstar icon include "The Irish Empire," a five-part documentary about Irish who have left the Emerald Isle and their experiences abroad. The title streets Feb. 27. Continuing the Irish theme, Winstar will release the Irish rock documentary "From A Whisper To A Scream." The title has performances by U2, Sinéad O'Connor, the Cranberries, and Van Morrison, and interviews members from each act.

Other February titles include "Juliette Of The Herbs," a holistic approach to pet care, and the film "Charming Billy." Winstar will also release "The Directors: The Essential DVD Collection," which profiles 22 contemporary filmmakers, including Martin Scorsese, Steven Spielberg,

Milos Forman, Ron Howard, and Norman Jewison.

Prices have been reduced on several foreign titles, including "The Umbrellas Of Cherbourg," "The Official Story," "Faces," and "Z," available for \$14.98 on VHS and, for some titles, DVD.

**DESERT EPIC:** The renamed Columbia TriStar Home Entertainment (not "Video" anymore) will release the epic World War I film "Lawrence Of Arabia" April 3 as a special-edition DVD.

Priced at \$39.95, the title will contain more than 90 minutes of bonus footage, including a making-of documentary, footage from the New York premiere, four featurettes about the film, and an interview with Steven Spielberg.

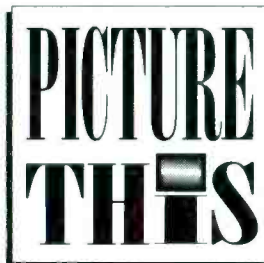
Bloomington's will support the release of the DVD with special screenings on street date in New York, Los Angeles, and Miami. In addition, the department store will conduct a promotion March 15-

March 25 highlighting the title with in-store giveaways of copies of the film and DVD players. The store will feature "Lawrence Of Arabia" in all its catalogs, billing statements, direct mailings, and in-store displays throughout the promotional period.

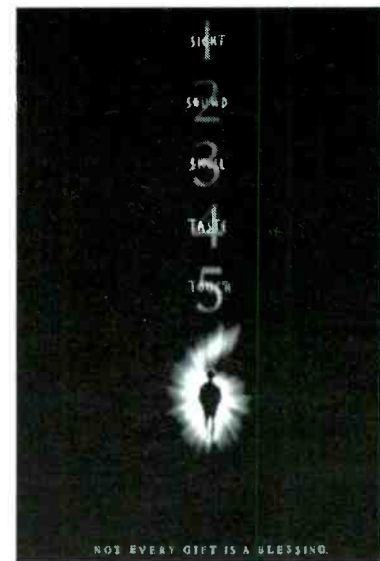
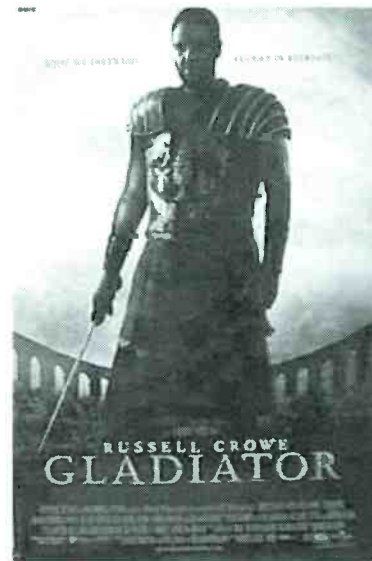
"Lawrence Of Arabia" will also be part of Columbia's yearlong VIP Pass Promotion, which awards points to consumers who purchase participating Columbia titles. Consumers can then use the points to bid on prizes that include a walk-on role on "Dawson's Creek," VIP tickets to a "Wheel Of Fortune" or "Jeopardy!" taping, and other backstage events for other Columbia-produced programs.

**AND THE WINNER IS:** Blockbuster announced that its seventh annual Blockbuster Entertainment Awards will air April 11.

The show, to be taped April 10, will be broadcast 8-11 p.m. on Fox. Fans can vote for their favorite actors and musicians in 5,000 U.S. stores and 1,400 stores in 14 other countries, as well as at blockbusterawards.com. Consumers can cast their ballots Jan. 30-Feb. 19.



by Eileen Fitzpatrick



DreamWorks Home Entertainment's "Gladiator" and Buena Vista Home Entertainment's "The Sixth Sense" propelled DVD sales in the U.K. to record levels in 2000.



# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | LAST WEEK       | WKS. ON CHART | TITLE  | Label<br>Distributing Label, Catalog Number                    | Principal<br>Performers              | Year of<br>Release | Rating | Suggested<br>List Price |
|-----------|-----------------|---------------|--|--|--------------------------------------|--------------------|--------|-------------------------|
| 1         | 8               | 3             | <b>BRITNEY IN HAWAII: LIVE &amp; MORE</b> ▲  | Jive/Zomba Video<br>BMG Video 41704                            | Britney Spears                       | 2000               | NR     | 19.95                   |
| 2         | 2               | 9             | MARY-KATE & ASHLEY: OUR LIPS ARE SEALED      | Dualstar Video<br>Warner Home Video 37236                      | Mary-Kate & Ashley Olsen             | 2000               | NR     | 19.96                   |
| 3         | 1               | 8             | CHICKEN RUN                                  | DreamWorks Home Entertainment<br>85754                         | Mel Gibson                           | 2000               | G      | 26.99                   |
| 4         | 12              | 4             | THE SOPRANOS: THE COMPLETE FIRST SEASON      | HBO Home Video<br>Warner Home Video 99335                      | James Gandolfini<br>Lorraine Bracco  | 2000               | NR     | 99.92                   |
| 5         | 9               | 10            | PLAYBOY'S PLAYMATES BUSTIN' OUT              | Playboy Home Video<br>Universal Music & Video Dist. 0869       | Various Artists                      | 2000               | NR     | 19.98                   |
| 6         | 17              | 9             | FIGHT CLUB                                   | FoxVideo 2000306   | Brad Pitt<br>Edward Norton           | 1999               | R      | 19.98                   |
| 7         | <b>NEW</b>      |               | JUBEI-CHAN THE NINJA GIRL                    | Bandai Entertainment<br>Pioneer Entertainment 71168            | Animated                             | 2000               | NR     | 19.98                   |
| 8         | 14              | 34            | SEX AND THE CITY                             | HBO Home Video<br>Warner Home Video 99301                      | Sarah Jessica Parker<br>Kim Cattrall | 2000               | NR     | 39.92                   |
| 9         | 18              | 4             | THE ROAD TO EL DORADO                        | DreamWorks Home Entertainment<br>83669                         | Animated                             | 2000               | G      | 24.99                   |
| 10        | 6               | 14            | PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR       | Playboy Home Video<br>Universal Music & Video Dist. 0867       | Various Artists                      | 2000               | NR     | 19.98                   |
| 11        | 3               | 8             | X-MEN  | FoxVideo 2000741   | Patrick Stewart<br>Ian McKellen      | 2000               | PG-13  | 22.98                   |
| 12        | 5               | 14            | TOY STORY 2                                  | Walt Disney Home Video<br>Buena Vista Home Entertainment 19947 | Tom Hanks<br>Tim Allen               | 1999               | G      | 26.99                   |
| 13        | 13              | 6             | PLAYBOY'S CALIFORNIA GIRLS                   | Playboy Home Video<br>Universal Music & Video Dist. 0870       | Various Artists                      | 2000               | NR     | 19.98                   |
| 14        | 11              | 12            | AMERICAN BEAUTY                              | DreamWorks Home Entertainment<br>86477                         | Kevin Spacey<br>Annette Bening       | 1999               | R      | 24.99                   |
| 15        | 4               | 9             | LIVE AT MADISON SQUARE GARDEN ▲ <sup>3</sup> | Jive/Zomba Video<br>BMG Video 41739                            | 'N Sync                              | 2000               | NR     | 19.95                   |
| 16        | 23              | 11            | THE GREEN MILE: THE COLLECTORS EDITION       | Warner Home Video 2617   | Tom Hanks<br>Michael Clarke Duncan   | 1999               | R      | 19.98                   |
| 17        | 10              | 10            | FANTASIA 2000                                | Walt Disney Home Video<br>Buena Vista Home Entertainment 20859 | Animated                             | 1999               | G      | 26.99                   |
| 18        | 26              | 15            | BALLER BLOCKIN' ▲                            | Cash Money<br>Universal Music & Video Dist. 53834              | Cash Money<br>Millionaires           | 2000               | NR     | 19.95                   |
| 19        | 20              | 83            | HOW THE GRINCH STOLE CHRISTMAS! ◆            | Warner Home Video 65409  | Animated                             | 1966               | NR     | 14.95                   |
| 20        | 40              | 18            | THE LITTLE MERMAID II: RETURN TO THE SEA     | Walt Disney Home Video<br>Buena Vista Home Entertainment 19680 | Animated                             | 2000               | NR     | 26.99                   |
| 21        | 24              | 8             | MLB: WORLD SERIES 2000                       | USA Home Entertainment 60087                                   | Various Artists                      | 2000               | NR     | 19.95                   |
| 22        | 27              | 29            | AMERICAN PIE                                 | Universal Studios Home Video 84436                             | Jason Biggs<br>Alyson Hannigan       | 1999               | NR     | 19.98                   |
| 23        | <b>RE-ENTRY</b> |               | ERIN BROCKOVICH                              | Universal Studios Home Video 85710                             | Julia Roberts<br>Albert Finney       | 2000               | R      | 22.98                   |
| 24        | 15              | 6             | THE NUTTY PROFESSOR 2: THE KLUMPS            | Universal Studios Home Video 83591                             | Eddie Murphy<br>Janet Jackson        | 2000               | PG-13  | 22.98                   |
| 25        | 30              | 109           | STAR WARS TRILOGY                            | FoxVideo 2000743   | Mark Hamill<br>Harrison Ford         | 1997               | PG     | 39.98                   |
| 26        | 7               | 9             | ECW: PATH OF DESTRUCTION (UNCENSORED)        | Pioneer Entertainment 71548                                    | Various Artists                      | 2000               | NR     | 19.98                   |
| 27        | 16              | 9             | THE PERFECT STORM                            | Warner Home Video 18943  | George Clooney<br>Mark Wahlberg      | 2000               | PG-13  | 22.99                   |
| 28        | 25              | 9             | POKEMON: THE MOVIE 2000                      | Warner Home Video 18620  | Animated                             | 2000               | G      | 22.96                   |
| 29        | <b>NEW</b>      |               | THE UP IN SMOKE TOUR                         | Eagle Vision<br>Red Distribution 30001                         | Various Artists                      | 2000               | NR     | 19.95                   |
| 30        | 34              | 8             | ANNIE GET YOUR GUN                           | Warner Home Video 65438  | Betty Hutton<br>Howard Keel          | 1950               | NR     | 19.98                   |
| 31        | <b>NEW</b>      |               | ANNA AND THE KING                            | FoxVideo   | Jodie Foster<br>Chow Yun-Fat         | 1999               | PG-13  |                         |
| 32        | 28              | 7             | BEING JOHN MALKOVICH                         | USA Home Entertainment 59757                                   | John Cusack<br>Cameron Diaz          | 1999               | R      | 14.95                   |
| 33        | 19              | 13            | SIN: THE MOVIE                               | A.D.V. Films 707043  | Animated                             | 2000               | NR     | 19.98                   |
| 34        | <b>NEW</b>      |               | JAZZ: A FILM BY KEN BURNS                    | PBS Home Video 48262   | Keith David                          | 2001               | NR     | 149.98                  |
| 35        | <b>RE-ENTRY</b> |               | DEF COMEDY JAM 2                             | Ventura Distribution 7125                                      | Various Artists                      | 2000               | NR     | 19.98                   |
| 36        | 32              | 6             | PLAYBOY'S SEXY SHORTS                        | Playboy Home Video<br>Universal Studios Home Video 0893        | Various Artists                      | 2000               | NR     | 19.98                   |
| 37        | 29              | 3             | ROMEO MUST DIE                               | Warner Home Video 18128  | Jet Li<br>Aaliyah                    | 1999               | R      | 19.98                   |
| 38        | 21              | 7             | ESCAFLOWNE (UNCUT): BETRAYAL & TRUST         | Bandai Entertainment<br>Pioneer Entertainment 71144            | Animated                             | 2000               | NR     | 19.98                   |
| 39        | 37              | 19            | PLAYBOY'S GIRLS OF HEDONISM                  | Playboy Home Video<br>Universal Music & Video Dist. 0866       | Various Artists                      | 2000               | NR     | 19.98                   |
| 40        | 22              | 14            | PLAYBOY'S BEST OF COLLEGE GIRLS              | Playboy Home Video<br>Universal Music & Video Dist. 0868       | Various Artists                      | 2000               | NR     | 19.98                   |

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

| THIS WEEK | LAST WEEK       | WKS. ON CHART | TITLE (Rating)                            | Label<br>Distributing Label, Catalog Number                   | Principal<br>Performers         |
|-----------|-----------------|---------------|---|---|---------------------------------|
| 1         | 1               | 8             | <b>GLADIATOR (R)</b>                      | DreamWorks Home Entertainment<br>85754                        | Russell Crowe                   |
| 2         | <b>RE-ENTRY</b> |               | THE CELL (R)                              | New Line Home Video<br>Warner Home Video 5150                 | Jennifer Lopez                  |
| 3         | 4               | 8             | CHICKEN RUN (G)                           | DreamWorks Home Entertainment<br>85754                        | Mel Gibson                      |
| 4         | <b>NEW</b>      |               | THE VIRGIN SUICIDES (R)                   | Paramount Home Video 338173                                   | Kirsten Dunst<br>James Woods    |
| 5         | 6               | 6             | GONE IN 60 SECONDS (PG-13)                | Touchstone Home Video<br>Buena Vista Home Entertainment 21369 | Nicolas Cage<br>Angelina Jolie  |
| 6         | <b>NEW</b>      |               | ME, MYSELF & IRENE (R)                    | FoxVideo 2000785  | Jim Carrey<br>Renee Zellweger   |
| 7         | 2               | 2             | HOLLOW MAN (R)                            | Columbia TriStar Home Video<br>04956                          | Kevin Bacon<br>Elisabeth Shue   |
| 8         | 14              | 4             | SCARY MOVIE (R)                           | Dimension Home Video<br>Buena Vista Home Entertainment 21371  | Anna Faris<br>Jon Abrahams      |
| 9         | 15              | 17            | HIGH FIDELITY (R)                         | Touchstone Home Video<br>Buena Vista Home Entertainment 20910 | John Cusack<br>Jack Black       |
| 10        | 5               | 10            | MISSION: IMPOSSIBLE 2 (PG-13)             | Paramount Home Video 334873                                   | Tom Cruise                      |
| 11        | 3               | 2             | THE ART OF WAR (R)                        | Warner Home Video 18871                                       | Wesley Snipes                   |
| 12        | 18              | 3             | ROAD TRIP (NR)                            | DreamWorks Home Entertainment<br>86392                        | Tom Green                       |
| 13        | 17              | 4             | SHAFT (R)                                 | Paramount Home Video 336193                                   | Samuel L. Jackson               |
| 14        | <b>RE-ENTRY</b> |               | ERIN BROCKOVICH (R)                       | Universal Studios Home Video<br>85710                         | Julia Roberts<br>Albert Finney  |
| 15        | 8               | 8             | X-MEN (PG-13)                             | FoxVideo 2000741  | Patrick Stewart<br>Ian McKellen |
| 16        | 7               | 6             | THE NUTTY PROFESSOR 2: THE KLUMPS (PG-13) | Universal Studios Home Video<br>83591                         | Eddie Murphy<br>Janet Jackson   |
| 17        | 12              | 11            | FREQUENCY (PG-13)                         | New Line Home Video<br>Warner Home Video 5057                 | Dennis Quaid<br>Jim Caviezel    |
| 18        | 9               | 9             | THE PERFECT STORM (PG-13)                 | Warner Home Video 18966                                       | George Clooney<br>Mark Wahlberg |
| 19        | 10              | 12            | THE PATRIOT (R)                           | Columbia TriStar Home Video<br>05702                          | Mel Gibson                      |
| 20        | 16              | 9             | BIG MOMMA'S HOUSE (PG-13)                 | FoxVideo 2000779  | Martin Lawrence                 |

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

# Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

| THIS WEEK | LAST WEEK       | WKS. ON CHART | TITLE (Rating) (Price)                      | Label<br>Distributing Label, Catalog Number                | Principal<br>Performers            |
|-----------|-----------------|---------------|---|--|------------------------------------|
| 1         | <b>NEW</b>      |               | <b>COYOTE UGLY (PG-13) (29.99)</b>          | Touchstone Home Video/Buena Vista Home Entertainment 21627 | Piper Perabo<br>Adam Garcia        |
| 2         | <b>NEW</b>      |               | BATTLEFIELD EARTH (PG-13) (19.98)           | Warner Home Video 18566                                    | John Travolta<br>Barry Pepper      |
| 3         | 2               | 9             | GLADIATOR (R) (29.98)                       | DreamWorks Home Entertainment 86386                        | Russell Crowe                      |
| 4         | 1               | 3             | HOLLOW MAN (R) (24.95)                      | Columbia TriStar Home Video 05072                          | Kevin Bacon<br>Elisabeth Shue      |
| 5         | 3               | 7             | GONE IN 60 SECONDS (PG-13) (29.99)          | Touchstone Home Video/Buena Vista Home Entertainment 19606 | Nicolas Cage<br>Angelina Jolie     |
| 6         | 6               | 5             | THE CELL (R) (24.98)                        | New Line Home Video/Warner Home Video 5150                 | Jennifer Lopez                     |
| 7         | 4               | 6             | SCARY MOVIE (R) (29.99)                     | Dimension Home Video/Buena Vista Home Entertainment 18300  | Anna Faris<br>Jon Abrahams         |
| 8         | 10              | 4             | THE ART OF WAR (R) (24.98)                  | Warner Home Video 18871                                    | Wesley Snipes                      |
| 9         | 5               | 5             | ROAD TRIP (NR) (26.99)                      | DreamWorks Home Entertainment 87111                        | Tom Green                          |
| 10        | 7               | 13            | THE PATRIOT (R) (27.96)                     | Columbia TriStar Home Video 5731                           | Mel Gibson                         |
| 11        | 11              | 70            | THE MATRIX (R) (24.98)                      | Warner Home Video 17737                                    | Keanu Reeves<br>Laurence Fishburne |
| 12        | 12              | 5             | SE7EN: TWO-DISC PLATINUM SERIES (R) (30.98) | New Line Home Video/Warner Home Video 4997                 | Brad Pitt<br>Morgan Freeman        |
| 13        | 9               | 9             | X-MEN (PG-13) (29.98)                       | FoxVideo 2000640   | Patrick Stewart<br>Ian McKellen    |
| 14        | <b>NEW</b>      |               | THE UNTOUCHABLES (R) (29.99)                | Paramount Home Video 18864                                 | Kevin Costner<br>Sean Connery      |
| 15        | 8               | 2             | WHEN HARRY MET SALLY (R) (24.98)            | MGM Home Entertainment 1001460                             | Billy Crystal<br>Meg Ryan          |
| 16        | 13              | 6             | SHAFT (R) (29.99)                           | Paramount Home Video 336194                                | Samuel L. Jackson                  |
| 17        | 14              | 11            | MISSION: IMPOSSIBLE 2 (PG-13) (29.99)       | Paramount Home Video 334874                                | Tom Cruise                         |
| 18        | 18              | 4             | THE EXORCIST (R) (24.98)                    | Warner Home Video 18632                                    | Ellen Burstyn<br>Linda Blair       |
| 19        | 15              | 10            | THE PERFECT STORM (PG-13) (24.98)           | Warner Home Video 18584                                    | George Clooney<br>Mark Wahlberg    |
| 20        | <b>RE-ENTRY</b> |               | HEAT (R) (19.98)                            | Warner Home Video 14192                                    | Robert De Niro<br>Al Pacino        |

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# Centrum & Mott's Team For 'Rugrats In Paris' Promotion

**O**OH LA LA: "Rugrats In Paris: The Movie," the animated feature based on Nickelodeon's enduringly popular TV series, comes to home video and DVD March 27 from Paramount Home Entertainment.

"Rugrats In Paris," which brought in more than \$74 million at the box office following its Thanksgiving 2000 release, features the voices of **John Lithgow, Susan Sarandon, Debbie Reynolds, Tim Curry, and Casey Kasem.**

The DVD version includes the ubiquitous **Baha Men** music video "Who Let The Dogs Out"; a 17-minute making-of feature; alternate endings featuring Sarandon's character, **Coco LaBouche**; a pair of interactive DVD-ROM games; and more. The pre-book date for the DVD is Feb. 14; Feb. 20 is the cutoff for the VHS.

Paramount has lined up promotional partners Centrum Vitamins and Mott's to push the release. Centrum Vitamins will promote the title with a national full-page free-standing insert scheduled for Sunday newspapers hitting doorsteps April 1. The insert will target 48 million consumers and boast a \$1 coupon that is instantly redeemable with purchase of either Centrum products or "Rugrats In Paris."

Another coupon with the instant rebate will be placed on 300,000 packages of Centrum Kids Multivitamins featuring Rugrats characters. Centrum will also create a "Rugrats In Paris" display for national retail supermarket and drug store accounts.

As for Mott's, the applesauce manufacturer will advertise "Rugrats In Paris" on 1.8 million six-packs of

Mott's Rugrats applesauce.

In return, Mott's and Centrum discount coupons will be part of a booklet packed inside each video and DVD. The booklet contains a total of \$38 in savings and also includes coupons from Nickelodeon Magazine, Comic Adventures comic book, and THQ.

In "Rugrats In Paris," the Rugrats gang—Tommy, Chuckie, Angelica, Phil, Lil, and Baby Dil—and their parents explore the City of Lights, where unscrupulous amusement-park manager LaBouche tries to trap Chuckie's widower dad into marriage. Animated Parisian sights such as the Eiffel Tower and Notre Dame are featured, and as in just about all children's fare, the Rugrats learn some valuable life lessons.

**GOOD DOG:** Artisan Entertainment's Family Home Entertainment division brings Scholastic Inc.'s preschool favorite, "Clifford The Big Red Dog," to home video Feb. 20.

The video is a spinoff of the animated series that debuted last September on PBS. Voice talents include **John Ritter** (as Clifford) and **Kel Mitchell** (as fellow canine T-Bone the bulldog). The debut titles, "Here Comes Clifford" and "Clifford's Best Friends," both \$12.98, will be supported by a marketing campaign that includes promotional partners Kix Cereal and Subway restaurants.

Kix is featuring Clifford on millions of cereal boxes and is offering consumers the chance to receive an exclusive 22-minute video via mail for \$3.99. The promotion runs through February. Subway will distribute inserts promoting the video inside 4



by *Moira McCormick*

million "Clifford Kids' Meal Paks" through the first quarter of 2001. Plus, print ads are running in publications such as Parenting, Parents, Parent & Child, and Sesame Street Parenting.

**OUT FOR BLOODHOUNDS:** Independent video producer Global Kid Vid & Film Factory wanted to make the biggest splash possible in promoting its new children's mystery video series, "Bloodhounds," based on the "Bloodhounds, Inc." book series by author **Bill Myers.** So for the holiday buying season, the Beverly Hills, Calif.-based producer launched the first five tapes from the series with a book giveaway.

Producer **Marcia Silen** of Marcia Silen Films says the company is looking for a TV deal for the series, which stars **Richard Thomas** and his daughter, **Kendra Thomas.** Once the show is picked up, the company will begin distributing the videos at brick-and-mortar retail. Kid Vid & Film expects "Bloodhounds" will begin airing on a network next fall.

In the meantime, the holiday promotion offered the first 50 buyers of the video, which was sold exclusively through Bigstar.com, the first four books in the series for free. Bigstar.com has an exclusive on the product through March 23. The tapes

sell for \$12.75 each.

As a follow-up to the holiday promotion, Global Kid Vid is launching a national talent search to cast the sixth installment of the series, which is scheduled to be shot in March. Silen says an online contest is also in the works, for which kids will be encouraged to send the producers their ideas for future shows.

"The whole idea," she says, "is to allow kids who never thought they could reach out and touch a TV show the chance to do so."

The company has also earmarked a portion of the proceeds from video sales for charities supported by the guest stars who appear in the series.

For instance, episode five, "Fangs For The Memories," features James Bond villain **Richard Kiel**, who played Jaws in both "The Spy Who Loved Me" and "Moonraker" and is involved with the American Cancer Society.

"We will donate a portion of profits in Richard's name to the American Cancer Society's San Joaquin, Calif., chapter," says Silen. "Now we're going after **Angela Lansbury** and **Peter Falk** to appear in the series because they've had high-profile mystery TV shows. In our show they'll help the kid detectives solve a mystery."

Billboard®

FEBRUARY 3, 2001

| Top Kid Video™   |            |               |  |                 |                      |
|--|------------|---------------|--|-----------------|----------------------|
| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. |            |               |  |                 |                      |
| THIS WEEK  | 2 WKS. AGO | WKS. ON CHART | TITLE<br>Label, Distributing Label, Catalog Number   | Year of Release | Suggested List Price |
| 1  | 1          | 5             | <b>NO. 1</b><br><b>MARY-KATE &amp; ASHLEY: OUR LIPS ARE SEALED</b><br>Dualstar Video/Warner Home Video 37236               | 2000            | 19.96                |
| 2  | 2          | 5             | <b>FANTASIA 2000</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 20859  | 1999            | 26.99                |
| 3  | 13         | 5             | <b>THE POWERPUFF GIRLS: BIRTHDAY BASH</b><br>Warner Home Video 1658  | 2000            | 14.95                |
| 4  | 23         | 2             | <b>THE ROAD TO EL DORADO</b><br>DreamWorks Home Entertainment  | 2000            | 24.99                |
| 5  | 9          | 11            | <b>THE TIGGER MOVIE</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 19946                                     | 2000            | 24.99                |
| 6  | 18         | 4             | <b>SAILOR MOON: THE LEGEND BEGINS</b><br>DIC Entertainment/A.D.V. Films 707303   | 2000            | 12.98                |
| 7  | 14         | 5             | <b>THE POWERPUFF GIRLS: DREAM SCHEME</b><br>Warner Home Video 1661   | 2000            | 14.95                |
| 8  | 5          | 13            | <b>MARY-KATE &amp; ASHLEY: SCHOOLDANCE PARTY</b><br>Dualstar Video/Warner Home Video 56501                                 | 2000            | 14.95                |
| 9  | 6          | 9             | <b>THE LITTLE MERMAID II: RETURN TO THE SEA</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 19680             | 2000            | 26.99                |
| 10   | 3          | 5             | <b>POKEMON: THE MOVIE 2000</b><br>Warner Home Video 18620  | 2000            | 22.96                |
| 11   | 8          | 6             | <b>THOMAS AND THE MAGIC RAILROAD</b><br>Columbia TriStar Home Video 5563   | 2000            | 22.96                |
| 12   | RE-ENTRY   |               | <b>MARY-KATE &amp; ASHLEY: SWITCHING GOALS</b><br>Dualstar Video/Warner Home Video 36879                                   | 2000            | 19.96                |
| 13   | RE-ENTRY   |               | <b>INCREDIBLE ADVENTURES OF WALLACE &amp; GROMIT</b><br>BBC Video/Warner Home Video 1510                                   | 1996            | 19.98                |
| 14   | NEW ▶      |               | <b>VEGGIE TALES: ESTHER, THE GIRL WHO BECAME QUEEN</b><br>Big Idea/Lyrick Studios 2138                                     | 2001            | 12.99                |
| 15   | 7          | 12            | <b>VEGGIE TALES: KING GEORGE AND THE DUCKY</b><br>Big Idea/Lyrick Studios 2136   | 2000            | 12.99                |
| 16   | 12         | 15            | <b>THE POWERPUFF GIRLS: BUBBLEVICIOUS</b><br>Warner Home Video 1576  | 2000            | 14.95                |
| 17   | 10         | 12            | <b>BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 19751 | 2000            | 24.99                |
| 18   | 22         | 15            | <b>THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO</b><br>Warner Home Video 1577  | 2000            | 14.95                |
| 19   | 16         | 22            | <b>TARZAN</b><br>Walt Disney Home Video/Buena Vista Home Entertainment 15799   | 1999            | 26.99                |
| 20   | 4          | 104           | <b>HOW THE GRINCH STOLE CHRISTMAS! ♦</b><br>Warner Family Entertainment/Warner Home Video 65409                            | 1966            | 14.95                |
| 21   | 11         | 5             | <b>OLIVE. THE OTHER REINDEER</b><br>FoxVideo 2000168   | 2000            | 14.98                |
| 22   | 20         | 6             | <b>SCOOBY-DOO AND THE ALIEN INVADERS</b><br>Warner Family Entertainment/Warner Home Video 41372                            | 2000            | 19.96                |
| 23   | 21         | 13            | <b>MARY-KATE &amp; ASHLEY: GREATEST PARTIES</b><br>Dualstar Video/Warner Home Video 56520                                  | 2000            | 14.95                |
| 24   | 15         | 46            | <b>FROSTY THE SNOWMAN ◊</b><br>Family Home Entertainment/Artisan Home Entertainment 27311                                  | 1989            | 12.98                |
| 25   | 17         | 4             | <b>BLUE'S BIG MUSICAL MOVIE</b><br>Paramount Home Video 839723   | 2000            | 19.95                |

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## SITES + SOUNDS

(Continued from page 78)

music and spoken word in home, portable, and car units. Previewed at the recent Consumer Electronics Show in Las Vegas, the player is now in stores (suggested retail price: \$249).

"The Rio promotion was so successful that we're offering a similar deal on the Duo-ARIA," Sperring says, "\$99 for the player with a 12-month subscription." He is currently working on an agreement with Casio for its EM-500 Pocket PC PDA (personal digital assistant), currently selling for \$399-\$499 at retail. "Including a \$100 Casio rebate, our target is \$249 with a 12-month subscription," he adds.

"Our 'sweet spot' for subscribers is about 35, married with kids, a commuter in a professional or managerial position," Korzen notes. "Parents typically let their kids choose a book a week to download and read a chapter every night. Parents everywhere are concerned their children watch too much TV and play too many video games, with little opportunity to simply use their imaginations."

**BITS & BYTES:** Media Metrix reports that media players—software that can play digital media, both offline and online—are now installed in 99% of home computers in the U.S.

Streaming-media players, the subset of media players that enable real-time access to digital audio and video over the Internet, also are installed in 99% of U.S. home computers. As of November 2000, 47% of U.S. home computer users (both PC and Mac) used a media player, while 40% used a streaming-media player.

In the streaming media arena, RealNetworks' RealPlayer has the most users. In the November study, 28% of all U.S. home computer users used a RealPlayer, while 22% used a Windows Media Player and 4% used QuickTime. That's up from respective market-share levels of 22%, 17%, and 3% last January.

Vitaminic has inked a nonexclusive deal to distribute downloads from Sony Music Entertainment. Almost 600 Sony tracks will be sold at Vitaminic's U.S. Web site starting this quarter. Sony's downloads use Windows Media digital-rights management and Reciprocal clearinghouse services.

Radio Free Virgin says more than 1 million listeners have downloaded its digital-radio tuner. In the past three months, downloads of the Radio Free Virgin player have increased more than 3,000%. The company has recently formed content partnerships with the likes of the Grammy Foundation,

Playboy, music.com, soul24-7, and V2 Records. It has also expanded from 24 to more than 40 music channels.

InterTrust's digital-rights management technology will be included on the new **Daft Punk** album, "Discovery," in the first act of a newly announced alliance between InterTrust, Virgin Records, Zomba Music Publishers, and the band. The companies said in a statement that they are teaming up to "develop artist-led online music experiences and a customizable business model for delivering free, secure digital content."

The forthcoming Daft Punk CD, to be released by Virgin Records March 12, includes a Daft Club ID card and digital-wallet software from InterTrust that consumers will download onto their PCs to access exclusive additional online content from the Daft Club.

Music.com has launched its first European Venture, Music.com France, a French-language Web site focusing on local music content and information. The company also has acquired the URLs musique.com and musiques.com—the French-language equivalents of Music.com—from Dotcomway, a Paris-based Internet company.



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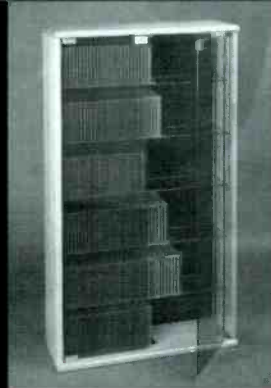
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# Update

## CALENDAR

### JANUARY

Jan. 27-Feb. 3, **Seventh Annual Country In The Rockies**, benefiting the T.J. Martell Foundation, Club Med Crested Butte, Crested Butte, Colo. 615-256-2002.

Jan. 29, **Achievement Awards**, presented by UJA-Federation of New York's Technology and New Media Division, Pier 60 Chelsea Piers, New York. 212-836-1800.

Jan. 30, **Internet Law For Electronic Commerce In Nevada**, sponsored by Quirk & Tratos, Golden Nugget Hotel, Las Vegas. 715-833-3959.

### FEBRUARY

Feb. 1, **Entertainment Law: The Year In Review**, presented by Stan Soocher and the Los Angeles County Bar Assn., Lunaria Restaurant, Los Angeles. 213-896-6560.

Feb. 2-3, **13th Annual Frank Sinatra Celebrity Golf Tournament**, Desert Willow Golf Resort, Palm Desert, Calif. 760-202-4422.

Feb. 5-6, **Jupiter Internet Commerce Latin America Forum**, Hyatt Regency Miami, Miami. 800-214-5952, ext. 6424.

Feb. 6, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

Feb. 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. 20-22, **Mobile Beat DJ Show & Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Feb. 20-22, **REPLItech North America**, Los Angeles Convention Center, Los Angeles. 800-800-5474.

Feb. 21, **Copyright & Trademark Seminar**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Feb. 21, **43rd Annual Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Feb. 22-25, **By:Larm Convention**, Tromsø, Norway. 47-2335-6096.

Feb. 24, **How To Start And Run Your Own Record Label**, presented by Revenge Productions, New

Yorker Hotel, New York. 212-688-3504.

Feb. 25, **Music Career Expo & Job Fair 2001**, Hynes Convention Center, Boston. 617-747-8970.

Feb. 26, **Brit Awards**, Earls Court 2, London. 44-207-851-4001.

Feb. 27, **41st Edison Music Awards**, Amsterdam Convention Factory, Holland. 31-35-6254422.

### MARCH

March 2-4, **Building A Songwriting Career Seminar**, presented by the Songwriters Foundation and the Songwriters Guild of America, French Quarter Suites, Memphis. 615-329-1782.

March 3, **37th Annual Cinema Audio Society Awards Banquet**, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624.

March 6, **The Digital Download: Public Access In A Digital World**, presented by the Consumer Electronics Assn., the Mayflower Hotel, Washington, D.C. 323-650-1328.

March 11-14, **43rd Annual National Assn. Of Recording Merchandisers Convention And Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 15-17, **Million Dollar Black College Radio & Music Conference 2001**, Doubletree Club Atlanta Airport Hotel, Atlanta. 404-766-1275.

March 21-22, **Yahoo! Internet Life Online Film Festival**, Hollywood Athletic Club and Directors Guild of America Theater, Los Angeles. 646-658-8323.

March 24-28, **Winter Music Conference 2001**, Radisson Deauville, Miami Beach. 954-563-4444.

### APRIL

April 2-3, **Plug In Europe**, presented by Jupiter Media Metrix in association with Billboard, Princess Sofia Inter-Continental, Barcelona, Spain. 44-207-747-0578, plugin.jup.com.

April 18, **10th Annual Music Video Production Assn. Awards**, Directors Guild, Los Angeles. 323-469-9494.

April 18-21, **7th Annual College Urban Music Fest Spring Jam Celebration**, Atlanta University Center, Atlanta. 770-908-6102.

April 24-26, **Billboard Latin Music Conference**, Eden Roc Hotel, Miami Beach, Fla. 646-654-4660.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or E-mail [jpesselnick@billboard.com](mailto:jpesselnick@billboard.com).

## LIFELINES

### BIRTHS

Girl, Julia Grace, to **Julianne and David Philip**, Dec. 6 in Pompton Plains, N.J. Father is manager of premium sales for Universal Music Enterprises.

Boy, John Gibbons, to **Jill and John Boylan**, Dec. 27 in Santa Monica, Calif. Father is an independent record producer and former VP of A&R at Epic Records.

Girl, Zoe Eden, to **Heide and Russell Ziecker**, Jan. 3 in Santa Monica, Calif. Father is president/COO of Milan Entertainment.

Boy, Evan Maguire, to **Melanie and Eric Murphy**, Jan. 14 in Morristown, N.J. Father is VP of top 40 promotion at RCA Records.

### MARRIAGES

**Suzanne Hilleary** to **Jeffrey Cameron**, Jan. 6 in Jersey City, N.J. Bride is president of Suzanne Hilleary Management. Groom is a recording engineer and soon-to-be production manager at SH Management.

## GOOD WORKS

**SWEET KISSES:** From Feb. 6 to Feb. 14, Yahoo! Auctions will be hosting the "With This Kiss" auction benefiting the Elton John AIDS Foundation. Signed kiss imprints from celebrities such as **Sir Elton John, Janet, Jon Bon Jovi, Courtney Love**, and **Sara McLachlan** will be available for bids. All of the money raised will be donated to the foundation, which funds direct care services for individuals living with HIV and AIDS as well as prevention education programs. People can also send free electronic cards featuring some of the imprints, and, in select locations, will have the option of sending their own lip-print cards through Yahoo! Greetings. Yahoo! will donate \$1 to the foundation for every personalized card created. Contact: **Gloria Friedmann** at 212-453-2244.



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## Folk Music Finds Internat'l Audience

### 'Woodsongs' Gives Artists Much-Needed Performance Outlet

BY FRANK SAXE

It's late afternoon in downtown Lexington, Ky., and hundreds of people are lined up in front of the Kentucky Theater. It's a Monday, and many are fresh from the office, still wearing suits and ties. What has them lined up on Main Street is the chance to see artists they don't know perform songs they've never heard before.

Today, Red House Records blues artist Guy Davis is onstage with host Michael Johnathon, explaining how his young son helped him name his CD "Butt Naked Free." It's a crowd-pleasing story, and Davis' music is well received too. Later, Johnathon reads listener mail, including one letter in which a listener in Utah asks him about song lyrics.

It's just another week for the "Woodsongs Old-Time Radio Hour." The show, now in its second year, is

heard on 194 commercial and non-commercial stations, including outlets in Canada, Ireland, Holland, Argentina, Slovenia, Poland, Australia, New Zealand, and the West Indies.

The show has been described as



"A Prairie Home Companion" meets "Late Night With Conan O'Brian." The man behind it is Johnathon. The 38-year-old former radio DJ at KJAR-FM Laredo, Texas, packed up his life one day in 1985, deciding a career in radio wasn't for him, and

headed for Mousie, Ky., where he taught himself to become a folk singer. "I was footloose and fiancée-free," he jokes.

Years later, after fulfilling his dream and releasing a book and a CD, he was asked by National Public Radio to host a folk music show. Although he initially shot down the idea, within months he was creating his own version of the program.

"I decided that here was an opportunity to reintroduce what folk music is all about to an audience that doesn't have a clue," Johnathon recalls. "I don't think a business man would have looked at the idea and supported it, but sometimes you have to be a goofy artist to get something across."

The show began in a small, 20-seat recording studio that it quickly outgrew. It moved to a 50-seat studio, (Continued on page 88)

## newsline...

**PLAYING EMINEM COSTS \$7,000.** A \$7,000 fine has been handed to Clear Channel's top 40 WZEE Madison, Wis., by the Federal Communications Commission (FCC) for "willfully broadcasting indecent language." The station's offense was playing the unedited version of Eminem's "The Real Slim Shady." The station says that the Sept. 8, 2000, broadcast happened purely by accident and that on all other occasions it aired the edited version. According to WZEE, a part-time DJ cued up the edited version but due to static electricity the CD player skipped to the unedited version, and it was aired. Clear Channel lawyers say the airing of the unedited version may be in bad taste but doesn't meet the definition of indecent. The FCC disagrees, saying, "The entire song, the sexual references in conjunction with the sexual expletives, appears designed to pander and shock. Thus, we disagree." While the FCC acknowledges the airing of the unedited version was purely accidental, it says the station "did not take sufficient care to ensure that the unedited version would not be played."

**POWELL TAKES CHAIR AT FCC.** FCC Commissioner Michael Powell has been selected to head the FCC by President Bush. The appointment of the Republican was widely expected by the industry, and the announcement came unceremoniously during the daily White House brief Jan. 22 by Bush spokesman Ari Fleischer. Powell succeeds William Kennard, who resigned his post as the Clinton administration left office. In a brief statement, Powell said he looks forward to working "on the important and challenging communications issues facing our nation." Unlike his predecessor, Powell has enjoyed a warmer relationship with broadcasters, thanks in part to his opposition to Kennard's low-power FM plan. Powell, who was nominated to the FCC by President Clinton for a five-year term, was to exit the agency in June 2002. Powell is the son of Secretary of State Colin Powell.

**GLOBALMEDIA EXECUTIVES EXIT.** Webcaster GlobalMedia's top two executives, CEO Jeff Mandelbaum and president Barr Potter, will exit the company Feb. 1 to pursue other opportunities. The pair will also resign from the board of directors, as will two investor representatives. GlobalMedia founder Michael Metcalfe will reassume the role of CEO/president. The changes come three weeks after Global announced a restructuring of its business, including the pending sale of its station-streaming contracts to SurferNetwork.com (Billboard, Jan. 13). That deal is expected to close Jan. 31. Global is refocusing its business strategy away from Internet audio delivery to video and toward the development of its next-generation technology, which is targeted toward the broadband and wireless market.

**XM NEEDS CASH.** XM Satellite Radio needs as much as \$175 million by the end of the year, according to CEO Hugh Panero. Speaking at a conference Jan. 22 in New York, Panero said XM has enough cash to keep the company running until it launches this September. Panero told the investment community XM's plans project it breaking even by 2004, when it should reach 4 million customers.

Reporting by Frank Saxe in New York.

## 6 Stations To Be Sued In Mancow Case

### Chicago Station Host's Wife Brings Action Over Remarks On Show

NEW YORK—An Illinois court has ruled that six radio stations that syndicate Mancow Muller's "Morning Madhouse" radio show are subject to the jurisdiction of the Illinois courts. The stations—KPTY Phoenix; WLUM Milwaukee; KAZR Des Moines, Iowa; KRQR Chico, Calif.; WMGR Albany, Ga.; and KMBY Monterey, Calif.—have therefore been named defendants in a multi-million-dollar defamation lawsuit brought by N/T WCKG Chicago host Steve Dahl's wife, Janet.

The suit charges that during Muller's broadcast, originating from WKQX Chicago, Muller ascribed extramarital and deviant sexual conduct by Janet Dahl on eight separate broadcasts between

Jan. 25 and April 7, 1999.

While the out-of-market stations argued the Illinois court does not have jurisdiction over them, Cook County Circuit Court Judge Joseph Casciato said that all are accountable because both Janet Dahl and Muller are Illinois residents. He says the syndication contract, which prohibits stations from editing broadcasts, also makes the affiliates accountable.

"[They] knew this type of defamatory conduct could arise when they entered into the agreement with the Mancow program distributor," wrote Casciato in the 14-page ruling handed down Jan. 19. Steve Dahl, a rival to Mancow, is not a party in the lawsuit, although attorneys expect him to testify if the case goes to trial. Janet

Dahl, an attorney, is not a radio personality, so her attorneys argue she is not a public figure.

According to the original complaint, Muller repeatedly accused Janet Dahl of engaging in "adultery, fornication, and sexual promiscuity in the vilest terms. Specifically, Muller referred to Mrs. Dahl as a slut and a whore and imputed that she had engaged in oral sex with her mailman, had a venereal disease, and [had] sexual relations with a dog." The complaint also charged that Muller said he was the father of her children.

Janet Dahl is represented by the same law firm that won a \$1.6 million out-of-court settlement in a defamation suit brought by former Chicago Bear Keith Van Horne. FRANK SAXE

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| 2     | 3     | 3      | 16      | <b>SHAPE OF MY HEART</b><br>JIVE 42758* †                      | BACKSTREET BOYS              |
| 3     | 2     | 2      | 26      | <b>BACK HERE</b><br>HOLLYWOOD 164040 †                         | BBMAK                        |
| 4     | 5     | 4      | 19      | <b>CRUISIN'</b><br>HOLLYWOOD SOUNDTRACK CUT †                  | HUEY LEWIS & GWYNETH PALTROW |
| 5     | 4     | 5      | 22      | <b>THE WAY YOU LOVE ME</b><br>WARNER BROS. 16818 †             | FAITH HILL                   |
| 6     | 6     | 6      | 39      | <b>TAKING YOU HOME</b><br>WARNER BROS. ALBUM CUT †             | DON HENLEY                   |
| 7     | 7     | 7      | 44      | <b>I NEED YOU</b><br>SPARROW 58863/CAPITOL/CURB †              | LEANN RIMES                  |
| 8     | 9     | 10     | 21      | <b>MY BABY YOU</b><br>COLUMBIA ALBUM CUT †                     | MARC ANTHONY                 |
| 9     | 8     | 8      | 53      | <b>BREATHE</b><br>WARNER BROS. 16884 †                         | FAITH HILL                   |
| 10    | 13    | 14     | 11      | <b>I HOPE YOU DANCE</b><br>MCA NASHVILLE 172185/UNIVERSAL †    | LEE ANN WOMACK               |
| 11    | 10    | 9      | 69      | <b>I KNEW I LOVED YOU</b><br>COLUMBIA 79236 †                  | SAVAGE GARDEN                |
| 12    | 12    | 11     | 48      | <b>YOU SANG TO ME</b><br>COLUMBIA 79406 †                      | MARC ANTHONY                 |
| 13    | 11    | 12     | 73      | <b>AMAZED</b><br>BNA 65957 †                                   | LONESTAR                     |
| 14    | 14    | 13     | 67      | <b>THAT'S THE WAY IT IS</b><br>550 MUSIC 79473*/EPIC †         | CELINE DION                  |
| 15    | 15    | 15     | 12      | <b>ANGEL ON MY SHOULDER</b><br>ELEKTRA ALBUM CUT/EEG           | NATALIE COLE                 |
| 16    | 17    | 21     | 7       | <b>IF YOU'RE GONE</b><br>LAVA ALBUM CUT/ATLANTIC †             | MATCHBOX TWENTY              |
| 17    | 16    | 16     | 39      | <b>I TURN TO YOU</b><br>RCA 60251 †                            | CHRISTINA AGUILERA           |
| 18    | 20    | 17     | 53      | <b>SHOW ME THE MEANING OF BEING LONELY</b><br>JIVE ALBUM CUT † | BACKSTREET BOYS              |
| 19    | 18    | 19     | 17      | <b>BREATHLESS</b><br>143/LAVA ALBUM CUT/ATLANTIC †             | THE CORRS                    |
| 20    | 19    | 22     | 12      | <b>BY YOUR SIDE</b><br>EPIC ALBUM CUT †                        | SADE                         |
| 21    | 22    | 20     | 10      | <b>SPANISH GUITAR</b><br>LAFACE 24499*/ARISTA †                | TONI BRAXTON                 |
| 22    | 23    | 26     | 6       | <b>EVERYTHING IS DIFFERENT NOW</b><br>WARNER BROS. ALBUM CUT † | DON HENLEY                   |
| 23    | 21    | 18     | 17      | <b>CAN'T FIGHT THE MOONLIGHT</b><br>CURB 73116 †               | LEANN RIMES                  |
| 24    | 24    | 24     | 8       | <b>MY FUNNY FRIEND AND ME</b><br>HOLLYWOOD SOUNDTRACK CUT      | STING                        |
| 25    | 25    | 27     | 9       | <b>LOVE BY GRACE</b><br>COLUMBIA ALBUM CUT                     | LARA FABIAN                  |

# Adult Top 40

|    |    |    |    | No. 1   |                                     |
|----|----|----|----|---|-------------------------------------|
| 1  | 1  | 1  | 18 | <b>IF YOU'RE GONE</b><br>LAVA ALBUM CUT/ATLANTIC †            | MATCHBOX TWENTY<br>7 weeks at No. 1 |
| 2  | 2  | 2  | 23 | <b>WITH ARMS WIDE OPEN</b><br>WIND-UP 18004* †                | CREED                               |
| 3  | 5  | 5  | 17 | <b>AGAIN</b><br>VIRGIN ALBUM CUT †                            | LENNY KRAVITZ                       |
| 4  | 4  | 4  | 25 | <b>CRAZY FOR THIS GIRL</b><br>COLUMBIA ALBUM CUT †            | EVAN AND JARON                      |
| 5  | 3  | 3  | 24 | <b>PINCH ME</b><br>REPRISE 16827 †                            | BARENAKED LADIES                    |
| 6  | 7  | 10 | 11 | <b>THANK YOU</b><br>ARISTA 13922* †                           | DIDO                                |
| 7  | 6  | 6  | 18 | <b>BEAUTIFUL DAY</b><br>ISLAND 562972*/INTERSCOPE †           | U2                                  |
| 8  | 8  | 8  | 21 | <b>BREATHLESS</b><br>143/LAVA ALBUM CUT/ATLANTIC †            | THE CORRS                           |
| 9  | 12 | 12 | 17 | <b>BABYLON</b><br>ATO ALBUM CUT/RCA †                         | DAVID GRAY                          |
| 10 | 11 | 9  | 29 | <b>KRYPTONITE</b><br>REPUBLIC ALBUM CUT/UNIVERSAL †           | 3 DOORS DOWN                        |
| 11 | 10 | 13 | 22 | <b>THE WAY YOU LOVE ME</b><br>WARNER BROS. 16818 †            | FAITH HILL                          |
| 12 | 9  | 7  | 29 | <b>YOU'RE A GOD</b><br>RCA ALBUM CUT †                        | VERTICAL HORIZON                    |
| 13 | 13 | 11 | 41 | <b>BENT</b><br>LAVA 84704/ATLANTIC †                          | MATCHBOX TWENTY                     |
| 14 | 15 | 20 | 7  | <b>DON'T TELL ME</b><br>MAVERICK 16825/WARNER BROS. †         | MADONNA                             |
| 15 | 14 | 14 | 30 | <b>WONDERFUL</b><br>CAPITOL 58870 †                           | EVERCLEAR                           |
| 16 | 17 | 17 | 18 | <b>LEAVING TOWN</b><br>CAPITOL ALBUM CUT †                    | DEXTER FREEBISH                     |
| 17 | 16 | 15 | 51 | <b>EVERYTHING YOU WANT</b><br>RCA 65981 †                     | VERTICAL HORIZON                    |
| 18 | 19 | 18 | 43 | <b>DESERT ROSE</b><br>A&M 497321*/INTERSCOPE †                | STING FEATURING CHEB MAMI           |
| 19 | 20 | 21 | 13 | <b>I'M LIKE A BIRD</b><br>DREAMWORKS ALBUM CUT †              | NELLY FURTADO                       |
| 20 | 18 | 19 | 12 | <b>AM RADIO</b><br>CAPITOL ALBUM CUT †                        | EVERCLEAR                           |
| 21 | 27 | —  | 7  | <b>BEST I EVER HAD (GREY SKY MORNING)</b><br>RCA ALBUM CUT    | VERTICAL HORIZON                    |
| 22 | 21 | 16 | 19 | <b>EVERYWHERE I GO</b><br>COLUMBIA ALBUM CUT †                | SHAWN MULLINS                       |
| 23 | 23 | 40 | 3  | <b>I DID IT</b><br>RCA ALBUM CUT                              | DAVE MATTHEWS BAND                  |
| 24 | 24 | 24 | 8  | <b>THANK YOU FOR LOVING ME</b><br>ISLAND ALBUM CUT/IDJMG †    | BON JOVI                            |
| 25 | 26 | 27 | 7  | <b>HEMORRHAGE (IN MY HANDS)</b><br>550 MUSIC ALBUM CUT/EPIC † | FUEL                                |

Compiled from a national sample of airplay supplied by Broadcast Data Systems; Radio Track service; 72 adult contemporary stations and 73 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (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. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. 1 Videoclip available. © 2001, Billboard/BPI Communications.

# FALL 2000 ARBITRONS

12-plus overall average quarter-hour shares. (#) indicates Arbitron market rank. Copyright 2001, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

| Calls                  | Format        | Fa '99 | W '00 | Sp '00 | Su '00 | Fa '00 | Calls                    | Format        | Fa '99 | W '00 | Sp '00 | Su '00 | Fa '00 |
|------------------------|---------------|--------|-------|--------|--------|--------|--------------------------|---------------|--------|-------|--------|--------|--------|
| <b>NEW YORK—(1)</b>    |               |        |       |        |        |        |                          |               |        |       |        |        |        |
| WLTV                   | AC            | 5.7    | 6.4   | 6.4    | 6.1    | 5.6    | WLUP                     | cls rock      | 2.5    | 2.4   | 2.8    | 3.3    | 2.3    |
| WQHT                   | R&B           | 5.2    | 5.2   | 5.1    | 5.7    | 5.5    | WAIT                     | adult std     | 1.9    | 1.7   | 1.7    | 1.7    | 2.1    |
| WHTZ                   | top 40        | 5.1    | 4.5   | 4.8    | 4.9    | 4.2    | WCKG                     | N/T           | 2.2    | 2.1   | 1.9    | 2.2    | 2.1    |
| WCBS-FM                | oldies        | 4.1    | 4.4   | 4.2    | 4.4    | 4.1    | WXCD                     | cls rock      | 1.8    | 2.0   | 1.9    | 2.1    | 2.1    |
| WSKQ                   | Spanish       | 5.2    | 4.5   | 3.8    | 3.7    | 4.0    | WNIB/WNIZ                | classical     | 1.6    | 1.8   | 1.4    | 1.4    | 1.8    |
| WRKS                   | R&B adult     | 4.0    | 3.1   | 3.7    | 3.3    | 3.8    | WOJO                     | Spanish       | 2.5    | 2.0   | 1.9    | 2.2    | 1.8    |
| WBAB                   | N/T           | 2.7    | 2.4   | 2.8    | 3.1    | 3.7    | WSCR                     | sports        | 1.6    | 1.1   | 1.1    | 1.5    | 1.7    |
| WINS                   | N/T           | 3.3    | 3.8   | 3.5    | 3.7    | 3.7    | WFMT                     | classical     | 1.6    | 1.4   | 1.3    | 1.3    | 1.6    |
| WXRK                   | modern        | 4.1    | 4.0   | 3.4    | 3.6    | 3.7    | WKIE/WDEK                | top 40        | 1.5    | 1.2   | 1.5    | 1.3    | 1.4    |
| WKUT                   | top 40/rhythm | 3.8    | 4.0   | 4.6    | 4.3    | 3.5    | WGCI-AM                  | religious     | 1.3    | 1.1   | 1.2    | 1.4    | 1.2    |
| WBLS                   | R&B           | 3.5    | 3.1   | 3.4    | 3.7    | 3.4    | WVON                     | N/T           | 0.5    | 0.7   | 1.1    | 0.6    | 1.2    |
| WQCD                   | jazz          | 3.0    | 3.2   | 3.3    | 3.2    | 3.2    | <b>SAN FRANCISCO—(4)</b> |               |        |       |        |        |        |
| WCBS-AM                | N/T           | 2.9    | 2.9   | 2.7    | 2.3    | 3.0    | KGIO                     | N/T           | 6.0    | 6.9   | 7.1    | 6.3    | 6.6    |
| WFAN                   | sports        | 2.8    | 2.3   | 2.4    | 2.6    | 2.8    | KCBS                     | AC            | 4.3    | 4.9   | 4.4    | 4.0    | 4.9    |
| WOR                    | N/T           | 3.0    | 2.8   | 2.7    | 3.0    | 2.6    | KOIT-AM-FM               | AC            | 4.5    | 4.1   | 4.2    | 4.9    | 4.7    |
| WPLJ                   | adult top 40  | 2.7    | 2.5   | 2.6    | 2.5    | 2.6    | KSFO                     | N/T           | 3.3    | 2.9   | 2.7    | 3.8    | 4.7    |
| WAXQ                   | cls rock      | 2.1    | 2.4   | 2.6    | 2.3    | 2.5    | KDFC-FM                  | classical     | 4.5    | 3.4   | 3.4    | 3.6    | 4.1    |
| WPAT-FM                | Spanish       | 3.1    | 3.0   | 2.5    | 2.7    | 2.5    | KYLD                     | top 40/rhythm | 3.7    | 3.5   | 3.7    | 4.1    | 3.7    |
| WQXR                   | classical     | 2.6    | 2.3   | 2.4    | 2.3    | 2.5    | KMEL                     | R&B           | 3.3    | 3.4   | 4.1    | 3.4    | 3.4    |
| WTJM                   | R&B oldies    | 2.7    | 2.9   | 2.5    | 2.7    | 2.3    | KMSF                     | jazz          | 3.7    | 3.2   | 3.4    | 3.4    | 3.3    |
| WNEW                   | N/T           | 1.2    | 1.5   | 1.9    | 1.9    | 2.0    | KFOG/KFFG                | triple-A      | 2.6    | 3.3   | 2.8    | 3.0    | 2.7    |
| WADO                   | Spanish       | 1.4    | 2.2   | 1.6    | 1.5    | 1.9    | KISQ                     | R&B oldies    | 3.1    | 3.0   | 3.0    | 2.7    | 2.7    |
| WCAA                   | Spanish       | 1.8    | 2.1   | 1.8    | 2.0    | 1.8    | KITS                     | modern        | 2.5    | 2.4   | 2.5    | 2.7    | 2.7    |
| <b>LOS ANGELES—(2)</b> |               |        |       |        |        |        |                          |               |        |       |        |        |        |
| KLVE                   | Spanish       | 4.9    | 5.1   | 5.0    | 4.9    | 4.9    | KFRC-AM-FM               | oldies        | 2.8    | 3.6   | 3.0    | 2.9    | 2.5    |
| KIIS/KVVS              | top 40        | 5.1    | 5.6   | 5.1    | 4.9    | 4.7    | KSJQ/KFJO                | album         | 2.3    | 2.4   | 2.8    | 2.2    | 2.5    |
| KROQ                   | modern        | 3.9    | 4.3   | 4.5    | 4.9    | 4.4    | KBLX                     | R&B adult     | 3.3    | 2.8   | 2.8    | 2.5    | 2.4    |
| KPWR                   | R&B           | 3.8    | 4.2   | 4.2    | 4.4    | 4.3    | KZQZ                     | oldies        | 2.6    | 2.8   | 2.8    | 2.8    | 2.4    |
| KSCA                   | Spanish       | 6.8    | 6.1   | 5.9    | 5.9    | 4.3    | KIOI                     | oldies        | 2.9    | 2.4   | 2.4    | 2.3    | 2.3    |
| KOST                   | AC            | 3.6    | 3.9   | 3.1    | 3.5    | 3.8    | KNBR                     | sports        | 3.0    | 2.5   | 3.6    | 3.2    | 2.3    |
| KITW                   | jazz          | 3.2    | 3.1   | 2.9    | 2.8    | 3.7    | KSOL/KZOL                | Spanish       | 2.5    | 2.9   | 3.7    | 3.1    | 2.3    |
| KKBT                   | R&B           | 2.4    | 2.6   | 2.4    | 2.8    | 3.6    | KLLC                     | adult top 40  | 2.4    | 2.4   | 2.4    | 2.4    | 2.2    |
| KRTH                   | oldies        | 3.0    | 3.3   | 3.2    | 3.2    | 3.1    | KSAN                     | cls rock      | 1.2    | 1.2   | 1.2    | 1.8    | 2.1    |
| KFI                    | N/T           | 3.2    | 3.5   | 3.1    | 3.0    | 3.0    | KYCY                     | country       | 1.9    | 1.9   | 1.7    | 1.8    | 1.8    |
| KBUE/KBUA              | Spanish       | 3.7    | 3.5   | 3.0    | 3.0    | 2.8    | KABL                     | adult std     | 1.9    | 1.7   | 2.0    | 2.0    | 1.7    |
| KYSR                   | adult top 40  | 2.8    | 2.6   | 2.9    | 3.1    | 2.7    | KBRG                     | Spanish       | 2.0    | 2.1   | 1.3    | 1.6    | 1.5    |
| KCBS-FM                | cls rock      | 2.3    | 2.0   | 2.3    | 2.6    | 2.6    | KIQI                     | Spanish       | 0.9    | 1.2   | 0.8    | 1.4    | 1.0    |
| KLOS                   | album         | 2.3    | 2.2   | 2.3    | 2.5    | 2.6    | KRTY                     | country       | 0.8    | 1.1   | 0.8    | 0.8    | 1.0    |
| KZLA                   | country       | 2.1    | 2.0   | 2.1    | 2.2    | 2.6    | <b>PHILADELPHIA—(5)</b>  |               |        |       |        |        |        |
| KNX                    | N/T           | 2.3    | 2.3   | 2.1    | 2.1    | 2.5    | WBEB                     | AC            | 6.8    | 6.6   | 6.1    | 6.4    | 6.6    |
| KABC                   | N/T           | 2.0    | 1.9   | 2.5    | 2.0    | 2.3    | KYW                      | N/T           | 6.3    | 6.6   | 6.4    | 6.1    | 6.2    |
| KBIG                   | adult top 40  | 3.0    | 2.6   | 2.7    | 2.8    | 2.3    | WDAS-FM                  | R&B adult     | 5.4    | 6.5   | 5.7    | 6.1    | 5.4    |
| KCMG                   | R&B oldies    | 2.5    | 2.3   | 2.3    | 2.9    | 2.2    | WUSL                     | R&B           | 5.4    | 5.4   | 5.3    | 5.1    | 5.0    |
| KLSX                   | N/T           | 2.1    | 1.9   | 2.1    | 2.4    | 2.1    | WIOQ                     | top 40        | 5.2    | 4.6   | 5.4    | 5.3    | 4.9    |
| KFWB                   | N/T           | 1.9    | 2.1   | 1.8    | 1.6    | 1.8    | WJSP                     | album         | 6.6    | 4.7   | 5.3    | 5.4    | 4.8    |
| KLAX                   | Spanish       | 2.1    | 2.5   | 2.3    | 2.1    | 1.8    | WJZZ                     | jazz          | 4.3    | 4.7   | 4.8    | 5.0    | 4.7    |
| KSSS/KACD/KBCD         | Spanish       | 2.6    | 2.2   | 2.3    | 1.9    | 1.7    | WXTU                     | country       | 3.5    | 3.7   | 4.0    | 3.7    | 4.2    |
| KRCD/KRCV              | Spanish       | 0.9    | 1.2   | 2.4    | 1.5    | 1.6    | WPEN                     | adult std     | 4.6    | 3.4   | 3.3    | 3.0    | 4.1    |
| KJLH                   | R&B adult     | 1.4    | 1.6   | 1.8    | 1.3    | 1.5    | WQGL                     | oldies        | 4.2    | 3.5   | 4.2    | 4.3    | 4.0    |
| KJH                    | Spanish       | 1.5    | 1.3   | 1.2    | 1.2    | 1.4    | WMMR                     | album         | 2.9    | 3.2   | 3.8    | 3.5    | 3.7    |
| KLAC                   | adult std     | 1.7    | 2.0   | 2.2    | 1.5    | 1.4    | WIP                      | sports        | 2.8    | 3.1   | 3.2    | 2.7    | 3.5    |
| KLYY/KVYY/KSVY         | Spanish       | 0.5    | 1.0   | 0.8    | 1.0    | 1.4    | WLCE                     | adult top 40  | 2.8    | 3.3   | 3.4    | 3.0    | 3.3    |
| KMZT                   | classical     | 1.7    | 1.4   | 1.3    | 1.6    | 1.3    | WPLY                     | modern        | 3.4    | 3.0   | 3.1    | 3.3    | 3.1    |
| KTNQ                   | Spanish       | 1.4    | 1.4   | 1.8    | 1.4    | 1.3    | WMOG                     | cls rock      | 3.5    | 4.0   | 3.4    | 3.7    | 3.0    |
| KMUR/KMUR              | Spanish       | —      | 0.6   | —      | 0.7    | 1.0    | WPHI                     | R&B           | 2.6    | 2.7   | 3.0    | 2.6    | 2.9    |
| <b>CHICAGO—(3)</b>     |               |        |       |        |        |        |                          |               |        |       |        |        |        |
| WGCI-FM                | R&B           | 6.8    | 7.5   | 6.4    | 6.8    | 6.8    | WPHT                     | N/T           | 0.8    | 2.3   | 2.0    | 2.8    | 2.9    |
| WGN                    | N/T           | 6.1    | 6.4   | 6.2    | 5.6    | 6.2    | WPPT                     | cls rock      | 4.1    | 3.4   | 2.9    | 2.8    | 2.2    |
| WBMM-FM                | top 40/rhythm | 4.9    | 5.3   | 6.0    | 5.7    | 5.6    | WJMJ                     | R&B oldies    | 3.5    | 2.3   | 2.2    | 2.2    | 2.1    |
| WBMM-AM                | N/T           | 3.4    | 3.6   | 3.7    | 4.4    | 5.2    | WJMG-AM-FM               | religious     | 1.2    | 1.5   | 1.4    |        |        |



# 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

## Would The Least Clichéd Music Video Please Stand Up?

**MUSIC VIDEO CLICHÉS:** When you have a job that entails watching hundreds of music videos a year (and this columnist watches every single video she gets), you can't help but notice a few things. A disturbing trend is the saturation of video clichés specific to certain genres of music. These clichés are so predictable that even before a new video is seen, it's often easy to predict what will be in the clip, based on the type of music the artist performs.

We decided to list the stereotypes that are the most annoying and the least imaginative—clichés that too many artists and music video makers lazily use as a crutch.

We won't name the artists and directors who are guilty of perpetuating these clichés—chances are you already know who they are. However, we'll single out artists whose videos consistently rise above the pack to be among the most innovative in contemporary music. Maybe the people who make the clichéd videos can learn something from the innovators.



by Carla Hay

### RAP/HIP-HOP AND R&B

Rap/hip-hop unquestionably has the most female-degrading and crime-glorifying clips currently being made for TV. Many of these clichéd rap/hip-hop videos perpetuate negative stereotypes by depicting African-Americans as sex-crazy hustlers and criminals. Enough already. The next time you hear rappers who make these types of videos complain about racism, ask them how they portray their own people in their videos.

Overused rap/hip-hop clichés include scantily clad, often headless women who are only there as sex objects to shake their body parts or hang all over the men; the vulgar display of wealth, such as showing off gold objects and luxury cars; the house party or street party with people throwing their hands in the air; and a ghetto setting, which looks ridiculous when the artist really isn't that poor.

R&B videos often suffer from the same clichés as rap/hip-hop videos, but they tend to be less about ghetto and hustler stereotypes and more about love dramas in an upscale setting.

Rap/hip-hop or R&B artists who don't make clichéd videos: **Busta Rhymes, Lauryn Hill, Beastie Boys, Erykah Badu, Missy "Misdemeanor" Elliott, the Roots, Black Eyed Peas,** and

### D'Angelo.

### POP/AC

The pop artists who tend to use the most video clichés are those with a young audience. The most overused video cliché is the small army of backup dancers with slick choreography in a high-tech setting.

Pop or AC artists who don't make clichéd videos: **Madonna, Alanis Morissette, Macy Gray, "Weird Al" Yankovic,** and **Janiroqui.**

### ROCK

Live-performance footage is a standard in many rock videos, but what's become clichéd about so many recent rock clips are the shaky camera technique and the dark, urban/industrial setting.

Rock artists who don't make clichéd videos: **Björk, Radiohead, Foo Fighters, Beck, David Bowie, Garbage, Red Hot Chili Peppers,** and **Nine Inch Nails.**

### COUNTRY/CONTEMPORARY CHRISTIAN

Country music and contemporary Christian videos usually have budgets that are a fraction of what rock,

pop, and R&B/hip-hop videos typically cost. Therefore, most videos for country and contemporary artists tend to keep it simple. This simplicity means too many unremarkable performance videos and overly sentimental videos.

Country or contemporary Christian music artists who don't make clichéd videos: **Dixie Chicks, Garth Brooks, Jo Dee Messina, dc Talk,** and **Shania Twain.**

### DANCE/ELECTRONICA

One dance video cliché we'd like to see go away is tacky production that looks like it would've been popular 10 years ago. But that's the exception, because dance/electronic artists put out some of today's most innovative videos. And most of them don't have a predictable dance-club setting.

Dance/electronic artists who don't make clichéd videos: **Moby, the Chemical Brothers, Aphex Twin,** and **the Crystal Method.**

### MTV EUROPE NEWS

MTV Europe president/CEO **Brent Hansen** has announced that the network will increase its live music programming by about 10% for each of its regions (**Billboard Bulletin, Jan. 24**). In addition, this year's MTV Europe Music Awards will be held Nov. 8 at the Festhalle in Frankfurt.



Continuous Programming  
1235 W. Street, NE  
Washington, D.C. 20018

- 1 Mystikal, Danger (Been So Long)
- 2 Ludacris, Southern Hospitality
- 3 112, It's Over Now
- 4 Master P, Bout Dat
- 5 Ja Rule, Put It On Me
- 6 Cash Money Millionaires, Project Chick
- 7 Lil Bow Wow, Bow Wow (That's My Name)
- 8 Snoop Dogg, Snoop Dogg
- 9 Shaggy, It Wasn't Me
- 10 Jay-Z, Change The Game
- 11 Tamia, Stranger In My House
- 12 Jill Scott, A Long Walk
- 13 Carl Thomas, Emotional
- 14 Jaheim, Could It Be
- 15 Musiq, Just Friends (Sunny)
- 16 Joe, Stutter
- 17 Destiny's Child, Independent Women Part I
- 18 Dave Hollister, One Woman Man
- 19 Jagged Edge, Promise
- 20 Eightball & MJG, Pimp Hard
- 21 Cuban Link, Still Telling Lies
- 22 Bilal, Soul Sista
- 23 Xzibit, X
- 24 Jennifer Lopez, Love Don't Cost A Thing
- 25 Mr. C The Slide Man, Cha-Cha Slide
- 26 Tank, Maybe I Deserve
- 27 Erykah Badu, Didn't Cha Know
- 28 Wu-Tang Clan, Gravel Pit
- 29 M.O.P., Ante Up
- 30 Lil' Zane, None Tonight
- 31 City High, What Would You Do
- 32 Avant, My First Love
- 33 OutKast, Ms. Jackson
- 34 Memphis Bleek, Is That Your Chick
- 35 Koffee Brown, After Party
- 36 Prodigy Of Mobb Deep, Y.B.E.
- 37 Whitney Houston & George Michael, I Told...
- 38 Iconiq, Get Crunked Up
- 39 Jay-Z, I Just Wanna Love U (Give It 2 Me)
- 40 Scarface, Look Me In My Eyes
- 41 Capone-N-Noreaga, Ya'll Don't Wanna
- 42 R. Kelly, I Wish
- 43 Transitions, Ghetto Laws
- 44 Common, Geto Heaven Part Two
- 45 Changing Faces, Ladies Man
- 46 Black Eyed Peas Feat., Request Line
- 47 RPM 2000, Yo Love
- 48 Sunday, I Know
- 49 Shade Sheist, Where I Wanna Be
- 50 Queens Bridge Finest, Da Bridge 2001

### NEW ONS

Monica, Just Another Girl  
Tela, Bye Bye Haters  
Changing Faces, Ladies Man  
Lucy Pearl, You



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Alan Jackson, Wwo.Memory
- 2 Diamond Rio, One More Day
- 3 Dixie Chicks, Without You
- 4 Jessica Andrews, Who I Am
- 5 Jamie O'Neal, There Is No Arizona
- 6 Jo Dee Messina, Burn
- 7 Lee Ann Womack, Ashes By Now
- 8 Sara Evans, Born To Fly
- 9 Patty Loveless, The Last Thing On My Mind
- 10 Keith Urban, But For The Grace Of God
- 11 Rascal Flatts, This Everyday Love
- 12 Dwight Yoakam, What Do You Know About Love
- 13 Kenny Chesney, Don't Happen Twice \*
- 14 Toby Keith, You Shouldn't Kiss Me
- 15 Darryl Worley, A Good Day To Run
- 16 Terri Clark, A Little Gasoline
- 17 Travis Tritt, It's A Great Day To Be Alive \*
- 18 Billy Gilman, Oklahoma \*
- 19 Gary Allan, Right Where I Need To Be \*
- 20 Cledus T. Judd, How Do You Milk A Cow \*
- 21 Carolyn Dawn Johnson, Georgia \*
- 22 Trent Summer, It Never Rains... \*
- 23 Nickel Creek, When You Come Back Down \*
- 24 Chris Cagle, My Love Goes On & On
- 25 Soggy Bottom Boys, Man Of Constant Sorrow \*
- 26 Shedays, Lucky 4 You (Tonight I'm Just Me)
- 27 George Strait, Don't Make Me Come Over...
- 28 Jolie & The Wanted, Boom
- 29 Clay Davidson, Sometimes \*
- 30 Steve Holy, The Hunger
- 31 Collin Raye, She's All That
- 32 Bryan White, How Long
- 33 The Wilkinsons, 1999
- 34 The Kinleys, I'm In
- 35 Mindy McCready, Scream
- 36 Aaron Tippin, People Like Us
- 37 Trick Pony, Pour Me
- 38 Tammy Cochran, So What
- 39 Montgomery Gentry, All Night Long
- 40 Alison Krauss, Maybe
- 41 Merle Haggard, (Think About A) Lullaby
- 42 The Clark Family Experience, Meanwhile...
- 43 Alabama, When It All Goes South
- 44 Marshall Dillon, Live It Up
- 45 Tim Rushlow, She Misses Him
- 46 Mark Wills, I Want To Know
- 47 Clay Davidson, I Can't Lie To Me
- 48 Kenny Chesney, I Lost It
- 49 Faith Hill, The Way You Love Me
- 50 Reba McEntire, I'll Be

### NEW ONS

Billy Ray Cyrus, Burn Down The Trailer Park  
Meredith Edwards, A Rose Is A Rose  
Terri Clark, No Fear



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Jennifer Lopez, Love Don't Cost A Thing
- 2 Snoop Dogg, Snoop Dogg
- 3 Ricky Martin W/Christina Aguilera, Nobody Wants...
- 4 Shaggy, It Wasn't Me
- 5 Crazy Town, Butterfly
- 6 Madonna, Don't Tell Me
- 7 Dream, He Loves U Not
- 8 Ja Rule, Put It On Me
- 9 Destiny's Child, Independent Women Part I
- 10 Mya, Free
- 11 OutKast, Ms. Jackson
- 12 3LW, No More
- 13 112, It's Over Now
- 14 Backstreet Boys, The Call
- 15 Xzibit, X
- 16 U2, Beautiful Day
- 17 Mystikal, Danger (Been So Long)
- 18 Jay-Z, Change The Game
- 19 At The Drive In, One Armed Scissor
- 20 Lenny Kravitz, Again
- 21 Linkin Park, One Step Closer
- 22 Eminem, Stan
- 23 Trent Summer, It Never Rains... \*
- 24 Britney Spears, Stronger
- 25 BBMak, Still On Your Side
- 26 Ludacris, Southern Hospitality
- 27 Dido, Thank You
- 28 Fuel, Hemorrhage (In My Hands)
- 29 Lil Bow Wow, Bow Wow (That's My Name)
- 30 R. Kelly, I Wish
- 31 Jay-Z, I Just Wanna Love U
- 32 Everclear, Am Radio
- 33 Coldplay, Yellow
- 34 O-Town, Liquid Dreams
- 35 Lucy Pearl, You
- 36 K-Ci & JoJo, Crazy
- 37 David Gray, Babylon
- 38 The Offspring, Original Prankster
- 39 Moby, South Side
- 40 Aaron Lewis Of Staind, Outside
- 41 Nelly, E.I.
- 42 Wu-Tang Clan, Gravel Pit
- 43 'N Sync, This I Promise You A Mar
- 44 Strait Up Feat. Lajon, Angel's Son
- 45 Musiq, Just Friends (Sunny)
- 46 Lifehouse, Hanging By A Moment
- 47 98 Degrees, My Everything
- 48 Common, Geto Heaven Part Two
- 49 Evan & Jaron, Crazy For This Girl
- 50 The Corrs, Breathless

### NEW ONS

Black Eyed Peas, Request Line  
Limp Bizkit, My Way  
Monica, Just Another Girl  
Jagged Edge, Promise  
Ludacris, Southern Hospitality  
Disturbed, Voices  
Pru, Candles  
Fuel, Innocent



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Lenny Kravitz, Again
- 2 U2, Beautiful Day
- 3 Madonna, Don't Tell Me
- 4 Matchbox Twenty, If You're Gone
- 5 Destiny's Child, Independent Women Part I
- 6 Jennifer Lopez, Love Don't Cost A Thing
- 7 Sade, By Your Side
- 8 The Corrs, Breathless
- 9 Creed, With Arms Wide Open
- 10 Bon Jovi, Thank You For Loving Me
- 11 Vertical Horizon, You're A God
- 12 David Gray, Babylon
- 13 Everclear, Am Radio
- 14 Dido, Thank You
- 15 3 Doors Down, Kryptonite
- 16 Evan & Jaron, Crazy For This Girl
- 17 Barenaked Ladies, Pinch Me
- 18 Lifehouse, Hanging By A Moment
- 19 Jill Scott, A Long Walk
- 20 Fuel, Hemorrhage (In My Hands)
- 21 Ricky Martin W/Christina Aguilera, Nobody Wants...
- 22 Moby, South Side
- 23 'N Sync, This I Promise You
- 24 Seal, This Could Be Heaven
- 25 Faith Hill, The Way You Love Me
- 26 Foo Fighters, Learn To Fly
- 27 Uncle Kracker, Follow Me
- 28 R. Kelly, I Wish
- 29 Rod Stewart, I Can't Deny It
- 30 Nelly Furtado, I'm Like A Bird
- 31 B.B. King & Eric Clapton, Riding With The King
- 32 Red Hot Chili Peppers, Otherside
- 33 Moby, Natural Blues
- 34 Dexter Freebish, Leaving Town
- 35 Sting Feat. Cheb Mami, Desert Rose
- 36 The Black Crowes, Hard To Handle
- 37 Go-Go's, Our Lips Are Sealed
- 38 Tom Petty, You Don't Know How It Feels
- 39 Dixie Chicks, Ready To Run
- 40 Sisqo, Thong Song
- 41 Shelby Lynne, Gotta Get Back
- 42 Lucy Pearl, Dance Tonight
- 43 P.J. Harvey, Good Fortune
- 44 Red Hot Chili Peppers, Californication
- 45 Bon Jovi, It's My Life
- 46 Ricky Martin, She Bangs
- 47 Tai Bachman, She's So High
- 48 Enrique Iglesias, Bailamos
- 49 Creed, Higher
- 50 Faith Hill, Breathe

### NEW ONS

Barenaked Ladies, Too Little Too Late  
Josh Joplin Group, Camera One  
Semisonic, Chemistry  
Shaggy, It Wasn't Me

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 3, 2001.

Continuous programming  
1111 Stewart Ave.  
Bethpage, NY 11714

- Fuel, Innocent (NEW)  
Mya, Free (NEW)  
Ja Rule, Put It On Me (NEW)  
Black Eyed Peas, Request Line  
Aaron Lewis W/Fred Durst, Outside  
Limp Bizkit, Rollin'  
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  
David Gray, Babylon  
Godsmack, Awake  
Mystikal, Danger (Been So Long)  
Crazy Town, Butterfly

Continuous programming  
3800 W. Alameda Ave.  
Burbank, CA 91505

- 3LW, No More (Baby I'ma Do Right)  
Aaron Carter, That's How I Beat Shaq  
A\*Teens, Bouncing Off The Ceiling  
Backstreet Boys, Shape Of My Heart  
BBMak, Still On Your Side  
Britney Spears, Stronger  
Christina Aguilera, Come On Over Baby  
Evan & Jaron, Crazy For This Girl  
'N Sync, This I Promise You  
Plus One, Last Flight Out

Continuous programming  
1515 Broadway  
New York, NY 10036

- NEW  
Marilyn Manson, Fight Song  
Incubus, Drive  
Joe, Stutter (Remix)  
Radiohead, Idioteque  
Memphis Bleek, Is That Your Chick  
Ludacris, Southern Hospitality

Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Dido, Thank You (NEW)  
Ricky Martin W/Christina Aguilera, Nobody Wants... (NEW)  
Prozzak, Be As (NEW)  
Staggered Crossing, Further Again (NEW)  
Black Eyed Peas, Request Line (NEW)  
Run-D.M.C., Rock Show (NEW)  
Backstreet Boys, The Call  
Britney Spears, Stronger  
Eminem Feat. Dido, Stan  
Jay-Z, I Just Wanna Love U  
Nelly Furtado, I'm Like A Bird  
'N Sync, This I Promise You  
OutKast, Ms. Jackson  
Baby Blue Soundcrew, Money Jane  
R. Kelly, I Wish  
Shaggy, It Wasn't Me  
Our Lady Peace, In Repair  
Jennifer Lopez, Love Don't Cost A Thing  
The Offspring, Original Prankster  
SoulDecision, Gravity

Continuous programming  
Hawley Crescent  
London NW18TT

- Eminem Feat. Dido, Stan  
St. Germain, Sure Thing  
Craig David, Walking Away  
Jennifer Lopez, Love Don't Cost A Thing  
Madonna, Don't Tell Me  
All Saints, All Hooked Up  
Destiny's Child, Independent Women Part I  
Robbie Williams, Supreme  
Die Fantastischen Vier, See Ist Weg  
Red Hot Chili Peppers, Road Trippin'  
Sohne Manheims, Dien Gluck Leight...  
The Offspring, Original Prankster  
OutKast, Ms. Jackson  
Demon Vs. Heartbreaker, You Are My High  
Dido, Here With Me  
Anastacia, Not That Kind  
Limp Bizkit, Rollin'  
Britney Spears, Stronger  
Backstreet Boys, The Call  
Moby, Find My Baby

Three hours weekly  
216 W Ohio  
Chicago, IL 60610

- Green Day, Warning  
They Might Be Giants, Boss Of Me  
Badly Drawn Boy, Disillusion  
Radiohead, Idioteque  
Disturbed, Voices  
Everclear, When It All Goes Wrong Again  
Matthew Good Band, Hello Time Bomb  
Lifehouse, Hanging By A Moment  
J Mascis + The Fog, Where'd You Go  
A Perfect Circle, 3 Libras  
Crazy Town, Butterfly  
Coldplay, Yellow

Pro Pain, Substance  
Nelly Furtado, S\*\*t On The Radio  
Factory 81, Nanu

- 24 hours daily  
32 E 57th Street  
New York, NY 10022

- 112, It's Over Now  
Aaron Lewis W/Fred Durst, Outside  
Badly Drawn Boy, Disillusion  
Coldplay, Yellow  
Crazy Town, Butterfly  
Dido, Thank You  
Fuel, Innocent  
Jill Scott, A Long Walk  
They Might Be Giants, Boss Of Me  
Whitney Houston, If I Told You That  
Backstreet Boys, Shape Of My Heart  
Boyz II Men, Thank You In Advance  
Faith Hill W/Tim McGraw, Let's Make Love  
'N Sync, This I Promise You  
The Corrs, Breathless

1/2 hour weekly  
46 Gifford St  
Brockton, MA 02401

- [He]Planet Earth, Bartender  
Everclear, AM Radio  
Crazy Town, Butterfly  
Badly Drawn Boy, Another Pearl  
Coldplay, Yellow  
Lenny Kravitz, Black Velveteen  
Jurassic 5, W.O.E. Is Me  
A Perfect Circle, 3 Libras  
Fatboy Slim, Bird Of Prey



## COLLEGES GIVE ACTS HEAD START

(Continued from page 3)

Vertical Horizon, Sister Hazel, Ekoostic Hookah, Agents Of Good Roots, Fighting Gravity, and many others are finding college campuses to be fertile grounds for building fan bases.

At the same time, organized packages targeting college students, such as the MTV Campus Invasion and Yahoo! Outloud tours, have found success in markets featuring one or more colleges or universities.

"The college market is probably the most tastemaker-oriented market there is," says Dave Frey of Silent Partner Management, producer of the Yahoo! Outloud tours. "They're very active, and they're liberal. It's a market everybody wants."

Many acts tend to agree. "The whole college scene is where we've come from," says Pat McGee of Giant act Pat McGee Band. "Now the parents of the college kids are listening to our records."

### WIRED AND LOUD

This year's 20-city Yahoo! Outloud tour featuring Weezer and the Get Up Kids is set to begin Feb. 21 in Austin, Texas, home of the University of Texas. Yahoo! Outloud, which bowed last year with Smash Mouth and [now disbanded] Luscious Jackson, has found success in marrying bands with the online community in a unique environment.

"When you look at who spends the most time online, it's college students, the most wired demo there is," says Tiffany Hein, event brand manager for Yahoo! and creator of the Outloud concept. "We wanted to extend our brand beyond just search-and-E-mail to build up the right side of our brain and brand and say we're about entertainment, too. And we found the best way to reach an elusive target is through music."

While college students may be online and into music, they're also on a notoriously tight budget, a situation Yahoo! addressed with a \$15-per-ticket online presale. The program was highly successful, moving some 80,000 tickets and selling out more than 90% of available capacities without spending any money on traditional offline promotion. At press time, 15 of the tour's 20 dates were sold out.

Hein says the effectiveness of the Yahoo! banner advertising for Outloud has made the industry take notice. "It's one thing to deliver a message to the college audience, but it's another to activate them and drive commerce," she says. "This was a test to prove that effectively placed media can reach this demo online."

Yahoo!'s approach was innovative and bold, says Frey "I have to give props to Yahoo! for having the guts to market their brand in new and unproven ways. Nobody has taken a tour and put tickets on sale 10 weeks out, strictly on the Internet. Yahoo! steered a lot of eyeballs in one direction—you could tell by the action."

The cooperation of Creative Artists Agency and Ticketmaster helped keep ticket prices low, says

Frey. "Ticketmaster really came to the table with a deal to make this possible," he says. "A lot of people had a lot to do with this, from band to brand, agency, and bonded ticket supplier."

### BIG BAND ON CAMPUS

EastCoast Entertainment, a booking agency based in Richmond, Va., specializes in bringing acts to college campuses, and the agency has seen several acts take success at that level onto the national scene. "A lot of acts get



their start at the college level," says EastCoast president Lee Moore. "Bands like Dave Matthews Band and Hootie used to work with us playing that [college] circuit, and now they've moved on to much larger venues."

One band that continues to make use of the college market as a springboard to the big leagues is Pat McGee Band. A huge draw on the East Coast college circuit, the band has graduated to such venues as New York's Irving Plaza as a headliner and plays 250 or more dates a year, hitting some markets three and four times annually. Based solely on this type of road work, Pat McGee Band had sold some 100,000 records before signing with Giant.

"We looked at what Pat had accomplished on his own, before he signed to a label, as creating a solid foundation for a career," says Giant GM Larry Jacobsen. "This

was the type of foundation that most new acts look to the label as instrumental in creating. Often the label signs an act with little or no history, helps them get a booking agent, puts them on the road, gives them tour support, and then adds micro-marketing. Pat already had a massive following, so our objective is to take him to the next level."

McGee saw the potential of the college market while he was still a student at Longwood College in Farmville, Va. "I learned a solo acoustic guy can play every week at the same place, and it's easy to get a quick following," he says. "I took that mentality to college towns all around Virginia, playing frat parties, cookouts, all solo acoustic."

Pat McGee Band was formed about five years ago in Richmond when McGee started showing up at gigs with an increasing number of musicians. Frat parties were a staple booking in the early going. "Yes, you have to worry about things like beer poured in your gear, but they paid well in the day, and they still do," says McGee. He adds that the band has grown to where fees and production needs have exceeded frat house capabilities.

"The thing about the college scene is it's total word-of-mouth, and with the Internet, they're so connected," says McGee.

Pat McGee Band manager Jay Wilson of SFX Management refers to this scene as the "coconut telegraph" for students. "That's what ends up helping the word spread," Wilson says. "If you become hip on the campuses, you have thousands of built-in fans."

Such fans make for an effective street team the label can put to work. "We try to grab people that are passionate about Pat and put them on a team, providing them with materials they can utilize to spread the word," says Jacobsen. "One thing about this particular audience is they thrive on introducing friends to new music. Pat has a very active word-of-mouth following, and we react to that by giving [the street team] various materials, such as stickers, coasters, or our V-flash CDs."

The V-flash CDs are enhanced CDs that, once downloaded, give online pop-up messages providing



PAT MCGEE BAND

up-to-date information on Pat McGee Band. It's a marketing concept that capitalizes both on grassroots marketing and the kids' wired nature. "There's no question it's a great fit," says Jacobsen.

### BEYOND THE IVY

Once an act is established in a college market, it can step off campus and play local venues that draw non-students, as well.

"For example, in Nashville you play Vanderbilt until you can play [local clubs] the Exit/In or 328 Performance Hall," McGee says. "There are a lot of fans that don't

want to go to a frat house, and you don't want to alienate anybody."

Bands can quickly become savvy enough to make the club gigs pay through ancillary revenues. "These bands have figured out how to do door deals and make some money off merchandise and their own recorded product," says EastCoast's Moore.

A big following in a college market also helps a band break new territory, he says. "If you can get into the right college markets, it pays for you to be on the road, and pays well," says McGee. "That way you can afford to play for \$200 in a new market you want to build."

That's exactly what Wilson and Rob Prinz, McGee's agent at AGI, are trying to do with the band. "We know that Chicago to Boston down to Atlanta is a stronghold, so what we're trying to do is spread the word into other geographic areas of the country, basically filling in the holes where he's not as strong," says Wilson. "That would be a few parts of the South, a few parts of the Midwest, and certainly in Texas, the Rockies, and the West Coast."

Another plus from building on the college level is that many students live far away from the university, so when they return home, they pack their band affinity with them. "College kids go home and, especially at the high-dollar, exclusive universities, they're from all over the country," says McGee. "The West Coast is one market where we haven't done a college play, and when we played L.A., half the room was Cornell kids." (Cornell is in Ithaca, N.Y.)

McGee says roots rock probably works best with the college crowd, adding that the scene has changed over the years. "When I was growing up, I always heard R.E.M. referred to as 'college rock.' Back then college rock was very alternative and now... college rock is more like the mainstream."

Giant thinks McGee is more than ready for mainstream success. "The truth of the matter is, the jury's already come back on Pat McGee, and he's been found to be a hit," says Jacobsen. "The fans have already decided the Pat McGee Band is a band they want to see and buy their records, and they decided this before Giant ever came on board."

Moore believes sooner or later an act will break big out of the college market without the help of a major label. "Some of these acts build mailing lists and start their own little businesses and become self-sustaining until a record company comes along and moves them to the next level," he says. "With the way the electronic music business is developing, it's going to be very interesting. There are a lot of acts on the college circuit that are as good or better than acts getting signed, and I wouldn't be the only person in the country to wonder whether or not one of these acts might choose to self-promote all the way up the ladder."

## SFX Acquires Zelisko's Evening Star

BY RAY WADDELL

NASHVILLE—The ranks of the independent promoters have taken another hit as long-time Phoenix impresario Danny Zelisko's Evening Star Productions falls into the SFX fold.

The Evening Star acquisition is noteworthy because it is the first U.S.-promoter acquisition by SFX since the latter was acquired by Clear Channel last year. Under the helm of Robert Sillerman, SFX spent about \$2 billion buying promoters and other entertainment properties before Sillerman sold the company to Clear Channel for about \$4 billion.

Evening Star, a promoter of note in Nevada, Arizona, and New Mexico for some 25 years, was acquired by SFX for an undisclosed sum (**Billboard** *Bulletin*, Jan. 23). Zelisko, VP/talent buyer Terry Burke, and the rest of the Evening Star staff will continue to operate out of Phoenix, now under the SFX banner.

Despite the rampant consolidation that hit the industry in the late 1990s, Evening Star survived and often thrived in a tough environment. Zelisko was an often outspoken opponent of the SFX system,



ZELISKO

particularly its practice of luring top acts with what some would consider outlandish guarantees for national tour promoter deals.

"This wasn't a matter of, 'If you can't beat 'em, join 'em,'" Zelisko says. "I was surviving and doing well. Now I have the opportunity to do even better."

For SFX, the Evening Star acquisition helps complete the regional puzzle in the Southwestern U.S. While Evening Star does not have the real-estate component that most of the early SFX acquisitions offered, the expertise, reputation, and relationships of Zelisko and his staff are

valuable, according to SFX Music Group co-CEO Rodney Eckerman.

"Not only does Danny's company bring a lot of business to the table, they also significantly enhance our existing businesses in these markets," says Eckerman. "Danny has expertise, business relationships, venue relationships, and he brings tremendous passion to the business."

A changed touring environment made the move easier, Zelisko says, adding that negotiations took a year to complete. "Things changed," he says. "And for me to go into another year feeling like I'm butting my head against the wall wishing things were the way they used to be would not have been healthy. Quality of life is very important to me at this stage of the game."

Moving to the SFX camp will allow Zelisko to renew relationships with some artists. "SFX has done so well with their touring division that so many groups I used to work with over the years have been going with them," he says. "This will give me the opportunity to work with these acts again."

(Continued on page 100)



## POPS' TRUMPET PROGENY

(Continued from page 3)

2000, to Aug. 4, 2001, with numerous concerts, broadcasts, publications, and new and reissued recordings. Marsalis, critic/biographer Gary Giddins, and many others extol Armstrong's peerless influence in "Jazz," and Burns himself holds that the great trumpeter "is to music in the 20th century what Einstein is to physics and the Wright Brothers are to travel."

The Armstrong lineage may have wavered in his native city from time to time, but the past century's latter decades saw his spirit return to the fore. "It's very hard to pick up the trumpet in New Orleans and not be affected by Louis," says trumpeter/composer and New Orleans native Terence Blanchard. Beyond Armstrong's oft-imitated vocal stylings, it is the distinct rhythm and tone of his horn playing that has "left a clear mark on the city," he adds. "When I listen to the young guys today, I still hear the effects of Louis Armstrong."

Clyde Kerr Jr., head of the jazz department at the New Orleans Center for the Creative Arts (NOCCA) and a trumpeter himself, points out that the trumpet is the most obvious instrument for local kids, who hear the traditional brass bands parading on their streets weekly. "In the brass-band

tradition, the trumpet carries the melody because it's the instrument that projects more than the others," he explains. After the trumpet and the drum (which plays that distinctive New Orleans syncopated beat), Kerr says, "everything else is the rice that goes with the beans, the rice that goes with the gumbo."

Not long ago, the brass bands and traditional jazz of New Orleans were in danger of fading away. "During the 1960s and early '70s," Kerr recalls, "there was a lull because once the Beatles came out, everything was about the guitar and the bass." The late '70s and early '80s saw a resurgence of traditional brass music, brought on by several developments.

First, sage jazzman Danny Barker (1909-94)—who played guitar and banjo with the likes of Armstrong, Cab Calloway, Red Allen, and Bunk Johnson—came home to New Orleans in the mid-'60s. Seeing his music fading away, he worked wonders as an archivist, author, and teacher of the tradition to local kids.

In 1974, NOCCA, a part-time arts high school, was founded with the help of Ellis Marsalis, pianist, teacher, and patriarch of the famous Marsalis jazz clan. Community radio WWOZ was established in 1980, and ever since, the city's home-grown sounds have never left the airwaves. And with the new esteem of traditional brass music, such acts as the Dirty Dozen and Rebirth brass bands gained recording contracts and national renown.

In New Orleans today, visitors can hear trumpet players leading dozens of brass bands. The more-established older brothers of the "resurgence generation"—Gregg Stafford and brothers Wendell and John Brunious—reign on the horn at the French Quarter's Preservation Hall each week. Their peers, Jamil Sharif and Dwayne Burns,



RUFFINS

lead the shows a few blocks over at the Maison Bourbon.

Looking ahead, we survey the talents of eight young trumpeters, all of whom grew up in New Orleans during the brass-band resurgence and who now lead their own groups. Each took a few moments from weekly gigs to discuss their instrument, their town, and Armstrong—the man they all call Pops.

The 38-year-old Blanchard first became known for collaborations with the legendary drummer/bandleader Art Blakey, followed by a series of recordings co-lead with saxophonist Donald Harrison. He began scoring films for director Spike Lee and has since become one of the premier jazz-oriented film composers. Two of his latest efforts, "Caveman's Valentine" and "Original Sin," hit theaters in February.

The latest fruit of Blanchard's Sony Classical solo recording deal is the septet album "Wandering Moon" and an upcoming tribute to songwriter Jimmy McHugh. Still a New Orleans resident, Blanchard and his wife and manager, Robin Burgess, have begun the "Jazz America" series, bringing international and national jazz artists to the Contemporary Art Center here.

Blanchard is the only one of our group who did not grow up playing in traditional brass bands and worshipping Armstrong. "When I was in high school [at NOCCA], Clifford Brown and Miles Davis were it for me," he recalls. "My father would say, 'Man, I can't understand what those guys are playing, but Pops I can listen to.' Then [after attending Rutgers University], I started playing with Art Blakey—and Art would talk about Pops. He'd say, 'Man, Pops had a sound.' It made me go back and revisit that whole era."

Blanchard was first drawn to his instrument by a New Orleans traditional jazz band that visited his elementary school: "I remember that the only thing I heard was the trumpet." He says you can tell a New Orleans musician by his rhythm. "When you listen to Nicholas Payton, Wynton or Branford [Marsalis], or Donald Harrison, you pick up that rhythmic cadence, which is part of the foundation of their styles. That's how I'm still connected to the city."

Four years ago, Payton, now 27, recorded a Grammy Award-winning Verve duet disc with veteran trumpeter Doc Cheatham. Payton's other Verve albums include "Gumbo Nouveau" and the upcoming "Dear Louis," an Armstrong tribute set due out April 24. Represented by the Princeton, N.J.-based Management Ark, Payton is on the road most of the year. When in New Orleans, he often plays at the Frenchmen Street club Snug Harbor.

Payton was 4 years old when his father, Walter, a bass player, gave him a pocket trumpet. His dad played sousaphone with the Young Tuxedo Brass Band, and so his young son had his first gig with them. "I was 9," Payton recalls. "They let me play the whole parade; I didn't know any tunes. They told me I sounded great—

even though I'm sure I stunk. At the end of the gig, they all chipped in a few dollars and paid me. That made a big impression."

Armstrong was part of the reason, Payton says, that he hit it off immediately with the late Cheatham, who had known the great trumpeter in 1920s Chicago. "In the early days, Armstrong was one of the guys who looked out for Doc Cheatham. So, Doc always felt an affinity for New Orleans musicians. We met when I was about 16, and we were friends right off. The level of passion he played with, the hunger he had even in his 90s—every night he picked up his horn—that's been a lesson to me."

For the past decade, the 42-year-old Leroy Jones has toured and recorded with star singer/pianist Harry Connick Jr. His solo albums include an Armstrong tribute titled "Props For Pops" ('96, Columbia) and "City Of Sounds" (reissued in '99 by Louisiana Red Hot Records). When in town, the Leroy Jones Quintet can be seen Friday nights at Preservation Hall, Saturdays at Donna's Bar & Grill, and in frequent gigs at Storyville District. Jones represents himself for booking (504-236-3425).

When Jones was 13, Barker nearly landed him a big gig. "On

(Continued on next page)



BLANCHARD



PAYTON

## The High Notes Of Louis 'Satchmo' Armstrong's Hundredth

Louis Armstrong was born Aug. 4, 1901, in New Orleans, although it was long thought that he came into the world July 4, 1900, as the great jazzman himself supposed. The confusion just means that we benefit from more than a year's worth of celebrations, with concerts, broadcasts, and new and reissued recordings. Some of the most notable items released for the Armstrong centennial are highlighted below.

"Ken Burns' Jazz: The Definitive Louis Armstrong" (Columbia/Legacy). Armstrong is the spiritual beacon in Ken Burns' 19-hour PBS documentary and home video release "Jazz," and among the various CDs released in conjunction with the film is this aptly titled set. There has never been a better single-disc Armstrong survey, as the tracks draw not only from Okeh and Columbia but Victor, Decca, and Verve. From such avant-garde masterpieces as 1928's "West End Blues" to the '67 pop hit "What A Wonderful World," many of the trumpet and vocal touchstones are cogently presented here at midprice. Not only a top five hit on Top Jazz Albums, this represents one of the rare posthumous Armstrong forays onto The Billboard 200.

"Louis Armstrong: The Complete Hot Five And Hot Seven Recordings" (Columbia/Legacy). One of Legacy's finest-ever projects is this deluxe, definitive reissue of Armstrong's epochal late-'20s small-band sides, which contain some of the 20th century's most influential and enduring music. No love or expertise was spared for this four-disc boxed set, with leading-edge remastering and *objet d'art* packaging that includes rarely seen vintage photos and extensive documentation.

"Louis Armstrong: A 100th Birthday Celebration" (RCA Victor). Armstrong's Victor recordings date from the early '30s and late '40s and thereby entail both innovation and retrospection, big-band numbers and smaller-scale settings. This two-disc set is a handy capsule of his sporadic but often inspired work for the label. The notes are disappointingly general (not really speaking to the

tracks at hand), yet Orrin Keepnews has done his usual quality job with the production.

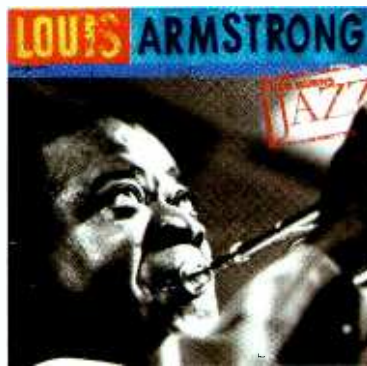
"Louis Armstrong: The Ultimate Collection" (Verve). The title of this nicely packaged boxed set greatly overstates the case, but it does admirably cover the material in Universal's archive. The three discs center on Armstrong's '40s and '50s star tenure on Decca, but the set also ranges back to '20s tracks by the Fletcher Henderson Orchestra (with Armstrong as soloist) and forward to Satchmo's No. 1 hit from 1964, "Hello, Dolly!" The sound is excellent, yet the notes are mediocre.

And too bad there isn't more of Armstrong's work with Ella Fitzgerald here, although those charming duets are available complete in a great Verve boxed set.

"Masters Of American Music: Satchmo—Louis Armstrong" (Columbia Music Video DVD). Written and co-directed by Armstrong

biographer Gary Giddins, this engaging 90-minute film from 1986 has been reissued on DVD Video to include such extra features as a Legacy discography and two bonus audio tracks (from the "Hot Fives And Hot Sevens" set). Among the excellent on-camera commentators are trumpeters Wynton Marsalis and the late Lester Bowie, as well as bandmate Zilner Rudolph and producer George Avakian. The rare footage includes Armstrong home movies and a live film from 1933 that showcases the artist wailing on "Dinah" with a virtuosic energy that is jaw-dropping.

"Louis Armstrong In His Own Words" (Oxford University Press). It's not often realized, but Armstrong took a portable typewriter along on his endless road trips. Edited by Thomas Brothers, this selection surveys the artist's letters and autobiographical writings, ranging from recollections of his childhood in New Orleans' rough-and-tumble Storyville district to correspondence with his longtime manager, Joe Glaser. Armstrong's inimitable commentaries touch on such topics as race relations, his peers and younger musicians, and the efficacies of marijuana. **BRADLEY BAMBARGER**





## POPS' TRUMPET PROGENY

(Continued from preceding page)

June 6, 1971, when Armstrong died, I almost—until they decided they wanted an older, more established musician—got to play his original cornet in the mock funeral held here," he says. The following year, Jones earned one of his first paying dates—in the Super Bowl halftime show. Billed as "little Louis Armstrong," he and a local brass band accompanied Carol Channing; they played, of course, Armstrong's chart-topping favorite, "Hello, Dolly!"

As the first leader of Barker's seminal Fairview Baptist Band, Jones is seen as an elder statesman of the Crescent City's new trumpet generation. One of the hallmarks of a New Orleans jazz musician is that he can seamlessly fit in with a wide range of local bands; it's about sharing a mind-set, he explains. "Jazz is improvisation. So, if you get guys who have the same concept of how it should be played or treated, they sound like they've been playing together for years."

The 36-year-old Kermit Ruffins and his Barbeque Swingers quintet are some of the most popular musicians in New Orleans. Their second album for Basin Street Records is the recent "Swing This!," a key local jazz hit (see story, this page). A follow-up is in the works for release around time of the New Orleans Jazz & Heritage Festival, held in April. Managed and booked by RubyArts Entertainment, Ruffins and his band play several weekly gigs: Sundays at Joe's Cozy Corner, Wednesdays at Le Bon Temps Roule, Thursdays at Vaughan's Lounge, and, starting in February,



ANDREWS

Saturdays at his brand-new club, Kermit Ruffins' Jazz & Blues Hall on St. Phillip street.

When he was still in high school, Ruffins—with tuba player Philip Frazier—founded the Rebirth Brass Band, the act that helped switch the brass-band resurgence into full gear. "In Rebirth, we'd wear blue jeans, play Michael Jackson and [other] pop tunes," Ruffins explains. "It got hip, and then every youngster started forming a brass band."

Ruffins' trumpet-playing Uncle Percy had given the young musician a mouthpiece that he buzzed on for a few years until, when he

## Crescent City Retail Still Has A Horn Of Plenty

NEW ORLEANS—At the Louisiana Music Factory, "Modern jazz doesn't sell as well as traditional New Orleans jazz," explains the local retailer's co-owner Jerry Brock, a low-key fount of musical knowledge who, among other things, is a co-founder of the Crescent City's WWOZ radio and a producer of such recordings as 1997's cross-generational Verve trumpet summit "Doc Cheatham & Nicholas Payton."

Of the younger trumpet players, says Brock, "Kermit Ruffins and James Andrews sell the most. We also sell a tremendous quality of Louis Armstrong—hundreds and hundreds every month. Probably CDs by Louis, Ella Fitzgerald, Miles Davis, and John Coltrane outsell all artists living today, including Wynton Marsalis and Nicholas Payton, who we do sell a bunch of."

Ruffins also tops the list at the Virgin Megastore here, according to Bert Cotton, the store's jazz buyer. He even reports nearly

double the sales for Ruffins' latest Basin Street Records CD, "Swing This!," over Payton's latest Verve solo set, "Nick @ Night."

One of Virgin's best-selling CDs—"not in just the jazz department but our entire store," Cotton emphasizes—is the two-



disc release featuring trumpeter Wendell Brunious titled "Preservation Hall Jazz Band: Songs Of New Orleans." Virgin purchases the two-disc set (on the Preservation Hall imprint) on consignment, a common

practice with local issues.

The admirable Preservation Hall numbers (2,600 sold so far this year) make sense, says Cotton: "Sales depend on gigs, and people are going to Preservation Hall every night."

Vincent Fumar, jazz buyer for the Tower Records outlet a few doors down on Decatur Street, has similar sales reports: more and more Armstrong, nearly 800 copies of Ruffins' "Swing This!" since its mid-'99 release, a nice total of Payton discs, and a smattering of other local trumpeters' CDs, with the number rising with high-profile gigs. Tower's leading title (nearly 23,000 sold since March '92) is another Preservation Hall CD: "Best Of Preservation Hall" ('98, Columbia), featuring renowned trumpet- and clarinet-playing brothers Percy and Willie Humphrey.

"It's our leading title," Fumar says, "our consistently best-selling—over Madonna, U2, everything." **KATY RECKDAHL**

was 13 or so, his mom bought trumpets for both him and his brother. Ruffins first heard Armstrong on WWOZ, and he fell instantly in love. Like his hero, Ruffins is approached by future trumpeters for advice. "I tell kids, 'Try your very best to get your mom and dad to the pawn shop to get a trumpet.' And I tell them to get piano and trumpet lessons and to be real dedicated." But Ruffins advises that lessons aren't everything—"It's a spiritual thing first, then technical."

James Andrews, 32, garnered attention in 1998 for being featured in the documentary "Satchmo Of The Ghetto," narrated by Quincy Jones for the WB Network. Produced by Allen Toussaint, the star-studded companion disc was issued by the NYNO label. Andrews, who manages and books himself (504-837-5955), hopes to release a new disc by this year's Jazz Fest. As a boy, Andrews was recruited by Barker into another of his bands, the Roots Of Jazz, starting on bass drum and moving to trumpet a few years later.

The Andrews family tree is crowded with musicians. James' little brother, 15-year-old Troy "Trombone Shorty" Andrews (who plays trombone, trumpet, and tuba), just swung a big break when he was invited by Wynton Marsalis to take a solo trumpet turn for a Jazz at Lincoln Center tribute to Armstrong that was televised this fall on PBS. Jessie Hill, the brothers' late grandfather, was known as Poops and renowned for his 1960 smash "Ooh-Poo-Pah-Doo," now a Crescent City standard.

It was Poops who told the elder Andrews brother about Armstrong. Always lighting up to talk about the original Satchmo, he says, "When I see Louis on video, it's always fresh, always different

every time I see it." Troy says that James, in turn, brought Armstrong records home for him when he was just 5 years old. His older brother then bought a trumpet for him when he was 10, "after I was just playing and playing his."

Like other New Orleans musicians, even young Troy considers it his duty to help younger kids. "If they ask," he says, "I show them different tricks on my horn. Because when I get to be 45 or 80 or 20 or whatever, maybe they can play with me in my band."

Mervin "Kid Merv" Campbell, 34, founded the Young Olympians Brass Band, which played traditional music at jazz funerals and concerts by day and turned into the jazz- and funk-inflected Soul Rebels by night. He has recorded one solo disc, "Kid Merv & All That Jazz" (Dubat Music), and his All That Jazz band is seen regular-



JONES

ly here at Cafe Brasil. Campbell, who represents himself (504-259-2923), also gigs with the Tremé Brass Band.

At 12, Campbell joined Barker's Fairview Baptist band. He recalls, "Danny would say, 'If you want to emulate someone, let it be Louis Armstrong.' And he said, 'Always wear a smile; maybe joke around, show some life in you; nobody wants to pay money to see someone dead onstage. But most of all, play that horn, be beautiful on that horn.'" The same year that he joined Barker's band, Campbell started playing with the Olympia Brass Band, co-led by Harold "Duke" Dejan. The saxophonist started calling Campbell "Rena" or "Kid Merv" because he had known Campbell's great uncle, the trumpeter Henry "Kid" Rena, who played cornet with Armstrong in the Colored Waif's Home band and then was a rival who, Armstrong wrote, "could all but whistle through that horn of his."

Twenty-three-year-old Irvin Mayfield is best-recognized as trumpeter for the trio Los Hombres Calientes. "How Passion Falls," his latest album as the leader of his own quintet, was just issued by Basin Street with a release party held at New Orleans' House of Blues. He has also collaborated with photographer Gordon Parks on a CD/book project, to be published next year. He is represented by the Management Guild in New Orleans.

Mayfield started blowing trumpet when he was 9. In his teens, he played organ and piano at Greater Providence Baptist Church, across the Mississippi River in Algiers. "Everybody thought I was going to be a preacher," he confesses. Mayfield played for a few years with the Algiers Brass Band (with whom Barker would sit in occa-

sionally), co-founded the Black Jack Brass Band, and then, after graduating from NOCCA, formed Los Hombres Calientes with Bill Summers and Jason Marsalis.

Mayfield may play modern jazz, but then "all jazz is modern," he says. "Even the stuff Armstrong was playing was modern. Or at least it seems so when I try to play it."

Leon "Kid Chocolate" Brown, 22, plays every Monday night at Donna's Bar & Grill with Bob French's Original Tuxedo Jazz Band, whose latest disc is "Living The Legacy" (Royal Tuxedo Records). Brown hopes to record an album leading his own quintet soon. Booking himself (504-246-2233), he and his band play Wednesdays at St. Mary's Bar, Thursdays at Donna's Bar & Grill, and Fridays at Mattil's Bistro.

When Brown was 10, he wanted to be in a band, and he had two choices: His grandmother had a clarinet and a trumpet in her house. "My mom said I could play whichever was less expensive to repair," he says, "so it was the trumpet." His nickname started while he was at NOCCA. "Vanilla Ice was hot," he remembers. "I thought, 'All right, I'm going to be Chocolate Ice.'" Bandleader French completed the nickname by dubbing him "Kid Chocolate."

Like most of his fellow trumpeters, Brown spent a year or so in the city's Jackson Square playing for tips with the "Emperor of the Square," Anthony "Tuba Fats" Laccen. It was a good education, as Brown learned a lesson akin to one Armstrong learned so long ago.



MAYFIELD

"In school, you're trying to play all the right [chord] changes," Brown says. "But when you're playing for an audience, you have to play all the right changes and also be an entertainer. Especially in the Square—if you want to make money [in tips], you have to entertain the audience."

Based in New Orleans, Katy Reckdahl is a freelance reporter for, among others, the local alternative weekly *Gambit*.



# Publishers Debate Global Online Licensing

BY GORDON MASSON

CANNES—Incompetence is not a judgment that is rendered lightly, especially when one is describing one's own industry. But that's exactly the charge leveled at the music publishing business by none other than Nicholas Firth, president of BMG Music Publishing Worldwide.

Firth made his comments here Jan. 23 during a seminar at the MIDEM music industry convention. During a debate concerning global online licensing, Firth stated that the way the music industry has handled this issue "is nothing short of incompetence. I can think of no other industry where there is demand from consumers and demand from clients, and that industry fails to deliver. It's a disgrace, and we as industry leaders have failed."

Others concur. However, with governments already pressuring the industry to establish its own system for online publishing—notably U.S. Sens. John McCain, R-Ariz., and Orrin Hatch, R-Utah—music publishing executives are acutely aware that they must change with the times, and quickly.

"There are governments out there who are going to organize our business for us if we do not do it for ourselves," said Crispin Evans, senior VP of international business and legal affairs for Universal Music Publishing International.

Said John Hutchinson, CEO of the U.K.'s Mechanical Copyright Protection Society/Performing Right Society, "We need to defend against enforced legislation. Governments are demanding that we do something. But we've got the blueprint—let's build it."

On the positive side, initiatives such as the Cannes Accord, signed here two years ago, have forced publishers and European collection societies to engage in dialogue easing the way ahead for both, according to Martin Bandier, chairman of EMI Music Publishing. The Cannes Accord "has given the societies a sense of responsibility

in terms of what the commission structure of Europe should be and given [the publishers] a lot clearer voice into how that operates," he said.

Although "100% happy" with the way in which the Cannes Accord has been implemented, Bandier told Billboard that work is already under way to update the terms of the document. "It can be more efficient, and there are areas we are working on negotiating in connection with what we are calling the 'Cannes 2' agreement," he said. "But even in the absence of that, this Cannes Accord has worked very well." Bandier would not comment on the specifics of how he would like the accord to be improved.

On the issue of online publishing, Bandier said, "The biggest thing that music publishers, societies, and record companies have to do is really come to terms themselves, before there is an imposition of regulations and rules by governments, because that never works and then everybody is unhappy. If you have compulsory licensing and statutory dealings, that does not work as well as parties negotiating among themselves, and I've been trying to stress that during MIDEM to societies.

"It's been quite a while we've all been working on the same endless issues, and while we've made some progress, that should have been finished already," he added. "We should have been able to proudly stand up and say, 'We worked out arrangements among ourselves—now let the users come to the societies and get licenses and have the technology to move on.'"

## NEW DIGITAL ALLIANCE

To that end, international bodies representing record companies, composers, authors, and publishers announced a new alliance during MIDEM to develop a global digital music initiative.

The International Federation of the Phonographic Industry, CISAC, and European authors' rights body BIEM

agreed to cooperate with the Recording Industry Assn. of America to develop by this coming August an "industry standard" system to identify and track all rights linked to the various formats of Internet-distributed music.

The system will integrate existing identification programs such as the International Standard Recording Code and the Information System Work Code.

There were fewer announcements at the convention than in past years. Bandier said, "MIDEM no longer is a meeting place to break deals. We do have great telephone systems, fax systems, E-mail systems now, whereas years ago, when MIDEM first came into prominence, it was a meeting place for making deals because it wasn't as convenient to communicate.

"MIDEM now is an opportunity to get a sense of the industry and a sense of direction [for] what people are doing, where they are going," he continued. "You still get the chance to meet with people from all over the world but not with the thought that you have to make a deal with them."

## MORE NEW DEALS

Nonetheless, Universal Music Publishing announced its acquisition of U.K. independent company Momentum Music, the publishing arm of Beggar's Banquet Records, at the conventions. Financial details of the deal were not disclosed. Momentum was established in the late 1970s and includes more than 7,000 copyrights by such acts as Gary Numan, Corner-shop, and Dead Can Dance.

Bandier's company, EMI Music Publishing, signed a pact to post its catalog on e-media-c.net, an online resource for advertising agencies, film and TV production companies, and casting directors. EMI will use the London-based company's service to generate new licensing deals for its acts.

Also in the cyberspace arena, it was disclosed that two leading European online music services are going head to head in the race to debut the market's first subscription-based digital-distribution service. Digital World Services (DWS), a Bertelsmann subsidiary specializing in digital rights management, inked a deal with Paris-based Zoomzig.com. The DWS offering is due to roll out in March.

Meanwhile, Vitaminic's subscription service, the Vitaminic Music Club, is claiming that it has secured deals with four unnamed companies and that it will be the first such service in Europe.

Away from the Palais des Festivals conference center, the 10,629 delegates who attended MIDEM during its six-day duration took the opportunity to wine and dine with their peers in some of the French Riviera's finest establishments.

The ever-popular Carlton Hotel hosted possibly the social event of the week when producer/Warner Music Group senior VP David Foster was honored as the MIDEM person of the year for 2001 (Billboard, Jan. 27). Foster himself took to the stage to help provide the entertainment, alongside Warner-signed stars Laura Pausini, Alejandro Sanz, and Josh Groban.

# Importance Of Content, Value Stressed At MidemNet

BY JULIANA KORANTENG

CANNES—In what must have been the understatement of the day at MidemNet 2001, MP3.com CEO Michael Robertson reminded the audience, "We got sued."

Considering the fact that MP3.com doled out more than \$170 million to record companies last year to settle cases brought against the San Diego-based company by labels over ownership of online copyrights, Robertson might have been bloodied, but he certainly wasn't bowed during his Jan. 20 keynote speech here.

"We won't sort out the copyright issues in the courts," he declared. "It must be [done] using economic systems that create money."

His speech was one of the few inspired presentations at a MidemNet that many observers said lacked bite and dazzle, compared with last year's event. In 2000, a number of dotcom companies, such as Europe's World Online and America's CDnow, made grand entrances at MidemNet, but this year these and many others are not the powerhouses they once promised to be. And, given the woes many dotcoms are experiencing, at this year's MidemNet, caution appeared to be the name of the game.

Yet in his address, Robertson helped set the event's overall tone by focusing on the need to protect content online while adding value in order to generate more cash for the industry.

"The music industry is at the dawn of a new era. It will explode and generate new revenue," he said. "In three years, the music [business] will look different, but it will also be much bigger." He said My.MP3.com, the system created by his company to allow consumers to listen to their record collections anytime and anywhere via the Internet, will contribute to this development.

The My.MP3.com model led record companies to cry "theft!" and demand that MP3.com pay for the use of content delivered digitally, even if the consumer had already bought the CDs.

If consumers are forced to pay again online for music they've already purchased, Robertson argued, they are more likely to turn to sources where the music is free. "Instead of the cost going down, it is going up. So you end up driving the consumer to Napster," he added.

He insisted that the Instant Listening technology on My.MP3.com, which allows consumers to listen to their personal music collection without time or geographical restrictions, encourages them to buy more CDs.

Robertson also cited the U.S. Music Owners Listening Rights Act, which would permit people to legally buy music from a store and play it online without paying again. The act could help revise conventional copyright laws, which Robertson said are outmoded. "There's no mechanical on the Internet; it's all digital. So, [the word "copyright"] is not appropriate," he added.

His company has also developed a system called Music IOS (inter-operating system), which he said would make it easier for the different parts of the music sales chain—from artist and record label to retailer and listening-device manufacturer—to work together on digital distribution. Components of IOS include the Beam It and Instant Listening services, which can be utilized by retail. MP3.com also offers various music channels that can be delivered to a variety of offline businesses.

Robertson also illustrated how My.MP3.com and the Internet empower artists to have control over their works. He disclosed statistics showing that last November, 117,500 acts, from unknown artists to Madonna, were featured on My.MP3.com. This amounted to 751,300 songs and audio files.

Through the company's Playback for Payback program, which rewards artists on the MP3.com site based on the number of their tracks that are downloaded, he said, at least two acts had earned \$100,000 each in the last 12 months, and another 250 had earned \$5,000 each.

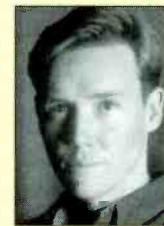
"More than 90% of the artists have come to their Web account [on MP3.com] to manage their music," he said. "They get precise statistics to assess what's going on with their music online."

While Robertson is an entrepreneur who has made major inroads in the music industry, two other MidemNet keynote speakers were musicians who have entered the business side.

In his speech, jazz pianist Herbie Hancock, who launched a label called Transparent Music last year, agreed with Robertson's vision of placing power in consumers' hands—but only up to a point. "My feeling about Napster is that I'm pro-choice," he said. "I don't mind someone downloading something of mine for free if I want them to do so. But I want to have the choice."

The third MidemNet keynote presentation came from Peter Gabriel, who now jointly owns U.K.-based On Demand Distribution (OD2), a digital-delivery company. Gabriel, who also operates the U.K.-based Realworld Records label, agreed with Hancock about indiscriminate use of free music on the Net. To illustrate his point, he said, "I can go to my local baker with a sign saying, 'Bread should be free,' then take away the bread without paying for it. And then—unsurprisingly—he stops giving me bread."

His view centers on the fact that several artists earn 60%-70% of their income from music sales. "If that gets wiped out, their careers get wiped out too," he said. However, despite his investment in digital-distribution systems at OD2, Gabriel said he is confident the record companies will always have a role in the digital age. "A lot of musicians I know aren't good at the marketing side of things, so there'll be a need for record companies as well."



ROBERTSON

## MIDEM Awards Billboard.com

### Web Site Gets Best Media Nod At Int'l Confab

Billboard.com was honored as the best media Web site at the second MidemNet Awards, announced Sunday (21) at the annual MIDEM international music fair in Cannes.

The award, which was open to any principally musical Internet site, was determined by public voting at the organization's Web site. Some 23,400 votes were cast in seven categories.

In a description of Billboard.com posted on the MidemNet Awards Web site, Music & Media's Juliana Koranteng and Chris Marlowe wrote, "This information-rich site fulfills its mission and offers users comprehensive up-to-the-minute news and in-depth archive material on the U.S. and international music market. While [its] branding and logo confirm an association with the original 106-year-old print magazine, Bill-

board.com is a different ballgame. Like the print version, it's text-heavy with few illustrations.

"But, nominated for the MidemNet Award two years in a row, the site is increasingly gaining its own identity. Its neatly laid-out home page alone immediately guides you to regularly updated news, concert dates, reviews, columnists' features, interviews, and competitions."

In other awards, veteran synth pop act Depeche Mode won for best artist site, Amazon.com won for best shopping/digital distribution site, BMI won best organization site, Victory Records took home best label/record company site, All Music Guide was named best services site, and the Love Parade Web site won best event/festival site.

JONATHAN COHEN



## MERGER OR NO MERGER, BMG STEELS ITSELF WITH NEW MANAGEMENT STRUCTURE AND OUTLOOK

(Continued from page 3)

events of late 2000: the exits of chairman Michael Dornemann and president/CEO Strauss Zelnick and the death of the man selected to succeed them, Rudi Gassner.

Stein has been with BMG since 1987, Jamieson since 1991, and Griffiths since 1998; Hilbers has been with Bertelsmann since 1992. These four men report directly to Schmidt-Holtz, as do three senior executives whose jobs are not changing: senior VP, Asia-Pacific, Michael Smellie; senior VP, Latin region, Rodolfo López-Negrete; and senior VP, human resources, Ira Sallen.

Jamieson was heading the RCA Music Group, based in New York; previously, he was president of RCA Records and, from 1991-95, president/GM of BMG Canada. Griffiths served as BMG U.K./Ireland chairman and president, central Europe, based in London; previously, he worked for Sony and Virgin.

Stein was president of BMG Germany/Switzerland/Austria and Eastern Europe (GSA/EE), based in Munich; previously, he was managing director of Hamburg-based Teldec Records. Jamieson, Griffiths, and Stein were all originally hired by Rudi Gassner when he headed BMG's international division.

Hilbers most recently served as executive VP/COO for AOL/Bertelsmann Europe. From 1994-96, he was senior VP/CFO for Bantam Doubleday Dell Publishing in New York. Now, he will oversee BMG's finance, legal and business affairs, and new technology and strategic development divisions.

Reporting to Hilbers are new appointees Joe Gorman and David Kang, who are, respectively, senior VP/CFO and senior VP of new technology and strategic development. These two hires were anticipated (*Billboard* Bulletin, Jan. 11, Jan. 19). Gorman held senior finance posts at RCA in the '80s but is better-known as the senior finance officer at BMG Entertainment International from its January 1987 formation to its February 2000 dissolution.

Kang arrives at BMG after a stint as new-media consultant for top artist management outfit the Firm; its clients include Limp Bizkit, Backstreet Boys, Michael Jackson, Ice Cube, and Enrique Iglesias. In his new post, Kang will oversee new media, new technology, and corporate development.

As for the outlook of the new team, the executives coming in under Schmidt-Holtz are universonally endorsing their new boss.

"Even though he's not a musician, he understands the creative process, he respects the creative process, and he respects creative people," Jamieson tells *Billboard*, echoing a familiar sentiment on the topic of Schmidt-Holtz. "He's sincerely interested in what we're trying to accomplish, and he brings to the table something that is very valuable to us: the confidence and trust of Bertelsmann corporate."

Adds Griffiths, "He's put music people in very key positions where they haven't necessarily been in the past, and that speaks volumes about his intent."

Now that the team is in place, the newly installed executives are scrambling to take stock of just what they are inheriting.

In North America, Jamieson says, he plans to conduct a complete review of business operations shortly. "Business is not as good as it was within the industry, and certainly



SCHMIDT-HOLTZ

we're being affected by that. Some people are concerned that they might be affected by a possible merger, and then there's the changing of the guard. So morale could always be better,"

he says. "But the future is bright as far as releases and music, so it may be a rough spot right now, but we're going to get through that."

Jamieson says he doesn't anticipate any major changes among his lieutenants. The biggest alterations are expected to come within the RCA Group, where a reorganization is in the works to account for his departure. Jamieson declined to comment on the situation, but Jack Rovner, the current No. 2 executive at RCA, is expected to take control of the division, sources say.

Meanwhile, Jamieson will have the unenviable task of managing some of BMG's biggest label executive heavyweights, including Arista chief L.A. Reid and, possi-

*'The future is bright as far as releases and music, so it may be a rough spot right now, but we're going to get through that'*

- BOB JAMIESON -

bly, J Records honcho Clive Davis. Jamieson said it is not been determined yet how J Records will work in the BMG power structure. However, sources say, Jamieson will be responsible for looking after BMG's stake in the joint-venture label.

Jamieson says of Davis that "I'm certainly not going to tell him what to do. And I'm certainly not going to teach him anything in the music business."

Meanwhile, by bringing Thomas Stein to the U.S. to assume BMG's global marketing and A&R responsibilities, Schmidt-Holtz cleared a path for Richard Griffiths to become the first executive at 13-year-old BMG to take charge of all its European operations. Previously, the region was divided between Stein, Griffiths, and Ramón Segura (Spain and Portugal). When Segura retired last year, López-Negrete took over.

For his part, Griffiths says, he expects the company to benefit from a united front in marketing records around Europe. "There's been a feeling for some time that there should be one European company. I think that it will make us more competi-

tive and help us deliver more acts around the world," he says.

But Stein's move to the U.S. also gives Griffiths a tough challenge: that of appointing an operating head for BMG's highly profitable GSA/EE business. One candidate is the unit's executive VP, Christoph Schmidt, who is



also co-managing director (with London-based Stephen Navin) of BMG's European Central Services division. However, insiders say that the GSA/EE business needs a chief with strong A&R skills, given its repertoire-origination role. As Griffiths spoke to *Billboard*, he was traveling to visit BMG offices in Hamburg, Munich, and Berlin.

As for Stein, he says his relocation to New York "came as a complete surprise" (just days before being tapped by Schmidt-Holtz, he moved into a new house in Munich) but an appealing challenge. Others are less surprised, not least because BMG's GSA business has more than doubled under Stein's leadership, to 958 million deutsche marks (\$452 million) in fiscal 1999-2000.

Moreover, Stein and his team in several German locations have built a strong reputation for finding and developing acts capable of selling worldwide, including No Mercy, La Bouche, Dr. Alban, Scatman John, Real McCoy, Snap!, and Lou Bega. That has allowed Stein to develop excellent relationships with the heads of BMG companies almost everywhere, including the U.S. (Arista Records has been a particular beneficiary of the German talent pool).

'N Sync even figures in the Stein curriculum vitae: The American band was originally signed to BMG Germany in 1996, developing into a chart-topping act there before breaking at home and moving over to RCA Records (the group is now signed to Jive Records). Examples like this are expected to give Stein's worldwide colleagues confidence in his A&R and marketing judgments, although it is not yet clear who will be on his team in New York. The new post appears to most resemble that held between 1987 and 1998 by senior VP of A&R and marketing Heinz Henn, which was not filled when Henn departed.

Says Stein, "I'll be applying all my skills, conviction, and resources as a team player to prove that many of the local BMG acts have international potential and that they can substantially enhance our market presence on a global level." He adds, "I will infuse the 'Think local, act global' motto with a new spirit."

Stein has another important asset: a longstanding professional relationship with Zomba chief Clive Calder, whose Jive Records is distributed by BMG in the U.S. (BMG also holds an ownership stake in Zomba). When Stein ran Teldec in

the '80s, it was one of Calder's first international licensees.

A seasoned industry executive who knows Zomba well says that Stein's Calder connections are considered an asset by Middelhoff and Schmidt-Holtz. They are important as BMG attempts to retain Jive's distribution business—the deal expires this June—and as Zomba figures to play a central role in the BMG/EMI merger. Industry speculation is that Calder may buy assets from BMG or EMI (or both)

as the two majors strive to appease antitrust regulators.

Schmidt-Holtz himself declines to

comment on the prospects for a merger. However, statements about BMG having enough resources to remain independent reinforce industry speculation that BMG may be preparing its employees for the possibility of no merger with EMI, because of the intense difficulty of satisfying U.S. and European antitrust regulators.

Jamieson says he and the company are prepared either way. However, he points out that "this lingering and holding in place is very fatiguing and very counterproductive."

"We need to know what game we're playing and how many players we have on our team," he says.

*Additional reporting for this story was provided by Wolfgang Spahr in Hamburg.*



GRIFFITHS



by Silvio Pietrolungo

**SHAG-A-DELIC:** *Destiny's Child's* 11-week reign at No. 1 on The Billboard Hot 100 with "Independent Women Part I" (Columbia) comes to an end this issue, as "It Wasn't Me" from Shaggy (MCA) makes its way to the top. Both titles are down in overall points, with "Me" taking the pole position because "Women's" point loss far outweighs its own decline. Even though "Me" loses points, it is awarded a bullet, as is customary in *Billboard* for titles in their first week at No. 1.

The audience totals for both "Me" and "Women" continue to impress, remaining over the 100 million mark, with "Me" standing at 123 million listeners and "Women" coming in with 107 million. The third-ranked single on the Hot 100 Airplay chart, "Love Don't Cost A Thing" by Jennifer Lopez (Epic), is a distant 15 million listeners behind. On the Hot 100, "Cost" is pushed back 4-5, despite an audience gain of 5 million, due to sales-fueled moves by *OutKast's* "Ms. Jackson" (LaFace/Arista) and *Madonna's* "Don't Tell Me" (Maverick/Warner Bros.). "Jackson," which is available as a maxi-CD, DVD, and vinyl single, moves 29,500 units and jumps 7-3 on the Hot 100, while "Tell" scans 42,000 pieces and climbs 16-4 on the Hot 100 while moving into the No. 1 slot on Hot 100 Singles Sales. After never reaching the top of the sales chart in SoundScan's first nine years of tracking sales, "Tell" is now Madonna's second consecutive No. 1 on the chart, following "Music," which hit No. 1 last September.

**LONESOME DUO:** "Nobody Wants To Be Lonely" by *Ricky Martin With Christina Aguilera* (Columbia) makes the biggest jump on the Hot 100 (66-34) and is the Greatest Gainer/Airplay winner with a 13 million audience jump. "Lonely" is a rerecorded version of Martin's solo effort that appears on his "Sound Loaded" album. "Lonely" is not scheduled to be released as a retail single but it is being made available to current and future buyers of "Loaded" in a variety of ways. Consumers who already have a copy of "Loaded" can download "Lonely" from Martin's Web site by placing their copy of the CD in the CD-ROM drive as proof of purchase, or they can receive a copy of the CD single by mailing in the brown sticker placed on each product. Those not yet in possession of "Loaded" will currently find the single bundled with the album, while future pressings will contain both Martin's solo version and the Aguilera duet.

**OLD AND NEW:** Two rock tracks, one by a veteran outfit and one by a new group, make great strides on the Hot 100. Coming in as the second- and third-highest airplay gainers, respectively, are *Aerosmith's* latest, "Jaded," and *Crazy Town's* "Butterfly" (both on Columbia). "Jaded" gains 8.5 million listeners and moves 58-37 in its second week on the chart. It is the first release from the act's forthcoming album, "Just Push Play," which will hit retail March 20. "Jaded" is Aerosmith's first charted song on the Hot 100 since "I Don't Want To Miss A Thing" hit No. 1 in September 1998.

"Butterfly" jumps 45-27 on the strength of a 7.5 million increase in listeners. "Butterfly" is the third single from the Los Angeles-based hip-hop/metal sextet's debut album "The Gift Of Game," which was released in November 1999. After failing to crack any singles charts with its earlier releases, Crazy Town sees "Butterfly" take flight simultaneously at such formats as modern rock (No. 3 on this issue's Modern Rock Tracks) and mainstream and rhythmic top 40 (No. 28 on Top 40 Tracks). Thanks to "Butterfly," "Game" entered The *Billboard* 200 this past December, a year after its release, and climbs to a peak of No. 16 this issue (see Between the Bullets, page 100).



# 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 3, 2001

| THIS WEEK              | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE   | PEAK POSITION |
|------------------------|-----------|-----------|---------------|--|---|---------------|
| <b>No. 1</b>           |           |           |               |  |   |               |
| 1                      | 1         | 1         | 10            | <b>THE BEATLES</b> ▲ APPLE 29325/CAPITOL (11.98/18.98)   | 8 weeks at No. 1                                  | 1             |
| 2                      | 2         | 2         | 24            | <b>SHAGGY</b> ▲ MCA 112096 (11.98/17.98)   | HOTSHOT   | 2             |
| <b>GREATEST GAINER</b> |           |           |               |  |   |               |
| 3                      | 11        | 41        | 4             | <b>SOUNDTRACK</b> HOLLYWOOD 162288 (18.98 CD)  | SAVE THE LAST DANCE                               | 3             |
| 4                      | 3         | 3         | 10            | <b>VARIOUS ARTISTS</b> ▲ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)                       | NOW 5   | 2             |
| 5                      | 4         | 6         | 69            | <b>CREED</b> ▲ WIND-UP 13053* (11.98/18.98)  | HUMAN CLAY  | 1             |
| 6                      | 6         | 8         | 10            | <b>SADE</b> ▲ EPIC 85185 (12.98 EQ/18.98)  | LOVERS ROCK                                       | 3             |
| 7                      | 5         | 5         | 14            | <b>LIMP BIZKIT</b> ▲ FLIP 490759*/INTERSCOPE (12.98/18.98)   | CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER | 1             |
| 8                      | 10        | 9         | 36            | <b>DIDO</b> ▲ ARISTA 19025 (11.98/17.98) HS  | NO ANGEL  | 8             |
| 9                      | 7         | 7         | 12            | <b>OUTKAST</b> ▲ LAFACE 26072*/ARISTA (12.98/18.98)  | STANKONIA   | 2             |
| 10                     | 9         | 10        | 13            | <b>LENNY KRAVITZ</b> ▲ VIRGIN 50316 (12.98/18.98)  | GREATEST HITS                                     | 2             |
| 11                     | 8         | 4         | 5             | <b>SNOOP DOGG</b> NO LIMIT 23225*/PRIORITY (12.98/18.98)   | THA LAST MEAL                                     | 4             |
| 12                     | 14        | 18        | 15            | <b>JA RULE</b> ▲ MURDER INC./DEF JAM 542934*/DJMG (12.98/18.98)                                    | RULE 3:36   | 1             |
| 13                     | 12        | 11        | 30            | <b>NELLY</b> ▲ FO' REEL 157743/UNIVERSAL (12.98/18.98)   | COUNTRY GRAMMAR                                   | 1             |
| 14                     | 17        | 21        | 14            | <b>LUDACRIS</b> ▲ DISTURBING THE PEACE/DEF JAM SOUTH 548138*/DJMG (12.98/18.98)                    | BACK FOR THE FIRST TIME                           | 4             |
| 15                     | 13        | 13        | 11            | <b>R. KELLY</b> ▲ JIVE 41705* (12.98/18.98)  | TP-2.COM  | 1             |
| 16                     | 23        | 46        | 9             | <b>CRAZY TOWN</b> ● COLUMBIA 63654/CRG (11.98 EQ/17.98) HS   | THE GIFT OF GAME                                  | 16            |
| 17                     | 20        | 17        | 17            | <b>LIL BOW WOW</b> ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)                                | BEWARE OF DOG                                     | 8             |
| 18                     | 18        | 15        | 9             | <b>BACKSTREET BOYS</b> ▲ JIVE 41743 (12.98/18.98)  | BLACK & BLUE                                      | 1             |
| 19                     | 19        | 16        | 12            | <b>U2</b> ▲ INTERSCOPE 524653 (12.98/18.98)  | ALL THAT YOU CAN'T LEAVE BEHIND                   | 3             |
| 20                     | 21        | 19        | 13            | <b>LINKIN PARK</b> ▲ WARNER BROS. 47755 (11.98/17.98)  | [HYBRID THEORY]                                   | 16            |
| 21                     | 15        | 14        | 9             | <b>TIM MCGRAW</b> ▲ CURB 77978 (12.98/18.98)   | GREATEST HITS                                     | 4             |
| 22                     | 16        | 12        | 6             | <b>XZIBIT</b> ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)   | RESTLESS  | 12            |
| 23                     | 28        | 25        | 7             | <b>K-CI &amp; JOJO</b> ● MCA 112398 (12.98/18.98)  | X   | 21            |
| 24                     | 22        | 20        | 9             | <b>ENYA</b> ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)   | A DAY WITHOUT RAIN                                | 17            |
| 25                     | 34        | 36        | 73            | <b>DIXIE CHICKS</b> ▲ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)                             | FLY   | 1             |
| 26                     | 25        | 23        | 36            | <b>BRITNEY SPEARS</b> ▲ JIVE 41704 (11.98/18.98)   | OOPS!...I DID IT AGAIN                            | 1             |
| 27                     | 24        | 26        | 63            | <b>FAITH HILL</b> ▲ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)                               | BREATHE   | 1             |
| 28                     | 26        | 22        | 44            | <b>'N SYNC</b> ◆ JIVE 41702 (11.98/18.98)  | NO STRINGS ATTACHED                               | 1             |
| 29                     | 29        | 28        | 18            | <b>MADONNA</b> ▲ MAVERICK 47598/WARNER BROS. (12.98/18.98)   | MUSIC   | 1             |
| 30                     | 32        | 44        | 10            | <b>MUSIQ SOULCHILD</b> ● DEF SOUL 548289*/DJMG (11.98/17.98)                                       | AJJUSWANASEING (I JUST WANT TO SING)              | 30            |
| 31                     | 27        | 30        | 50            | <b>3 DOORS DOWN</b> ▲ REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS                                   | THE BETTER LIFE                                   | 7             |
| 32                     | 39        | 57        | 27            | <b>JILL SCOTT</b> ● HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS                                   | WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1        | 32            |
| 33                     | 37        | 29        | 17            | <b>AARON CARTER</b> ▲ JIVE 41708 (11.98/17.98)   | AARON'S PARTY (COME GET IT)                       | 16            |
| 34                     | 36        | 33        | 17            | <b>MYSTIKAL</b> ▲ JIVE 41696* (12.98/18.98)  | LET'S GET READY                                   | 1             |
| 35                     | 38        | 35        | 35            | <b>MATCHBOX TWENTY</b> ▲ LAVA/ATLANTIC 83339/AG (12.98/18.98)                                      | MAD SEASON  | 3             |
| 36                     | 35        | 38        | 23            | <b>DAVID GRAY</b> ● ATO 69351/RCA (16.98 CD) HS  | WHITE LADDER                                      | 35            |
| <b>Hot Shot Debut</b>  |           |           |               |  |   |               |
| 37                     | NEW       | 1         | 1             | <b>ALABAMA</b> RCA (NASHVILLE) 69337/RLG (11.98/17.98)   | WHEN IT ALL GOES SOUTH                            | 37            |
| 38                     | 33        | 27        | 12            | <b>JAY-Z</b> ▲ ROC-A-FELLA/DEF JAM 548203*/DJMG (12.98/18.98)                                      | THE DYNASTY ROC LA FAMILIA (2000 — )              | 1             |
| <b>Pacesetter</b>      |           |           |               |  |   |               |
| 39                     | 110       | 109       | 25            | <b>SOUNDTRACK</b> ▲ CURB 78703 (11.98/17.98)   | COYOTE UGLY                                       | 10            |
| 40                     | 30        | 37        | 6             | <b>SOUNDTRACK</b> COLUMBIA 61595/CRG (12.98 EQ/18.98)  | WHAT WOMEN WANT                                   | 30            |
| 41                     | 59        | 90        | 4             | <b>SOUNDTRACK</b> MERCURY (NASHVILLE) 170069 (11.98/18.98)   | O BROTHER, WHERE ART THOU?                        | 41            |
| 42                     | 40        | 34        | 9             | <b>ERYKAH BADU</b> ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)  | MAMA'S GUN  | 11            |
| 43                     | 31        | 24        | 24            | <b>BAHA MEN</b> ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) HS  | WHO LET THE DOGS OUT                              | 5             |
| 44                     | 45        | 53        | 10            | <b>RICKY MARTIN</b> ▲ COLUMBIA 61394/CRG (12.98 EQ/18.98)  | SOUND LOADED                                      | 4             |
| 45                     | 47        | 52        | 42            | <b>PINK</b> ▲ LAFACE 26062/ARISTA (11.98/17.98)  | CAN'T TAKE ME HOME                                | 26            |
| 46                     | 42        | —         | 2             | <b>SOUNDTRACK</b> AVATAR 10007 (11.98/17.98)   | OZ  | 42            |
| 47                     | 46        | 43        | 6             | <b>VARIOUS ARTISTS</b> DEF JAM 520062*/DJMG (12.98/18.98)  | THE SOURCE — HIP-HOP HITS VOL. 4                  | 43            |
| 48                     | 49        | 55        | 76            | <b>MOBY</b> ▲ V2 27049* (10.98/17.98) HS   | PLAY  | 45            |
| 49                     | 41        | 31        | 35            | <b>EMINEM</b> ▲ WEBB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)                                    | THE MARSHALL MATHERS LP                           | 1             |
| 50                     | 43        | 59        | 12            | <b>LIFEHOUSE</b> DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS                                     | NO NAME FACE                                      | 43            |
| 51                     | 61        | 64        | 7             | <b>3LW</b> NINE LIVES 63961*/EPIC (11.98 EQ/17.98)   | 3LW   | 51            |
| 52                     | 51        | 48        | 78            | <b>DESTINY'S CHILD</b> ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)                                      | THE WRITING'S ON THE WALL                         | 5             |
| 53                     | 44        | 32        | 5             | <b>LIL WAYNE</b> CASH MONEY 860911/UNIVERSAL (12.98/18.98)   | LIGHTS OUT  | 16            |

| THIS WEEK                | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST<br>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)            | TITLE  | PEAK POSITION |
|--------------------------|-----------|-----------|---------------|---|--|---------------|
| 54                       | 48        | 42        | 12            | <b>GODSMACK</b> ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)   | AWAKE  | 5             |
| 55                       | 57        | 62        | 18            | <b>FUEL</b> ● 550 MUSIC 69436/EPIC (12.98 EQ/17.98)   | SOMETHING LIKE HUMAN   | 17            |
| 56                       | 54        | 45        | 13            | <b>SOUNDTRACK</b> ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)   | CHARLIE'S ANGELS   | 7             |
| 57                       | 53        | 49        | 7             | <b>MEMPHIS BLEEK</b> ● ROC-A-FELLA/DEF JAM 542587*/DJMG (11.98/17.98)   | THE UNDERSTANDING  | 16            |
| 58                       | 52        | 39        | 10            | <b>THE OFFSPRING</b> ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98)   | CONSPIRACY OF ONE  | 9             |
| 59                       | 50        | 40        | 7             | <b>RAGE AGAINST THE MACHINE</b> ▲ EPIC 85289* (12.98 EQ/18.98)  | RENEGADES  | 14            |
| 60                       | 55        | 47        | 9             | <b>WU-TANG CLAN</b> ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)                                       | THE W  | 5             |
| 61                       | 56        | 50        | 10            | <b>VARIOUS ARTISTS</b> ARISTA/WARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)                            | TOTALLY HITS 3   | 25            |
| 62                       | 68        | 84        | 6             | <b>COLDPLAY</b> NETTWERK 30162/CAPITOL (16.98 CD) HS  | PARACHUTES   | 62            |
| 63                       | 62        | 65        | 9             | <b>DAVE HOLLISTER</b> DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)                                    | CHICAGO '85... THE MOVIE                                     | 49            |
| 64                       | 58        | 54        | 7             | <b>FUNKMASTER FLEX</b> ● FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE LOUD 1961* (12.98/18.98) | ONE VOICE  | 22            |
| 65                       | 60        | 77        | 31            | <b>BILLY GILMAN</b> ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)                                | GREATEST HITS  | 13            |
| 66                       | 63        | 66        | 17            | <b>KENNY CHESNEY</b> ▲ BNA 67976/RLG (11.98/17.98)  | GREATEST HITS  | 13            |
| 67                       | 65        | 58        | 74            | <b>CHRISTINA AGUILERA</b> ▲ RCA 67690 (11.98/18.98)   | CHRISTINA AGUILERA   | 1             |
| 68                       | 75        | 67        | 8             | <b>MASTER P</b> NO LIMIT 26008*/PRIORITY (11.98/17.98)  | GHETTO POSTAGE   | 26            |
| 69                       | 64        | 61        | 32            | <b>BON JOVI</b> ▲ ISLAND 542474/DJMG (11.98/17.98)  | CRUSH  | 9             |
| 70                       | 76        | 82        | 13            | <b>TAMIA</b> ELEKTRA 62516/EEG (11.98/17.98)  | A NU DAY   | 46            |
| 71                       | 71        | 76        | 19            | <b>THE CORRS</b> ● 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)   | IN BLUE  | 21            |
| 72                       | 87        | 106       | 15            | <b>VARIOUS ARTISTS</b> FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)                                       | THE FAMILY VALUES TOUR 1999                                  | 32            |
| 73                       | 73        | 79        | 35            | <b>LEE ANN WOMACK</b> ▲ MCA NASHVILLE 170099 (11.98/17.98)  | I HOPE YOU DANCE   | 17            |
| 74                       | 82        | 98        | 53            | <b>JAGGED EDGE</b> ▲ SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)  | J.E. HEARTBREAK  | 8             |
| <b>Heatseeker Impact</b> |           |           |               |   |  |               |
| 75                       | 103       | 131       | 4             | <b>NELLY FURTADO</b> DREAMWORKS 450217/INTERSCOPE (8.98/12.98) HS   | WHOA, NELLY!   | 75            |
| 76                       | 72        | 69        | 39            | <b>DISTURBED</b> ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS  | THE SICKNESS   | 29            |
| 77                       | 78        | 71        | 39            | <b>MYA</b> ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)  | FEAR OF FLYING   | 15            |
| 78                       | 67        | 56        | 11            | <b>BLINK-182</b> ● MCA 112379 (12.98/18.98)   | THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!)     | 8             |
| 79                       | 74        | 63        | 17            | <b>98 DEGREES</b> ▲ UNIVERSAL 159354 (12.98/18.98)  | REVELATION   | 2             |
| 80                       | 69        | 60        | 39            | <b>PAPA ROACH</b> ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98)  | INFEST   | 5             |
| 81                       | 79        | 85        | 12            | <b>VARIOUS ARTISTS</b> SPARROW 51779 (19.98/21.98)  | WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS       | 36            |
| 82                       | 77        | 81        | 60            | <b>INCUBUS</b> ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)   | MAKE YOURSELF  | 47            |
| 83                       | 70        | 68        | 5             | <b>QB FINEST</b> ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)  | NAS & ILL WILL RECORDS PRESENTS QUEENSBIDGE THE ALBUM        | 68            |
| 84                       | 99        | 137       | 4             | <b>MR. C THE SLIDE MAN</b> M.O.B. 159807/UNIVERSAL (12.98/18.98) HS   | CHA-CHA SLIDE  | 84            |
| 85                       | 80        | 78        | 62            | <b>DR. DRE</b> ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)   | DR. DRE — 2001   | 2             |
| 86                       | 90        | 107       | 30            | <b>ANNE MURRAY</b> ● STRAIGHTWAY 20231 (19.98/19.98)  | WHAT A WONDERFUL WORLD                                       | 38            |
| 87                       | 85        | 80        | 10            | <b>KEITH SWEAT</b> ● ELEKTRA 62515/EEG (12.98/18.98)  | DIDN'T SEE ME COMING   | 16            |
| 88                       | 86        | 73        | 27            | <b>VARIOUS ARTISTS</b> EMI/SONY/ZOMBA 524772/UME (12.98/18.98)  | NOW 4  | 1             |
| 89                       | 81        | 75        | 8             | <b>VARIOUS ARTISTS</b> RAWKUS 26131*/PRIORITY (10.98/16.98)   | LYRICIST LOUNGE VOL. 2                                       | 33            |
| 90                       | 89        | 74        | 16            | <b>GREEN DAY</b> ● REPRISE 47613*/WARNER BROS. (12.98/18.98)  | WARNING:   | 4             |
| 91                       | 84        | 70        | 85            | <b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 47386* (10.98/17.98)  | CALIFORNICATION  | 3             |
| 92                       | 91        | —         | 2             | <b>VARIOUS ARTISTS</b> UTV/VERVE 520191/AG (18.98 CD)   | PURE JAZZ  | 91            |
| 93                       | 105       | 121       | 55            | <b>TOBY KEITH</b> ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)                                    | HOW DO YOU LIKE ME NOW?!                                     | 85            |
| 94                       | 93        | 95        | 9             | <b>LOUIE DEVITO</b> E-LASTIK 5002 (16.98 CD) HS   | N.Y.C. UNDERGROUND PARTY VOLUME 3                            | 93            |
| 95                       | 83        | 72        | 16            | <b>RADIOHEAD</b> ● CAPITOL 27753 (11.98/17.98)  | KID A  | 1             |
| 96                       | 88        | 83        | 69            | <b>STING</b> ▲ A&M 490443/INTERSCOPE (12.98/18.98)  | BRAND NEW DAY  | 9             |
| 97                       | 94        | 88        | 83            | <b>LIMP BIZKIT</b> ▲ FLIP 490335*/INTERSCOPE (12.98/18.98)  | SIGNIFICANT OTHER  | 1             |
| 98                       | 102       | 122       | 89            | <b>SHEDAISSY</b> ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS   | THE WHOLE SHEBANG  | 70            |
| 99                       | 97        | 104       | 35            | <b>A PERFECT CIRCLE</b> ▲ VIRGIN 49253* (11.98/17.98)   | MER DE NOMS  | 4             |
| 100                      | 98        | 92        | 40            | <b>CARL THOMAS</b> ▲ BAD BOY 73025/ARISTA (10.98/17.98)   | EMOTIONAL  | 9             |
| 101                      | 111       | 114       | 19            | <b>CASH MONEY MILLIONAIRES</b> ● CASH MONEY 153291/UNIVERSAL (11.98/17.98)                                    | BALLER BLOCKIN   | 13            |
| 102                      | 119       | —         | 2             | <b>VARIOUS ARTISTS</b> LEGACY/COLUMBIA/VERVE 61439/CRG (18.98 EQ CD)  | THE BEST OF KEN BURNS JAZZ                                   | 102           |
| 103                      | 95        | 86        | 9             | <b>B.G.</b> ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)   | CHECKMATE  | 21            |
| 104                      | 106       | 99        | 28            | <b>EVERCLEAR</b> ▲ CAPITOL 97061 (11.98/17.98)  | SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE | 9             |
| 105                      | 92        | 96        | 9             | <b>ELTON JOHN</b> UNIVERSAL 013050 (12.98/18.98)  | ONE NIGHT ONLY — THE GREATEST HITS                           | 65            |
| 106                      | 116       | 119       | 25            | <b>JO DEE MESSINA</b> ● CURB 77977 (11.98/17.98)  | BURN   | 19            |
| 107                      | 100       | 100       | 32            | <b>B.B. KING &amp; ERIC CLAPTON</b> ▲ DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)                           | RIDING WITH THE KING   | 3             |
| 108                      | 113       | 111       | 46            | <b>YOLANDA ADAMS</b> ▲ 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 |
|-----------|-----------|-----------|---------------|----------------------|---|---------------|
| 109       | 109       | 87        | 6             | SOUNDTRACK           | DRACULA 2000  | 81            |
| 110       | 107       | 97        | 11            | ALAN JACKSON         | WHEN SOMEBODY LOVES YOU   | 15            |
| 111       | 108       | 94        | 9             | 8BALL & MJG          | SPACE AGE 4 EVA   | 39            |
| 112       | 101       | 91        | 19            | BARENAKED LADIES     | MAROON  | 5             |
| 113       | 115       | 101       | 36            | BBMAK                | SOONER OR LATER   | 38            |
| 114       | 96        | 89        | 9             | CAPONE -N- NOREAGA   | THE REUNION   | 31            |
| 115       | 112       | 102       | 84            | SANTANA              | SUPERNATURAL  | 1             |
| 116       | 104       | 112       | 39            | TONI BRAXTON         | THE HEAT  | 2             |
| 117       | 117       | 103       | 11            | SOUNDTRACK           | RUGRATS IN PARIS: THE MOVIE   | 48            |
| 118       | 127       | 130       | 15            | SARA EVANS           | BORN TO FLY   | 62            |
| 119       | 141       | —         | 2             | SOUNDTRACK           | CROUCHING TIGER, HIDDEN DRAGON                                      | 119           |
| 120       | 137       | 134       | 40            | JOE                  | MY NAME IS JOE  | 2             |
| 121       | 129       | 116       | 30            | LIL' KIM             | THE NOTORIOUS KIM   | 4             |
| 122       | 118       | 110       | 37            | AVANT                | MY THOUGHTS   | 45            |
| 123       | 139       | —         | 2             | VARIOUS ARTISTS      | KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC                       | 123           |
| 124       | 122       | 127       | 69            | MARC ANTHONY         | MARC ANTHONY  | 8             |
| 125       | 121       | 153       | 5             | AT THE DRIVE-IN      | RELATIONSHIP OF COMMAND   | 121           |
| 126       | 126       | 164       | 4             | JAMIE O'NEAL         | SHIVER  | 126           |
| 127       | 132       | 128       | 62            | CELINE DION          | ALL THE WAY...A DECADE OF SONG                                      | 1             |
| 128       | 114       | 93        | 16            | YANNI                | IF I COULD TELL YOU   | 20            |
| 129       | 128       | 118       | 41            | NO DOUBT             | RETURN OF SATURN  | 2             |
| 130       | 134       | 123       | 57            | DMX                  | ...AND THEN THERE WAS X   | 1             |
| 131       | 131       | 115       | 22            | WYCLEF JEAN          | THE ECLECTIC: 2 SIDES II A BOOK                                     | 9             |
| 132       | 123       | 117       | 9             | EVERCLEAR            | SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE | 66            |
| 133       | 133       | 129       | 12            | BOB DYLAN            | THE ESSENTIAL BOB DYLAN   | 67            |
| 134       | 142       | 125       | 55            | VERTICAL HORIZON     | EVERYTHING YOU WANT   | 40            |
| 135       | 140       | 150       | 11            | TALIB KWELI & HI-TEK | REFLECTION ETERNAL  | 17            |
| 136       | 138       | 132       | 10            | PRODIGY OF MOBB DEEP | H-N-I-C   | 18            |
| 137       | 124       | 108       | 13            | CELINE DION          | THE COLLECTOR'S SERIES VOLUME ONE                                   | 28            |
| 138       | 125       | 105       | 13            | VARIOUS ARTISTS      | UNIVERSAL SMASH HITS  | 43            |
| 139       | 145       | 142       | 34            | KID ROCK             | THE HISTORY OF ROCK   | 2             |
| 140       | 144       | 146       | 14            | SHYNE                | SHYNE   | 5             |
| 141       | 135       | 124       | 78            | MACY GRAY            | ON HOW LIFE IS  | 4             |
| 142       | 186       | 148       | 10            | EAGLES               | SELECTED WORKS: 1972-1999   | 109           |
| 143       | 130       | 113       | 10            | MARILYN MANSON       | HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)                    | 13            |
| 144       | 146       | 144       | 75            | VARIOUS ARTISTS      | WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS                 | 70            |
| 145       | 174       | 188       | 16            | DONNIE MCLURKIN      | LIVE IN LONDON AND MORE...  | 108           |
| 146       | 157       | 152       | 18            | VARIOUS ARTISTS      | THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM                      | 17            |
| 147       | 136       | 120       | 21            | SARAH BRIGHTMAN      | LA LUNA   | 17            |
| 148       | 143       | 140       | 17            | MARK KNOPFLER        | SAILING TO PHILADELPHIA   | 60            |
| 149       | 150       | 149       | 86            | LONESTAR             | LONELY GRILL  | 28            |
| 150       | 176       | 190       | 34            | MARY MARY            | THANKFUL  | 59            |
| 151       | 156       | 162       | 9             | DC TALK              | INTERMISSION: THE GREATEST HITS                                     | 81            |
| 152       | 170       | —         | 2             | LOUIS ARMSTRONG      | KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG                     | 152           |
| 153       | 147       | 159       | 61            | JESSICA SIMPSON      | SWEET KISSES  | 25            |

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

|                              |                             |                    |                             |
|------------------------------|-----------------------------|--------------------|-----------------------------|
| 3 Doors Down 31              | Toni Braxton 116            | Enya 24            | K-Ci & JoJo 23              |
| 3LW 51                       | Sarah Brightman 147         | Evan And Jaron 156 | Toby Keith 93               |
| 8Ball & MJG 111              | Capone -N- Noreaga 114      | Sara Evans 118     | Chante Moore 154            |
| 98 Degrees 79                | Aaron Carter 33             | Everclear 104, 132 | Mr. C The Slide Man 84      |
| Yolanda Adams 108            | Cash Money Millionaires 101 | Everest 181        | Anne Murray 86              |
| Christina Aguilera 67        | Kenny Chesney 66            | Field Mob 194      | Musiq Soulchild 30          |
| Alabama 37                   | Charlotte Church 191        | Fuel 55            | Mya 77                      |
| Marc Anthony 124             | Coldplay 62                 | Funkmaster Flex 64 | Mystikal 34                 |
| Louis Armstrong 152          | Collective Soul 187         | Nelly Furtado 75   | Nelly 13                    |
| A*Teens 172                  | The Corrs 71                | Billy Gilman 65    | No Doubt 129                |
| At The Drive-In 125          | Crazy Town 16               | Godsmack 54        | 'N Sync 28                  |
| Avant 122                    | Creed 5                     | David Gray 36      | The Offspring 58            |
| B.B. King & Eric Clapton 107 | Cypress Hill 189            | Macy Gray 141      | Jamie O'Neal 126            |
| Babyface 192                 | dc Talk 151                 | Green Day 90       | OutKast 9                   |
| Backstreet Boys 18, 163      | Destiny's Child 52          | Emmylou Harris 171 | Papa Roach 80               |
| Erykah Badu 42               | Louie DeVito 94             | PJ Harvey 170      | A Perfect Circle 99         |
| Baha Men 43                  | Dido 8                      | Faith Hill 27      | Pink 45                     |
| Bareheaded Ladies 112        | Celine Dion 127, 137        | Dave Hollister 63  | Plus One 193                |
| BBMAK 113                    | Disturbed 76                | Incubus 82         | Kelly Price 184             |
| The Beatles 1                | Dixie Chicks 25             | Alan Jackson 110   | Prodigy Of Mobb Deep 136    |
| B.G. 103                     | DMX 130                     | Jagged Edge 74     | Prü 176                     |
| Memphis Bleek 57             | Dr. Dre 85                  | Jay-Z 38           | QB Finest 83                |
| Blink-182 78, 180            | Bob Dylan 133               | Joe 120            | Radiohead 95                |
| Andrea Bocelli 155           | Bob Dylan 133               | Wyclef Jean 131    | Rage Against The Machine 59 |
| Bon Jovi 69                  | Eagles 142                  | Elton John 105     |                             |
| Bone Thugs-N-Harmony 197     | Eminem 49, 174              |                    |                             |
| Boyz II Men 157              |                             |                    |                             |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART   | ARTIST   | TITLE  | PEAK POSITION |
|-----------|-----------|-----------|-----------------|--|--|---------------|
| 154       | 148       | 139       | 8               | CHANTE MOORE   | EXPOSED  | 50            |
| 155       | 151       | 145       | 19              | ANDREA BOCELLI   | VERDI  | 23            |
| 156       | 171       | 174       | 4               | EVAN AND JARON   | EVAN AND JARON   | 156           |
| 157       | 152       | 133       | 19              | BOYZ II MEN  | NATHAN MICHAEL SHAWN WANYA   | 4             |
| 158       | 155       | 143       | 31              | DEFTONES   | WHITE PONY   | 3             |
| 159       | 159       | 126       | 10              | S CLUB 7   | 7  | 94            |
| 160       | 164       | 178       | 14              | SCARFACE   | THE LAST OF A DYING BREED  | 7             |
| 161       | 194       | 187       | 15              | TRAVIS TRITT   | DOWN THE ROAD I GO   | 51            |
| 162       | 158       | 147       | 3               | SOUNDTRACK   | SOUL FOOD: THE SERIES — THE BEST R&B OF 2000                         | 147           |
| 163       | 172       | 163       | 88              | BACKSTREET BOYS  | MILLENNIUM   | 1             |
| 164       | 163       | 151       | 17              | JOHN MICHAEL MONTGOMERY                                    | BRAND NEW ME   | 15            |
| 165       | 161       | 173       | 15              | SOUNDTRACK   | GLADIATOR  | 66            |
| 166       | 149       | 138       | 16              | PAUL SIMON   | YOU'RE THE ONE   | 19            |
| 167       | RE-ENTRY  | 11        | LIL' ZANE       | YOUNG WORLD: THE FUTURE                                    | 25   |               |
| 168       | 168       | —         | 2               | VARIOUS ARTISTS  | SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING DARLENE ZSCHECH | 168           |
| 169       | 191       | —         | 10              | SOUNDTRACK   | GONE IN 60 SECONDS   | 69            |
| 170       | 162       | 175       | 8               | PJ HARVEY  | STORIES FROM THE CITY, STORIES FROM THE SEA                          | 42            |
| 171       | 166       | 172       | 17              | EMMYLOU HARRIS   | RED DIRT GIRL  | 54            |
| 172       | 190       | 165       | 36              | A*TEENS  | THE ABBA GENERATION  | 71            |
| 173       | 160       | 160       | 11              | JAMES TAYLOR   | GREATEST HITS VOLUME 2   | 97            |
| 174       | 173       | 156       | 98              | EMINEM   | THE SLIM SHADY LP  | 2             |
| 175       | RE-ENTRY  | 30        | VARIOUS ARTISTS | WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS | 65   |               |
| 176       | NEW       | 1         | PRU             | PRU  | 176  |               |
| 177       | 189       | —         | 9               | KEITH URBAN  | KEITH URBAN  | 161           |
| 178       | 178       | —         | 2               | RONNIE MILSAP  | 40 #1 HITS   | 178           |
| 179       | 184       | 169       | 74              | SLIPKNOT   | SLIPKNOT   | 51            |
| 180       | 180       | 167       | 86              | BLINK-182  | ENEMA OF THE STATE   | 9             |
| 181       | 175       | 154       | 14              | EVERLAST   | EAT AT WHITEY'S  | 20            |
| 182       | 196       | —         | 16              | RASCAL FLATTS  | RASCAL FLATTS  | 122           |
| 183       | 165       | 158       | 10              | VARIOUS ARTISTS  | STONED IMMACULATE — THE MUSIC OF THE DOORS                           | 72            |
| 184       | 181       | 181       | 26              | KELLY PRICE  | MIRROR MIRROR  | 5             |
| 185       | 185       | 184       | 58              | DIANA KRALL  | WHEN I LOOK IN YOUR EYES   | 56            |
| 186       | 182       | 177       | 6               | VARIOUS ARTISTS  | STRAIT UP  | 56            |
| 187       | 183       | 171       | 15              | COLLECTIVE SOUL  | BLENDER  | 22            |
| 188       | RE-ENTRY  | 3         | UNCLE KRACKER   | DOUBLE WIDE  | 161  |               |
| 189       | 167       | 136       | 6               | CYPRESS HILL   | LIVE AT THE FILLMORE   | 119           |
| 190       | 169       | 135       | 6               | TOOL   | SALIVAL  | 38            |
| 191       | 200       | —         | 77              | CHARLOTTE CHURCH   | VOICE OF AN ANGEL  | 28            |
| 192       | 187       | 182       | 6               | BABYFACE   | A COLLECTION OF HIS GREATEST HITS                                    | 75            |
| 193       | RE-ENTRY  | 32        | PLUS ONE        | THE PROMISE  | 76   |               |
| 194       | RE-ENTRY  | 2         | FIELD MOB       | 613: ASHY TO CLASSY  | 194  |               |
| 195       | 198       | —         | 7               | MICHAEL W. SMITH   | FREEDOM  | 70            |
| 196       | 193       | 170       | 60              | SISQO  | UNLEASH THE DRAGON   | 2             |
| 197       | 188       | 157       | 10              | BONE THUGS-N-HARMONY                                       | THE COLLECTION: VOLUME TWO   | 41            |
| 198       | RE-ENTRY  | 38        | CAT STEVENS     | THE VERY BEST OF CAT STEVENS                               | 58   |               |
| 199       | 179       | 166       | 15              | THE WALLFLOWERS  | (BREACH)   | 13            |
| 200       | RE-ENTRY  | 68        | SARAH MCLACHLAN | MIRROBALL  | 3  |               |

|                             |   |  |  |
|-----------------------------|---|--|--|
| Ronnie Milsap 178           | Rascal Flatts 182                                 | Rugrats In Paris: The Movie 117                  | Shout To The Lord: The Platinum Collection Featuring Darlene Zschech 168 |
| Moby 48                     | Red Hot Chili Peppers 91                          | Save The Last Dance 3                            | The Source — Hip-Hop Hits Vol. 4 47                                      |
| John Michael Montgomery 164 | Rule 12   | Soul Food: The Series — The Best R&B Of 2000 162 | The Source Hip-Hop Music Awards 2000—The Album 146                       |
| Chante Moore 154            | S Club 7 159                                      | What Women Want 40                               | Stoned Immaculate — The Music Of The Doors 183                           |
| Mr. C The Slide Man 84      | Sade 6  | Britney Spears 26                                | Strait Up 186  |
| Anne Murray 86              | Santana 115                                       | Cat Stevens 198                                  | Totally Hits 3 61  |
| Musiq Soulchild 30          | Scarface 160                                      | Carl Thomas 100                                  | Universal Smash Hits 138   |
| Mya 77                      | Jill Scott 32                                     | Tool 190   | WOW-2001: The Year's 30 Top Christian Artists And Hits 81                |
| Mystikal 34                 | Shaggy 2  | Travis Tritt 161                                 | WoW Worship Orange: Today's 30 Most Powerful Worship Songs 175           |
| Nelly 13                    | SheDaisy 98                                       | U2 19  | WoW Worship: Today's 30 Most Powerful Worship Songs 144                  |
| No Doubt 129                | Shyne 140   | Uncle Kracker 188                                | Vertical Horizon 134   |
| 'N Sync 28                  | Paul Simon 166                                    | Keith Urban 177                                  | The Wallflowers 199  |
| The Offspring 58            | Jessica Simpson 153                               |  | Lee Ann Womack 73  |
| Jamie O'Neal 126            | Tool 190  |  | Wu-Tang Clan 60  |
| OutKast 9                   | Travis Tritt 161                                  |  | Xzibit 22  |
| Papa Roach 80               | U2 19   |  | Yanni 128  |
| A Perfect Circle 99         | Uncle Kracker 188                                 |  |  |
| Pink 45                     | Keith Urban 177                                   |  |  |
| Plus One 193                | VARIOUS ARTISTS                                   |  |  |
| Kelly Price 184             | The Best Of Ken Burns Jazz 102                    |  |  |
| Prodigy Of Mobb Deep 136    | The Family Values Tour 1999 72                    |  |  |
| Prü 176                     | Ken Burns Jazz - The Story Of America's Music 123 |  |  |
| QB Finest 83                | Lyrical Lounge Vol. 2 89                          |  |  |
| Radiohead 95                | Now 4 88  |  |  |
| Rage Against The Machine 59 | Now 5 4   |  |  |
|                             | Pure Jazz 92                                      |  |  |



# newsline...

**SONY REPORTS OVERALL MUSIC SALES** decreased 11.6% to \$1.7 billion, while operating income increased 9% to \$203 million for the fiscal third quarter that ended Dec. 31, 2000. The company said its U.S.-based operation, Sony Music Entertainment, posted declines in revenue and operating income. Specific operating figures for the division were not disclosed. Sony blamed the drop on soft market conditions in international markets, the delayed release of certain new albums, increased spending on digital media, and unfavorable currency exchange rates.

The Japanese music operation, Sony Music Entertainment Japan, also posted a decrease in third-quarter sales due to the delay of new releases outside of Japan and the delayed release of new game software it manufactures for third parties.

For the nine months ending Dec. 31, Sony's combined music operations posted a 17.2% decline in overall sales and a 47.5% decline in operating income—lower than the company anticipated. However, Sony says it still expects to meet its full-year financial projections for music due to its fourth-quarter release schedule. **BRIAN GARRITY**

**SONY WILL NOT ATTEND** this year's NARM Convention, sources say. The major boycotted last year's confab in reaction to the anti-competitive lawsuit filed against it by the National Assn. of Recording Merchandisers (*Billboard Bulletin*, Feb. 7, 2000). The case has been heard in court, and both sides are awaiting a decision. The suit, filed Jan. 31, 2000, in U.S. District Court for the District of Columbia, alleges that Sony's practice of placing hyperlinks on enhanced CDs (directing consumers to retail sites owned or controlled by the major) amounts to unfair competition. The NARM confab is set for March 11-14 in Orlando, Fla. **ED CHRISTMAN**

**ONLINE ENTERTAINMENT** network ArtistDirect recently cut 40 staffers as part of a cost-cutting effort and announced plans to reorganize into five business groups. The Los Angeles-based company will be divided into a media group, comprising ArtistDirect.com, the Ultimate Band List (ubl.com), and more than 120 managed artist sites; an E-commerce group; a digital distribution group that will feature a streaming and download subscription service; a talent agency and live-event group; and a record label and content-production group.

The company says in a statement that with the reorganization it expects to post a negative cash flow of \$18 million-\$20 million for 2001, a 60% improvement from last year. Operating expenses are expected to total \$28 million-\$30 million. As of Dec. 31, the company had cash and short-term investments of approximately \$85 million. **BRIAN GARRITY**

**VIACOM'S MTV NETWORKS** has cut 125 Nashville-based jobs, eliminating 35% of its work force there. Most of the cuts were among staffers of The National Network (TNN), whose primary operations will be relocated to New York. Some staffers' terminations were effective Jan. 26. Others will assist with the transition, then their jobs will be phased out over the next six months. CMT was largely unaffected by the cuts. **PHYLLIS STARK**

**SECURE DIGITAL MUSIC INITIATIVE (SDMI)** executive director Leonardo Chiariglione announced Jan. 24 that he will resign in the next few months. He is leaving the group to devote his full attention to a new position at Telecom Italia's CSELT division, where he has worked since 1971. A successor is expected to be named before Chiariglione exits. Chiariglione became SDMI's first executive director in February 1999. The group was formed in December 1998. **EILEEN FITZPATRICK**

**TVT RECORDS** has settled its copyright infringement lawsuit with Napster and will supply the file-sharing technology company with content under terms of an agreement announced Jan. 25. Financial terms of the deal were not announced. Like Napster's deal with Hamburg-based edel music, TVT will allow its master recordings to be used for Napster's new file-sharing application under development with Bertelsmann. The label will also become an advocate for the company. TVT filed its lawsuit against Napster last June and has one pending against MP3.com's MyMP3.com service. **EILEEN FITZPATRICK**

**CLICKRADIO** chairman/CEO Hank Williams is stepping down from running the company he helped found nearly three years ago. Williams will continue as a co-chairman/consultant on technical issues, but will cease to oversee day-to-day operations. Williams will also turn his attention to new platforms for ClickRadio, such as handheld devices, cars, and stereo components. ClickRadio senior VP of entertainment David Benjamin will handle CEO duties until a replacement is found. **FRANK SAXE**

**THE WORLD MUSIC AWARDS 2001** will be staged at Monte Carlo's Sporting Club May 2 and will be broadcast in 160 countries, says organizer Marcor International. The show will air on ABC in the U.S. and on Carlton TV in the U.K. The International Federation of the Phonographic Industry-endorsed awards are given to top-selling artists by territory and music genre, based on year-end sales for 2000. **DAVID STARK**

## SFX ACQUISITION

(Continued from page 91)

Zelisko says he and his staff will program the Desert Sky Pavilion in Phoenix and the Journal Pavilion in Albuquerque, N.M., both large SFX amphitheaters. He will also remain active in the Las Vegas market.

Chicago-based Jam Productions, which owned a financial stake in Evening Star and is one of the largest independent promotion companies, was also compensated as part of the deal to sell to SFX. "We were partners with Evening Star for over 20 years," says Army Granat, co-president of Jam. "[The sale] is just a business deal—it is what it is. Danny decided to sell, and we wish him the best of luck."

Zelisko declined to release a purchase price for his company. "That's my business," he says. "I never understood why people released that stuff."

He is, however, looking forward to working closely with his many peers in the industry who are already part of the SFX family. "There are people in every market that I've been friends with for years," Zelisko says.

Zelisko admits he has been critical of industry consolidation in the past. "Look, when something's happening and you're not a part of it, you tend to dig deeper and find your grit," he says. "You do what you gotta do."

Now Zelisko seems to think the early SFX promoter acquisitions may have taken a bad rap. "These guys that did it first, even with the money involved—which is none of my business—tended to take a lot of shit from people," he says. "Now that the dust has settled, that may not have been that fair."

Although he stopped short of saying so, the new regime at SFX may have helped make the decision to sell easier. "Things have a way of changing," Zelisko says. "Last year when [SFX Music Group chairman] Jack Boyle, Rodney Eckerman, and [SFX Music Group VP] Irv Zuckerman and I started talking about this, they brought up some interesting ideas that I was intrigued with, other than the money."

Still, selling his company is a bitter-sweet experience. "The word 'independent' means a lot to me, and up until today I was part of the IPO [Independent Promoters Organization]," he says. "But I haven't changed; the business has changed. Deals have changed dramatically, as have attitudes about money vs. loyalty."

Meanwhile, the number of independent promoters continues to dwindle. Sources say Anschutz Entertainment Group is close to completing a deal to acquire Southern California promoter Goldenvoice, and Eckerman says his company will also continue expanding.

Asked whether Jam intended to sell any time soon Granat replied, "We have nothing on the docket whatsoever."

## FOR THE RECORD

Despite RAS Records' forthcoming collection of Disney tunes, as well as its use of Disney-owned outlets to promote the project, there is no affiliation between RAS Records and Walt Disney Records, as was indicated in a story in the Jan. 27 issue.



by Geoff Mayfield

**FRESH TROOPS:** The Beatles command The Billboard 200 for yet an eighth week (215,500 units, down 17% from the prior chart) but could well lose the lead next issue. Shaggy and the soundtrack to "Save The Last Dance," now at No. 2 and No. 3, respectively, are contenders for the top spot, as is the latest Jennifer Lopez set.

At a time of year when best-selling albums tend to sell less from one week to the next, Shaggy's "Hotshot," released last August, has shown increases for two consecutive weeks, this time posting a 12,500-unit improvement. The "Dance" movie, meanwhile, retains its No. 1 standing at the box office, as the soundtrack snares its third straight Greatest Gainer cup; its sales more than double that of the previous issue (11-3, up 126%).

Lopez is the star of a Jan. 23 release slate that figures to be a magnet for young consumers. In addition to an aggressive campaign on her album's behalf, Lopez snares an additional spotlight as her latest movie, "The Wedding Planner," opens in theaters the following Friday. Her "J.Lo" album could top 200,000 units and figures to be a bigger deal for department stores and hit-oriented chains than it will be for traditional record stores.

Look for **O-Town**, the group from the ABC TV series "Making The Band," with the first album from Clive Davis' new J label, to score the second-highest debut. Arista girl group **Dream** should also make a respectable bow. O-Town and Dream were both presenters at the Jan. 8 American Music Awards, a show that opened with a Lopez performance; the road for both groups has been smoothly paved by well-orchestrated media campaigns.

**NEWER KIDS ON THE BLOCK:** As noted here a couple of weeks ago, the early months of a new year represent fertile opportunities for developing artists. This issue The Billboard 200 sees continued momentum for rookie or sophomore albums by **Dido** (10-8, up more than 2,000 units), **Ludacris** (17-14, up 9.6%), **Crazy Town** (23-16), **Musiq Soulchild** (31-30), **Jill Scott** (39-32), **31W** (61-51), **Fuel** (57-55), **Coldplay** (68-62), **Jagged Edge** (82-74) **Nelly Furtado** (103-75), **Mr. C The Slide Man** (99-84), and **Mary Mary** (176-150).

Of this upwardly mobile crowd, Furtado has the largest percentage increase, as she cashes in appearances on "Saturday Night Live" and "The Rosie O'Donnell Show" for a 43% surge. 31W has a 27% increase, while Crazy Town, Coldplay, and Mr. C each have a gain of 15% or more.

Scott, with "Who Is Jill Scott? Words And Sounds Vol. 1" (Hidden Beach), looks to follow in the footsteps of Epic labelmate **Macy Gray**, who last year rode her Grammy nominations to higher chart ground. In 2000 Gray marched from No. 102, her rank just before the nominations were announced in January, all the way to a No. 4 peak the week after the awards were telecast, aided along the way by appearances on shows like "Saturday Night Live" and "The Tonight Show With Jay Leno." Scott was at No. 73 the week her nomination for best new artist was announced, has moved steadily up the chart each week since, and has shown sales gains for two consecutive weeks.

**JAZZED:** This issue, **Ken Burns'** PBS epic "Jazz" accounts for all but seven of the 25 slots on Top Jazz Albums. It is worth noting that the Burns miniseries and the related releases from Legacy/Columbia and Verve Group have made it possible for late giants **Sidney Bechet** and **Fletcher Henderson** to make their first-ever appearances on Top Jazz Albums (at Nos. 19 and 22, respectively) in the chart's 34-year history. This is the second issue in a row that a sheer majority of the titles on this list—this time 18 in all—show a gain over prior-issue sales. That's an unusual sight on any sales chart at this time of year, and it should be noted that albums not connected with "Jazz" are among the gainers.

Leading the jazz chart again is UTV/Verve's "Pure Jazz" (No. 92 on The Billboard 200), featuring many of the artists seen in Burns' "Jazz" documentary. A multi-artist sampler continues to be the strongest of the Burns batch, with the boxed set next in line (Nos. 2 and 3, respectively, on Top Jazz Albums, moving 119-102 and 139-123 on the big chart).

Meanwhile, almost 10 years after his death, the shadow of **Miles Davis** looms large: the "Finding Forrester" soundtrack, which features several of his tracks, and his "Jazz"-related album both bullet (No. 6, up 45%, and No. 12, up 27.5%) on Top Jazz Albums, while "Kind Of Blue" climbs to No. 8 on Top Pop Catalog Albums. All this activity comes before Davis is even featured on the PBS series.

**REEL TIME:** "Save The Last Dance" and "Finding Forrester" aren't the only hot soundtracks on the market, as the category continues its typical early-in-the-year flowering. The Billboard 200's percentage-based Pacesetter goes to "Coyote Ugly," which sees its sales almost triple in the wake of the film's home video release (110-39, up 199%).

Among the newer films making tracks at music stores are "O Brother, Where Art Thou?" (59-41, up 38.5%) and "Crouching Tiger, Hidden Dragon" (141-119, up 13%).



## ARTISTS UNITE TO SAVE FORESTS

(Continued from page 3)

nization dedicated to conserving tropical woodlands, will assemble an all-star group of musicians for its fourth Smart Sounds: Music for the Planet concert March 6 at the Beacon Theatre in New York. The objective: to raise awareness of and money toward viable alternatives to the destruction of endangered rain forests around the world.

Performers confirmed for this year's consciously "roots music"-minded installment of the show include Dr. John, Keb' Mo', Levon Helm, BR5-49, Clarence "Gatemouth" Brown, and Fabulous Thunderbirds member Kim Wilson, with more artists still expected to sign on at press time.

Past benefit participants in 1996, '97, and '99 constitute a who's who of the nation's most visible socially conscious players, including James Taylor, Shawn Colvin, Carly Simon, Rosanne Cash, Jackson Brown, Robert Cray, Angélique Kidjo, Steve Earle, Ricky Skaggs, Mavis Staples, and Phoebe Snow.

Among other feats, the Alliance has developed the SmartWood certification program, which conserves forests by identifying and promoting environmentally sound forest management practices and awarding a seal of approval to those that adhere to a code of standards. Performers at the concert will play guitars and other instruments that have been made with SmartWood—wood that is "grown and harvested in an environmentally friendly way."

"Our concert is a lively way to demonstrate how you can have fun, do good, and make money at the same time," says Tensie Whelan, the organization's executive director. "A number of the artists that take part have

really lived conservation in their own lives, and their support helps us get the word out."

She adds with a laugh, "We envision a day when you can sit on your certified wood chair playing your certified wood guitar under your certified roof."

According to Whelan, the Alliance's efforts have helped conserve 9.5 million acres of potentially endangered forest. Specifically, the organization works with consumers, businesses, and national governments to transform land use, business practices, and behavior.

"Instead of pointing fingers at those industries long associated with rain forest destruction, such as logging, agriculture, and tourism, we design and implement practical solutions that help companies adopt environmentally and socially responsible practices," Whelan says.

Serving as music director of the event is well-traveled drummer Steve Jordan, who has been key in the Rainforest Alliance's efforts to sign on guitar manufacturers to utilize SmartWood, including Gibson Guitar, whose line of Les Paul Standards employs mahogany and maple harvested with an eye toward preserving the forests from which they came.

In addition, Yamaha has joined the cause, manufacturing a one-of-a-kind SmartWood drum set that Jordan played at the Academy Awards in 2000.

"This concert is a fantastic opportunity to hear just how great these instruments sound," he says. "It also shows that we're doing more than lip service. We're actually doing something that you can see and hear. It's like a party for a few days, where I get to work with incredible musicians and artists. We've had some amazing musical moments. And in the midst of it, I hope we're making a difference."

"It's a damn important issue to work on the ecological issues of our planet," says Dr. John. "We've basically fucked ourselves into a corner, and now we've got to care about the fundamental



things here, like air, water, and those things that make this planet breathe. We're going to have a great band for this gig and make some good music

## WARNER MUSIC GROUP

(Continued from page 3)

and/or with at least 10 years with the company, who either have expiring contracts or don't have contracts at all, according to insiders. As incentive for taking the opt-out offer, which expires March 19 (although decisions must be made by March 12), the company is offering an extra five years' vesting on pension benefits.

The targeted employees are said to be primarily "back-office and infrastructure" staffers, as well as distribution employees, and not front-line label heads, A&R heads, and promotion heads. However, Warner Bros. Records chairman/CEO Russ Thyret is expected to accept a buyout as part of the bloodletting. Reprise Records president Howie Klein is also said to be on the way out, as is Warner Music corporate communications VP Bob Merlis.

Any firings from the music staff, which currently totals roughly 13,000, are not expected to be implemented until the buyout offer period concludes in mid-March.

A consolidation of the Warner label umbrellas—which comprise Warner Bros. Records, Elektra Entertainment Group, the Atlantic Group, London-Sire Records, and Rhino Entertainment—is also under review. Sources say that WMG chairman/CEO Roger Ames is mulling a combination of the Elektra and Atlantic divisions and that a similar merger plan for Warner Bros. and London-Sire is also on the table.

## DO COMPILATIONS DIMINISH ALBUM SALES?

(Continued from page 67)

in 1990, major labels had moved to aggressively work their catalogs while tightening their licensing policies, which partly led to Quality's demise.

In the mid-'90s, following the example of U.K. labels, all the Canadian majors formed joint ventures to release hit-driven albums. While there had been previous major-label joint ventures, they had all been one-off deals. In 1996 EMI Music Canada, MCA Music Canada (now Universal Music Canada), and Warner Music Canada launched the highly successful "Now" compilations, modeled after the "Now That's What I Call Music!" series released jointly in the U.K. by EMI, Virgin, and PolyGram.

The following year, MCA, EMI, and Warner launched the "Big Shiny Tunes" series. Following the demise of Quality Special Products, Sony, BMG, and MCA launched the "MuchDance" series in conjunction with MuchMusic.

Increased major-label involvement with pop music and competition for key selections for compilations had led many labels to develop specialty pack-

ages, including top dance series helmed by DJs MC Mario at Sony and Chris Sheppard at BMG. Compilations are also being employed to broaden audiences for such genres as dance, rap, hip-hop, jazz, Latin, blues, and AC.

"We use compilations featuring Latin artists to give them visibility in this market," says Greg Pappas, director of strategic marketing for Sony Music Entertainment (Canada). "We're giving consumers a hits package so they can sample our artists."

With major labels so cognizant today of the domestic potential of international repertoire, it has been increasingly difficult for independent labels to pick up licensing of U.K. and European tracks.

"Our tracks mainly come from independent producers and DJs in Europe," says Asim "Awesome" Awan, head of A&R at Popular Records, which releases 12 compilations annually. "Once the majors get involved, they just throw money in the way and lock up the world rights. We have to be there first."

and attract some people, but the main issue is that this is a straight up-and-down necessity for this planet. We're vampiring the remains of planet Earth until all the blood is drained out of it. We don't want to see that happen."

Says Keb' Mo', "The Rainforest Alliance is way deep, because it's not just a problem with the forests themselves but one with our society. This has

to do with us as we get bigger and keep expanding and using up our resources without thinking about the future. We need more awareness as a society; I just hope I can contribute something with my presence at the concert."

For information on the Rainforest Alliance, call 212-677-1900 or visit [rainforest.alliance.org](http://rainforest.alliance.org).

What impact such a strategy, if initiated, would have on Elektra chief Sylvia Rhone and on Atlantic boss Val Azzoli is not known. However, sources say both are currently expected to remain within any new structure.

As for the future of WMG's operations businesses, one executive familiar with the situation said the company is looking at options to reduce costs, including the sale of the manufacturing. However, nothing has been decided, and there are no books on the street. Cost savings talks also concern a restructuring of the distribution business, the executive says. With the top 10 retail accounts now accounting for roughly 80% of total market share, and with Internet distribution on the rise, music companies must be more marketing focused and less sales-driven, he says.

The moves in music come as part of a larger AOL Time Warner effort to reduce its work force by more than 2,000 jobs. Buyout packages similar to the one being offered in music are also being extended in other AOL Time Warner divisions. At America Online, home to the conglomerate's Internet music operations, at least 700 jobs are expected to be eliminated. Elsewhere, Time Warner's online content hub Entertainment.com is expected to shed 100 staffers or more.

The company has promised to deliver \$11 billion in cash flow in 2001 and is said to be eyeing \$1 billion in cost savings through budget and staff cuts in order to meet its growth projections this year.

The company is also changing its compensation system to further spur growth. All AOL Time Warner employees will now receive equity, and the company's senior executives will receive more of their salaries in the form of stock options, as in most technology companies.

Analysts at investment banking firm Merrill Lynch are describing the actions by the company as part of a carefully orchestrated and aggres-

sive merger-integration plan that "will undoubtedly ruffle some feathers, but that should also quickly demonstrate senior management's seriousness about delivering on its performance targets." Merrill also said it regards the layoffs as "a typical pruning of the weakest performers rather than major cost cutting."

Indeed, critics within the industry contend that Warner Music's operation is too big at this point for its market-share position, and the company's financial performance has been decidedly mixed.

WMG has seen its overall market share deteriorate since the mid-'90s by five percentage points to 15.6% in 2000, according to SoundScan. Its share of current albums has also been soft, with WMG coming in fourth among the five majors in 2000 with 13.5% market share.

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## Bambarger, Bessman Join Billboard Editorial Staff

Bradley Bambarger has been named to the new post of Executive Editor of Billboard, effective Jan. 22. Bambarger had served as a Senior Writer at Billboard from 1995 to 2000, covering a wide range of music business topics. He has also served since 1998 as the classical music columnist, writing the regular Keeping Score feature. Bambarger remained a key contributing editor during his year-long hiatus from Billboard, during which he focused on numerous outside writing projects while continuing to write the classical column, edit the book/theater review section, and contribute album reviews and special features.



BAMBARGER

"Bradley is one of the most gifted writer/editors in Billboard's recent history," says Billboard Editor In Chief Timothy White, "and also one of the most popular and respected. While traveling extensively as a staff correspondent, he transformed our classical, jazz, and rock coverage, along with lifting Keeping Score to an unprecedented level of insight and international prestige. In Bradley's new role as Executive Editor, he will become the key force in further developing the award-winning, in-depth feature writing for which Billboard has become known. With his keen understanding of the history of the music industry as well as the business of the arts, he will work with the entire staff on an individual and collective basis to generate and refine weekly newsfeature coverage and help formulate and edit Billboard Reports and other special in-depth assignments, as well as originate new regular features and unique sub-sections. He will also lead by example with regular feature projects of his own, and he will work closely with Managing Editor Don Jeffrey and myself to help shape the ongoing look, depth, and quality of Billboard as we enter an exciting new decade." As with the Managing Editor, Bambarger will report directly to the Editor In Chief.

Before joining Billboard's staff in

1995, Bambarger was a free-lance writer and copy editor for such publications as Billboard and Rolling Stone. His recent feature writing and criticism have been published in Gramophone, Musical America, Stereophile, Stagebill, Revolver, and Pulse!, among other publications, and his critical liner notes have appeared in albums for the Deutsche Grammophon, Sony Classical, and Harmonia Mundi labels. A native of Columbus, Miss., Bambarger graduated from the University of Missouri's School of Journalism in 1986.



BESSMAN

In another appointment, Jim Bessman has been named to succeed the recently retired Irv Lichtman as editor of Billboard's Songwriters & Publishers section, effective Jan. 29. Appointed Billboard's Special Correspondent in 1995 after serving as a regular Billboard contributor for more than a decade, Bessman will now add Music Publishing Editor to his title.

"Billboard is extremely thrilled Jim is taking on the enormously important role of editing the weekly Songwriters & Publishers section," says White, "particularly because Jim, who has been a regular contributor to that section, was nominated by Irv Lichtman himself to assume the post after Irv stepped down. With his seasoned knowledge of the music industry, Jim will bring his own uniquely energetic spark to the job." Bessman will report to Managing Editor Jeffrey.

A member of the Board of Governors of the New York Chapter of the National Academy of Recording Arts & Sciences, Bessman is also a member of the Country Music Association, the International Bluegrass Association, the Cajun French Music Association, and the International Polka Association, along with serving on the Advisory Board of the Blues Foundation. A native of Milwaukee, he has contributed to publications and media outlets as diverse as Rolling Stone, Spin, Country Music, New York Newsday, and the World Book Encyclopedia Yearbook.

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## Madonna Passes Beatles, Nears Elvis

THE COMMERCIAL RELEASE of "Don't Tell Me" (Maverick) propels Madonna's latest single 16-4 on The Billboard Hot 100, giving the recently married artist her 34th top 10 hit. Depending on how you count, that ties her with the Beatles or passes them by one, and it puts her within reach of Elvis Presley's all-time record of 36 top 10 hits.

The discrepancy in the count of Beatles' top 10 hits is due to a policy change that occurred while the two-sided single "Come Together" and "Something" was moving up the chart. Before the Hot 100 was born in August 1958, two-sided singles were listed together on the primary chart of the day, Best Sellers In Stores. Once the Hot 100 was introduced, blending sales and airplay information, different sides of the same single were listed separately on the chart, until Nov. 29, 1969. As of that issue, two-sided singles were listed in the same position, making "Come Together" and "Something" literally come together, which pushed that Apple single to the top of the chart.

If you hold that "Come Together" and "Something" count as one top 10 hit, as I do, then the Beatles have 33 top 10 hits, and Madonna has moved all by herself into second place among artists with the most top 10 hits.

How close she is to Presley also depends on how you count. Presley's third top 10 hit, "Don't Be Cruel" and "Hound Dog," was listed as one single in the same position on the Best Sellers chart, as was his 10th top 10 hit, "Don't" and "I Beg Of You," in the pre-Hot 100 months of 1958. Counting those two

singles as one top 10 hit each, as I do, gives Presley a total of 36 top 10 hits. That means Madonna needs only two more top 10 hits to tie the King and three to have more top 10 hits than any other artist in the rock era.

"Don't Tell Me" reaches the top 10 16 years, seven months, and two weeks after Madonna's first week in the top 10 with "Borderline" in June 1984. Presley achieved his 34th top hit, "Don't Cry Daddy," 13 years, nine months, and two weeks after he first entered the top 10 with "Heartbreak Hotel" in March 1956. The Beatles' first week in the top 10 was the week of Jan. 25, 1964, when "I Want To Hold Your Hand" jumped 45-3. The Fab Four collected their 33rd top 10 hit, "Free As A Bird," 31 years and 11 months later.

In a world where the "1" album is in its eighth week atop The Billboard 200, it's not inconceivable that the Beatles could eventually have another top 10 hit. But meanwhile, if the discrepancy in the count bothers you, just think how Al Gore feels.

**IT WAS HIM:** Did you wonder if "Independent Women Part I" (Columbia) by Destiny's Child would ever fall from its perch atop the Hot 100? Thanks to Shaggy, the "Charlie's Angels" soundtrack hit finally slips to No. 2 after an 11-week reign. "It Wasn't Me," the song Shaggy recorded with Ricardo "RikRok" Ducent, moves 2-1, while "Angel," the Shaggy song featuring Rayvon, moves into the top 20.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

|         | YEAR-TO-DATE OVERALL UNIT SALES |                      | YEAR-TO-DATE SALES BY ALBUM FORMAT |                                 |
|---------|---------------------------------|----------------------|------------------------------------|---------------------------------|
|         | 2000                            | 2001                 | 2000                               | 2001                            |
| TOTAL   | 41,364,000                      | 40,960,000 (DN 1%)   | CD                                 | 33,752,000 36,144,000 (UP 7.1%) |
| ALBUMS  | 38,049,000                      | 39,058,000 (UP 2.7%) | CASSETTE                           | 4,209,000 2,834,000 (DN 32.7%)  |
| SINGLES | 3,315,000                       | 1,902,000 (DN 42.6%) | OTHER                              | 88,000 80,000 (DN 9.1%)         |

| OVERALL UNIT SALES THIS WEEK | ALBUM SALES THIS WEEK | SINGLES SALES THIS WEEK |
|------------------------------|-----------------------|-------------------------|
| 13,061,000                   | 12,364,000            | 697,000                 |
| LAST WEEK                    | LAST WEEK             | LAST WEEK               |
| 13,489,000                   | 12,887,000            | 602,000                 |
| CHANGE                       | CHANGE                | CHANGE                  |
| DOWN 3.2%                    | DOWN 4.1%             | UP 15.8%                |
| THIS WEEK 2000               | THIS WEEK 2000        | THIS WEEK 2000          |
| 12,885,000                   | 11,747,000            | 1,138,000               |
| CHANGE                       | CHANGE                | CHANGE                  |
| UP 1.4%                      | UP 5.3%               | DOWN 38.8%              |

|                | 2000      | 2001    | CHANGE   |
|----------------|-----------|---------|----------|
| CHAIN          | 1,721,000 | 987,000 | DN 42.6% |
| INDEPENDENT    | 501,000   | 355,000 | DN 29.1% |
| MASS MERCHANT  | 1,079,000 | 546,000 | DN 49.4% |
| NONTRADITIONAL | 14,000    | 13,000  | DN 7.1%  |

ROUNDED FIGURES FOR WEEK ENDING 1/21/01

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