THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

FEBRUARY 10, 2001

Christian Tours Are Gearing Up

BY RAY WADDELL

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

Among those out early this year are strong packages head-lined by OC Supertones, the Newsboys' Phil Joel, Carman, and Left Behind: The Movie Concert Tour, an eight-city multi-act run headlined by Bob Carlisle geared to draw atten-(Continued on page 81)

Advent Of A New Jazz Age?

Artists, Labels, Retail Swing With Ken Burns

(already certified gold by the Record-

ing Industry Assn. of America), the

BY CHRIS MORRIS

LOS ANGELES-The airing of filmmaker Ken Burns' 10-episode, nearly 19-hour history "Jazz" has

sparked a phenomenal renaissance of interest. in mainstream jazz music, as reflected in strong sales of Burnsbranded products and the concurrent popularity of various related catalog artists.

The biggest immediate winners are Sony's Legacy Recordings and Universal's Verve Music Group, which embarked on an unprecedented

international partnership to release a five-CD "Jazz" boxed set hot-selling single-disc anthology "Best Of Ken Burns Jazz," and 22



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

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

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

writer Geoffrey Ward. Mike Saksa, VP of domestic marketing at Warner Home Video, sees the Burns series as a historically unique marketing opportunity. With the CDs, book, TV airing, and video release

coinciding, "this is one of the few times in consumer-products history when four different media have come together," he says, "and all have

exceeded expec-

(Continued on page 82)

LATIN MUSIC NEWS

EMI's Quintanilla Says, 'Shhh'



A.B. QUINTANILLA & THE KUMEIA KINGS

BY LEILA COBO

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

(Continued on page 86)

A UMG Nashville Imprint For Acts Without A Niche

BY PHYLLIS STARK

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



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

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

What the artists on the Lost Highway roster have in common, says Mercury Records' Luke Lewis, is that they are "all singer/songwriters, all great performers, most have a (Continued on page 85) BILLBOARD EXCLUSIVE

'Loud' Celebrates Black Music

5-Part Documentary To Air In Fall On VH1

BY GAIL MITCHELL

LOS ANGELES-As Ken Burns'

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

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

Slated to air this fall on VH1, it will chronicle the evolution and cultur-

al impact of jazz, blues, gospel, R&B, soul, and hip-hop, supplemented by a companion CD boxed set from Rhino.

Underlining his devotion to the form, Quincy Jones says, "I have studied and researched the

evolution and history of black music for 25 years, and I've had the opportunity to play a role in much of it.

(Continued on page 89)

European Commission To Probe CD Pricing

BY GORDON MASSON

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

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

The EC said Jan. 26 that it was launching an inquiry based on concerns about CD price-fixing in the European Union. No official reason was given for the decision, but the



commission says it stems from the Federal Trade Commission (FTC) action against the majors in the U.S. last May.

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

Jay Berman, chairman/CEO of the International

(Continued on page 84)

ASIAN MUSIC NEWS

In Japan, Music Sales Show Drop In 2000

See Page 8





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Jamie O'Neal: Country Without Fences

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

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

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

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

Despite regular opening slots at country fairs for such artists as Dolly Parton, the Murphys never found contentment either professionally or personally. "My parents, who'd met on 'Australian Bandstand' in the '60s, got divorced when I was 15-16, and that broke up

the act," says O'Neal (who later changed her stage surname at her mother's urging in order to create a "new start but still stay Irish"). At 17, Jamie was waiting tables at Nashville's 101st Airborne restaurant/bar with her mom, but she began writing songs after hours. "If anybody came in from the music business, my mom would make the club DJ play my tapes," she details, "so I'd be standing there taking an order, and my demo tape would come on." Ultimately, Jamie joined her mother in Australia in 1989 and toiled as a receptionist in a security alarm company. Then she caught a break touring Europe and Asia in 1990 as a backup singer for Aussie dance-pop starlet Kylie Minogue. Country remained the priority, though, and she persisted in her free time as a soloist and fronting a band in Melbourne.

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

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

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

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

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

What had Stegall and the public heard that eluded all the Nashville scouts? Something of a far higher quality than what usually gets

called contemporary country. Real country music has always been a textured mix of grass-roots shrewdness and going-to-the-big-town gumption. Equal parts Southern pop and rustic swagger; good modern country is bold music for the bashful, tight in focus but wide in spirit. If it pulls you off the porch, if it carries like a torch, you're probably in the right part of

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

"I wrote 'Arizona' with Lisa Drew and Shaye Smith after Keith told me he believed I could write almost the whole album myself," says O'Neal. "I went to Arizona years ago and loved Sedona and the colors of the rocks there—it's one of those magical cities. I

either wanted to write a song about it or name a child for it. That beautiful but desolate feeling of the desert was perfect for the heartbreak of our song, and we wrote it in three hours."

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

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

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

Billboard Bullet-Award Policy For Charts To Be Revised

by Timothy White

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

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

Downtime occurs whenever a station is unable to broadcast or BDS is unable to detect a station's programming due to technical difficulties. The new downtime information will allow adjustments in bullet criteria to account for any potential detections lost due to station down-

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

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

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

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

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LETTERS

MTV AND EMINEM

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Diane Scanlon Dwyer Hills Music Wilton, Conn.

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

Svlvia M. Giustina Beaverton, Ore.

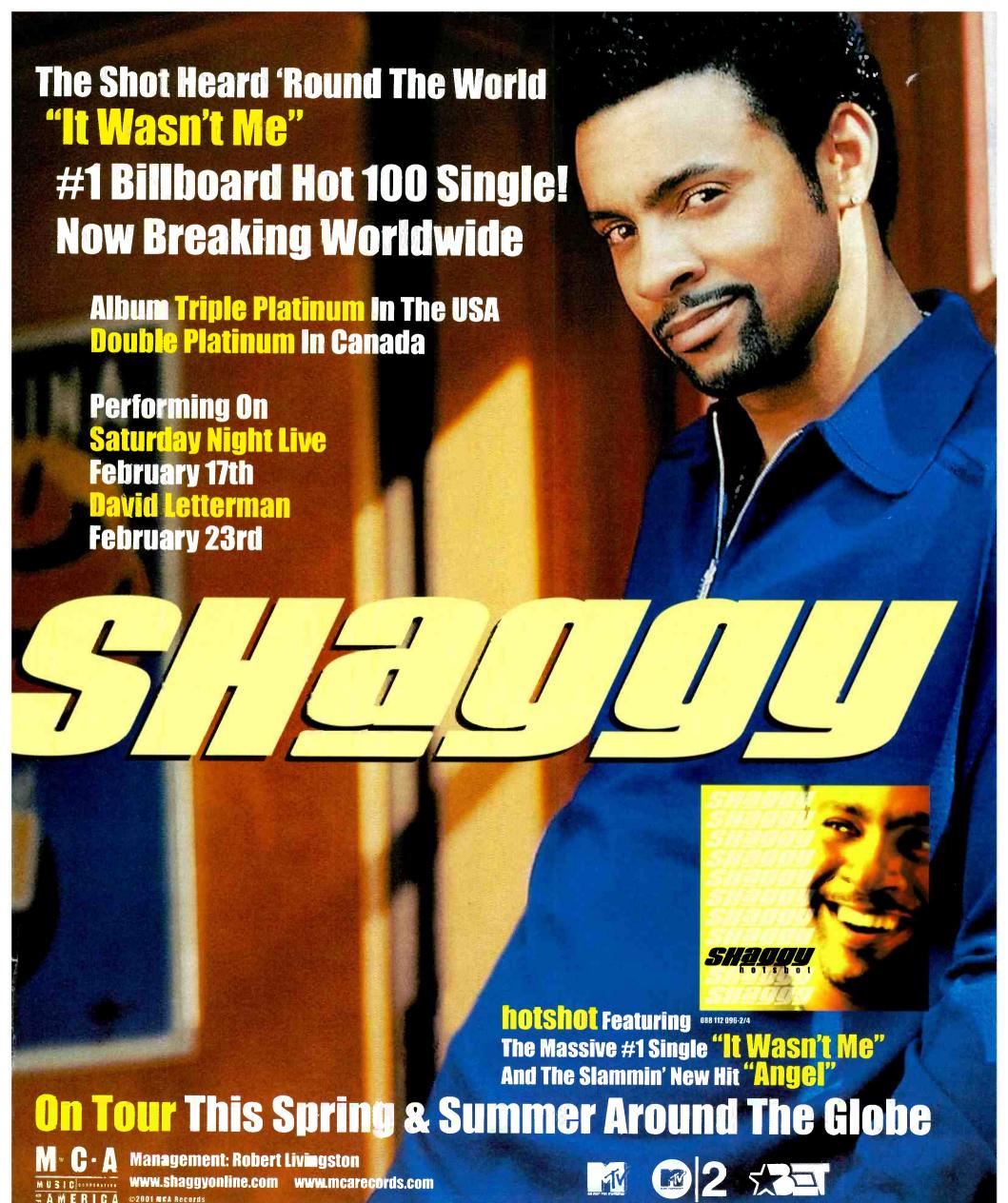
Congratulations on a well-written article about the MTV and Eminem disparity. Your treatment was balanced, professional, and thought-provoking. It was also courageous and worthy of a front-page placement.

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

Frank Breeden President, Gospel Music Assn. Nashville

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

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



BR5-49 Makes Switch To Sony's Lucky Dog

BY JIM BESSMAN

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

BR5-49—which sparked Nash-

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

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

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

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

"We got to do whatever we wanted at Arista, but after your first record doesn't go gold, you feel that

the rest of them don't get the same effort behind them," Bennett says. Adds the group's lead vocalist/guitarist, Chuck Mead, "It's like starting at square one a little bit, but we do have a certain reputation now, and we're all really looking forward to working with the

Sony people and getting as many free Dylan and Johnny Cash records as possible."

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

(Continued on page 84)

Warner Reports 2000 Gains Revenue, Cash Flow Up; Cross-Marketing Deal With AOL Set

BY BRIAN GARRITY

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

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

For the full year, the music group posted a 5% gain in revenue to \$4.1 billion, from \$3.9 billion in 1999, Pro forma earnings before interest, taxes, depreciation, and amortization (ebitda) increased 4% to \$518 million from \$497 million in 1999.

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

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

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

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

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

(Continued on page 93)

Mosciatello Wins Multiple D.C. Awards

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



as female vocalist and album of the year awards in the contemporary folk catego-

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

Also big winners were the husband/wife rock team the Kennedys. Pete and Maura Kennedy blasted through the rock/pop category, snatching all of the awards offered: female vocalist, male vocalist, instrumentalist,

and recording of the year for their album "Evolver" (Zoë/ Rounder). The group also took home a general award for video. Hometown girl and Universi-

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

On tour in Europe, Mya sent a (Continued on page 92)



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

Nominees Are Announced For Soul Train Awards

BY JILL PESSELNICK

LOS ANGELES—With three nominations each, Jill Scott, D'An-

gelo, R. Kelly, and Carl Thomas top the list of honorees for the 15th annual Soul Train Music Awards. The nomination list, announced Jan. 30. also includes two nods apiece for Jagged Edge, Mary Mary, Eminem, and Lucy Pearl.

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

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

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

A panel of recording artists, radio PDs, and retail personnel chose

the nominees in 10 R&B/soul, rap, and gospel categories based on chart positions in several national trade publications. PriceWaterhouseCoopers determined the final tallies.

The "Soul Train" TV program also celebrated its 30th anniver-(Continued on page 80)

compared to previous periods—sales rose 11% in the quarter and 30% for the year—the company's focus was on making the BMV operation "solidly profitable" through its merchandise mix and vendor management. It also plans to launch new product lines with higher margins—notably consumer electronics and toys.

The division's annual

gross profit (net sales

minus distribution

million.

up from \$263 million in 1999.

expenses) totaled \$417 million in 2000,

gross profit was \$139 million on sales

of \$512 million; a year earlier, gross

For the fourth quarter, $\ensuremath{\mathtt{BMV}}\xspace$'s

BY BRIAN GARRITY "In 2000 we chose to put our emphasis on introducing customers NEW YORK—Amazon.com says its U.S. books, music, and DVD/video to new product lines at the expense (BMV) business posted higher revof the growth of BMV," Bezos said. enue and gross profit for both the

Amazon.com To Cut Jobs

Bezos also pointed out that the company has ramped up store operafourth quarter and full year that tions overseas and added third-party ended Dec. 31, 2000. The company used-goods sellers and online auction also says it plans to cut 15% of its features to BMV in the U.S. These work force, or 1,300 jobs, as part of an overall push toward pro forma moves increased overall traffic but profitability, which is expected by didn't translate into the bottom line the end of the current year. for the core BMV business.

For the full year, BMV sales Overall, Amazon reported an increased to \$1.7 billion from \$1.3 bilincreased net loss for both the quarlion the year before.

ter and the year. The full year loss increased amazon.com to \$1.4 billion (\$4.02 per share) from \$720

million (\$2.20 per share) the year before. The company's quarterly loss increased to \$545 million (\$1.53 per share) from \$323 million (96 cents per share) in the fourth quarter of 1999. As part of cost-cutting efforts,

profit was \$78 million on sales of \$460 Amazon said it will close its distri-In a conference call with analysts bution center in McDonough, Ga., announcing the results, Amazon ČEO and its customer service center in Seattle. The company also said it Jeff Bezos said that although growth will operate its Seattle distribution in the U.S. BMV business was off center seasonally. Layoffs and restructuring moves are expected to cost the company more than \$150 million in the first half of 2001. The company has also created a trust fund of \$2.5 million in Amazon stock to be distributed to released employees in a little more than two years.

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Klein Joins Bertelsmann | Japan's Market Down 3% In 2000

Antitrust Prosecutor Is Named Chairman/CEO Of Unit

BY FRANK SAXE

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

The 54-year old got married, returned to his hometown of New York,

and spent hundreds of hours meeting with executives in the banking, legal, and Internet fields before announcing Jan. 31 that he has joined Bertelsmann Inc. as chairman/ CEO. Bertelsmann



Inc. handles finance and legal issues for the Gütersloh, Germany-based Bertelsmann AG. Klein has also been named to the newly created position of U.S. liaison officer.

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

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

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

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

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

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

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

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

BY STEVE McCLURE

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

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

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

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

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

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

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

- ISAMU TOMITSUKA -

Japan president Paul Dezelsky.

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

As for music, Dezelsky says that for HMV the middle months of 2000 were the worst, while the first and fourth quarters were bet-

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

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

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

One reason for optimism amid the overall gloomy picture is the steadily growing independent sector, which now accounts for between 5% and 6% of the market, (Continued on page 81)

Lawrie Reveals His Vision

Sony Mexico Music Head Follows Predecessor's Direction

BY LEILA COBO

Music Mexico president Kevin closely with the company's U.S.

the company in the direction charted by predecessor Angel Carrasco, further opening the Mexican market to international stars and solidifying the label's relationships with current artists.

"We really have no major concerns, because the company is doing quite well, and our roster is quite strong," says Lawrie. "The biggest con-

cern we always have is to be as

close as we can to our artists."

However, adds Lawrie, Sony MIAMI-Newly appointed Sony Music Mexico is also working more Lawrie plans to continue taking arm—Sony Discos—especially in regional Mexican music.
"The relationship with

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

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

(Continued on page 92)

Limp Bizkit Quits Aussie Tour

BY CHRISTIE ELIEZER

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

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

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

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

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

(Continued on page 92)

EXECUTIVE TURNTABL

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

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

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

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

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

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



KRONFELD















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

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

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

Elektra Records promotes Tam-

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

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

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

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

Katie Jones is promoted to

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

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

Artists Music

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

'Whoa!': Furtado Makes Impact

DreamWorks Set And Single Take Off 'Like A Bird'

FURTADO

BY CARLA HAY

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

With five nominations, Furtado looks to be a favorite at Canada's 2001 Juno Awards. (She is tied with Barenaked Ladies for the most nominations this year.) Furtado received nods for top new artist, top songwriter, top single

(for "I'm Like A Bird"), top pop album, and top producer (along with "Whoa, Nelly!" co-producers Gerald Eaton and Brian West of the Philosopher Kings).

Released Oct. 24, 2000, "Whoa, Nelly!" entered the Heatseekers chart at No. 34 in the Nov. 11, 2000, issue. The set rose to No. 1 on the chart in the Jan. 20 issue. "Whoa, Nelly!" reached Heatseekers Impact status in the Feb. 3 issue, when it jumped 103-75 on The Bill-

board 200. This issue, the album is at No. 76. Furtado says of "Whoa. Nelly!." "It's abou

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

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

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

published by Nelstar Publishing (SOCAN).

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

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

Getting Furtado on the road prior to the al-

bum's release was part of the effort to help make the most of her presentation and positive critical notices, according to DreamWorks marketing executive Steven Baker. The resulting radio play, along with listening-station positioning, helped double sales of "Whoa, Nelly!" in the past few weeks, reports John O'Reilly,

pop buyer for Tower's Market Street store in San Francisco.

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

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

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

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

BY CARLA HAY

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

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

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

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

Mr. C the Slide Man, aka Casper (his real name is Willie Perry), claims that the appeal of the "Cha-Cha Slide" song and dance is that it's "something that people of all ages can get into. My song is basic

ple of all ages can get into. My song is basically like a line dance, or it can be a dance for people who don't need a partner."

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

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

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

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

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

"Sales for the album haven't slowed down,"

says Damon's Record Center owner/buyer Fletcher Parkman. "People are finding out about the album because of the video and the slide dance. We get a lot of children coming in with their parents asking to buy the album."

Although he thinks the chacha slide could be around as long as the electric slide, Devin Steel, music director of R&B station KXHT Memphis, suspects that Mr. C will turn out to

be a one-hit wonder. Still, "the marketing for the album was smart," he says, "because there are songs on there that people think are hard to find. It's a great party record."

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

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

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

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

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



MR. C THE SLIDE MAN

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Crowell Looks Back On 'Houston Kid'

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

BY RAY WADDELL

NASHVILLE-Singer/songwriter Rodney Crowell takes an unflinching look at his rough-andtumble Texas upbringing with

his new album, "The Houston Kid," due Feb. 13 on Sugar Hill Records.

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

"For the most part, this record is autobiographical," the artist says. "At some point, the story of 'The

Houston Kid' takes my experiences from 6 to 15 years old, and it sort of cross-pollinates with other kids in my neighborhood. It fuses their experiences with what was going on

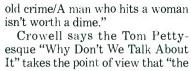
The picture isn't always pretty.

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

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

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

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



It" takes the point of view that "the Houston Kid grows up." Such lyrics as "Guess my reputation says I'm flaky/Hey, my whole situation's kinda shaky" bring to mind Crowell's sometimes tenuous relationship with the Nashville music business

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

(Continued on page 14)



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

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

by Melinda Newman

know" could be the credo for actor Billy Bob Thornton as he embarks on recording his first album.

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

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

Thornton says his songs are more informed by Southern life than Southern literature, although he drops writers' names easily into conversation when discussing inspiration for the album. "If you've read Southern literature, if you've read Faulkner or Caldwell or 'A Confederacy Of Dunces,' you notice it's that thing about Southerners that makes them able to laugh at anything.

Southerners love characters. What's great about Southerners is there's something we love about the people who just aren't worth a shit."

To make the project, he enlisted fellow Southerner Marty Stuart, who is co-writing and producing the album, titled "Beauty At The Back Door," with Thornton. "I wanted to go to a common place with Billy Bob on this project and, in my mind, stage it in the South."

says Stuart, who has scored three of Thornton's movies (including his latest, "All The Pretty Horses"). "The South has a lot of mystique, an awful treacherous underbelly with a redemptive side on the top—and so we just basically talk, for better or worse, about people who live there."

On demos played for Billboard in Thornton's home studio (he and wife Angelina Jolie bought the house,

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

but turns lighter and more melodic on "That Mountain," see the train on the other side of the holler before she the album on which Thornton recalls Robbie Robertson, and on "Starlite Lounge," a tale of a man down on his luck, Tom Waits.

While it's tempting to think the lack of a unified sound means Thornton is still struggling to find his voice, Thornton says nothing could be further from the truth. Every song we do is a different story," says Thornton. "If I'm singing 'Starlite Lounge,' I'm singing about this poor loser who wants just one more chance. And when I'm singing 'Walk Of Shame,' I'm singing it with a sad pride. I'm here to create the mood in which you can best

> understand the words that have been written. I guess I could sit down and do 10 or 12 songs that are exactly the same—I guess that's what most people do-but I can only do it the way I feel like doing it at the time."

> Musical projects made by actors are usually dismissed as vanity projects, even if, as in the case with Thornton, the actor spent years playing in bands. But Thorn-

ton isn't worried about how the album will be received.

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

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

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



BY JIM BESSMAN

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

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

The last thing I wanted to do was

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

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

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

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

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

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

from her 1996 album "The Way I Should."

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

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

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

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



Thornton's voice is deep and dusky on those tunes a country rave-up about an old woman who wants to

BILLBOARD FEBRUARY 10, 2001 www.billboard.com

Luaka Bop/Virgin Finds 'Place' For White

BY DYLAN SIEGLER

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

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

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

My Way????"

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

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

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

sity Place.

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

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

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

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



WHITE

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

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

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

"A lot of people have taken the time to listen to the record," Gmeiner notes. "It's already translated into airplay at six stations—our first station was [triple-A outlet WFPK Louisville, Ky.], and the nationally syndicated 'World Cafe' show has picked it up."

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

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

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

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



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



BY CHARLES KAREL BOULEY

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

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

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

Martinez's long association with Soderbergh (he also scored "sex, lies and videotape," "King Of The Hill," and "Out Of Sight") has produced similar works of melodic exploration. "Steven likes the music to be detached from the storytelling in a way," he says. "He doesn't like it to

be over-emotional in a contrived sense. It is true that with music there is a way to put one note in front of the other without creating some kind of emotional response, but in his films he likes the music to be a welldressed bystander instead of a commentator in the film."

The movie is an awards favorite, having already been nominated for Golden Globes, and Oscar will undoubtedly take notice, meaning a there's a real

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

- CLIFF MARTINEZ -

chance the soundtrack could be up for best score album.

"If the academy wants to upset more than a few composers, they could

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

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

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

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

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

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45	43	AL GREEN ▲ GREATEST HITS	
46	70	HI/THE RIGHT STUFF 30800/CAPITOL (10.98/16.98) DAVE MATTHEWS BAND ▲6 UNDER THE TABLE AND DREAMING PRAGE(40.11) 20(1/20)	122
47	42	RCA 66449 (11.98/17.98) EAGLES AT HELL FREEZES OVER	216
		GEFFEN 424725/INTERSCOPE (12.98/18.98) SUBLIME 3 SUBLIME	261
48	34	GASOLINE ALLEY 111413/MCA (11.98/17.98) CREDENCE CLEARWATER REVIVAL ▲⁴ CHRONICLE THE 20 GREATEST HITS	218
49	46	FANTASY 2* (12.98/17.98) DAVE BRUBECK QUARTET TIME OUT FEATURING "TAKE FIVE"	372
50		LEGACY/COLUMBIA 65122/CRG (7.98 EQ/24.98)	165

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or ressues of older albums. Total Chart Weeks cclumn reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. • Recording Industry Assn. Old America (RIAA) certification for net shipment of 500,000 album units (Gold). • RIAA certification for net shipment of 100 album units (Gold). • RIAA certification for net shipment of 100 million units (Platinum). • RIAA certification for net shipment of 100 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-ollatinum level. For boxed sets, and double albums with a runnity fixe of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: O Certification for net shipment of 100,000 units (Group). Octification of 200,000 units (Platinum). *A' Certification of 400,000 units (Multi-Platinum). *Asterisk midicates vniyl 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 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. **Bill indicates past or present Heatseeker title. **C 2001, Billboard/BPI Communications, and SoundScan, Inc.

Spoon's Back On Indie Turf With Merge

BY WENDY MITCHELL

NEW YORK—Like a lot of bands, Spoon has a few war stories from its deal with a major label—like the time this Austin, Texas, trio was dropped from Elektra just four months after releasing its 1998 major-label debut, "A Series Of Sneaks."

Yet Spoon front man Britt Daniel is now trying to mentally block out the business side and concentrate on the music. "There's no point in being pissed off at the music industry," Daniel says. "I do music 'cause I'm a fan of music, and it's fun."

In fact, Daniel says that since the trio split from Elektra, "we've made our best record by far."

The record in question is the band's fourth full-length set, "Girls Can Tell," due Feb. 20 from Merge Records. The album is a collection of angular and insistent pop/rock songs, with some occasional unexpected flourishes from Mellotron, harpsichord, vibes, and viola.

"When it comes right down to it, the thing that is really exciting is that Spoon has recorded one of the best pop/rock albums we have heard in quite a while," says Martin Hall, Merge director of promotion. "We are just proud to be able to put it out."

Since forming in 1994, Spoon has worked with quite a few labels—Matador for its first two albums, indie Peek-A-Boo for some singles, and Elektra for its short-lived deal. The latter even inspired the band to record "The Agony Of Laffitte," an album about its experiences on the major that was issued on the independent Saddle Creek Records in 1999.

With their music-biz concept album behind them, Spoon's work on "Girls Can Tell" tackles more traditional lyrical fare, like relationship troubles and internal struggles. "I'd characterize this album as being a lot more direct and emotional than our previous stuff," Daniel says. "You can understand what I'm talking about in the lyrics, as opposed to just getting a feeling from a song." Daniel sees the songwriting evolution as part of his natural development as a songwriter and some inspiration from listening to what he calls more "traditional" music, from the Supremes to the Everly Brothers to '60s-era Kinks.

In addition to the loyal fans that Spoon has cultivated over the years, Merge expects the group to win some new fans with "Girls Can Tell"—especially when the band plays several February dates with Superchunk (whose Laura Ballance and Mac Mac McCaughan founded Merge).

"With Superchunk's loyal fan base, it might be beneficial for Spoon to get out there and reintroduce themselves, so to speak," Hall says.

After those dates, Spoon will head out on its own for a U.S. tour in March and April. Hall says the band is eager to get out and play again on a consistent basis. Daniel says Spoon is also considering European dates, because 12XU (the new label founded by Matador co-head Gerard

Cosloy) will release "Girls Can Tell" in Europe this spring.

Internet promotion will include two free MP3 downloads, "Lines In



SPOON

The Suit" and "Me And The Bean," which will be posted at Merge's Web site, mrg2000.com. Spoon is also Websavvy, operating its own site at spoontheband.com and running an Email list for fans.

Independent promotion firm the Syndicate will promote the album to college radio, where Spoon has done

very well with past releases. The album will ship to radio around Jan. 25. Daniel says that he'd "love to see" airplay on commercial radio but doesn't necessarily expect it. "We're fairly realistic about the whole thing. If [programmers] were open-minded and played it on the radio, I think a lot of people would like it."

Daniel points out that the band's sound has come a long way from Spoon's first releases, which drew comparisons to indie rock favorites such as the Pixies. "Anybody that says ["Girls Can Tell"] sounds alternative is not really listening," he says. "I just think it's a rock record. Not that we're by any means something that can be compared to the Beatles, but the Beatles in '63 and the Beatles in '66 are two very, very different things. Spoon in 2001 is a long way from where we were in 1996. I'm just proud of the record we've made."

ROYSCORE usin e s s TOP 10 CONCERT GROSSES Attendance Capacity Gross Ticket Price(s) ARTIST(S) Date(s) \$2,497,520 \$175/\$85/\$45 ELTON JOHN & BILLY JOEL Tacoma Dome Jan. 24 22,580 House of Blues Tacoma Wash Concerts House of Blues ELTON JOHN & BILLY JOEL Rose Garden Jan 26 \$1,775,685 18 114 BARENAKED LADIES 32,188 DAVE MATTHEWS BAND FleetCenter 5871.963 19.211 SEX Music Group USE MODERNU Rosemont Theatre Rosemont, III 8,804 VAN MORRISON, RED HOT POXERS, * 4,549 .* SFX Music Group Los Angeles LINDA GAIL LEWIS * ~ ~ 4.4848 KENNY G House of Blues Seattle Paramount Dec. 30-31 5,328 two sh ALARAMA SAVANA MARS Music Amphitheatre West Palm Beach **BUENA VISTA SOCIAL** SFX Music Group Upper Darby, Pa. MARILYN Portland Center to 2.591 House of Blues Concerts the Performing Arts Portland Ore MANSON

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CROWELL LOOKS BACK ON 'HOUSTON KID'

(Continued from page 11)

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

"Sometimes the better writing comes when the song speaks

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

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

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

"I had been walking around with an uneasy feeling, like 'what am I missing to make this record complete?' " Crowell says. "Then I dreamed my parents came and showed me around their new house.

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

- RODNEY CROWELL -

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

When he awoke, Crowell agreed.

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

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

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

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

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

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

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

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

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

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

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

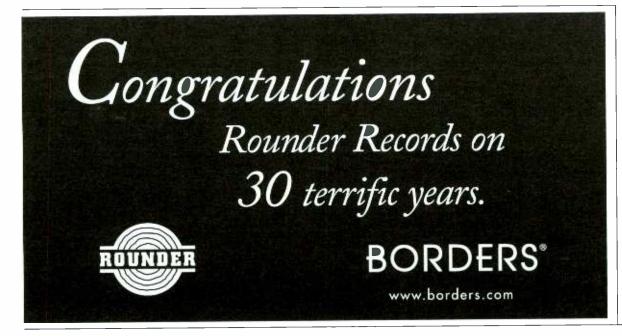
As a side project, Crowell returned to his hometown with a student film crew from the Watkins College of Art and Design to shoot a companion video documentary for "The Houston Kid." When completed, the piece will be pitched to PBS, as well as such cable outlets as A&E and Bravo.

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

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

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

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



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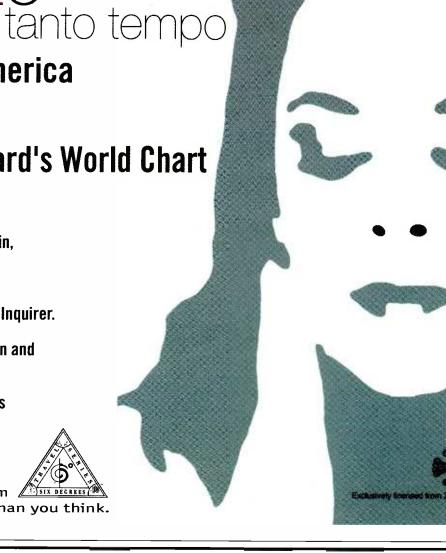
Current features in Rolling Stone, Entertainment Weekly, Spin. Revolution and CNN'S Worldbeat.

Named one of the best releases of 2000 in The New Yorker, Billboard, R&R, CNN.com, NY Newsday, and the Philadelphia Inquirer.

Live television appearances on Late Night with Conan O'Brien and Oprah's Oxygen Network.

Additional features and reviews in: Wall Street Journal, NPR's All Things Considered, Playboy, Interview Magazine, Fortune Magazine, URB, Washington Post, LA Times, New York Times, Chicago Tribune, San Francisco Chronicle & more.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

		Z	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE. MASS MERCHA AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED	nt, SoundScan® ву в в в в в
THIS	LAST WEEK	WKS ON CHART	ARTIST FEBRUARY 10, 2001	TITLE
≐≥	≥≥	≯ઇ	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR E	EQUIVALENT FOR CASSETTE/CD)
	,	1.0	No. 1	RELATIONSHIP OF COMMAND
	1	16	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD)	SHIVER
2	2	13	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (8.98/12.98)	LIVE IN LONDON AND MORE
3	3	23	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	
(4)				
5	4	20	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
6	8	13	UNCLE KRACKER LAVA/ATLANTIC 83279*/AG (11.98/17.98)	DOUBLE WIDE
7	7	34	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) RASCAL FLATTS
8	6	39	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
9	10	23	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
(10)	11	5	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98	CD) BRIDGING THE GAP
11	5	7	PRU CAPITOL 23120 (6.98/9.98)	PRU
12	13	28	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 £Q/11.98)	AN EDUCATION IN REBELLION
(13)	24	10	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
(14)	RE-	ENTRY	BIG MOE WRECKSHOP 4441 (11.98/16.98)	CITY OF SYRUP
(15)	25	6	JUAN GABRIEL ARIOLA 80227/BMG LATIN (9.98/14.98)	ABRAZAME MUY FUERTE
16	16	14	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/	NOT GUILTY THE EXPERIENCE
17	15	78	BRAD PAISLEY ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
18	9	7	FIELD MOB MCA 112348* (12.98/18.98)	613: ASHY TO CLASSY
19	30	12	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
20	18	-11	CLEDUS T. JUDD MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17 98)	JUST ANOTHER DAY IN PARODIES
21	12	17	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) PERFE	CTO PRESENTS ANOTHER WORLD
22	NE	w >	THE DONNAS LOOKOUT! 255* (14.98 CD)	THE DONNAS TURN 21
23	22	10	DELERIUM NETTWERK 30165 (16.98 CD)	POEM
24	28	5	PAULINA RUBIO △ UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
25	19	8	DOGGYS ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98)	PLEEZBALE E VIT!

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

26	21	15	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
27	17	37	NICKELBACK ROADRUNNER 8586 (11.98/17.98)	THE STATE
28	14	13	SAMANTHA MUMBA WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU
29	20	15	DJ SKRIBBLE BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ENTIAL DANCE 2000
30	23	22	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
31	27	4 ,	ST. GERMAIN BLUE NOTE 25114*/CAPITOL (16.98 CD)	TOURIST
32	33	22	ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
33	NE	w Þ	LARUE REUNION 10068 (16.98 CD)	TRANSPARENT
34	26	5	DUST FOR LIFE WIND-UP 13060 (16.98 CD)	DUST FOR LIFE
35	42	12	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.9	8) NO QUESTION
36	38	9	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
37	29	16	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
38	32	24	RODNEY CARRINGTON CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
39	RE-	ENTRY	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 (10.98/16.98)	GOOD TIME
40	43	8	INTOCABLE EMI LATIN 23730 (8.98/12.98)	ES PARA TI
41	31	16	KEB' MO' OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98)	THE DOOR
42	40	3	DEXTER FREEBISH CAPITOL 20464 (16.98 CD)	LIFE OF SATURDAYS
43	NE	w Þ	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
44	34	26	NINA GORDON WARNER BROS. 47746 (11.98/17.98) TONIGHT AND	THE REST OF MY LIFE
45	35	30	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
46	NE	w >	JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD)	USEFUL MUSIC
(47)	RE-	ENTRY	CHAYANNE SONY DISCOS 84098 (10.98 EQ/17.98)	SIMPLEMENTE
48	37	10	SPINESHANK ROADRUNNER 8563 (8.98/13.98) THE HEIG	HT OF CALLOUSNESS
49	RE-	ENTRY	DON MOEN HOSANNA! 1782/INTEGRITY (10.98/12.98)	1 WILL SING
50	39	6	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO

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

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



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

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

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

EEPING UP WITH THE PACE: Gospel act Joe Pace & the Colorado Mass Choir

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

Guest artists on the album include gospel stars Kirk Whalum and Alvin Slaughter. The album's first single is

"Let There Be Praise/Jesus I'll Never Forget," which has been serviced to gospel radio.

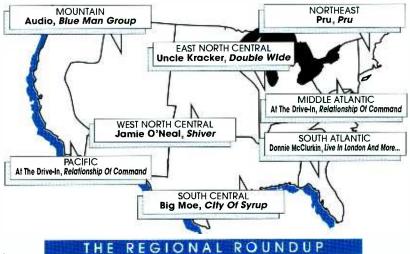
LORA'S 'EMOTION': Grammy-nominated Brazilian jazz artist Flora Purim returns with her latest album, "Perpetual Emotion," due



Davidson's 'Kiss.'

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

REGIONAL HEATSEEKERS NO. 1s



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

- 1. Uncle Kracker Double Wide
 2. At The Drive-In Relationship Of Con
 3. Godhead 2000 Years Of Human Err
 4. Jamie O'Neal Shiver
 5. Charlie Wilson Bridging The Gap
 6. Donnie McClurkin Live In London A
 7. The Union Underground . Ah Education In F
 8. Rascal Flatts Rascal Flatts
 9. Evan And Jaron Evan And Jaron
 10. SoulDecision No One Ooes It Better
- SOUTH ATLANTIC
 1. Donnie McClurkin Live In Londo
 2. Field Mob 613: Ashy To Classy
 3. Jamie O'Neal Shiver
- Jamie Oneal Shiver
 Juan Gabriel Abrazame Muy Fuerte
 Charlie Wilson Bridging The Gap
 Pru Pru
- Pru Pru Godhead 2000 Years Of Human Err The New Life Commanity Chor Featuring John P. Kee Not Guith Godnead 2000 Years Of Human Error
 The New Life Community Clow Featuring John R. Kee Not Guity. The Expersion Programmer Services and Jaron
 Evan And Jaron Evan And Jaron
 At The Drive-In Relationship Of Command

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

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

With her six-octave vocal range, Purim has been highly regarded as a leader in the

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

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

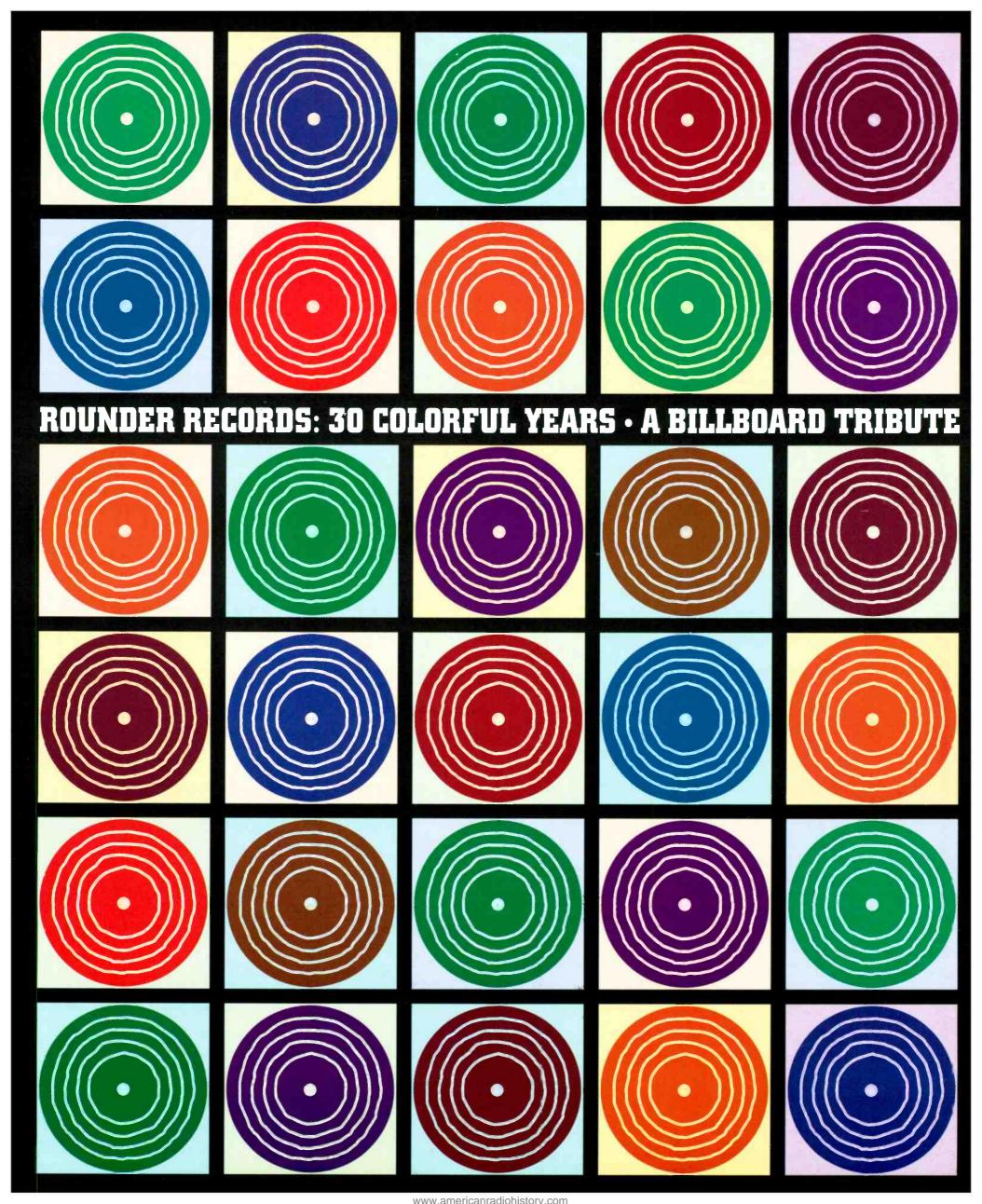
Heatseekers chart. Lawrence has been named America's top trance DJ by the U.K.'s Muzik magazine He was recently recognized by DJ magazine as one of the



Moses To The Rescue.

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

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





FOUNDERS: The Billboard Interview The Trio Talks Of Three Decades

BY RICHARD HENDERSON

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

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

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

Music," a record that was very influential for us.

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

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

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

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

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

KI: Our first breakthrough record was Norman Blake's

Continued on page 24



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

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

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

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

patibility with the rest of our catalog.

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

30 Years Of Loving Music

A Label Based On Traditional Values

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

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

and Marian dealing with publicity and promotion."

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



Alison Krauss and Union Station

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

BRANCHING OUT

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

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BILLBOARD FEBRUARY 10, 2001

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

The Nields Johnny Nocturne Ellis Paul Dirk Powell Raffi Rambler's Choice Tony Rice Rice, Rice, Hillman & Pedersen Steve Riley and the Mamou Playboys Roomful of Blues Tanya Savory Jules Shear Craig Smith The Stevens Sisters Ronnie L. Stewart Jimmy Sturr Tarbox Ramblers Tarras IIIrd Tyme Out Irma Thomas Tony Trischka Leroy Troy April Verch Rnonda Vincent Walter "Wolfman" Washington Cheryl Wheeler leff White Michelle Willson

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Sarah Harmer

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

The Cash Brothers

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





Well-rounded labels The Family Tree Of Genres Grows Far Beyond Its Roots

By Richard Henderson

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

FOUNDERS' PETS

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

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

Levy is equally enthusiastic about the new terrain explored by Rounder's newest imprint, Zoë. "Seeing the response garnered by Sarah Harmer to her new record, 'You Were Here,' is pretty incredible. I think that there's something refreshing and spontaneous there," she says, "whether it's the Nields or Sarah Harmer or Juliana Hatfield. It's about getting back to basics, but in a completely different sensibility than we would associate with 'folk' music in the '70s and '80s, hence the need for Zoë. One thing that's important in the projects that Zoë has done is that there's less of a sense of music being limited to just being music; it has to do with the personality of the artist and a very different cultural response than what we were used to



Burning Spear



Sarah Harmer

"We can address the marketing concerns of a Juliana Hat-field in an appropriate way via Zoë," continues Levy, "without buyers in stores having a preconceived notion about the limits of such a record, thinking that maybe an artist has changed direction [because they're with Rounder]. An aspect of the record business that never ceases to amaze me is how a Juliana Hatfield can be out in left field unless she's had a huge hit. She's got her own fan base, and people are still discovering her for the first time. She couldn't be more contemporary or modern in her outlook, but five years on, where is the appropriate place to be? I think there's a new area in the realm of artist development that needs the best of what an independent label can do. With Zoë, [Rounder president & CEO] John Virant has been doing an incredible job of bringing together a lot of things that are personally exciting to him. Ken, Bill and I all have our own preferences that we've been pursuing for 30 years. I don't think that we'd be doing some of the things that we're doing now—certainly not on Zoë—without John's sensibility and energy and the kinds of people that he has brought to the label to work for us, as well as the artists. He's definitely a member of the Rounder family, and he's bringing his own outlook and intelligence to what we're doing. I couldn't be more thrilled about the job that he's doing."

Rounder Founder Bill Nowlin adds, "We've just sort of

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

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



Juliana Hatfield



Raffi

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

The company has made significant inroads in the realm of children's music by setting up both a dedicated label and a children's-music distributor. In 1994, Rounder bought a Continued on page 24



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WELL-ROUNDED LABEL

Continued from page 22

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

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

HEARTBEAT OF A REGGAE NATION

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

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

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

beat and Rounder are both about roots music."

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

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

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

THE BILLBOARD INTERVIEW

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

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

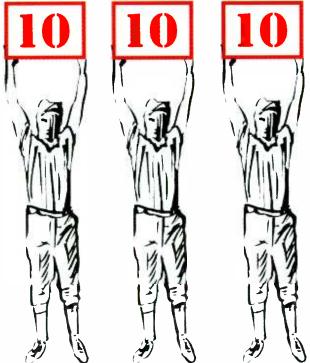
The Harvard Coop later told us that they had purchased a huge supply of records. A New York distributor that handled Arhoolie, Delmark and other folk labels had gone under. The Coop had bought their warehouse stock and, in turn, sold it to us. We spoke to the various labels, wanting to complete our inventory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

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

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

Continued on page 27

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BASED ON TRADITIONAL VALUES

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

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

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

GROWING UP

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

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

but in more of a grass-roots way.

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

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

-Richard Henderson

THE BILLBOARD INTERVIEW

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

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

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

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

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

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

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

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

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

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

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

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

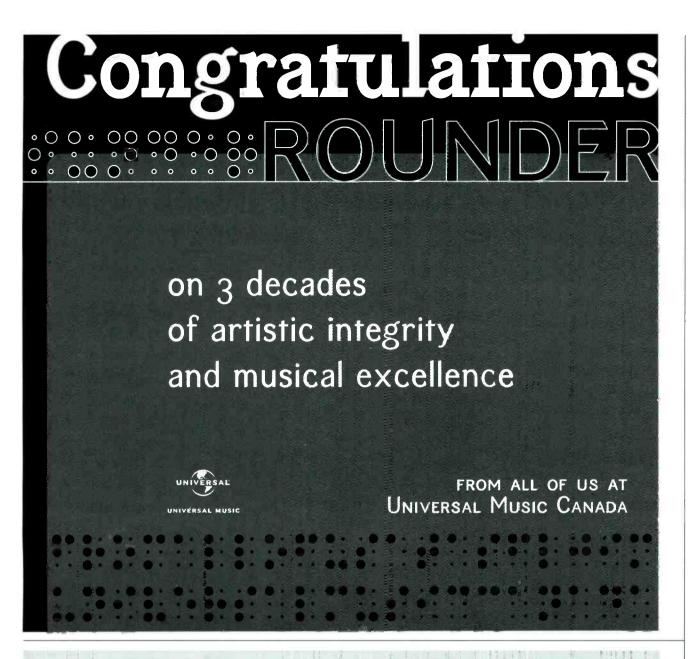
KI: I principally do A&R in the bluegrass, folk and Cajun areas. I've been lucky in encountering and signing up acts like Alison Krauss, Slaid Cleaves, Cheryl Wheeler and Bill Morrissey. Earlier acts I've worked with include Bela Fleck, Rhonda Vincent, Steve Riley & The Mamou Playboys and

Riders In The Sky. Every year, 1 do one polka record; Jimmy Sturr's new record will feature both Willie Nelson and Brenda Lee.

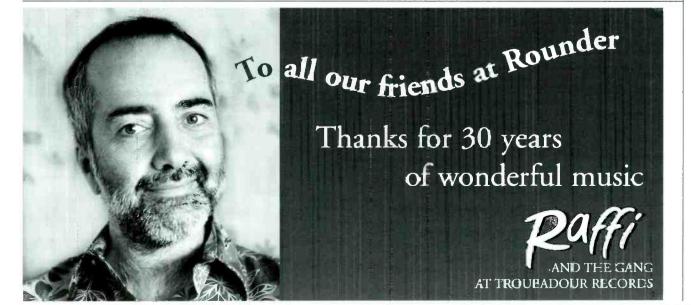
Is retail appreciably friendlier now to niche-oriented labels, like those in the Rounder group, than when you founded the label?

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

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marketing round the world

European Emphasis And International Entries

BY JIM BESSMAN

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

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

company's strongest international market.

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

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

Bert Pijpers since the beginning.

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

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

EUROPE AND BEYOND

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

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

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

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

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

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

distributors in Japan.

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

GIVE AND TAKE

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

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

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

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

-Bill Nowlin

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

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

BILLBOARD INTERVIEW

Continued from page 27

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

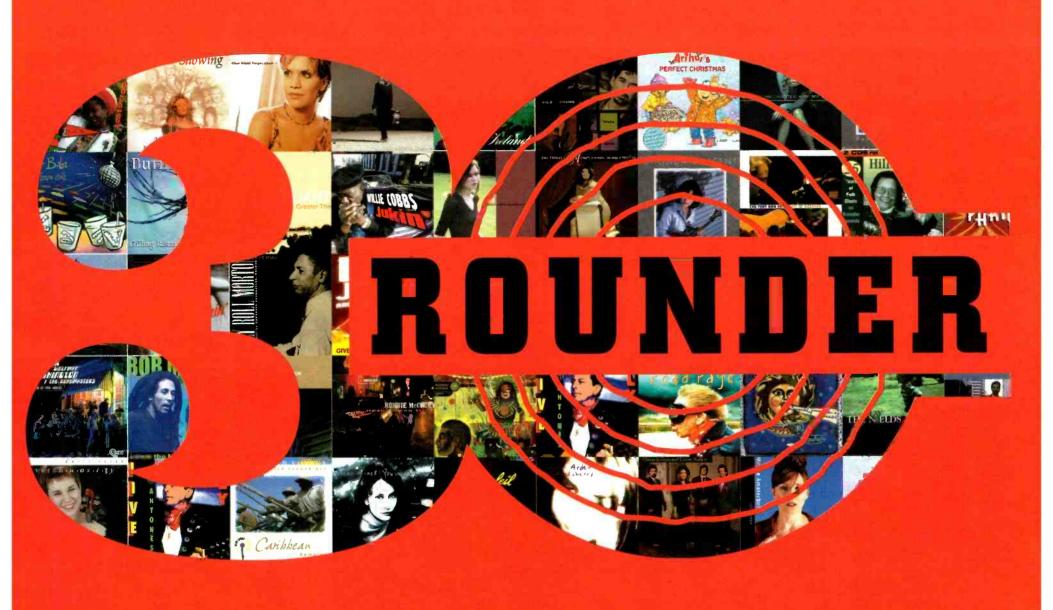
MLL: I think, while the times have changed and the sense of [Rounder's] mission evolves, we wouldn't be able to do as well with any of our more specialized releases that we put out without the help of the entire network of retailers and distributors. I think that the cultural climate overall goes through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

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

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

BN: So far, it's not more difficult to sign real traditional music that we want to work with. We were never oriented specifically to work solely with traditional music. George Pegram played Broadway tunes and popular music of the day as an entertainer on the trains. Then we did the Spark Gap Wonder Boys, a group of Boston-area college kids playing old-time music very nicely. We had both schools right from the start, along with blues and world-music records fairly early and George Thorogood comparatively early, viewed in retrospect—only five years into the company's existence. Would people accuse us of selling out, because George was more rock? Well, we just liked what he did. We liked traditional music, and we liked the Destroyers' music. We've kept to that. Thirty years from now, it will be hard to say, but there still are people from tradition that we're able to find, in Cape Breton, Kentucky or Ohio. As people throughout the world increasingly hear each other's music, maybe everything will end up sounding the same, but 1 think we're a long way off from that. For now, I'm shooting for a 50th anniversary.





THANK YOU

TO OUR MANY FRIENDS AND PARTNERS IN THE INDUSTRY FOR ALL YOUR TREMENDOUS SUPPORT.



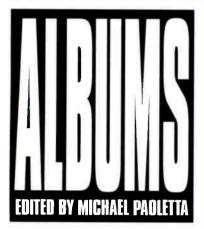








Reviews & Previews



POP

ROD STEWART

Human PRODUCERS: various

Atlantic 83411

Featured in Music to My Ears, Billboard,

* TIM FASTON

The Truth About Us

PRODUCER: Joe Chiccarelli New West 6823

Easton is not your typical folkie. Yes, he strums and tells stories with a melancholy hand. But he aims to be a bit more varied in his lyrics and a lot more diverse in his musical arrangements. Alongside the soft, sob-in-your-java tunes are songs like "Downtown Lights," which rocks with palpable authority. Throughout this fine, highly notable collection, Easton's narra tive style is also far more aggressive and quirky than most of his contemporaries. For proof, investigate "Are You Happy Now," a song about witnessing a suicide that is underlined with a peppy melody and vibrant harmonies. In other hands, the song would be a dirge of unlistenable proportions. From Easton, however, it draws the listener in, delivers the mes sage with a sharp blow to the brain, and then leaves the listener somehow tapping

a toe in rhythm. If this is what Easton can

accomplish in the studio, his live show

should be downright revelatory.

★ GARAGELAND

Do What You Want PRODUCERS: Garageland, Sam Gibson

Foodchain Records FCR0003

New Zealand's Garageland is a mixed bag of any and all sub-genre pop/rock classifications that the band's sound both embodies and exhilarates. Untouched by vocaleffects, processors, or other studio gimmicks, Garageland's new album, "Do What You Want," is a record for the indie pop/rock purist. The Pavement/Pixiesesque quartet has concocted a 13-song opus that gives the listener 50 minutes of fine distorted guitars, rugged basslines. and warm melodies. From his optimistic Ric Ocasek-like entrance on "Love Song" until his morbid Thom Yorke-like exit on "End Of The Night," lead singer Jeremy Eade displays a brilliant vocal prowess. Garageland is capable of making beautiful, bright, mellow ballads like "Good Luck." Similarly, the act can viciously rock out, as evidenced by tracks like "Burning Bridges." The fruit of Garageland's labor has yielded "Do What You Want," a grand sophomore album. Contact foodchainrecords.com.

★ LLAMA FARMERS

El Toppo

PRODUCER: Clive Martin

Beggars Banquet Records BBQCD 217

"Do you remember the time/We got drunk and danced to Marvin Gaye," sings Jenni

SPOTLIGHT



Been A Long Time

PRODUCERS: Charlie Sexton, Double Trouble, Doyle Bramhall II, Stephen Bruton Tone Cool TC 34047-1180

Can a bass player and drummer stamp a project with sufficient personality to make it distinctly their own? In the case of former Stevie Ray Vaughan rhythm section Chris Layton and Tommy Shannon, the answer is a resounding yes. The duo share writing credits on half the material, which largely forgoes the expected shuffles, focusing instead on songeraft that combines blues emotion and sensitiviwith a hearty dose of rock and soul. Vocal and guitar duties are provided by such guests as Kenny Wayne Shepherd, Charlie Sexton, Lou Ann Barton, Willie Nelson, and Jimmie Vaughan, with Susan Tedeschi singing on a raucous rendition of Led Zeppelin's "Rock And Roll." Considering that another blues rhythm section once formed a song-oriented group called Fleetwood Mac, this could be an auspicious start for Double Trouble

Simpson on "Postcards And Moonrock," one of this sophomore album's many highlights. Comprising four precocious neophytes barely over 20 (Simpson is joined by her older brother Bernie Simpson William Briggs, and Brooke Rogers), the Llama Farmers have created a record that reflects nothing about their chronological age. On the contrary, it features 12 intelligent, well-written tracks. From the happy and cute to the morose and real, the Llama Farmers present themselves as a band that's more than capable of a wide range of sound and emotion. The postgrunge/alternative foursome effortlessly traverses between thrashing, vigorous tunes and mellow, delicate ones. The

SPOTLIGHT

BELL, LESTER, NEAL, PRYOR

Superharps II

PRODUCER: Randy Labbe

Telarc 83514

This Telarc-sponsored summit meet ing brings together four of the best harmonica players in modern blues: Snooky Pryor, Lazy Lester, Carey Bell, and Raful Neal. Backed by the trusty quartet of Per Hanson (drums), Kid Bangham (guitar) Anthony Geraci (piano), and Michael "Mudcat" Ward (bass), our blues harp virtuosos light the fuse on a lucky 13 tunes for a great listening experience Led by the masterful Geraci and Badham, the backing quartet is very strong, and the harmonica champs. who also handle the vocals, bring out the best in each other. In the midst of



an album full of rugged Chicago blues and throw-down performances, you've got to hand it to Pryor, the rowdy old man of the blues who's still capable of kicking the tar out of "Keyhole In Your Door" and "Let Your Hair Down." Every genre hatches too-many supposed supersession records that don't pass muster, but "Superharps II" wasn't born from that litter. This is a winning project.

essence of the Llama Farmers' sound is best captured on "Snow White," "More Salt," "Ear The C," and "Movie."

★DAVID THOMAS AND TWO PALE BOYS

Surf's Up!

PRODUCER: David Thomas Thirsty Ear 57096

Even in the midst of Pere Ubu's protoindustrial futurism, the Cleveland avantrockers retained the core values embodied in the Platonic three-minute pop song

SPOTLIGHT



MATTHIAS GOFRNE Arias Dorothea Röschmann, soprano; Swedish Radio Symphony Orchestra/Manfred Honeck

PRODUCERS: Michael Haas, Andrew Cornal Decca 289 467 263

Blessed with a baritone of rare, rich subtlety, Matthias Goerne has showcased that voice and his interpretive skills in a series of lieder and oratorio discs, including an acclaimed Schubert "Wintereisse" (Hyperion), the finest modern-day account of Hanns Eisler's heart-rending "Hollywood Songbook" (Decca), and a Grammy-nominated set of Bach cantata excerpts (Decca). Yet he has also made his mark on the operatic stage, not only in Germanic totems but in modern works and rarities. Likewise, for his first arias album, Goerne inhabits key Mozart and Wagner roles with sonorous stylishness, even as he shines in unexpected episodes by Humperdinck ("Königskinder"), Schumann ("Scenes From Faust and Korngold ("Die Tote Stadt"). He is ably partnered by hot soprano Dorothea Röschmann for items from Mozart's "Magic Flute" and "Mar-riage Of Figaro," Strauss' "Ariadne Auf Naxos," and Berg's "Wozzeck," the last of which brings this dramati cally conceived set to a close with thudding, thrilling finality.

(nicely demonstrated on the group's recently issued Thirsty Ear live set, "Apocalypse Now," a small masterpiece recorded in 1991). Bandleader David Thomas has pushed the envelope in myriad solo projects over the years. With Two Pale Boys-trumpeter Andy Diagram and guitarist Keith Moliné adding to the leader's free-floating vocals and melodeon—he seeks pop-art bliss via spontaneity and space, with songeraft still

in mind. As an ideal exemplar of this aes thetic, the title track transforms the Gold-en State poetry of the Brian Wilson/Van Dyke Parks classic into a twilight dirge. The original vessel may be stretched, but the charm and beauty flow unimpeded, now unencumbered by time. The engaging originals are folk-art nocturnes, evoca tively off-kilter. Beyond the Ubu faithful, fans of artists as diverse as Brian Eno and Tom Waits will hear a kindred spirit here

MOE. Dither

PRODUCERS: John Siket, Moe. Fatboy Records FB 6634

Buffalo, N.Y.-conceived five-piece band Moe. has assembled its latest construc-tion, "Dither," and released it on its own label (Fatboy Records). Like jam bands often do, Moe. covers a wide array of styles—country, blues, rock, and funk. Moe. pushes the boundaries of the jamband genre, though, by adding breakbeats and scratching. When describing the craft that goes into Moe.'s songmaking, the word "tight" comes to mind. Moe. leaves no stone unturned, yet everything seems in its place on "Dither." All the guitar riffs are admirably arranged and bridged, with perfect rhythm-section accompaniment. The songwriting is heartfelt, whimsical,

and introspective, with universal substance. The elements of "Dither" gel together much like the closely knit chemistry of Moe., together for a decade and seven albums. Sure to please those hungry for a plate of Hootie, Dave Matthews, and Phish. Contact 212-941-9665.

DANCE

ORIGINAL SOLINDTRACK

15 Minutes

PRODUCERS: 1500 Records 8026481011

The John Herzfeld-penned/directed "15 Minutes," which opens nationally Feb. 2, tells a tale of a seasoned homicide detective (played by Robert De Niro) and a young fire department arson investigator (Ed Burns), who team up to track down a pair of Eastern European killers on a ram-page in New York. The twist? The killers document their crimes on a digital camera, turning their pursuit of American TV stardom into a reality. Crafting the feisty, moody aural landscape is a who's who of contemporary electronic acts. The lead single, "Fame," finds God Lives Underwater effortlessly tackling the Davie Bowie classic. And the alt-rock band's right-on

(Continued on next page)

VITAL REISSUES®

JONZUN CREW

Lost In Space

Tommy Boy 1001

PLANET PATROL Planet Patrol

PRODUCERS: Arthur Baker, John Robie Tommy Boy 1002

It's said that you can't know where



you're going if you don't know where you've been. Twenty years ago, Tom Silverman helped pave mainstream inroads for rap

and dance music with the creation of ground-breaking label Tommy Boy. Responsible for introducing such acts as Queen Latifah, Digital Underground, Afrika Bambaataa,

and current Grammy nominee De La Soul, Tommy Boy raids its vaults for a 20th anniversary series of reissues, as well as collections of greatest hits and rare 12-inch singles. finally making available on CD a host of vintage vinyl offerings. Kicking things off: early '80s funk by Boston-bred groups Jonzun Crew ("Lost In Space," featuring the elec-

tro-funk hit "Space Cow boy") and Plan-et Patrol ("Planet Patrol," which includes "Play

At Your Own Risk"), both augmented by bonus tracks and remixes. Forthcoming are titles by the Force M.D.'s, Latifah, Coolio, Stetsasonic, Digital Underground, and Information Society.

MEAT LOAF

Bat Out Of Hell

REISSUF PRODUCER: Bruce Dickinson

REISSUE PRODUCER: Brace Dickinson
Cleveland International/EpicAlegacy EK 62171
When released in 1977, the now classic
"Bat Out Of Hell" spawned three rock
anthems: "Two Out Of Three Ain't Bad,"
"Paradise By The Dashboard Light,"

"A "Year Task The Wearle Birth Out Of and "You Took The Words Right Out Of My Mouth"—the latter two featuring the smoldering vocals of Ellen Foley. In the years since, the 13-times platinum set has spent 19 months on The Billboard 200 and 471 weeks on the U.K. albums chart. With songwriter Jim Steinman and producer Todd Rundgren, Meat Loaf (aka Marvin Lee Aday) created an operatic album-rock experience. Thrilling power chords merged with lyrics of teenage angst and lust, especially on the explosive "Paradise," with its revved-up energy and unbridled sense of anticipation. Remastered from the origi-nal tapes, "Bat Out Of Hell" is ripe for

rediscovery-or discovery for the novices who may have recently learned of the artist via VH1's "Behind The



Music." Also included are two previously unreleased live cuts—the title track and a take on Ravel's "Boléro"—from a 1978 show at New York's Nassau Coliseum.

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 Bambarger (classical/world/jazz/pop//N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Brian Garrity (pop/N.Y.); Gordon Ely (gospet); John Diliberto (new age), Philip van Vleck (blues/world); Leila Cobo (Latin).

Reviews & Previews

(Continued from preceding page)

delivery sounds comfortable alongside such acts as Breakbeat Era ("Ultra Obscene"), Prodigy ("3 Kilos"), and Gus Gus ("Gun"). And while Rob D.'s mix of Moby's "Porcelain" is a beauty, don't overlook such gems as Maxim's caustic "Car-men Queasy" (featuring Skunk Anansie's Skin on vocals) and <<ri>rinôçérôse>>'s slashing house anthem "la guitaristic house organisation."

COUNTRY

► DIAMOND RIO One More Day PRODUCER: Mike Clute Arista 07863

Diamond Rio has survived for a decade in country music when so many haven't. This is easily attributed to the fact that this act plays and sings like bandits—and it has killer songs. On its seventh album, Diamond Rio remains a seasoned, skilled, and versatile bunch of players. Although the disc traverses the musical map, the handmates ably maintain their signature sound. Marty Roe has developed into one of country's most expressive vocalists, and Gene Johnson's high harmonies remain a joy. This band deftly manages to get sentimental without crossing the line into hokey territory, "One More Day" ab solutely nails the sentiment of lost love with goosebump aplomh, and "Sweet Summer" just as effectively captures the exuberance of youth. Diamond Rio has a knack for not taking itself too seriously, as shown by the rollicking "That's Just That" and the fun "Stuff." J.D. Souther's "Hearts Against The Wind" fares very well in Rio's sure hands, and the band hits an emotional peak with "I'm Trying," an unflinching look at alcoholism. Producer Mike Clute has quietly become a Music

LATIN

Row force, and he knows how to get the

▶ VICTOR MANUELLE Instinto Y Deseo PRODUCER: José Lugo

most out of this band.

Sony Discos TRK 83768 In his six-album career, Puerto Rican salsero Victor Manuelle has tended to play it safe, delivering albums that are satisfying but never pushing the envelope. Thanks to a flat-out gorgeous voice and a handful of romantic salsa hits, he has been able to get away with it. But perhaps sensing he couldn't forever be the promising new kid in town, Victor Manuelle goes the extra mile with his seventh album. "Instinto Y Deseo" is far edgier and more aggressive than the artist's previous recordings, complete with no-holds barred horns and percus sion. While Victor Manuelle still sings about love, he now does so with bite Witness these lyrics from "No Eres La Mujer": "You're all I want in a woman/But you're not the woman I want." Similarly, while Victor Manuelle's voice has always been his main asset, never has it been so in the forefront of a recording as it is here. On "Quisiera Inventar," he sings the intro (almost) a cappella over a walking bass and percussion. The inflection and dramatic interpretation of the songs make it a worthwhile gamble. Ironically, the weakest link in this collection is the twice-sung title track (in pop and salsa versions)– with its references to beds and bodies a corny (and unfortunate) throwback to "romantic salsa." In the end, it's with the harder-driving tracks that Victor Manuelle will please both the dancers and the lovers

ORIGINAL SOUNDTRACK

Amores Perros

PRODUCER: Gustavo Santaolalla Surco/Universal 314 524 933

Producer Gustavo Santaolalla's doubledisc soundtrack to the Mexican movie of the same name is remarkable—as far as

soundtracks go-in that, instead of simply compiling a greatest-hits album, he has struggled to create a cohesive musical production that mirrors the film. As a result, the first disc is the actual soundtrack to the film, with the second being a collection of songs-all titled "Amores Perros"-inspired by the film and written/performed by some of the foremost voices in Latin rock today. While this doesn't make for a uniformly competent project, it is fascinating. The first disc, strung together by minimalist instru-mental interludes written and composed Santaolalla, includes the standout "Lucha De Gigantes," a beautiful pop/rock ballad by '80s Spanish band Nacha Pop. (The track is revisited at the end of the disc by Fiebre.) Other songs. like Illya Kuryaki & the Valderramas " are simply mediocre. But the second disc, with interpretations from acts like Ely Guerra, Bersuit Vergarabat, Zurdok, and Café Tacuba, is a veritable experiment in the possibilities of the Latin rock genre.

WORLD MUSIC

VARIOUS ARTISTS

Planet Chant PRODUCERS: various

COMPILATION PRODUCER: Paul Santos Triloka/Gold Circle Entertainment TR-8081

The first in a planned series of chant collections from Triloka, "Planet Chant" brings together 12 internationally acclaimed artists and ensembles, encompassing such chant traditions as Tibetan Buddhist, qauwali, Hindu, and bhakti yoga, among others. Throughout, the musical goal remains the same: to achieve transcendental states of consciousness via age-old spiritual traditions. The set opens and closes, respectively, with Nusrat Fateh Ali Khan and Michael Brook's pow erful "Lament" and Jim Donovan's hyp-notic "Indigo." The latter (created by Rusted Root's drummer) blends ancient shamanic instruments with the sacred Eastern chant om and human breath. Fervent Supplication" intertwines the liturgy of St. John Chrysostom, the music of Russian composer Sergei Rachmaninoff, and a cappella singing by way of the Russian State Symphony. Dynamic a cappella stylings can also be heard on Lady smith Black Mambazo's sun-splashed "Sil-gugu Isiphambano," which is steeped in the act's Zulu harmonies (known a *mbube*). More relaxing is Sheila Chandra's "Quiet 8," a celestial Indian gem that is as timeless as it is traditional, as modern as it is ancient—just like the collection's other tracks.

KODO Tataku: Best Of Kodo II, 1994-99 PRODUCERS: variou Red Ink WK13914

An international live attraction, traditional Japanese drumming ensemble Kodo celebrates its 20th anniversary this year with a world tour (including U.S. dates) and its second best-of anthology. Licensed from six mid-'90s albums on Sony Music Japan, the 11 tracks here feature five previously unreleased in the U.S. While a few numbers hew to the group's conventional sound, there are some tracks from the pop-savvy remix set "Sai-So' and several more incorporating ele ments seemingly designed to appeal to fans of other genres, such as Celtic music and, especially, new age, The results can seem either less-than organic or-and this is most often the case—not experimental enough, In any event, "Tataku" pales in comparison to Kodo live, Distributed by RED.

NEW AGE

* EKOVA

Space Lullabies And Other Fantasmagore PRODUCERS: Carmen Rizzo, Ekova Six Degrees Records 657036 1042 Ekova returns with more global folk music for the 21st century. On its second disc, "Space Lullabies And Other Fantasmagore," Ekova goes for a grittier, sometimes experimental sound. A few tracks fall short, notably the mania "The Chase" and the goof of "In The Kitchen." For the most part, though, this set works, mainly due to the strength of Diedre DuBois-Haddab's earthy vocal designs. In her imaginary vocalese, DuBois-Haddab sounds as if she's crying out across mountain tops on tracks like "Steel Bird." Even when she sings in English, as on a menacing rendition of the British folk ballad "Cruel Sister," she makes it sound like an alien tongue. Ekova reverses the usual formula in which ethnic instruments are injected as flavor. Instead, the group employs electronica as the spice. Arash Khalatbari and Mehdi Haddab add a kinetic mix of Middle Eastern strings and percussion, hammering their instruments through sub-tle electronic grooves on tracks like "How Sweet Mal" and "Aurora's Flight."

CLASSICAL

★ SCHNITTKE: The Four Violin Concertos Gidon Kremer, violin; NDR Symphony Orchestra, Chamber Orchestra of Europe, Philharmonia Orches tra/Christoph Eschenbach

PRODUCER: Friedemann Engelbrecht

Teldec 3984-26866

The late Alfred Schnittke was a master of the operatic instrumental form. with his concertos and symphonies serving as templates for all manner of postmodern dramatics. Schnittke's four violin concertos are particularly rife with theatrical gesture, very nearly giving off the air of greasepaint. Written for such world-class soloists as Mark Lubotsky and Gidon Kremer, these works ranged from his student years in the late '50s until the mid-'80s, one of his most productive periods. Doing the Lord's own work. Kremer has finally recorded all of Schnittke's violin concertos with conductor Christoph Eschenbach and a series of admirable European orchestras. The opportunity to hear these pieces in toto serves to reinforce their worth, as does the remarkably consistent standard of performance and thoughtful production. Kremer has always spoken Schnittke's polystylistic language as if to the manner born, and on this disc, he speaks and sings, rages and revels, preaches and prays with communicative conviction. While challenging to the listener, Schnittke's compositions can reward repeated listenings with enduring epiphanies. This is what makes his music different from that of the audience-beseeching products of many contemporary composers. And this is what will make his music last

GOSPEL

Praise At Your Own Risk PRODUCERS: various

Speaks follows his impressive 1996 debut with this long-awaited follow-up, proving that the wait was well worth it. Dubbing his style R&P (rhythm & praise), he delivers an album that hits hard and heavy, ranging from funky, in-your-face dance ("I Just Wanna Dance ") and ultra-urban/hip-hop (the title track) to super-charged Sunday morning church (John P. Kee's "Jesus Is Real") and the ballad "Say A Prayer, which manages to be both elegant and edgy. With a strong hand in both the project's writing and production, as well as showing himself to be a distinc-tive, distinguished performer, Speaks is a hona fide triple-threat talent. In one fell swoop, he has helped catapult modern gospel music into a daring new dimension.



WHEN THE IRON BIRD FLIES: THE TIBETAN FREE-**DOM CONCERTS, 1996-1999**

By Danny Clinc RSUB

192 pages; \$40

Photographer Danny Clinch admits that he didn't know much about Tibet and its struggle for selfrule when he was asked to chronicle the first Tibetan Freedom Concert. He had seen occasional TV news reports on the topic, but, like most people, he couldn't argue the particulars of the issue.

It wasn't until he began snapping photos at the first concert's preshow press conference in 1996 that Clinch began to gain perspective on the Tibetan people's 52-year plight for independence from Chinese rule and punishment.

"I started to hear what these people have gone through," Clinch says. The nuns [who are living in Tibet] were talking about being completely abused in every way possibleshocked with electric cattle prods in

their private parts-just unbelievable stuff. They were just completely degraded to the lowest level. And to think that their basic human rights had been completely stripped away, it just kind of blew me away. Nobody I've ever known

has ever had those rights taken away from them. And to actually be in the presence of people who had suffered that, you could just see it in their faces.

Some of those faces provide the subject for many of the most striking images found in "When The Iron Bird Flies," Clinch's new collection of photographs from the four Tibetan Freedom Concerts. The Tibetan monks and nuns featured in the book-some grinning at the camera, others flashing peace signs—provide a stark contrast to the images of the musicians who, over four years, helped raise \$2.4 million for the Milarepa Fund, a nonprofit organization fighting for freedom in Tibet.

One of the most memorable photographs is a black-and-white shot of monk Palden Gyatso. His face lined and his tear ducts full, Gyatso stares solemnly into the camera, holding a document that led to his being imprisoned for 33 years in a concentration camp.

These images, scattered between portraits and performance shots of Sonic Youth, Chuck D, Richie Havens, and dozens of other artists, illustrate just how impressive these concerts were. Here is the unlikely story of rappers, rockers, security guards, and cops; folk singers and blues greats; concert organizers and fans; publicists and journalists; poets and protesters; professors and punk rockers uniting for Tibetan freedom.

At each concert, Clinch constructed a photo tent where he asked each artist to pose for one minute, five minutes, whatever he or she could spare. Clinch's tent became a staple of the concerts, held 1996-99 in San Francisco; New York; Washington, D.C.; and suburban Chicago, respectively. It was here that he captured crisp, intimate portraits of Yoko Ono, Björk, Run-D.M.C., Radiohead, Ben Harper, the Fugees, chief concert organizer and Beastie Boy Adam Yauch, and many others. Away from the tent, Clinch scored shots of Sean Lennon greeting fans, Bono signing an autograph, and the Cult's Ian Astbury and Billy Duffy walking offstage, exhausted.

Included are letters from the

Dalai Lama written to the audiences at each show and from auotes activists, officials, and artists, as well as a time line chronicling the history China's occupation of Tibet and the resulting protests.

Collectively, the images found in "When The Iron

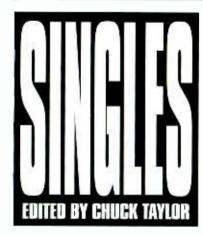
Bird Flies"—which takes its name from an ancient proverb alluding to the scattering of the Tibetan people-relate a story of compassion, understanding, and friendship. "It's powerful," says Harper, who contributed a short poem.

"To look through the book, having been at all [four concerts], it makes me proud to see all the work and effort done on behalf of the people of Tibet," says concert organizer and Nasty Little Man publicist Shelby Meade, who originally invited Clinch to document the shows. "Just seeing how many people helped create awareness, it's a beautiful thing."

Clinch, who plans to donate half the profits of the book to the Milarepa Fund, says he hopes it will help raise awareness of Tibet's struggle. "The basic idea is to draw people in because I have photographs of the Beastie Boys, Beck, Björk," he says. "They want it because they love the pictures. And even if they're looking at the pictures, they're going to glance at the words. If that brings in one person that decides to initiate some change or to make something happen—who knows who that one person could be?" WES ORSHOSKI

BOOKS: Send review copies of books pertaining to artists or the music industry to Bradley Bambarger, Billboard, 770 Broadway, New York, N.Y. 10003

Reviews & Previews



POP

BARENAKED LADIES Too Little Too Late (3:24) PRODUCER: Don Was WRITERS: S. Page, E. Robertson

PUBLISHERS: WB Music Corp., ASCAP; Treat Baker

Reprise 100492 (CD promo)

Barenaked Ladies follow the Grammynominated single "Pinch Me" with this peppy offering, the second single from their platinum "Maroon" set. With "Too Little Too Late," BNL revisits the energetic, upbeat straight-ahead-rock flavor of the 1998 hit "It's All Been Done." Hand claps and simple guitar riffs decorate a sparse track with an organic approach. But the song exudes far more energy on the brighter Jack Joseph Puig mix, also included on the promo. Master producer Don Was, the man behind the entire album, creates another tight single here, mixing some organ in with the dominating guitar and drums. The goofy, fast-food-themed video for "Pinch Me" turned a melancholy tune into a memorable video by incorporating BNL's humorous disposition. "Too Little Too Late" is a more exciting tune from the get-go, so it'll be interesting to see the clip for this one. The stations that embraced-and continue to spin—"It's All Been Done" will love this, so BNL scores once again.

SONIQUE I Put A Spell On You (3:30)

PRODUCERS: Simon Belofsky, Graeme Pleeth, Chris Allen, Julian Elkan

WRITER: K. Hawkins

PUBLISHER: EMI-Unart Catalog

FarmClub.com/Republic/Universal Records (CD promo) There's often a downside to overnight success stories, however long the breakthrough actually took, British D.I/diva Sonique actually spent more than a decade in dance music, as a DJ, singer, and half of dance act S-Express. The artist topped the dance charts and dominated top 40 radio last spring with her U.S. debut single, "It Feels So Good." Her follow-up, "Sky," while also a great single, missed the commercial mark. So the pressure's on for her third outing, a cover of the Screaming Jay Hawkins classic "I Put A Spell On You" (issued in 1998 in Europe and Australia). "Spell" receives the same upheat dance treatment of the previous singles, this time featuring Sonique's fine vocal line amid synthesized strings. A flock of remixes accompany the track, assuring a buzz at clubs, and the chorus hook does have potential. It will present a challenge in the U.S., but perhaps with substantial promotional help, "Spell" could work some magic at radio.

R&B

SUNSHINE ANDERSON I Heard It All Before (5:08) PRODUCERS: Mike City Unsung Ent. Beat Bro'kers WRITERS: M. City, R. Sherrier, C. Dawley, S. Anderson PUBLISHERS: Mike City Music, BMI; Pinky's Playhouse,

Soulife/Atlantic 95524 (CD promo)

Already garnering significant radio airplay in pockets around the country, new Atlantic artist Sunshine Anderson explodes on the scene with the retro

70s-meets-hip-hop attitude track "I Heard It All Before." The song has a hook that sounds comfortable and familiar, yet it's all brand-new, with live instruments backing Sunshine's soulful ghetto-style vocals. She could easily be dubbed a present-day Betty Wright. The track's funky groove may remind you of the good-timin' "Car Wash" from Rose Royce back in the disco days, but its theme is timeless. Singing about a woman catching her cheating man with another, Sunshine emotes, "I heard it all before/All of your lies/All of your sweet talk/Baby this, baby that/But your lies ain't working now/Look who's hurting now." With its message of strength, this track is a mighty bet to be embraced by women. And with its high rhythm quotient, they'll probably dance all the while

PUBLIC ANNOUNCEMENT Man Ain't Supposed To Cry (3:38)

PRODUCER: Earl Robinson

WRITER: F. Davis

PUBLISHERS: Public Announcement Music/Smelzgood Music, ASCAP

RCA 60393 (CD pro-

Chicago quartet Public Announcement unifies its sound and image on the group's debut set for RCA, "Don't Hold Back Previously regarded chiefly as R. Kelly's backup singers, the guys seem to have been able to leave that history behind and are now being recognized for their own talents. It started with the first single from this latest project, "Mamacita," which earned the outfit more than a few fans at radio. The follow-up, "Man Ain't Supposed To Cry," is a classic-style ballad, heavy on the sensitive, romantic lyrics and masculine vocals. It's refreshing to hear a male ensemble with a song about a good relationship with a woman. Penned by group member Felony Davis and produced by member Earl Robinson, "Man Ain't Supposed To Cry" is an ideal example of a song stretching beyond the stereo-typical themes of so many of today's records. Lyrically, "Man Ain't Supposed To Cry" isn't about sex, money, or cars. It's about a man having enough emotionally invested in a relationship that he's not afraid to cry. Like Jagged Edge or Joe, Public Announcement could find a comfortable niche writing, singing, and producing female-friendly songs.

COUNTRY

MONTGOMERY GENTRY She Couldn't Change Me

PRODUCERS: Joe Scarfe, Anthony Martin

WRITERS: C. Knight, G. Nicholson PUBLISHERS: WB Music Corp./Gary Nicholson, ASCAP

mbia 16429 (CD promo) Sticking to its formula of redneck male

independence, the Country Music Assn.'s reigning vocal duo of the year serves up another solid single. The tempo is some where between gently loping and all-out butt-kicking. Lyrically, the song finds the

SPOTLIGHT



PRODUCER: John Leventhal WRITERS: S. Colvin, J. Leventha PUBLISHERS: WB Music Corp./Scred Songs/Lev-A

MCA 25284 (CD promo)

It's one thing to welcome back a cherished artist who's been missing in action for a few years. But it's quite another to take that performer's new single for a test ride and then discover some of the best work of her illustrious and long-lived career. No doubt, the pressure was on for Shawn Colvin, following the Grammy-winning success of her hit "Sunny Came Home" and her platinum 1996 album. "A Few Small Repairs." But with "Whole New You," the first track from her shimmering new set, "Bone-fields"—due March 27—Colvin and longtime collaborator John Leventhal have come up with a song that is so instantly melodious and uplifting that the launch of her new album is a shoe-in for pre-release buzz. Colvin is in superb voice here, sounding inspired and refreshed as she sings of the evolution that comes with love: "You have the right/To shake the loneliness and shine the light/Take all your tears and save 'em for a rainy night/Shake your head in wonder when it's all too good to be true." The hook is monumental, the production flawless, and the timing just right for something with a little meat on its bones. How refreshing.

boys lamenting a relationship gone sour when the woman paints the bedroom blue and pours pink chablis while he pops open his home brew. He stands his ground, and she hits the road when she discovers she can't change him. But the song ends on a happy note when she comes home after realizing that he really is what she wants. What on the surface appears to be a good of boy anthem celebrating the comfort of overalls and front porches really turns out to be about the importance of acceptance and communication. Eddie Montgomery and Troy Gentry deliver the song with an edgy energy that is immensely appealing. This first single from their

SPOTLIGHT



DREAM This Is Me (3:12) PRODUCER: David Frank
WRITERS: S. Kipner, D. Frank, P. Sheyne PUBLISHERS: Sonic Graffiti/Muso Music/Griff Griff/ EMI-April Music, ASCAP; Plum Tree Tunes/Warner-Tamerlane Publishing, BMI

Bad Boy Records 9354 (CD promo Puff Daddy protegée girl group Dream bounced right out of the gate with its first single, "He Loves U Not," a Destiny's Child carbon copy that made its way to No. 2 on The Billboard Hot 100. Follow-up "This Is Me" offers some relief from the tried-andtrue formula relied on by so many R&B female ensembles out there now It sounds contemporary and yet employs enough pop elements to distance it from the previous effort. That may have to do with the pop sensibilities inherent in longtime songwriter Steve Kipner and partner/producer David Frank (along with songwriter P. Sheyne), who have created a highly appealing track that will further propel this fast-blossoming foursome up the charts. Thematically, the song makes clear to a man that the new "she" in his life is not "her," the former flame: "Seem to think I'm playing a game/Don't va know my name, that was her, this is me/We're different as can be." The vocals here are crisp and liberated, with some well-placed ad libs and scats spread graciously throughout. As youth acts begin to evolve in top 40 land, it looks like Dream is staking its claim in the new pop world. This one's a winner and is sure to please the "Total Request Live" crowd to no end.

forthcoming Columbia album should find instant favor with programmers

SONS OF THE OESERT What I Did Right (4:09) PRODUCERS: Johnny State, Mark Wright, Sons Of The

WRITERS: D. Womack, S. Lemaire PUBLISHERS: EMI Full Keel Music/Left Foot Music/ Womaculate Conceptions/EMI Longitude Music/Barney Building Music/Still Standing Music, ASCAP MCA 02132 (CD promo)

These guys deserve a big hit, and this should be it. All the elements come

songwriting. Drew Womack is a charismatic lead vocalist, and his musical cohorts are equally impressive. Penned by Womack and Sonny Lemaire (ex-Exile), this is a beautiful song with a great lyric, In the first verse, Womack sings of his grandfather and how he felt when his granddad told him that he was proud of him. The second verse speaks of his relationship with his wife, and in the third verse he sings of his baby daughter and how he feels when she stops crying as he holds her. The chorus goes, "I'll take this one day and figure out what I did right/And I'll do it the same way for the rest of my life." Like
"I Hope You Dance" (the mega-hit by labelmate Lee Ann Womack on which the Sons guested), the song will touch a universal chord with everyone who has experienced a moment so perfect they wish they could capture it and live it over again. Great songs like this give voice to what the listener feels but doesn't have the words to say,

together-performance, production, and

ROCK TRACKS

SEMISONIC Chemistry (3:53)

PRODUCER: Semisonio

WRITER: D. Wilson

PUBLISHERS: Semidelicious Music/WB Music Corp.

MCA 25284 (CD promo)

Rock/pop trio Semisonic hopes to avoid one-hit wonder status on this cut, from its new set, "All About Chemistry," due March 6. Dan Wilson's voice should prove familiar to the millions who enjoyed the group's ubiquitous 1998 smash "Closing Time," although "Chemistry"—like much of its output—doesn't wholly repeat the sound of that hit. Instead, the Minnesota natives go for a bouncier brand of pop. The fun track has a nice metaphoric spin to it—it's not really about the periodic table: "So, for a while we conducted experiments/In an apartment by the river road/And we found that the two things we put together/Had a bad tendency to explode." The sound effects may seem irritating at first, but after a couple spins, because they're in tempo (à la Pink Floyd's "Money"), they give the beat a novel augmentation.

AC

LIONEL RICHIE Angel (3:45)

PRODUCERS: Brian Rawling, Mark Taylor WRITERS: L. Richie, P. Barry, M. Taylor PUBLISHERS: WB Music Corp., ASCAP; Treat Baker Music, SOCAN

Reprise 100492 (CD promo)

Lionel Richie breaks his silence with the first track from the upcoming Island/Def Jam debut "Renaissance," due March 20. Written by Richie and hot songwriters Paul Barry and Mark Taylor (Cher's "Believe," Enrique Iglesias' "Bailamos"), this uptempo track makes it clear that Richie is vying to return to mainstream top 40 with a vengeance. Granted, "Angel" has an able hook and ultra-pop production. But Richie's vocal is an awkward fit with the bubble gum instrumentation; it comes across like a fish out of water. The production by Taylor and Brian Rawling is just too cutesy for an artist whose expressive vocal abilities are so renowned. Still, 50-somethingyear-old Cher certainly had no problem breaking through with "Believe"—but, frankly, she was able to work the camp angle, while Richie just sounds misplaced. Perhaps hot ACs will take to this mixture of Richie's familiar voice with the sound of the times, but it's questionable that the artist has a real chance at competing with the likes of Britney and Destiny's Child at top 40. Seems that he might have had a better shot wooing those who remember what he did best with a killer ballad aimed squarely at

33

RUN-D.M.C. FEATURING STEPHAN JENKINS OF

THIRD EYE BLIND Rock Show (3:13) PRODUCERS: Stephan Jenkins, Jason Carme WRITERS: S. Jenkins, J. Simmons, C. Davis, R. Gir yard, D. McDaniels, L. Smith

PUBLISHERS: EMI-Blackwood o/b/o 3E8 Publishing, BMI: Protoons/Rush Groove Music/Under Pressure/Protoons, ASCAP

Arista 7428 (CD promo)

RUN-D.M.C. FEATURING JERMAINE DUPRI

lt's Over (3:38)

PRODUCERS: LaMarquis "ReMargable" Jefferson, Jermaine Dupri WRITER: not listed

PUBLISHER: not listed

Arista 7426 (CD promo) Few acts have earned the respect that

Run-D.M.C. has in its 17 years in the game. Following an eight-year hiatus, the group that set the standard by which all rappers live returns with not one but two new singles from its forthcoming set, "Crown Royal." The idea is



a simple one: The Run-D.M.C. fan base is as diverse as it is large, so to appeare the masses, members Run, D.M.C., and Jam Master Jay (along with some famous friends) have crafted two very different songs. "Rock Show" is every-

thing that rap/rock hybrids that have followed in the group's footsteps try to be—loud, thrashy, and hugely confident With Run at the helm, the song is controlled chaos. Third Eye Blind lead vocalist/songwriter Stephan Jenkins shows a very different side as the song's producer. Jenkins also provides the song's meandering hook. On the more R&B side of things, "It's Over" is a formulaic track courtesy of Jermaine Dupri, The operatic backdrop sets up an apocalyptic mood, while Run brags with his usual bravado. Unfortunately, Dupri talks through half the track. Ironically, one thing the two tracks share is a lack of D.M.C. The booming voice that was just as much of a trademark as the group's ubiquitous fedoras is virtually absent (except for bits and pieces here and there) from the singles. That said, it's still good to see the original "kings of rock" back to seize their crowns.

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.)

Ruff Ryders' Eve Leaves Stinging Impression

NEW YORK-After recuperating from the pressures inherent

in a platinum-plus debut, Eve is anticipating the March 6 release of her sophomore Ruff Ryders/ Interscope album, "Scorpion."

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

"You are so overwhelmed when you go from your produced by Shok and features regular life of chillin' on the

block to being around a million people," Eve adds. "Yeah, I went through a depression for a

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

minute-not long.'

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

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

veteran songstress Teena Marie.



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

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

make assumptions. Stevie J. contributes production on "You Had Me, You Lost Me." And Eve and Dr. Dre are reunited on two stilluntitled but highly anticipated

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

"We still have love for each other," says the artist, who's (Continued on next page)



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

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

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

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

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

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

An ambitious slate of 10 albums is ready to follow this first set, which includes such seminal cuts as "Funky Drummer" and "Funky President' (both by James Brown), "N.T." (Kool & the Gang), "Think (About It)" (Lyn Collins), "I Need Help" (Bobby Byrd), and "Impeach The President" (the Honeydrippers).

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

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

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

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

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

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

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

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

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

Then there's February—Black History Month. Rolling out again are various reissues and other projects that speak to the rich legacy of black music. But more on that a little later. What I and a lot of my fellow musical pundits are excited about is the slate of R&B projects over the next six months alone. Not to take anything away from forthcoming sets by

established acts like Maxwell, but it's the unusually strong bumper crop of newcomers—whose nods to the old school (meaningful lyrics and good music) are coupled with take-itto-the-next-level freshness—that has mouths buzzing coast

That crop includes Motown singer/songwriter India.Arie, whose catchy, self-affirming "Video" is among the standouts on her "Acoustic Soul" debut; Arista duo Koffee Brown, which is brewing up a hit with first single "After Party"; Interscope's "Soul Sista" man Bilal and its Rockland-imprint soul trio Talent; Warner Bros.' young crooner Jaheim; the R&B ministry of gospel heavyweight Tramaine Hawkins' son Jamie, arriving via Monami/Elektra; a revitalized Atlantic soul roster that features U.K. fave Craig David and Lina as well as Soulife's Sunshine Anderson and Noontime's Jazze Pha; Jive's Syleena Johnson, daughter of Chicago soulster Syl Johnson; Biv 10/Universal's streetedged Transitions with "Ghetto Law"; Clive Davis' J slate, including Alicia Keys, Jimmy Cozier, and the Product G&B; University Music's Majusty; Philly husband-and-wife duo Kindred, newly signed to Jill Scott's Hidden Beach home; Cheeba Sound/Virgin rock/R&B dynamo Nikka Costa; and London female duo Flowetry on DJ Jazzy Jeff's new SolJaz Sounds through Dream Works . . . and that's not counting the indie side of the coin, a subject I'll address in forthcoming columns. The proverbial tide is definitely turning: R&B's new millennium is indeed off to a sound start.

MORE BLACK HISTORY: Drawing upon its extensive Warner, Elektra, Atlantic, and Rhino catalogs, WEA is mounting a sales campaign on behalf of the annual February salute. Specially themed sales tools, including counter bins and thematic header cards, will be used to position 40 titles by artists from Anita Baker to Grover Washington Jr. Also throughout the month, consumers



by Gail Mitchell

The

Rhythm

and the

Blues

can enter a weekly trivia contest (black-historymonth.com) and vie for Southwest Airline tickets, Palm Pilots, and Motorola pagers, among other prizes ... BET is running a variety of music-oriented programs to commemorate the month. These include "Journeys In Black" segments with Russell Simmons and Master P;

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

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

board TOP R&B/HIP-HOP ALBUMS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED,

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) NO. 1/HOT SHOT DEBUT	PEAK		
1	NE	W >	1	JENNIFER LOPEZ EPIC 63786 (12.98 EQ/18.98) 1 week at No. 1 J.LO	1		
2	1	2	25	SHAGGY ▲3 MCA 112096 (11.98/17.98) HOTSHOT	1		
(3)	2	16	6	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD) SAVE THE LAST DANCE	2		
4	5	5	16	GREATEST GAINER JA RULE ▲ MURDER INC/DEF JAM 542934*/IDJMG (12.98/18.98) RULE 3:36	1		
5	3	1	6	SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98) THA LAST MEAL	1		
6	4	3	12	R. KELLY ▲ ² HVE 41705* (12.98/18.98) TP-2.COM	1		
(1)	7	9	15	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98) BACK FOR THE FIRST TIME	2		
(8)	6	4	_11	USIQ SOULCHILD ● FSOUL 548289*/IDJMG (11.98/17.98) AIJUSWANASEING (I JUST WANT TO SING)			
9	8	11	28	JILL SCOTT ● WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) [18]	8		
10	9	6	11	DE ▲2 EPIC 85185 (12.98 EQ/18.98) LOVERS ROCK			
(11)	NE	wÞ	1	DREAM BAD BOY 73037/ARISTA (11.98/17.98) IT WAS ALL A DREAM	11		
12	11	7	14	OUTKAST A ² LAFACE 26072*/ARISTA (12 98/18.98) STANKONIA	2		
(13)	14	18	18	MYSTIKAL ▲ JIVE 41696* (12.98/18.98) LET'S GET READY	1		
14	13	12	10	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98) MAMA'S GUN	3		
15	12	10	7	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98) RESTLESS	1		
16	10	8	3	SOUNDTRACK AVATAR 10007 (11.98/17.98) OZ	8		
(17)	21	20	10	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 45D278/INTERSCOPE (11.98/17.98) CHICAGO '85 THE MOVIE	10		
18	16	19	8	K-CI & JOJO ▲ MCA 112398 (12.98/18.98) X	3		
19	15	17	18	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98) BEWARE OF DOG	3		
20	18	15	14	JAY-Z ▲ ² ROC:4-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98) THE DYNASTY ROC LA FAMILIA (2000 —)	1		
21	17	14	8	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98) THE UNDERSTANDING	1		
22	20	22	14	TAMIA ELEKTRA 62516/EEG (11.98/17.98) A NU DAY	8		
(23)	23	24	16	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98) (CHA-CHA SLIDE	23		
24	19	13	6	LIL WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98) LIGHTS OUT	2		
25	22	21	31	NELLY ▲ 5 FO' REEL 157743/UNIVERSAL (12.98/18.98) COUNTRY GRAMMAR	1		
26	24	25	9	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98) GHETTO POSTAGE	2		
27	27	33	8	3LW ◆ NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	19		
28	25	23	7	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98) GHETTO POSTAGE			
29	26	31	54	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98) J.E. HEARTBREAK	18		
30	30	34	42	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98) EMOTIONAL	2		
31	32	35	10	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98) SPACE AGE 4 EVA	9		
32	29	27	9	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98) LYRICIST LOUNGE VOL. 2	7		
33	31	26	8	FUNKMASTER FLEX • FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	5		
34	28	30	11	LOUD 1961* (12.98/18.98) KEITH SWEAT	5		
(35)	36	36	10	B.G. ■ CASH MONEY 860909/UNIVERSAL (11.98/17.98) CHECKMATE	5		
36	34	32	37	EMINEM ▲ ® WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) THE MARSHALL MATHERS LP	1		
37	33	29	11	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98) THE W	1		
38	41	39	38	AVANT ● MAGIC JOHNSON 112069/MCA (12.98/18.98) MY THOUGHTS	6		
39	40	40	20	CASH MONEY MILLIONAIRES ● CASH MONEY 153291/UNIVERSAL (11.98/17.98) BALLER BLOCKIN	2		
40	35	28	11	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98) THE REUNION	8		
41	39	38	71	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (11.98/17.98) ■ MOUNTAIN HIGHVALLEY LOW	5		
42	37	37	7	VARIOUS ARTISTS ● DEF JAM 520062/IDJMG (12.98/18.98) THE SOURCE — HIP-HOP HITS VOL. 4	35		
43	38	50	11	PRU CAPITOL 23120 (6.98/9.98) IS PRU	38		
44	44	44	15	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98) REFLECTION ETERNAL	5		
45	43	43	43	PINK ▲² LAFACE 26062/ARISTA (11.98/17.98) CAN'T TAKE ME HOME	23		
46	46	42	11	CHANTE MOORE SILAS 112377/MCA (12.98/18.98) EXPOSED	10		
(47)	50	41	12	PRODIGY OF MOBB DEEP ● INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98) H-N-I-C	6		
(48)	57	59	11	PACESETTER CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) S BRIDGING THE GAP	48		

				TM		
<u>50</u>	53	57	21	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) IS	LIVE IN LONDON AND MORE	50
(51)	51	58	41	JOE ▲ ² JIVE 41703 (12,98/18.98)	MY NAME IS JOE	1
52	56	52	19	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
53	45	46	40	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	7
54	47	45	17	SCARFACE ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	2
55	52	49	63	DR. DRE ▲ 6 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
56	48	47	79	DESTINY'S CHILD ▲ 6 COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	2
57	59	62	39	MARY MARY @ C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
58	61	53	23	WYCLEF JEAN ● COLUMBIA 62180*/CRG (12.98 EQ/18.98) THE	E ECLEFTIC: 2 SIDES II A BOOK	3
59	54	48	14	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	9
60	62	54	40	TONI BRAXTON ▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
61)	69	73	19	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
62	66	71	21	NO QUESTION PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS	. (11.98/17.98) HS NO QUESTION	47
63)	RE	ENTRY	14	BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP	52
64	63	56	31	KELLY PRICE ● DEF SOUL 542472/IDJMG (11.98/17.98)	MIRROR MIRROR	3
65	49	60	15	PROFYLE MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	13
66	55	67	12	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98) RID	E WIT US OR COLLIDE WIT US	16
67	67	61	32	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18	.98) THE NOTORIOUS KIM	1
68	58	55	20	RACHELLE FERRELL CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
69	65	63	68	DONELL JONES ▲ UNTOUCHABLES/LAFACE 26060/ARISTA (11.98/1	7.98) WHERE I WANNA BE	6
70	70		20	MACK 10 HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	4
71	68	65	8		ES — THE BEST R&B OF 2000	
				EDMONDS/DEF SOUL 548156/IDJMG (12.98/18.98)		60
72)		EW >	1	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY (10.98/16.98) LOYALTY		72
73)	77	-	14	SOUNDTRACK RUFFNATION 47859/WARNER BROS. (12.98/18.		49
74)	90		5	TYRONE DAVIS MALACO 7505 (10.98/15.98)	RELAXIN' WITH TYRONE	74
75	64		7	SOUL ASSASSINS RUFFLIFE 60002* (12.98/17.98) IS MUGGS PRES	SENTS THE SOUL ASSASSINS II	64
<u>76)</u>	76	69	59	DMX ▲ 4 RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	AND THEN THERE WAS X	1
\overline{II}	86	82	13	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98)	NOT GUILTY THE EXPERIENCE	41
78	71	64	20		HAN MICHAEL SHAWN WANYA	3
79	73	II-E	2	LIL' KEKE RELIANT 2001 (11.98/16.98)	FROM COAST TO COAST	73
80)	89	84	29	LUCY PEARL ● POOKIE 78059/BEYOND (11.98/17.98)	LUCY PEARL	3
81	87	78	10	DOGGYS ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98)	PLEEZBALEEVIT!	35
82)	81	85	33	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98) WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1		2
83	72	68	11	BABYFACE EPIC 85132 (12.98 EQ/18.98) A COLLECTION OF HIS GREATEST HITS		28
84)	96	94	59		SOTTA GET THE GROOVE BACK	30
85	75	75	31	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL	15
86	84	80	37	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98		1
87	82	77	15	E-40 SICK WID' IT 41742/JIVE (11.98/17.98)	LOYALTY AND BETRAYAL	4
88	79	76	8	MONIQUE MOSEE KNR 1237 (15.98 CD)	GIRL LIKE ME	76
89	60	74	9	NATALIE WILSON & THE S.O.P. CHORALE	[GIRL DIRECTOR]	
90)				GOSPO CENTRIC 490675/INTERSCOPE (11.98/17.98)		50
30)	KE-	ENTRY	40	TRINA ● SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B***H	11
91	85	83	54	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98) VOL. 3 L	IFE AND TIMES OF S. CARTER	1
92)	RE-	ENTRY	21	C-MURDER TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	- 1
93	88	72	7	SPM DOPE HOUSE/COY 013336/UNIVERSAL (11.98/17.98)	TIME IS MONEY	49
94)	RE-	ENTRY	9	TRIPLE 6 MAFIA SMOKED OUT 9997/STREET LEVEL (11.98/16.98) KINGS OF MEM	PHIS: UNDERGROUND VOL. 3	28
95)	NI	.w▶	1	DAZ DILLINGER & JT THE BIGGA FIGGA D.RG/GET LOW 2141/BLACK MARKET (10.98/15.98)	LONG BEACH 2 FILLMOE	95
		91	10	TUPAC SHAKUR THE ROSE THAT GREW	FROM CONCRETE VOLUME 1	28
96	X.3	31	40	AMARU 490813/INTERSCOPE (12.98/18.98)	_	31
96	83		1/		MATERIAL VENITION DATE	
97	78	ENTRY	14	PHIFE DAWG GROOVE ATTACK 068*/LANDSPEED (11.98/16.98)		
-	78	ENTRY	14 11 21	CHANGING FACES ATLANTIC 83401/AG (11.98/17.98) BEBE MOTOWN 159405/UNIVERSAL (11.98/17.98)	VENTILATION : DA LP VISIT ME LOVE AND FREEDOM	9

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 (Dia mond). 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. Heatseek er Impact shows albums removed from Heatseekers this week. ■ Indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

EVE LEAVES A STINGING IMPRESSION

(Continued from preceding page)

managed and booked by Black Friday Entertainment. "It's not something where I have a grudge against him."

The stage was first set for "Scorpion" at the end of last year with mix shows, college radio, and select industry reps receiving early copies of "Who's That Girl?" Ruff Ryders and shoe chain Footaction USA then launched a 430store poster-board display campaign (Words & Deeds,

Dec. 9, 2000).

"The Footaction campaign was highly successful in creating awareness and developing consumer anticipation," says Ruff Ryders GM Leota Blacknor. "În-store campaigns are being discussed now with [music] retailers who are in the same malls as Footaction

Eve herself hosted a Super Bowl party in Tampa and appeared on MTV's "Rock N'

Jock" and "Super Bowl TRL" (Total Request Live). She's back Feb. 6 on MTV's "Making The Video." It documents the shoot for "Who's That Girl?" directed by Diane Martel.

"We'll continually focus on keeping Eve on as many of the specialty shows that MTV is producing this spring through summer," assures Ashley Fox, GM of urban music at Interscope. In fact, the busy raptress is tentatively scheduled

for MTV's "Spring Break," airing March 14-17. She'll also tape BET's "Rap City" Feb. 6 and—in a tie-in with BET.com—give away a limitededition Ruff Ryders motorcycle on the network's "106 & Park." And the week of the album's release, Eve will participate in three in-stores (New York, Philadelphia, and Baltimore).

Mirroring these domestic efforts, an international campaign has already been launched with the distribution of a three-song sampler. "Scorpion" bows in Japan March 10 and in the U.K. March 12.

That should please Eve, who says that meeting fans in other countries, especially Japan, is one of the pleasures of her success. "I love Japan," she says. "It's beautiful. To see people who don't even speak the same language singing my songs was the best thing. I can't wait to go back."

Simmons Signs Black Ice To Def Poetry

WORD UP: Hip-hop mogul Russell Simmons has signed 28-year-old, Philadelphia-based street poet Black Ice to his new independent label, Def Poetry, which is released via Def Jam.

"When I go on tour, I'm going to take Black Ice with me," says an enthusiastic Simmons, who notes that his last signings were the South Central Cartel and Case. "I'm proud to say it's my act.

Simmons recently introduced Black Ice (aka Lamar Manson) to a student assembly in mid-January at New York's Martin Luther King High School. With only the buzz of whispering voices as a backbeat, Black Ice delivered a verbal onslaught that presented a lyrical



point of view diametrically opposed to that found in much of today's popular rap music. In turn, he received a rousing standing ovation.

"[Black Ice] is telling the whole truth that most kids have to deal with," says Simmons, who is troubled by the dishonesty and lack of integrity that he feels dominates rap lyrics. "They can't listen to some of the stuff that's being told and still survive. They don't need a history lesson on the ghetto, either. They don't need to know what's on the corner.

"The description might be good for all the rest of America," he continues. "But [these kids] see that shit every day. They need someone



SIMMONS



LOVE' IS FIRST: Jennifer Lopez is on top of the Billboard charts and the world this issue. Her sophomore album, "J.Lo" (Epic), makes the Hot Shot Debut at No. 1 on both The Billboard 200 (see Between the Bullets, page 92) and Hot R&B/Hip-Hop Albums. Selling just short of 32,000 albums at R&B core retail stores, she deposes Shaggy's "Hotshot" (MCA) album from the top position.

The set's first single, "Love Don't Cost A Thing," enjoys an 11% increase in radio audience to move 80-72 on Hot R&B/Hip-Hop Singles & Tracks and 75-63 on Hot R&B/Hip-Hop Airplay. With the No. 1 album across the board nationally, a No. 1 movie in "The Wedding Planner," and a heavily rotated video on MTV for "Love Don't Cost A Thing," Lopez is in a spot most people only dream of.

Two-direction Man: Dave Hollister's current single, "One Woman Man" (Def Squad/DreamWorks), hiccups on Hot R&B/Hip-Hop Singles & Tracks, taking a backward bullet as it gets pushed down a spot to No. 10. Bullets are given to those songs with gains in total points—accumulated from singles sales, radio audience, and small-market radio airplay—over the prior issue. In the case of Hollister, there is no commercial single at retail, so its chart moves are based on radio points only, and its slight gain does not prevent it from being being overtaken by two other singles: Ludacris' "Southern Hospitality" (Def South/Def Jam/IDJMG), which increases 17% (14-9), and Jaheim's "Could It Be" (Warner Bros.), which grows by 29% (11-6).

SUNSHINE COMES OUT: One of 10 debuts on Hot R&B/Hip-Hop Singles & Tracks is **Sunshine's** "Heard It All Before" (Atlantic). As with **Dave Hollister's** current track, the total points for this debut stem strictly from radio audience. A 338% gain in listeners over last issue's numbers shows tremendous growth. The increase in airplay occurs after just one week at radio. The audience boom causes the single to debut at No. 60 on Hot R&B/Hip-Hip Airplay and at No. 69 on Hot R&B/Hip-Hop Singles & Tracks. There are no immediate plans for a retail-available single.

GETTING UP: Every once in a while, a gospel record will rear its head in the mainstream R&B world. Names like Yolanda Adams, Kirk Franklin, Mary Mary, and Fred Hammond have brought new light to a strong and true genre. This issue's debut at No. 77 on Hot R&B/Hip-Hop Singles & Tracks adds another name to the list of crossover gospel artists: Donnie McClurkin. His "We Fall Down" (Verity/Jive) also enters Hot R&B/Hip-Hop Airplay, at No. 66.

Radio began gravitating to this single when the story about the Rev. **Jessie Jackson's** love child hit the news. The song shows that people can make mistakes and get back up again. Jive has picked up the ball and is running with it, garnering support for McClurkin's track from stations like WGCI Chicago, WRKS New York, KJLH Los Angeles, and WALR Atlanta.

to tell them how to rise above it, as in "The Message" [by Grand Master Flash & the Furious Five]."

"I Be," "Lone Soldier," and "Front Page" are several of the poems Black Ice will be performing on the Def Poetry Jam tour, whose stops include Aspen, Colo. (Feb. 28-March 4 in conjunction with the HBO Comedy Fest) and Chicago (March 31). There's also a poetry-book deal in the works with Random House. Simmons will be touring later this year to promote his autobiography, "Life And Def." Written with Nelson George, the Crown Books release is slated for September.

Black Ice is recording his debut album, which is set for release later this year. In the meantime, Simmons plans to release a compilation featuring his protégé and several other premier poets in 2002.

NDIE WATCH: Despite ties with a couple of major labels, **Eric Gaynor**—president of the New York-based Play Hard Entertainment label—still plans to pursue his independent course.

Gaynor, who happens to be the nephew of disco diva Gloria Gaynor, had a choice of several labels when he elected to sign a deal last December with Bad Boy Entertainment. That deal was for Royal T. (aka Tammy Ruggeri), a 20-year-old Italian rapper/vocalist from Kearney, N.J.

"We decided to go with Bad Boy because Puff [Sean "Puff Daddy" Combs] has proven he can break R&B as well as rap," says Gaynor. "I knew I would need a credible name to back her and someone who's going to promote and market her properly. She's already in the studio with four major songs completed [produced by Mario Winans and Combs]. That shows me he's behind it."

Also on Gaynor's roster is N.Y. Confidential, an Italian rap quintet whose debut album, "His Story In The Making," is being released through Play Hard/Blackground/Virgin later this year.

(Continued on page 45)

Hot Rap Singles™

Billboard_®



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 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.

Boy George On Life As A Pop Star And A Working DJ

WHITE BOY: Since taking Culture Club to the top of the international charts in the early to mid-'80s, Boy George has certainly experienced his share of life's ups and downs. It's no wonder that VH1's



GEORGE

"Behind The Music" handpicked George and Culture Club for one of its first segments. For those who have yet to experience this eye-opening episode, well, there's always

George's scintillating autobiogra-"Take It Like A Man.'

Along the way, George took on the

The Dance Trax

- · Joey Negro Presents Jakatta, "American Booty" (Rulin' U.K. single). On "American Booty," producer Joey Negro eschews his signature retro-disco grooves for some-thing decidedly deeper and darker. Using musical passages from the soundtrack to the Oscar-winning film "American Beauty," along with the mysterious vocals of **Swati** Naketar, Negro has fashioned a solid track that will surely remind many of Jaydee's "Plastic Dreams." How long before this smokin' track finds its way to an American
- · Karen Ramirez, "Looking For Love" (MCA single). Ramirez's 3-year-old gem "Looking For Love" finally sees the light of day in the U.S. Culled from the singer's sub lime album "Distant Dreams," which MCA will issue in the spring, the Everything But The Girl-penned track has a similar emo tional intensity to that act's own global hit 'Missing." New mixes by Peter Rauhofer. MURK, and Kevin Yost (don't ignore his beautiful guitar-strumming reconstruction!) appear alongside classic mixes Enthusiasts, Mark Picchiotti, and Don Carlos-from the original import 12-inch
- The Rooster Presents Funk Deluxe Featuring Mitzi Berry, "Music Is Every-where" (Nervous single). Soul-drenched vocals, old-school, garage-inspired beats, and melodic bits of filtered disco (think Patrice Rushen's "Haven't You Heard") combine to make one slammin' piece of peak-hour house Out Feb. 20.
- H.C.C.R., "Suck My Clock" (Sondos/ Subliminal single). Producer Harry "Choo Choo" Romero takes punters on a deep and dark trip into the underground with this wicked tribal track. Is that a sample from Sparks' post-disco nugget "Beat The Clock" that we hear? Available Feb. 27.
- Dream, "He Loves U Not" (Bad Boy/Arista single). Already a pop/R&B smash, "He Loves U Not" now arrives with trance-laced pop and sinewy 2-step excursions via $\mathbf{HQ^2}$ (aka Hex Hector & Mac Quayle) and Tom E. Morrison & MC Sup-
- plier, respectively.
 Shuggie Otis, "Strawberry Letter 23" (Giant Step/Luaka Bop single). Before young turks like Maxwell and D'Angelo rose to prominence, there was Shuggie Otis, whose early-'70s albums ("Freedom Flight" and "Inspiration Information") laid down the postcard-perfect foundation for such contemporary artists. On March 20, Luaka Bop will rerelease the long-out-of-print "Inspira-tion Information." It's preceded by the artist's deliciously downtempo version of "Strawberry Letter 23"—made famous by the Brothers Johnson—which has been lovingly extended by edit master Albert "One Rascal" Cabrera.

roles of label owner (More Protein), solo artist, and drug addict. He also recorded club music under such monikers as Jesus Loves You and E-Zee Posse (the latter with Jeremy Healy, Simon Rodgers, and MC Kinky).

Seven years ago, George embarked on the latest phase of his career: DJ/remixer. In the time since, he has beat-mixed nearly a dozen compilations. The latest addition to his résumé is radio show host on the U.K.'s Galaxy Network.

On Feb. 20, London-Sire will issue the artist's first American mixed dance set in the form of the 17-track "Essential Mix.'

The latest volume in the Essential series finds the Culture Club front man intertwining funky house (Boogie Macs' "Girl From Ipanema"), 2-step (Baby D. Vs. Trick Or Treat's "Let Me Be Your Fantasy"), diva house (Shauna Solomon's "Watcha Gonna Do"), disco (Kinky Roland's "Born Funky"), ragga (Richie Dan's "Call It Fate"), and progressive house/trance (the Colein's "Spreading The Light"). It's a wonderful mix that will surely please those who thrive on the musical diversity that can exist in clubland—but usually doesn't.

When George and I spoke recently, he was gearing up for a two-week DJ tour of the U.S. Commencing Feb. 14 at the Ra club in Las Vegas, the tour will take him to Los Angeles (Giant), Chicago (Metro), Boston (Avalon), and New York (club TBD), among other

How did you go about selecting the songs for "Essential Mix"?

As a DJ and a pop artist, I've always prided myself on never being loval to only one sound. This compilation is a tribute, of sorts, to the early days of [Danny] Rampling and [Paul] Oakenfold when DJs could be all over the place musically. It reflects all the dance



CLUB PLAY

- 1. ANGEL LIONEL RICHIE ISLAND

- 2. MELANCHOLY ROSE OPERATICA
 FEAT. MAUREEN O'FLYNN E-MAGINE
 3. THRU DA ROOF
 FUTURE GROOVE EXPRESS GROOVILICIOUS
 4. MIRROR, MIRROR KELLY PRICE DEF SOUL
 5. SPACED INVADER HATRAIS
 INTERNATIONAL HOLISF

MAXI-SINGLES SALES

- DIVA 2 DIVA CHARLOTTE & KIM ENGLISH NERVOUS NEEDIN' U II DAVID MORALES PRESENTS THE FACE FEAT. JULIET ROBERTS DEFINITY DOOMS NIGHT AZZIDO DA BASS

- EDEL AMERICA
 PASILDA AFRO MEDUSA JELLYBEAN AT THE CLUB SM-TRAX RADIKAL

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



by Michael Paoletta

music styles I like. It's the perfect soundtrack for when you're getting ready to go out.

Why do you think many of today's club jocks aren't musically diverse?

With dance music and club culture at such a corporate level, especially in the U.K., it's almost impossible for a DJ to play all styles of music in the course of one set. Having said that, my musical selection always depends on the club I'm playing at. When I DJ at a bar in Ibiza, I play all types of quirky stuff. In a big room, conversely, I play beats that are rougher, harder, and more progressive. In the end, I think it helps if, as a DJ, you never plan your musical set before arriving at the club. Just be spontaneous and untogether.

What are your thoughts on 2step?

It's the sexiest sound on U.K. dancefloors right now. When I first heard it, I wasn't too sure about it: I thought it was a very odd sound. But then I went to a 2-step club and completely got it. Most recently, remix/production outfits like the Stanton Warriors have created a breakbeat/2-step hybrid that is more underground, more nasty.

Since you've experienced both, is life as a superstar DJ all that different from being a pop star?

In the U.K., DJs are pop stars. People follow the big DJs—Judge Jules, Oakenfold, Rampling-around the world. In the eyes of many, such guys are major, major pop stars. One of the best aspects about being a successful DJ is that there are no rules, and that makes it very exciting.

People come to live shows to hear songs they know and love. But over the years, I've learned that you can't please everyone. Similarly, a DJ can't please everybody on the dancefloor. There will always be those two people who complain about your set. The reality is this: Whatever I do as a DJ or singer relies on the approval of others, which, if you think about, can be rather intimidating.

Your experiences with drugs have been well-documented. In fact, you've labeled yourself a junkie in the past. Today, when you DJ, what's it like seeing clubgoers tweaked out on drugs when you're clean? Is it odd?

At first, and after not doing drugs for 15 years, I thought I wouldn't be able to enjoy DJing because of it, but I got over that. You really can't be too precious about this. I'm neither antior pro-drugs. In many ways, we live in a chemically dependent society where the road to excess often leads to the palace of wisdom. You just have to be careful and not take any wrong turns.

The big negative for me was that I became known solely for being a junkie-and not for all the great songs I wrote. Drugs will always haunt me.

What are your thoughts on success?

I've never believed that my success depends on somebody else's failures. Nobody offered me my career on a plate. As a DJ, some promoters worked with me, while others treated me like a novelty. But I'm now past the novelty stage. Just as I like to have gaps where I don't DJ, I find it very refreshing to DJ after completing a Culture Club tour.

It's no secret: I've had an up-anddown career. There have been times when timing, luck, and connections weren't necessarily on my side. DJing has been a lifesaver. It's given me a whole new career in the U.K. And you know how the press is here [in the U.K.]: It loves to slag you off and hates it when you come back.

What happened to the last Culture Club album, "Don't Mind If I Do" (released last year via Virgin U.K.)? Will it ever see the light of day in the U.S.?

It seems like Virgin in the U.S. has definitely passed on it, but it may surface in the very near future on another major label. It's funny-when you make a record, you always think you know when it's done. That said, it looks like the U.S. version will have a couple (Continued on next page)

Da Silva Proves He's Got The

BY KWAKU

LONDON—London-based DJ/producer/remixer Rui Da Silva can thank 1980s pop group Spandau Ballet for his recently becoming the first Portuguese to top the U.K.'s Chart Information Network singles chart.

Without any mainstream support, Da Silva's club track "Touch Me" (Kismet/Arista), which features vocalist Cassandra, nevertheless managed to unseat TV/video cartoon character Bob The Builder's pop hit 'We Can Fix It" in early January.

"Originally, there was a part in the song that featured a guitar that was inspired by Spandau Ballet's 'Chant No. 1," explains Da Silva. "I tried getting clearance on the publishing, but Spandau Ballet was requesting too many things. This delayed the release of the record, originally set for Christmas, to the beginning of the year. In the end, I took the guitar part out."

The rescheduled release date coincided with Bob The Builder's track—the U.K.'s biggest-selling single of 2000—losing steam. This allowed "Touch Me" to debut at the top without any contribution from Spandau Ballet.

"I think it's great for dance music that the first No. 1 of the 21st century is a dance record," says the artist, who cites such globally recognized DJs as Danny Tenaglia, John Digweed, Dave Seaman, and Deep Dish as key champions of the record. "And it's a real dance record that was built from the clubs and the street.'



DA SILVA

The track enjoyed a oneweek reign at the top before it was dethroned by Jennifer Lopez's "Love Don't Cost A Thing." During that time, Da Silva was

engaged in a hectic cycle of radio promotions and press interviews—as well as career-defining discussions with Arista, which licensed the track from Da Silva's own Kismet label. Then the DJ/producer disappeared into the studio. He says he emerged with a remix of Solid Session's "Janeiro," set for a March release on the Positiva imprint Addictive.

Da Silva, who's managed by Julian Stansfield of London-based Kismet and published by Notting Hill Music, plans to have a second single out before the summer and an album afterward.

The album will consist of "the music

I feel like doing, which is very dark and moody," says Da Silva. "I don't have a style I want to nurture. I just do songs I'm inspired by at the

At the same time, he's not being seduced by his recent pop-crossover profile. "It doesn't affect me that much. I just carry on doing my underground thing," he says.

In addition to his solo work, Da Silva often collaborates with DJ/producer Chris "Coco" Mellor (Billboard, Nov. 11, 2000) under the guise of CocoDaSilva. The duo's single "Lost" is due in stores imminently; it follows in the footsteps of the act's "Coisa Nossa," which was embraced by underground club punters last spring. Da Silva and Mellor are confirmed to do a DJ stint at London's the End club on Saturday (3).

Meanwhile, "Touch Me" is poised to make an impression in Holland, Belgium, and Portugal via BMG and France, Spain, Italy, and Greece via

"I'm just about to do a deal with Germany, Scandinavia, Australia, and Southeast Asia," says Richard Thomas, the Arista U.K. A&R manager who signed Da Silva's majorlabel deal. "A few people in America are also interested.'

oard. HOT DANCE MUSIC.

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS. TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				No. 1	
	3	5	8	LOVIN' YOU RCA 60400 1 week at No. 1	KRISTINE W
2	4	6	8	BOY (REMIX) REPRISE 44928	BOOK OF LOVE
3	5	7	8	BY YOUR SIDE EPIC PROMO †	SADE
4	9	15	5	PAPA'S GOT A BRAND NEW PIGBAG TOMMY BOY SILVER LABEL 2188/TOMMY	BOY THUNDERPUSS
5	2	4	11	LIFETIME TO LOVE 4 PLAY 2029	CECE PENISTON
<u>6</u>	10	11	5	ME DREAMWORKS PROMO	KINA
7	8	10	9	YOU TAKE MY BREATH AWAY GROOVILICIOUS 234/STRICTLY RHYTHM	SUREAL
8	1	3	10	BEAUTIFUL DAY ISLAND PROMO/INTERSCOPE †	U2
9	7	2	10	DON'T TELL ME MAVERICK 44910/WARNER BROS. †	MADONNA
10	6	1	11	LADY (HEAR ME TONIGHT) BARCLAY 587900/MCA †	MODJO
11	11	12	8	NOT THAT KIND DAYLIGHT 79483/EPIC †	A N ASTACIA
12	16	31	4	WHO THE HELL ARE YOU? VICIOUS GROOVES/C2 PROMO/COLUMBIA †	MADISON AVENUE
13	14	20	7	BY YOUR SIDE TOMMY BOY SILVER LABEL 2174/TOMMY BOY	MALINA
14	24	39	3	STRANGER IN MY HOUSE ELEKTRA PROMO/EEG †	TAMIA
15	27	37	3	NEEDIN' U II DEFINITY 010 DAVID MORALES PRESENTS THE FA	CE FEAT. JULIET ROBERTS
16	21	27	5	SOUTH SIDE V2 27676 † MOBY FE	EATURING GWEN STEFANI
17	20	26	7	CAN'T FIGHT THE MOONLIGHT CURB 77098 †	LEANN RIMES
18	22	28	7	MANGAMANIA MIXOLOGY 0001/4 PLAY	CORMANO
19	13	8	12	ONE MORE TIME VIRGIN 38758	DAFT PUNK
20	17	24	7.	ALL GOOD? TOMMY BOY 2178 † DE LA SOUL	FEATURING CHAKA KHAN
21	18	25	8	IDOL WARNER BROS. 44887 †	AMANDA GHOST
22	30	34	7	CHANGIN' WEST END 1003	LINDA CLIFFORD
23	12	9	13	THE UNDERGROUND STAR 69 509	CELEDA
24	35	42	3	SUNNY TRUMPETS GROOVILICIOUS 236/STRICTLY RHYTHM	MDC
25	33	35	4	ABOVE THE SEA JELLYBEAN 2615	PARADIS
				Power Pick	
(26)	37	47	3	JUST KEEP THINKING ABOUT YOU LOGIC 81359 †	GLORIA GAYNOR
27	23	16	12	GLORIOUS KINETIC 44860/REPRISE †	ANDREAS JOHNSON
28	15	18	9	NIGHT IN THE CITY REPRISE PROMO	PM DAWN
29	29	22	11	U TURN ME NERVOUS 20435 BYRON STINGIL	Y FEATURING LEEE JOHN
30	19	13	10	TESTIFY EMI GOSPEL 20305/CAPITOL DONALD LAWRENCE PRESEN	TS THE TRI-CITY SINGERS
(31)	41		2	STAR 69 (WHAT THE FU*K) SKINT PROMO/ASTRALWERKS † FATBOY S	LIM FEAT. ROLAND CLARK
32	26	21	10	DO YOU LOVE ME JELLYBEAN 2613 JOE T. VANNELLI PR	OJECT FEATURING MIJAN
33	38		2	THE FIELDS OF LOVE RADIKAL 99044 †	ATB FEATURING YORK
34)	36	45	3	NOTHINGNESS JELLYBEAN 2595 KARMADE	LIC FEATURING SANDY B.
35	31	32	7	HOLLER VIRGIN PROMO †	SPICE GIRLS
36	46		2	STAND UP WHITE LABEL PROMO THUN	DERPUSS VS. LOVE TRIBE
(37)	40	46	4	OBSIDIAN (REMIXES) SIX DEGREES 5034	BANCO DE GAIA
(38)	39	-	2	ON THE BEACH RADIKAL 99041	YORK
39	34	29	8	OPEN MY HEART ELEKTRA 67118/EEG †	YOLANDA ADAMS
40	NE	N Þ	1	ALL THOSE TRIBAL BEATS G2 015/STRICTLY RHYTHM	THEATRE OF THE MIND
(41)	47		2	BLACK VELVETEEN VIRGIN PROMO †	LENNY KRAVITZ
42	43	-	2	EASY LOVE (STAY THE NIGHT) COLUMBIA PROMO	LADY
43	25	19	13	FABULOUS (GUIDE YOUR ROCKET) JELLYBEAN 2611	BORIS & BECK
44	28	23	12	RISE IN NERVOUS 20447	STEVE LAWLER
45	48	-	2	WHATCHA GONNA DO HARLEQUIN PROMO	SHAUNA SOLOMON
46	NE	N Þ	1	SPENTE LE STELLE RADIKAL 99050 OPERA TRANCE FEA	TURING EMMA SHAPPLIN
47	32	14	13	PULL UP TO THE BUMPER EDEL AMERICA 18237 † GRACE JONE	S VS. FUNKSTAR DE LUXE
48	44	38	13	STAND UP! STAR 69 1207 MAGIC CUCUMBERS FEAT. JOCELYN B	ROWN & CONNIE HARVEY
49	42	17	13	THE POWER OF ONE ATLANTIC 85021	DONNA SUMMER
50	45	30	14	LIVIN' FOR LOVE ELEKTRA 71532/EEG	NATALIE COLE
	_			ales or club play increases this week Power Pick on Club Play is awarded	

-	111				
(S	ON	MAXI-SINGLES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	MERCHANT, AND INTERNET
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	20	3	NO. 1 DON'T TELL ME (T) (X) MAYERICK 44910/WARNER BROS † 2 w	veeks at No. 1 MADONNA
2	2	1	18	INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG †	DESTINY'S CHILD
3)	4	3	8	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
4)	7	7	9	ONE MORE TIME (T) (X) VIRGIN 38758	DAFT PUNK
5	5	4	7	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
6	3	2	8	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
				GREATEST GAINE	R
1	12	9	6	WHO LET THE DOGS OUT (X) TRULY HYPE 71211	BAHAMA MAMA'S
8	6	5	24	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
9	8	6	20	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
10)	9	11	7	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
11	10	8	40	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
12	13	10	9	ALL GOOD? (T) (X) TOMMY BOY 2178 † DE L	A SOUL FEATURING CHAKA KHAN
13	11		2	LOVIN' YOU (T) (X) RCA 60400	KRISTINE W
14	15	12	29	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
15)	17	14	14	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
16	14	13	7	SPENTE LE STELLE (T) (X) RADIKAL 99050 OPERA TRA	NCE FEATURING EMMA SHAPPLIN
17	18	17	13	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
18	19	15	39	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
19)	23	16	32	TOCA'S MIRACLÉ (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
20	22	21	4	LIFETIME TO LOVE (T) (X) 4 PLAY 2029	CECE PENISTON
21	21		2	JUST KEEP THINKING ABOUT YOU (T) (X) LOGIC 81359 †	GLORIA GAYNOR
22	16	=	2	LIVIN' FOR LOVE (T) (X) ELEKTRA 71532/EEG	NATALIE COLE
23	26	28	43	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
24	25	18	36	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/0	CRG † MADISON AVENUE
25	24	19	27	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
26	27	50	3	CHA-CHA SLIDE (T) M.O.B. 158378/UNIVERSAL †	MR. C THE SLIDE MAN
27)	33	39	3	CASTLES IN THE SKY (T) (X) ROBBINS 72046 IA	N VAN DAHL FEATURING MARSHA
28	20	-	2	PAPA'S GOT A BRAND NEW PIGBAG (T) (X) TOMMY BOY SILVER LABEL	. 2188/TOMMY BOY THUNDERPUSS
29	29	24	26	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC	C 79473/EPIC † CELINE DION
30)	35	30	47	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
31	30	22	24	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
32	32	26	42	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
33	31	23	10	WE ARE ALIVE (T) (X) MUTE 69145 †	PAUL VAN DYK
34	28	25	8	LULLABY OF CLUBLAND (T) (X) ATLANTIC 85009/AG	EVERYTHING BUT THE GIRL
35)	NE	N Þ	1	HOT SHOT DEBUT	LA RISSA
36	37	33	13	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
37	38	32	38	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
38	34	29	8	EVERYTHING YOU DO (T) ATLANTIC 85045/AG	M2M
39	41	=	2	THE FIELDS OF LOVE (T) (X) RADIKAL 99044 †	ATB FEATURING YORK
40	43	36	41	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
41	40	31	40	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC † JENNIFER LOP	EZ FEATURING BIG PUN & FAT JOE
42	42	34	39	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT, NICK LACHEY
43	44	37	27	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
44)	48	43	23	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) E	PIC 79456 † GLORIA ESTEFAN
45	36	_	2	GLORIOUS (T) (X) KINETIC 44860/REPRISE †	ANDREAS JOHNSON
	45	35	3	IT'S GONNA BE OKAY (T) (X) STREETBEAT 080	ROBIN FOX
46		MTDV	2	HIT ME HARDER! (T) (X) MODERN VOICES 008	TONY MASCOLO
46	RE-E	NIKI			TOTAL MINOCOLO
_	RE-E 50	NIKI	58	1 DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
47)		40		1 DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK DON'T MESS WITH MY MAN (T) (X) POOKIE 78162/BEYOND †	

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 availability. (X) CD maxi-single availability. (X) CD maxi-single availability. (X) CD maxi-single availability. Billboard/BPI Communications.

DANCE TRAX

(Continued from preceding page)

new songs-we have some new ideas, like a possible collaboration with Missy Elliott, who I just adore.

Any chance of a solo album in the near future?

I've been working with several different people, which means it will probably be similar to a Jesus Loves You project. I'm also scheduled to collaborate with **Deep Dish** on their next album. And you know what that means: instant credibility points! [Chuckles]

Do you ever worry about people not being able to categorize you musically?

Absolutely not! My solo records have always been a bit eclectic. Musically, I've always been a headless chicken. It's either Dolly Parton or Marilyn Manson. Because of that, people don't know where to place me. In the end, though, I don't care about that or marketing or demographics. I grew up on [David] Bowie and Andy Williams. How could my music not reflect this? I'm rather fortunate in that I've been able to carve out a left-of-center career for myself. I'll keep carrying on.

Whatever happened to singer Helen Terry?

She's a TV producer now. In addition to producing the Brit Awards, she makes TV documentaries. She just completed one on Madonna's first seven years in New York. I may persuade her to sing again, though. She keeps telling me that we're "too old

and dignified for this."

What's going on with your label, More Protein?

We stopped releasing dance music over the last five years. We concentrated on guitar-driven bands. But we're getting back into dance because it's getting musically exciting again. Right now, we're looking for a label deal in America

'N Sync or the Backstreet Boys? 'N Sync. We're definitely liking Justin [Timberlake] with his new cropped 'do.

Do you feel that you get the respect you deserve?

Absolutely not! And it's something you can't demand or force. It's something that's hard to measure, especially when your peers change. It irks me that I'm not respected as a musician but as a quip and a hat.

In your book, who's queen? Joni Mitchell. Yes, Joni is queen.

Live Act Trick Pony Makes Album Debut On Warner Bros.

BY DEBORAH EVANS PRICE

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

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

"We've been together $4\frac{1}{2}$ years, and we've played about 300 days a year . . . [performing] four and five

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

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

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

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

burg, Calif., native, and began writ ing songs.

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

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

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

Soon after the trio found themselves signed to Warner Bros. and working on their debut, which will be released on Howard's imprint, H₂E. "We thought we had some good songs, and our chops were obviously up because we were playing four or five shows a night," says Newfield. "Our biggest concern going in was to capture that energy we have live on tape, and Chuck Howard let us be us. He captured our live energy."

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

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

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

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



TRICK PONY

"This has been a pretty big deal for us," says Ken Boesen, PD at KWJJ Portland, Ore. "We're six weeks into it and nearing 150 spins now. It's been a pretty heavy rotation right from the start. You're always looking for things that are unique enough to get people to reach over and turn up the radio, something to cut through the clutter. This is one of those songs. We only get about three of them a year, and this is one of them."

Warner Bros. senior VP of promotion Jack Purcell obviously agrees. "It's been a long, long time since I've been involved with something like this that has been accepted so immediately and so openly," he says. "We went out and radio immediately fell in love with the music and the group. Radio felt like the single was something that would stand out on the air."

Palmer says radio stations were contacting the label looking for copies of the single before it had even been shipped. "The spark behind it all is that Trick Pony has been out there working, playing music night after night, making friends, and creating fans," Palmer says. "The music has everybody fired up. 'Pour Me' is off to an incredibly good start. We have a commercial single out there in the marketplace that sold well through the holidays . . . and based on airplay, people are out there looking for the single."

When they detect interest in a market, label reps "go in and start dialoguing with retail right there," says Palmer, noting that wherever there's airplay, they've been providing retail with information on the band and stoking the fires in anticipation of the March release. "We will be, without question, buying into major accounts. So when a consumer goes in looking for 'Pour Me,' boom, it will hit them in the face when they walk in the door."

Labels-Sponsored Show Will Compete With Country Radio Seminar Event

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

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

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

Nashville Scene

by Phyllis Stark

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

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

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

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

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

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

Sunbird Records artist Len Doolin signs with book-

ing agency Monterey Peninsula Artists.

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

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

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

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

I amy Brothers' "The Twenty Five Year Collection," a two-volume series. The first volume is set to be released in March, with volume two to follow in August.

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

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

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

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

BILLBOARD FEBRUARY 10, 2001 www.billboard.com

Bilboard HOT COUNTRY SINGLES & STRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 151 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	2	21	TELL HER D.HUFF (C.WISEMAN, KWESI B.)	LONESTAR BNA ALBUM CUT	1
2	3	5	25	THERE IS NO ARIZONA K.STEGALL (J.O'NEAL, L.DREW, S.SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	2
3	4	6	17	BURN	JO DEE MESSINA	3
4	6	8	18	B.GALLIMORE, T.MCGRAW (T.ARENA, P. RESWICK, S. WERFEL) BUT FOR THE GRACE OF GOD	CURB ALBUM CUT † KEITH URBAN	4
(5)	9	10	16	M.ROLLINGS,K.URBAN (C.CAFFREY,J.WEIDLIN,K.URBAN) YOU SHOULDN'T KISS ME LIKE THIS	(V) CAPITOL 58877 † TOBY KEITH	5
6	5	7	18	J.STROUD,T.KEITH (T.KEITH) ASHES BY NOW	DREAMWORKS ALBUM CUT † LEE ANN WOMACK	5
				M.WRIGHT (R CROWELL) WITHOUT YOU	(v) MCA NASHVILLE 172182 † DIXIE CHICKS	
7	2	1	24	B.CHANCEY, P. WORLEY (N. MAINES, E. SILVER) MY NEXT THIRTY YEARS	MONUMENT ALBUM CUT †	1
8	7	4	26	B.GALLIMORE, J.STROUD, T.MCGRAW (P.VASSAR)	CURB ALBUM CUT	1
(9)	10	11	12	WILD HORSES A.REYNOLDS (B.SHORE, D. WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	9
10	8	3	33	BORN TO FLY P.WORLEY (S.EVANS,M.HUMMON,D.SCOTT)	SARA EVANS (V) RCA 69008 †	1
(11)	12	17	14	ONE MORE DAY M.D.CLUTE, DIAMOND RIO (S.D.JONES, B.TOMBERLIN)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT †	11
12)	11	12	22	THIS EVERYDAY LOVE M.BRIGHT, M.WILLIAMS (D.WELLS, G.NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	11
13)	14	20	13	WHO I AM	JESSICA ANDREWS	13
(14)	13	16	19 ~	B.GALLIMORE (B.JAMES,T.VERGES) A GOOD DAY TO RUN	DARRYL WORLEY	13
(15)	20	26	5	F.ROGERS, J.STROUD (D. WORLEY, B. TOMBERLIN) IF MY HEART HAD WINGS	DREAMWORKS ALBUM CUT † FAITH HILL	15
			ss:	B.GALLIMORE, F. HILL (A. ROBOFF, J. F. KNOBLOCH) AIRPOWER	WARNER BROS. ALBUM CUT/WRN	10
16)	16	19	15	WHEN IT ALL GOES SOUTH D. COON, OLDERVAN CLIDRY IS, R. CARNES, J. CARNES)	ALABAMA (V) RCA 69019 †	16
17)	22	23	11 ₈	AIRPOWER DON'T MAKE ME COME OVER THERE AND LOVE T.BROWN, G. STRAIT (J.LAUDERDALE, C.WOOD)		17
18	21	22	17	AIRPOWER LUCKY 4 YOU (TONIGHT I'M JUST ME) D.HUFF (K.OSBORN, J.DEERE, C.MCCABE)	SHEDAISY SHEDAISY LYRIC STREET ALBUM CUT †	18
19	17	15	3 2	BEST OF INTENTIONS B.J.WALKER,JR.,T.TRITT (T.TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	1
				AIRPOWER		
20	23	24	18	YOU MADE ME THAT WAY D.MALLOY,J.G.SMITH (D.MALLOY,G.BURR)	ANDY GRIGGS RCA ALBUM CUT	20
21)	24	25	17	MOVE ON B WARREN,B.WARREN,C.FARREN (B.WARREN,B.WARREN,D.WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	21
22	27	29	15	SHE MISSES HIM D.MALLOY (T.JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	22
23	18	13	19	WWW.MEMORY k.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69020 †	6
24)	26	30	7	IT'S MY TIME M.MCBRIDE,P.WORLEY (B.CRAIN,T.HYLER,K.TRIBBLE)	MARTINA MCBRIDE RCA ALBUM CUT	24
25)	25	27	20	GEORGIA P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,T.VERGES)	CAROLYN DAWN JOHNSON (C) (D) (V) ARISTA NASHVILLE 69010 †	25
26	28	28	15	POUR ME C.HOWARD (TRICK PONY, R.BEIGHLEY, S. WEDLOCK)	TRICK PONY (C) (D) (V) WARNER BROS. 16816/WRN †	26
27)	30	36	8	IT'S A GREAT DAY TO BE ALIVE B.J.WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT COLUMBIA ALBUM CUT †	27
28)	29	31	18	WHAT DO YOU KNOW ABOUT LOVE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN †	28
(29)	31	32	8	PLEASE	PAM TILLIS	29
	1	1	. 1	B.J.WALKER,JR. (M.DULANEY,J.STEELE,J.HOBBS)	ARISTA NASHVILLE ALBUM CUT	1

33 33 20 1 1 20 1 1 1 1 1 1 1 1 1	THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER) IMPRIN	ARTIST T & NUMBER/PROMOTION LABEL	PEAK POSITION
33 34 16 16 16 16 17 18 18 19 19 19 18 19 19	30	32	33	20			30
33 35 34 15 15 15 15 15 15 15 1	31)	33	37	12			31
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39 42 49 4 5 5 6 6 6 7 6 6 7 7 7 7	33	35	34				33
39 40 45 5 6.000 1.0000 1.0000 1.0000 1.0000 1.000 1.0000 1.000 1.0000 1.0000 1.	34)	42	49	4			34
30 30 30 30 44 B.GALLIMORE, J.STROUD, T.MCGRAW (A.MAYO, C. LINOSEY, BLUTHER, M. GREEN) CURB PROMO TRACK 37 39 42 12 JOHN OF LICAMPBELL, D.HACKETT) CHALEE T.ENNISON 37 37 38 38 41 14 1"M. IN	35)	40	43	5			35
39 42 12 1.74 LOR LICAMPBELL, D. HACKETT)	36	36	38	14			32
39 30 41 14 R. POSTER G.ROSTER, G.MODLEMANN	37)	39	42	12	GO BACK		37
49 40 5	38)	38	41	14	ĽM IN		38
40 40 32 4 B_GALLIMORE, PVASSAR (R_VASSAR, B_VASSAR, B_V	39	41	48	5	· - · · · · · - 		39
42 45 54 3 SOMETIMES CLAY DAVIDSON 42 MARSHYILLE 172195 41 42 45 54 3 SOMETIMES CLAY DAVIDSON 42 MARSHALL DYLLON 37 44 46 46 9 LOKIN' FOR LOVE CDAVIDSON K.BEARD, C.BEATHARD) MARSHALL DYLLON 37 44 46 46 9 LOOKIN' FOR LOVE SAWYER BROWN 44 46 46 9 LOOKIN' FOR LOVE SAWYER BROWN 44 45 49 51 4 BURN DOWN THE TRAILER PARK BILLY RAY CYRUS 45 MONUMENT AIBUM CUT 45 45 MONUMENT AIBUM CUT 45 MONUMENT AIBUM CUT 46 47 55 4 THAT'S WHAT I LIKE ABOUT YOU JOHN MICHAEL MONTGOMERY 46 MONUMENT AIBUM CUT 46 MONUMENT AIBUM CUT 46 MONUMENT AIBUM CUT 47 MONUMENT AIBUM CUT 47 MONUMENT AIBUM CUT 48 MONUMENT AIBUM CUT 47 MONUMENT AIBUM CUT 48 MONUMENT AIBUM CUT 49	40	48	52	4			40
42 45	41)	43	45	4			41
43 37 40 20 R.BYRNE, P.VASSAR (R.BYRNE, P.VASSAR) MARSHALL DYLLON 37	42)	45	54	3	SOMETIMES	CLAY DAVIDSON	42
44 46 46 9 LOOKIN' FOR LOVE M.A.MILLER, E.TANKERSLEY (W.MALLETTE, P.P.YAN, B.MORRISON) CURB ALBUM CUT 44 45 49 51 4 BURN DOWN THE TRAILER PARK D.HUFF (P.THORN, B.MADDOX, P.MACDONALD) BILLY RAY CYRUS MONUMENT ALBUM CUT 45 46 47 55 4 THAT'S WHAT I LIKE ABOUT YOU B.CANNON, WILSON, M.MONTGOMERY (LALDERMAN, F.FAGAN) JOHN MICHAEL MONTGOMERY 46 46 47 54 58 3 THERE YOU GO AGAIN R.GOGERS IT.L.JAMES, J.KIMBALL, T.MCGRIDD) JOHN MICHAEL MONTGOMERY GENTY ROGERS DEAM M.C.GUINN, S.DECKER (W.MCGUINN, S.DECKER) 47 48 52 3 MRS. STEVEN RUDY M.M.C.GUINN, S.DECKER (W.MCGUINN, S.DECKER) MARK M.C.GUINN YER ALBUM CUT 48 49 44 39 19 ALL NIGHT LONG MONTGOMERY GENTRY FEATURING CHARLIE DANIELS DANIEL	43	37	40	20	LIVE IT UP	MARSHALL DYLLON	37
45	44)	46	46	9	LOOKIN' FOR LOVE	SAWYER BROWN	44
46	45)	49	51	4	BURN DOWN THE TRAILER PARK	BILLY RAY CYRUS	45
47 54 58 3 THERE YOU GO AGAIN K.ROGERS (T.L.JAMES, J.KIMBALL, T.MCBRIDE) DREAMCATCHER ALBUM CUT 47 48 52 — 3 MRS. STEVEN RUDY MARK MCGUINN, DECKER (M. MGGUINN, DECKER (M. MGGUINN, DECKER (M. MGGUINN, DECKER (M. MGGUINN, DECKER)) WARK MCGUINN VFR ALBUM CUT 48 49 44 39 19 ALL NIGHT LONG MONTGOMERY GENTRY FEATURING CHARLIE DANIELS 31 500 56 60 3 I DON'T KNOW C.HOWARD, B.CAMPBELL-SMITH (R.HOWARD) GURB ALBUM CUT 50 51 53 — 2 A ROSE IS A ROSE MEREDITH EDWARDS MERCURY ALBUM CUT 51 52 51 50 11 J.ELITON (N.COTY, R.VAN WARMER) MONTGOMERY GENTRY 63 53 NEW	46	47	55	4	THAT'S WHAT I LIKE ABOUT YOU JOHN	MICHAEL MONTGOMERY	46
MRS. STEVEN RUDY MARK MCGUINN MARK MULLIAMS MARK MCGUINN MARK MULLIAMS MARK MCGUINN MARK MCGUINN	47)	54	58	3 *	THERE YOU GO AGAIN	KENNY ROGERS	47
49	48)	52	_	3	MRS. STEVEN RUDY	MARK MCGUINN	48
Sol	49	44	39	19	ALL NIGHT LONG MONTGOMERY GENTRY FEAT	TURING CHARLIE DANIELS	31
51 53 — 2 A ROSE IS A ROSE MEREDITH EDWARDS 51	50	56	60	3	I DON'T KNOW	HANK WILLIAMS III	50
Section Sect	51	53	_	2	A ROSE IS A ROSE	MEREDITH EDWARDS	51
SHE COULDN'T CHANGE ME MONTGOMERY GENTRY 53	52	51	50	11 *	LEGACY	NEAL COTY	49
SHE COULDN'T CHANGE ME MONTGOMERY GENTRY 53	_		<u> </u>				
R.CROWELL (H.KETCHUM) SURB ALBUM CUT S4	53	NE	.w►	1 3.	SHE COULDN'T CHANGE ME	MONTGOMERY GENTRY	53
D.HUFF (J.ROTCH,S.JOHNSON) DREAMWORKS ALBUM CUT † 50	54)	NE	w Þ	î			54
Section Sect	(55)	NEW▶ 1		1			55
57 57 57 20 I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) MARK WILLS 33 S8 NEW 1 NO FEAR S.SMITH, K.STEGALL, T.CLARK, M.C.CARPENTER) TERRI CLARK MERCURY ALBUM CUT 1 58 NEW 1 THE MOST BEAUTIFUL GIRL SOUTH 65 59 NEW 1 WHAT I DID RIGHT SONS OF THE DESERT 60	56	59	-	2			56
New 1 No Fear S.SMITH, K.STEGALL, T.CLARK, M.C.CARPENTER) SOUTH 65 S9	57	57	57		I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT	YOU) MARK WILLS	33
B.HUFF (R.M.BOURKE,B.SHERRILL,N.WILSON) ATLANTIC ALBUM CUT 59 (60) NEW WHAT I DID RIGHT SONS OF THE DESERT 60	58	NE	wÞ				58
(60) NEW 1 WHAT I DID RIGHT SONS OF THE DESERT 60	59	NE	w Þ	1 *			59
1 1 3.35-NT-, M. TINIGHT, 30 NO OF THE DESERT TO AVOIDMENT, 3.55-NT-, M. TINIGHT, 30 NO OF THE DESERT TO AVOID MONTH (V) MICH. NASHVIELE 172130	60	NE	w Þ	1		SONS OF THE DESERT (V) MCA NASHVILLE 172196	60

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

Billboard. Top Country Singles Sales...

FEBRUARY 10, 2001

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

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THE	LAST	2 WKS AGB	WKS, ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL ARTIS	Т
1	1	1	3	I HOPE YOU DANCE MCA WASHVILLE 1/2185 3 weeks at No. 1 LEE ANN WOMACK WITH SONS OF THE DESER	(T
(2)	3	4	24	CAN'T FIGHT THE MOONLIGHT CURB 73116 LEANN RIME	S
3	2	2	19	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN FAITH HIL	L
4	4	3	16	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY BILLY GILMA	N
(5)	5	8	8	POUR ME WARNER BROS. 16816/WRN TRICK PON	Υ
9	6	5	13	MEANWHILE BACK AT THE RANCH CURB 73118 THE CLARK FAMILY EXPERIENCE	E
	7	6	14	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE TOBY KEIT	Н
8	9	9	13	GEORGIA ARISTA NASHVILLE 69010/RLG CAROLYN DAWN JOHNSO	N
9	8	7	21	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY CLEDUS T. JUD	D
10	10	10	16	I'M IN EPIC 79496/SONY THE KINLEY	S
11	11	11	30	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY BILLY RAY CYRU	S
12	12	13	16	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 7951550NY MONTGOMERY GENTRY FEATURING CHARLIE DANIE	LS
13	13	12	52	BREATHE ● WARNER BROS. 16884/WRN FAITH HIL	L

THIS	LAST WEEK	Z WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	14	20	MY LOVE GOES ON AND ON VIRGIN 58867	CHRIS CAGLE
15	16	16	16	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
16	15	15	27 🌸	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
(17)	17	18	34	THAT'S THE WAY CURB 73106	JO DEE MESSINA
18	18	17	17	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
(19)	20	20	190	HOW DO I LIVE ▲3 CURB 73022	LEANN RIMES
20	19	21	40	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
21	22	22	5	WHAT DO YOU WANT FROM ME NOW COLUMBIA 79405/SONY	BILLY YATES
22	21	19	40	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
(23)	23	24	31	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS
(24)	25	23	28	I NEED YOU SPARROW 58863/CAPITOL/CURB	LEANN RIMES
(25)	RE-ENTRY 32 *		32 *	FLOWERS ON THE WALL MERCURY 170128	ERIC HEATHERLY

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



by Wade Jessen

BLUE-EYED MOUNTAIN SOUL: You could travel the world over and probably have a hard time finding anybody who hasn't at least heard of Dolly Parton. In many ways, she's still country music's most conspicuous star, and I defy anyone to drop a heavyweight country music name that is more beloved around the globe. Parton's fans give the Country Music Hall of Famer an early Valentine this issue, as "Little Sparrow" enters Top Country Albums with Hot Shot Debut honors at No. 14.

Starting with approximately 10,000 scans, the new set marks Parton's second-biggest opening week with a solo album since we introduced pointof-sale-based retail charts 10 years ago. It is also her highest solo country chart debut since "Slow Dancing With The Moon" bowed at No. 10 in the March 3, 1993, Billboard. That title, which opened with 19,000 units, holds Parton's SoundScan-era record for first-week sales.

Sugar Hill GM Bev Paul says she's happy with the numbers and thinks Parton's Grammy-nominated "The Grass Is Blue" helped set the stage for the new project. "When we brought out [the bluegrass album], we knew it was an unknown for her core audience. They just flipped over it when they got it and heard it and understood what it was all about, and I think that's showing now in these first-week numbers [for the new set]."

Parton will perform Billy Joel's "Travelin' Prayer" on the Grammys, a track from "The Grass Is Blue" that landed Parton a nomination in the best female country vocal performance category. That set, which re-enters Top Country Albums at No. 61, is up for best bluegrass album on the telecast.

Speaking of television, Parton, who is well-known to have standing invitations to visit most of the big shows, has been showing up. She started with a Jan. 23 street-week visit to "Today." Look for a sales spurt next issue following a Jan. 30 stop at "Late Show With David Letterman" and a Feb. 1 shot on "Late Night With Conan O'Brien." She is on the Feb. 27 guest list for "The Tonight Show With Jay Leno."

PASS THE POPCORN: Soaking up the sunshine from the film's recent home video debut, Greatest Gainer stripes adorn the "Coyote Ugly" soundtrack (Curb), as it returns to No. 1 on Top Country Albums, where it held court for six weeks beginning in the Aug. 26, 2000, issue. Up more than 12,000 scans, "Coyote" is safe at home plate—but just barely. Finishing with more than 48,000 units, the soundtrack displaces Tim McGraw's "Greatest Hits" (Curb) by a baker's dozen. McGraw's title dips

12% and closes with approximately 48,000 copies sold.

Meanwhile, "O Brother, Where Art Thou?" (Mercury) notches another healthy week, taking Pacesetter honors with a 22% increase that fuels a 6-3 jump on Top Country Albums. The soundtrack closes with more than 42,000 scans, as the label begins vying for attention at country radio. Although there are four different versions of the song on the soundtrack, one of two takes of "I Am A Man Of Constant Sorrow" by the Soggy Bottom Boys has been serviced to country stations. Even though George Clooney does an admirable job of lip-syncing the song in the film, the lead voice is actually mandolinist Dan Tyminski, with help from singer/songwriter Harley Allen and Nashville Bluegrass Band member Pat Enright.

Coty Hopes To Leave 'Legacy' With Mercury Set

BY PHYLLIS STARK

NASHVILLE-Almost from his earliest memories, Neal Coty has wanted to be just one thing-a song-

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

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

"Legacy," Coty's second set for Mercury Records in Nashville, is due March 6. Coty co-wrote seven of "Legacy's" 11 tracks, including the beautifully sentimental title song, which is the album's first single. That song's hook, "Loving you will always be my legacy," was inspired by a line in an episode of TV's "Ally McBeal."

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

Coty grew up among dairy farmers in rural Western Maryland and literally became a beauty-school dropout after graduating from high school. He later attended Towson State in Maryland, where he majored in theater (a major he describes as "time, space, and dad's money"), then spent time in both New York and Los Angeles pursuing an acting career.

After moving to Nashville almost six years ago, however, he quickly became well-entrenched in Music City's songwriting community. "I'm not getting rich, but I found my niche," he says.

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

Early attempts to become a "star"including several unfruitful development deals on pop labels—"waylaid me on the way to the songwriter thing," Coty says. "When you jump into that artist ocean—and it is an ocean—when you dive in, be prepared. Bring a lifeboat and life jacket and alert the Coast Guard that you will be floating around in uncharted waters."

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

ly wanted to be a writer, and I didn't quite know how to do it."

Coty moved to California to try his hand at acting while still pursuing a music career. "That was kind of working out for



me," he says. "I was doing some commercials here and there, and I had written these songs and just couldn't figure out how to put two and two together."

THE HILLBILLY CARD

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

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

and I wasn't married to his mother.

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

THE TRUCK TOUR

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

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

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

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

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

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

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

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

- 49 ALL NIGHT LONG (Miss Hazel, BMI/Songs Of Universal, BMI)
- ASHES BY NOW (Tessa RMI)
- BEST OF INTENTIONS (Post Oak, BMI) HL
- BOOM (Irving, BMI/Rotch It Fly, BMI/Out Of This Planet, ASCAP) HL BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's
- Oream. BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL BURN (EMI Blackwood, BMI/EMI April, ASCAP/My Own Chit
- BURN DOWN THE TRAILER PARK (Yo Man, BMI/Illegal.
- BMI/Mambadaddi, BMI) BUT FOR THE GRACE OF GOD (BMG, BMI/Weedwackers. BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM
- DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL
- DON'T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP) HL
- GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI) WBM GO BACK (Isham, BMI/SwaydeMan, ASCAP)

- 14 A GOOD DAY TO RUN (EMI Blackwood, BMI/Hatley Creek BMI/Mike Curb, BMI) HL/WBM
- THE HUNGER (Curb Magnasong, BMI/Red Quill, BMI/Moraine BMI) WBM
- I DON'T KNOW (BMG Songs, ASCAP/Randy Howard, ASCAP) HL I OROVE HER TO DALLAS (Starstruck Angel, BMI/Mitchelltown BMI/Hamstein Cumberland, BMI/Baby Mae, BMI)
- IF MY HEART HAD WINGS (Almo, ASCAP/Anwa, ASCAP/J. Fred Knobloch, ASCAP) HL/WBM
- I'M IN (Universal-PolyGram International, ASCAP/St. Julien. ASCAP/On My Mind, ASCAP) WBM IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of
- IT'S MY TIME (Sony/ATV Tree, BMI/Sony/ATV Cross Keys,
- ASCAP/Willdawn, ASCAP/Brian's Dream, ASCAP/CMI, ASCAP) HL I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT
- YOU) (Sony/ATV Tree, BMI/BMG Songs, ASCAP) HL
 THE LAST THING ON MY MINO (Almo. ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/AI Andersongs, BMI/Bluewater, BMI) HL
- 52 LEGACY (Murrah, BMI/Neal Coty, BMI/Caribbean Stud. ASCAP/Big Picture, ASCAP/Suzabelle, ASCAP) WBM

- 43 LIVE IT UP (EMI Blackwood, BMI/Artbyrne, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
- LOOKIN' FOR LOVE (Music City Music, ASCAP/EMI April, ASCAP/Southern Days, ASCAP/CMI, ASCAP) HL 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
- THE MOST BEAUTIFUL GIRL (EMI AI Gallico, BMI/EMI Algee. BMI) HL
- MOVE ON (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM
- MRS. STEVEN RUDY (WB. ASCAP/Neon Mule, ASCAP/Cal IV, 8 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar,
- 58 NO FEAR (Universal-PolyGram International, ASCAP/Terri-
- 000, ASCAP/Why Walk, ASCAP) 33 OKLAHOMA (WB, ASCAP/Richard And Castle, ASCAP/Song Of
- ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM
- PEOPLE LIKE US (Encore, ASCAP/Scott And Soda, ASCAP/Old Desperados, ASCAP/N2D, ASCAP/MRBI, ASCAP/Brian's Dream, ASCAP/CMI, ASCAP/Willdawn, ASCAP)
- 29 PLEASE (Airstream Dreams, ASCAP/Covote House ASCAP/Famous, ASCAP/Songs Of Windswept Pacific, BMI/My

- Life's Work, BMI/Yellow Desert, BMI/Little Blue Box, ASCAP HL/WBM
- 26 POUR ME (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String,
- 30 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL ROSE BOUQUET (EMI April, ASCAP/Phil Vassar, ASCAP/EMI
- Blackwood, BMI/Artbyrne, BMI) HL 51 A ROSE IS A ROSE (Warner-Tamerlane, BMI/Missoula, BMI)
- 53 SHE COULDN'T CHANGE ME (WB. ASCAP/Gary Nicholson
- ASCAP) WBM SHE IS (Mike Curb, BMI/Hal Ketchum, BMI) WBM
- SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL
- SHOOT STRAIGHT FROM YOUR HEART (Vinny Mae, BMI) WBM SOMETIMES (Steel Wheels, BMI/CLMAT, BMI/Acuff-Rose,
- BMI/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM TELL HER (Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- THAT'S WHAT I LIKE ABOUT YOU (Milene, ASCAP/Of Music,
- 2 THERE IS NO ARIZONA (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI/Zomba. BMI) HL
- 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,

- 36 THINGS CHANGE (BMG Songs, ASCAP/DreamWorks Songs ASCAP/Big Tractor, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI) CLM/HL/WBM
- THIS EVERYDAY LOVE (Irving, BMI/360 Music, SESAC/Emelia SESAC) HL/WBM
- WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
- 60 WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude. BMI/Barney Building, BMI/Still Standing, BMI) HL WHEN IT ALL GOES SOUTH (Sony/ATV Cross Keys, ASCAP) HL
- WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM
- 9 WILD HORSES (WB, ASCAP/Cash Crop. ASCAP/Warner-Tamer WITHOUT YOU (Scrapin' Toast, ASCAP/EMI April, ASCAP/703,
- ASCAP/Bughouse, ASCAP) HL WRONG FIVE O'CLOCK (Still Working For The Woman
- ASCAP/Pyschobilly, ASCAP/RC Moon Pie, ASCAP/MRBI, ASCAP) WWW.MEMORY (WB, ASCAP/Yee Haw, ASCAP) WBM
- YOU MADE ME THAT WAY (Starstruck Angel, BMI/Mailoy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI) WBM
- 5 YOU SHOULDN'T KISS ME LIKE THIS (Tokeco Tunes, BMI)

BILLBOARD FEBRUARY 10, 2001

Bilboard TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
(1)	-	12	26	No. 1/GREATEST GAINER	1
2	5	12	10	SOUNDTRACK ▲ CURB 78703 (11.98/17.98) 7 weeks at No. 1 COYOTE UGLY TIM MCGRAW ▲ 2 CURB 77978 (12.98/18.98) GREATEST HITS	1
(3)	6	4	8	SOUNDTRACK MERCURY 170069 (11.98/18.98) O BROTHER, WHERE ART THOU?	3
4	2	3	74	DIXIE CHICKS A® MONUMENT 69678/SONY (12.98 EQ/18.98)	1
5	3	2	64	FAITH HILL ▲ 5 WARNER BROS. 47373/WRN (12.98/18.98) BREATHE	1
6	8	6	18	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98) GREATEST HITS	1
7	4		2	ALABAMA RCA 69337/RLG (11.98/17.98) WHEN IT ALL GOES SOUTH	4
8	9	7	36	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98) I HOPE YOU DANCE	1
9	7	5	32	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98) ONE VOICE	2
(10)	11	10	65	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?!	9
11	12	9	90	SHEDAISY A LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) IS THE WHOLE SHEBANG	6
12	14	11	12	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17 98) WHEN SOMEBODY LOVES YOU	1
13	13	13	26	JO DEE MESSINA ● CURB 77977 (11.98/17.98) BURN	1
(14)		wÞ	1	HOT SHOT DEBUT DOLLY PARTON SUGAR HILL 3927 (10.98/16.98) LITTLE SPARROW	14
15	16	14	13	JAMIE O'NEAL MERCURY 170132 (8.98/12.98) IS SHIVER	14
16	15	15	16	SARA EVANS RCA 67964/RLG (11.98/17.98) BORN TO FLY	8
17	10	8	67	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98) WHAT A WONDERFUL WORLD	4
18	17	16	87	LONESTAR ▲3 BNA 67762/RLG (10.98/17.98) LONELY GRILL	3
(19)	18	21	17	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98) DOWN THE ROAD I GO	8
20	23	22	34	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) IS RASCAL FLATTS	14
21	19	17	18	JOHN MICHAEL MONTGOMERY ■ ATLANTIC 83378/AG (11.98/17.98) BRAND NEW ME	2
22	21	20	52	KEITH URBAN CAPITOL 97591 (10.98/16.98) IS KEITH URBAN	18
23	20	18	20	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98) RED DIRT GIRL	5
24	24	23	27	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98) PEOPLE LIKE US	5
25	29	29	66	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98) SMOKE RINGS IN THE DARK	9
26	25	25	19	GEORGE STRAIT MCA NASHVILLE 170143 (11.98/17.98) GEORGE STRAIT	1
27	26	24	87	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/17.98) WHO NEEDS PICTURES	13
28	27	27	11	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98)	25
29	22	19	34	RONNIE MILSAP VIRGIN 48871 (17.98/24.98) 40 #1 HITS	19
30	30	26	13	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98) TOMORROW'S SOUNDS TODAY	7
31	35	36	42	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD) CLASSIC COUNTRY 1970 — 1974	31
32	33	37	42	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD) CLASSIC COUNTRY EARLY '70S	32
33	31	30	95	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98) 16 BIGGEST HITS	18
(34)	42	46	42	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD) CLASSIC COUNTRY LATE '60S	34
35	34	32	47	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11 98/17.98) LATEST GREATEST STRAITEST HITS	1
36	28	31	22	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98) THE ELVIS PRESLEY COLLECTION — COUNTRY	19
37	37	34	66	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98) UNDER THE INFLUENCE	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASETTE/CD)	PEAK POSITION
38	32	28	15	JOHNNY CASH AMERICAN/COLUMBIA 69691*/CRG (17.98 EQ CD) AMERICAN III: SOLITARY MAN	11
39	36	33	91	TIM MCGRAW ▲3 CURB 77942 (11.98/17.98) A PLACE IN THE SUN	1
40	38	41	24	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) IS MORNING WOOD	18
41	39	42	90	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98) SHE RIDES WILD HORSES	6
42	41	39	72	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98) EMOTION	3
43	44	47	8	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) NICKEL CREEK	43
44	40	38	49	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	23
45	45	45	12	SAWYER BROWN CURB 77976 (11.98/17.98) THE HITS LIVE	35
46	47	44	19	TERRI CLARK MERCURY 170157 (11.98/17.98) FEARLESS	8
				PACESETTER	
47	58	69	22	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98) 16 BIGGEST HITS	47
48	46	43	62	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98) SO GOOD TOGETHER	5
49	43	35	16	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98) IF I COULD ONLY FLY	26
50	48	56	15	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) IS HARD RAIN DON'T LAST	33
51	51	53	86	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98) 20 GREATEST HITS	17
52	50	50	17	ROY D. MERCER VIRGIN 50003 (10.98/16.98) (ISS) HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
53	52	54	40	ROY D. MERCER VIRGIN 49085 (10.98/16.98) GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
54	60	55	13	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98) INSPIRATIONAL JOURNEY	41
55	55	57	100	KENNY CHESNEY ▲² BNA 67655/RLG (10.98/16.98) EVERYWHERE WE GO	5
56	53	51	26	STEVE EARLE E-SQUARED 751033/ARTEMIS (16.98 CD) TRANSCENDENTAL BLUES	5
57	54	58	95	MONTGOMERY GENTRY COLUMBIA 69156/SONY (10.98 EQ/16.98) TATTOOS & SCARS	10
(58)	RE-	ENTRY	22	HANK WILLIAMS III CURB 77949 (10.98/16.98) RISIN' OUTLAW	52
59	59	64	66	LEANN RIMES ▲ CURB 77947 (11.98/17.98) LEANN RIMES	1
60	70	66	12	CHRIS CAGLE VIRGIN 28293 (8.98/12.98) PLAY IT LOUD	59
61	RE-	ENTRY	25	DOLLY PARTON SUGAR HILL 3900 (12.98/16.98) THE GRASS IS BLUE	24
62	56	52	23	BILL ENGVALL BNA 69311/RLG (10.98/16.98) NOW THAT'S AWESOME	14
63	63	59	15	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98) SOUTHERN RAIN	13
64	69	70	3	VARIOUS ARTISTS RAZOR & TIE 89032 (10.98/13.98) NUMBER ONE COUNTRY LOVE SONGS	64
65	64	65	89	DWIGHT YOAKAM ● REPRISE 47389/WRN (10.98/16.98) LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
66	65	68	72	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98) FORGET ABOUT IT	5
67	57	61	17	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98) THERE YOU GO AGAIN	17
68	67	72	24	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) IS	18
69	61	63	41	SOUNDTRACK BNA 67963/RLG (11.98/17.98) WHERE THE HEART IS	18
70	62	49	4	COLLIN RAYE LEGACY/EPIC 62182/SONY (11.98 CD) LOVE SONGS	43
71	75		66	JESSICA ANDREWS DREAMWORKS 450104/INTERSCOPE (10.98/16.98) IS HEART SHAPED WORLD	24
72	49		2	KASEY CHAMBERS ASYLUM 47823/WRN (17.98 CD) THE CAPTAIN	49
73	72	73	41	ERIC HEATHERLY MERCURY 170124 (11.98/17.98) SWIMMING IN CHAMPAGNE	17
74	71	74	70	CLINT BLACK ● RCA 67823/RLG (10.98/16.98) D'LECTRIFIED	7
75					

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

FEBRUARY 10, 200

SoundScan®

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THIS	LAST	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR	TITLE EQUIVALENT FOR CASSETTE/CD)	TOTAL CHART WEEKS
1	1	DIXIE CHICKS ◆10 MONUMENT 68195/SONY (10.98 EQ/17.98)	20 weeks at No. 1 WIDE OPEN SPACES	157
2	2	SHANIA TWAIN ◆18 MERCURY 536003 (12.98/18.98)	COME ON OVER	169
3	4	BROOKS & DUNN ▲2 ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	176
4	8	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	111
5	3	FAITH HILL ▲ 5 WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	145
6	6	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	136
7	5	ALAN JACKSON ▲ 4 ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	275
8	7	GARTH BROOKS ◆14 CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	115
9	9	HANK WILLIAMS JR. ▲ 4 CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	347
10	19	SOUNDTRACK ▲2 CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	129
11	10	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	125
12	11	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	113
13	13	PATSY CLINE	12 GREATEST HITS	720

THIS	LAST	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR E	TITLE	TOTAL CHAR WEEKS
14	12	JO DEE MESSINA 4º CURB 77904 (11.98/17.98)	I'M ALRIGHT	148
15	14	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	306
16	18	LEANN RIMES ▲ 6 CURB 77821 (10.98/16.98)	BLUE	151
17	15	THE CHARLIE DANIELS BAND ▲3 EPIC 65694/SONY (7.98 EQ/1	1.98) A DECADE OF HITS	546
18	16	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	244
19	17	ALISON KRAUSS ▲ 2 ROUNDER 610325*/IDJMG (10.98/15.98)	NOW THAT I'VE FOUND YOU: A COLLECTION	216
20	21	GARTH BROOKS ◆16 CAPITOL 30119 (16.98 CD)	NO FENCES	393
21	22	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	38
22	20	ANNE MURRAY SBK 31158/CAPITOL (10.98/16.98)	THE BESTSO FAR	17
23	_	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	317
24	24	MARTINA MCBRIDE ▲ 2 RCA 67516/RLG (10.98/16.98)	EVOLUTION	167
25	23	ALABAMA ▲ ⁴ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	115

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 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 item time that exceeds 100 minutes or more, the 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 item that exceeds 100 minutes or more, the RIAA certification for net shipment of 10 million units (Platinum). Represented its, and source of the RIAA certification for net shipment of 10 million units (Platinum). Represented its, and source of the RIAA certification for net shipment of 10 million units (Platinum). Represented its, and source of the RIAA certification for net shipment of 10 million units (Platinum). Represented its, and source of the RIAA certification for net shipment of 10 million units (Platinum). Represented its indicates album's multi-platinum level. For boxed sets, and double albums with a running item that exceeds 100 minutes or net shipment of 10 million units (Platinum). Represented its indicates album's multi-platinum level. For boxed sets, and double albums with a running item that exceeds 100 minutes or net shipment of 10 million units (Platinum). Represented its indicates album's multi-platinum level. For boxed sets, and double albums with a running item that exceeds 100 minutes or net shipment of 10 million units (Platinum). Represented in the Riaa can be a represented its indicates album's multi-platinum level. For boxed sets, and double albums with a running its indicates album's album and the Riaa can be a represented in the Riaa can be a represented in the Riaa can be a

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Artists & Music

Olu Dara's Got Stories To Tell

NOT MANY ARTISTS release their debut as a leader several decades into their career, and fewer do with as stunning an artistic turm-about as Olu Dara, whose "In The World From Natchez To New York" (1998) established the cornet player as a singer, guitarist, and top-notch storyteller. Dara's "Neighborhoods" (Atlantic, Feb. 20) follows in the footsteps of that auspicious release, liberally mixing blues and jazz with humanistic storytelling in the African tradition.

Dara, a cornet player often associated with the early-1970s New York loft scene, feels that his turn to a vocal-oriented patchwork of sound was a natural evolution rather than a sudden shift in direction.

"I've always been involved in theater, so storytelling was always a big part of my life," he explains. "When I moved to New York in the early 1960s, vocalists, especially male vocalists, were a no-no, so I played instrumental music, and I never sang in public."

One night in 1981, Dara began improvising lyrics along with his band, telling on-the-spot stories to an increasingly appreciative audience. Patrons who attended that show were disappointed when he performed an all-instrumental set the following evening. "It told me that my stories were touching people and that this was something I should be doing all the time," he says. "Storytelling is something that everyone understands, even more so than improvising with the horn. There are many ways to express yourself on an instrument, but there are even more ways to get your point across with a story."

Dara utilizes real-life occurrences as starting points for his lyrics, weaving autobiographical imagery into the surreal fabric of his tales. As befits his past as an avant-garde improviser, Dara's lyrics are created spontaneously in both the studio and in live performance. Themes as simple as a childhood love of the movies ("Movie Show") expand into warm tales expressing a love of life's most simple yet poignant moments, narrated to the sounds of gentle African- and Caribbean-derived rhythms.





by Steve Graybow

Dara believes that the accessibility of his stories is what has allowed his four-piece ensemble—dubbed the Natchezsippi Dance Band—to work steadily for more than 20 years with few recordings to its name. Adding to the group's popularity is Dara's work in theater; he has either composed music or served as musical director



DARA

August Wilson's
"The Piano Lesson," "Miss Ever's
Boys," and "Goree
Crossing: A Folk
Operetta." In 1998,
a dramatic presentation of "From
Natchez To New
York" was aired on

for productions of

NPR and performed live in New York's financial district.

"Over the years, we have played everything from clubs to dances," Dara recalls. "Word-of-mouth and my work in theater kept us working steadily."

AND: On Feb. 6, Copenhagen's Stunt Records releases three projects that cross cultural and geographic lines. "Impulsive" features trombonist Bob Brookmeyer's arrangements of material by Brazilian pianist Eliane Elias, performed by Elias and the Danish Radio Jazz Orchestra. "Shortcuts" is a meeting between two Americans (guitarist John Scofield and drummer Peter Erskine) and two Danes (saxophonist Hans Ulrik and bassist Lars Danielsson). And 23-year-old pianist Poul Reiman's "New York Sessions" features musicians such as Randy Brecker, David Sanchez, and James Genus.

Phillip Johnston's "Normalogy" (Koch Jazz, Tuesday [6]) finds the sax-ophonist exploring compositions that were written but not recorded during his days with the Microscopic Septet

during the 1980s. The disc was originally released on Chicago's Eighth Day Records in 1997. Additionally, Johnson recently composed a new score for the 1927 Joan Crawford/Lon Chaney silent film "The Unknown."

The Larry Goldings Trio (organist Goldings, guitarist Peter Bernstein, and drummer Bill Stewart) release "As One" on Palmetto Feb. 6.

"Charles "Baron" Mingus West Coast 1945-49" (Uptown Records, Jan. 30) contains the late bassist/composer's earliest-known recordings as a leader. Twenty-three compositions, culled from 13 78 rpm recordings, are featured.

Smooth jazz saxophonist and former **Rippington Jeff Kashiwa**, whose current release, "Another Door Opens," is on the Native Language label, has inked a management deal with the Art & Music Corp.

Masters Of Groove (organist Reuben Wilson, drummer Bernard "Pretty" Purdie, guitarist Grant Green Jr., and bassist Tarus Mateen) release "Masters Of Groove Meet Dr. No" (Jazzateria, Feb. 27), featuring compositions from the 1962 James Bond film.

WORDS & DEEDS

(Continued from page 36)

Mike Jackson, president of Nfinity Music, sold his security systems company to launch his independent label and the career of Dirty, the Montgomery, Ala., duo of Big Pimp (aka Daniel Thomas) and Mr. G-Stacka (aka Tavares Webster). The pair's debut Universal album, "The Pimp And Da Gangsta," drops Feb. 27.

Prior to signing with Universal, Jackson released an earlier Dirty album called "Countryversatile," which has sold 1,600 units, according to SoundScan. The duo is making regional rounds in support of its first single, "Hit Da Floe."

N BRIEF: Tommy Boy duo Capone-N-Noreaga is in talks with several labels. The pair's "The Reunion" album has sold 314,000 units, according to Sound-KRS-One has been Scan . released from Jive Records after 13 years. "The Sneakattack," his ninth studio album, will be released March 27 through KRS-One's own Front Page Recordings in conjunction with In the Paint Records and Koch Entertainment. The single "Hot," released Jan. 9, was produced by Grand Daddy I.U. and Jazzy Jeff.

sticky Fingaz, who recently signed a three-film deal with Miramax Pictures, is gearing up to promote his debut solo album, "Black Trash: The Autobiography Of Kirk Jones." It's scheduled for release Feb. 27 via Universal. The former Onyx member is also featured in "Lift" and "MacArthur Park," two independent films recently shown at the Sundance Film Festival. Fingaz can be seen next in the soon-to be-released Mandalay-distributed film "Lockdown."

TOP BLUES ALBUMS.

THIS WEEK	AST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RI AND INTERNET SALES REPORTS COLLECTED,	
Ē	LAS	S.K.	IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	33	NO. 1 RIDING WITH THE KING A DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON 33 weeks at No. 1
2	2	7	MATRIARCH OF THE BLUES PRIVATE MUSIC/WINDHAM HILL 82205/RCA	ETTA JAMES
3	3	89	BEST OF B.B. KING THE MILLENNIUM C	OLLECTION B.B. KING
4	4	16	THE DOOR OKEH/550 MUSIC 61428/EPIC HS	KEB' MO'
5	11	64	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
6	7	82	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
7	5	18	CROSSING MUDDY WATERS VANGUARD 79576	JOHN HIATT
8	9	15	NEW MILLENNIUM BLUES PARTY RHINO 79968	VARIOUS ARTISTS
9	6	10	SRV ● STEVIE RAY VAL LEGACY 65714/EPIC	JGHAN AND DOUBLE TROUBLE
10	8	19	MILK COW BLUES ISLAND 542517/IDJMG	WILLIE NELSON
11	10	97	THE REAL DEAL: GREATEST HITS VOLUME 2 ● ST LEGACY 65873/EPIC	EVIE RAY VAUGHAN AND DOUBLE TROUBLE
12)	NE	w►	LOVE SONGS CHESS 112498/MCA	ETTA JAMES
13	13	68	LIVE ON ● KE GIANT/REPRISE 24729/WARNER BROS.	NNY WAYNE SHEPHERD BAND
14	12	14	WISH I WAS IN HEAVEN SITTING DOWN FAT POSSUM 80332	R.L. BURNSIDE
15	14	43	BLUES AT SUNRISE STEVIE RAY VAL	IGHAN AND DOUBLE TROUBLE

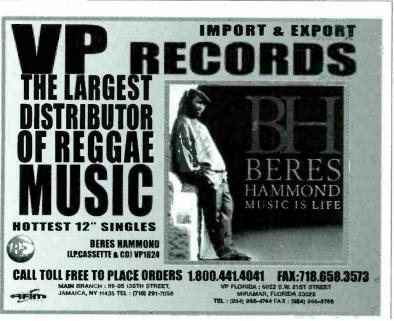
TOP REGGAE ALBUMS...

1	1	29	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN 29 weeks at No. 1	BEENIE MAN
2	2	10	THE VERY BEST OF UB40 VIRGIN 50525	UB40
3	3	63	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
4	4	7	BEST OF BEENIE MAN SHOCKING VIBES 1613/VP	BEENIE MAN
(5)	6	10	STRICTLY THE BEST 26 VP 1620*	VARIOUS ARTISTS
6	5	36	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
7	7	23	UNCHAINED SPIRIT ANTI/PENTHOUSE 86580*/EPITAPH	BUJU BANTON
8	8	10	STRICTLY THE BEST 25 VP 1619*	VARIOUS ARTISTS
9	9	82	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
10	10	5	BEST OF BEENIE MAN COLLECTOR'S EDITION SHOCKING VIBES 1505*/VP	BEENIE MAN
11)	11	80	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
12	12	14	BIGGEST RAGGA DANCHALL ANTHEMS 2000 GREENSLEEVES 4002	VARIOUS ARTISTS
13	13	13	WOWTHE STORY ARTISTS ONLY 56*	BABY CHAM
14	14	15	REGGAE LEGEND ST.CLAIR 5813	BOB MARLEY
15	15	42	STAGE ONE 2 HARD 1572*/VP	SEAN PAUL

TOP WORLD MUSIC ALBUMS...

1	l	27	WHO LET THE DOGS OUT A S-CURVE 751052/ARTEMIS S 25 weeks at No. 1	BAHA MEN
2	2	96	SOGNO ≜² POLYDOR 547222	ANDREA BOCELLI
3	3	39	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES IS	BEBEL GILBERTO
4	4	21	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
5	5	16	CHANCHULLO WORLD CIRCUIT/NONESUCH /AG	RUBEN GONZALEZ
6	6	38	DRALION RCA VICTOR 63559	CIRQUE DU SOLEII
7	7	99	THE IRISH TENORS ● JOHN MCDERMOTT/ANTHONY MASTERTONE 8552/POINT S JOHN MCDERMOTT/ANTHONY	KEARNS/RONAN TYNAN
8	8	20	LA NOUBA RCA VICTOR 63502	CIRQUE DU SOLEIL
9	11	3	BARRAGE SUITE 102 MUSIC 0499/MADACY	BARRAGE
10	10	13	FREE FALL NARADA WORLD 49290/VIRGIN	JESSE COOP
11	9	84	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG 🖾	IBRAHIM FERREF
12)	15	39	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
13	12	38	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG	OMARA PORTUONDO
14	14	40	THE IRISH TENORS LIVE IN BELFAST ANTHONY KEARNS/RON MASTERTONE 9018/POINT TS	AN TYNAN/FINBAR WRIGHT
15	13	3	LIVING ROOM TINDER RECORDS 86088	PARIS COMBO

A RIAA certification for net shipment of 1 million units (Patenum, 4 RIAA certification for net shipment of 10 million units (Patenum, 4 RIAA certification for net shipment of 10 million units (Patenum, 4 RIAA certification for net shipment of 10 million units (Patenum, 4 RIAA certification for net shipment of 10 million units (Patenum, 4 RIAA certification for net shipment of 100 million units (Patenum, 4 RIAA certification for 100 million units (Pate



w americantadiohistory com

Top Contemporary Christian.

	r		Juntompurary om iouan.
THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL TITLE
1	1	13	VARIOUS ARTISTS A NO. 1 VARIOUS ARTISTS A NOW 2001, THE VEARING 20 TOD CHRISTIAN ARTISTS AND LITTE
2	3	71	SPARROW 1779CHORDANT 13 weeks at No. 1 WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS YOLANDA ADAMS ELEKTRA 62439ICHORDANT MOUNTAIN HIGH VALLEY LOW
3	5	23	DONNIE MCCLURKIN
4	2	67	VERITY 43150/PROVIDENT STRAIGHTWAY 0231/CHORDANT WHAT A WONDERFUL WORLD
5	6	35	MARY MARY C2/COLUMBIA 7602/WORD THANKFUL
6	4	85	VARIOUS ARTISTS ▲
7	7	10	MARANATHAMNTEGRITY 1583/WORD WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS DC TALK FOREFRONT 5274/CHORDANT INTERMISSION: THE GREATEST HITS
(8)	10	36	DC TALK FOREFRONT 5274/CHORDANT INTERMISSION: THE GREATEST HITS PLUS ONE 143/ATLANTIC 83329/CHORDANT THE PROMISE
9	9	44	VARIOUS ARTISTS ●
	J	**	HOSANNAVINTEGRITY 1723/WORD WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
10	12	34	WORSHIP TOGETHER 0282/CHORDANT I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
11	8	6	VARIOUS ARTISTS HOWANNIALSON AUGREAUNICEDIT INSTANCED SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING DARLENE ZSCHECK
12	16	4	TOMMY WALKER HOSANNAVINTEGRITY 1846/WORD TS NEVER GONNA STOP
13	11	10	MICHAEL W. SMITH REUNION 10002/PROVIDENT FREEDOM
14)	RE-E	NTRY	VARIOUS ARTISTS INTEGRITY 1456WORD WORLDS BEST PRAISE AND WORSHIP — PRAISE & WORSHIP
15	15	14	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139/PROVIDENT S NOT GUILTY THE EXPERIENCE
16)	39	11	GAITHER VOCAL BAND SPRING HILL 1009/CHORDANT I DO BELIEVE
17	17	29	THIRD DAY ESSENTIAL 10670/PROVIDENT OFFERINGS: A WORSHIP ALBUM
18	13	21	JACI VELASQUEZ WORD 7392 CRYSTAL CLEAR
19	14	14	NEWSBOYS SPARROW 1787/CHORDANT SHINE: THE HITS
20	18	14	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC/INTERSCOPE 4267/WORD IS AWESOME WONDER
21	21	22	BEBE MOTOWN/UNIVERSAL 159405/PROVIDENT LOVE AND FREEDOM
22	20	70	P.O.D. ▲ ATLANTIC 83245/CHORDANT S THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
23)	RE-E	NTRY	VARIOUS ARTISTS RENEWALINTEGRITY 1720/WORD INTIMATE WORSHIP: SONGS OF INTIMATE WORSHIP
24	19	22	STACIE ORRICO FOREFRONT 5253/CHORDANT S GENUINE
25	24	24	ZOEGIRL SPARROW 51734/CHORDANT IS ZOEGIRL
26	RE-E	NTRY	THE CATHEDRALS SPRING HOUSE 2223/CHORDANT IS A FAREWELL CELEBRATION
(27)	NE	w Þ	LARUE REUNION 10068/PROVIDENT IS TRANSPARENT
28	25	23	KIRK FRANKLIN PRESENTS 1NC B-RITE 9426/WORD KIRK FRANKLIN PRESENTS 1NC
29	23	85	STEVEN CURTIS CHAPMAN ▲ SPARROW 1695/CHORDANT (SPEECHLESS)
30	26	38	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140/PROVIDENT PURPOSE BY DESIGN
31	22	23	VARIOUS ARTISTS ESSENTIAL 10607/PROVIDENT CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
32)	38	16	AARON NEVILLE TELL IT/EMI GOSPEL 0287/CHORDANT DEVOTION
33	36	7	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2268/CHORDANT IRISH HOMECOMING
34)	RE-E	NTRY	VARIOUS ARTISTS MARANATHAUCORINTHIAN 1226/PAMPLIN TOP 25 PRAISE SONGS
35)	RE-E	NTRY	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 2253/CHORDANT GOOD NEWS
36)	RE-E	NTRY	DON MOEN HOSANNA!/INTEGRITY 1782/WORD IS I WILL SING
37	28	58	CECE WINANS ● WELLSPRING GOSPELSPARROW 1711/CHORDANT ALABASTER BOX
38	29	12	PASSION WORSHIP BAND SPARROW 1768/CHORDANT IS PASSION: ONEDAY LIVE
39	-		SOUNDTRACK REUNION 10022/PROVIDENT LEFT BEHIND

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

HIGHER GROUND



by Deborah Evans Price

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

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

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

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

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

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

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

In the SPIRIT



by Lisa Collins

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

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

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

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

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

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

Top Gospel Albums

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THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	71	YOLANDA ADAMS A ELEKTRA 62/439/EEG TS 31 weeks at No. 1 MOUNTAIN HIGHVALLEY LOW
(2)	2	24	DONNIE MCCLURKIN
3	3	39	VERITY 43150 LIVE IN LONDON AND MORE MARY MARY ◆ C2/COLUMBIA 63740/CRG THANKFUL
4	4	15	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (IS) NOT GUILTY THE EXPERIENCE
5	5	19	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (SIS) AWESOME WONDER
6	6	22	BEBE MOTOWN 159405/UNIVERSAL LOVE AND FREEDOM
7	7	24	KIRK FRANKLIN PRESENTS 1NC B-RITE 490325/INTERSCOPE KIRK FRANKLIN PRESENTS 1NC
8	8	46	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140 PURPOSE BY DESIGN
9	14	14	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 TS GOOD TIME
10	17	18	AARON NEVILLE TELL IT 20287/EMI GOSPEL DEVOTION
11	11	68	CECE WINANS ● WELLSPRING GOSPEL 51711/SPARROW ALABASTER BOX
12	13	51	VARIOUS ARTISTS ● EMI/WORD 43149/VERITY WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
13	10	13	DOTTIE PEOPLES ATLANTA INT'L 10268 SHOW UP & SHOW OUT
14	15	2	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY BOY LOYALTY
15	9	13	NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC 490675/INTERSCOPE IS [GIRL DIRECTOR]
16	18	17	LUTHER BARNES & THE SUNSET JUBILAIRES AIR GOSPEL 10259/ATLANTA INT'L WHEREVER I GO
17	16	2	SPIRITUAL PIECES TOMMY BOY GOSPEL 1407/TOMMY BOY SOUL FOOD
18	20	43	CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS JDI 1259 SING IT ON SUNDAY MORNING!
19	21	66	YOLANDA ADAMS VERITY 43144 THE BEST OF YOLANDA ADAMS
20	12	23	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2635 LIVE & ALIVE
21	23	21	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC ST YOU CAN MAKE IT
22	25	19	T.D. JAKES INTEGRITY/WORD 61069/EPIC S GET READY! THE BEST OF T.D. JAKES
23	26	64	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 [[5]
24	28	58	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE SPIRITUAL LOVE
25	19	28	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE) CRYSTAL ROSE 20960 (IS) NO LIMIT
26	24	5	ARETHA FRANKLIN FLASHBACK 75717/RHINO GOSPEL GREATS
27	29	48	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251 (S) TRI-CITY4.COM
28	22	59	NORMAN HUTCHINS JDI 1258 🚯 BATTLEFIELD
29	27	23	DOROTHY NORWOOD WITH MIAMI MASS CHOIR MALACO 6032 OLE RICKETY BRIDGE
<u>30</u>	40	16	DAMITA ATLANTIC 83330/AG DAMITA
31)	32	18	BISHOP CARLTON PEARSON ATLANTIC 83399/AG BISHOP CARLTON PEARSON PRESENTS: AZUSA PRAISE JUBILEE!
32	34	41	THE BROOKLYN TABERNACLE CHOIR M2.0 COMMUNICATIONS/WORD 63805/EPIC GOD IS WORKING — LIVE
33	RE-E	NTRY	LAMAR CAMPBELL & SPIRIT OF PRAISE EMI GOSPEL 20290 WHEN I THINK ABOUT YOU
(34)	RE-E	NTRY	T.D. JAKES ISLAND INSPIRATIONAL 524630/IDJMG IS SACRED LOVE SONGS
35)	RE-E	NTRY	BISHOP CLARENCE E. MCCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR INTEGRITY/WORD 63542/EPIC SHOUT HALLELUJAH
36)	RE-E	NTRY	TARRALYN RAMSEY VERITY 43118 TARRALYN RAMSEY
37)	RE-E	NTRY	VARIOUS ARTISTS ● VERITY 43125 WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
38)	NE	w Þ	MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE MUSIC
39	39	20	TONY TIDWELL & RIGHTEOUS LIVING MEEK 4011 GET YOUR PRAYZE ON
40	30	9	EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS"
D-1	orde	with t	WOS 1273WORLD WIDE GOSPEL GOD DID IT! the greatest sales gains this week ● Recording Industry Asso. Of America (RIAA) certifications.

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





This issue's column was written by Steve Smith.

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

One feature of DVD Audio is now drawing particular attention: its utilization of 5.1 surround-sound tech-

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

In Keeping Score last fall and

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

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



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

STEENLAND, LEFT, AND KLINE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Songwriters & Publishers

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



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



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

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

HOT COUNTRY SINGLES & TRACKS

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

HOT R&B SINGLES

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

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

Musicnotes Points Toward The Future In Digital Delivery Of Sheet Music

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

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

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

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

Internet, CDs, DVDs, and music scanners.

Some digital print rights, such as those offered by Musicnotes, include digital data representing pitch and duration, which can be obtained through MIDI (musical instrument digi-

tal interface) or through CDs themselves.

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

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

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

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

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

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

the top 20 hits.

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



by Jim Bessman

scoring, to name a few options.

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

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

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

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

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

Pro Audio

ARTISTS & MUSIC

Mark Terry Takes The Helm At Harman Pro Group

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

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

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

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

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

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

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

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



by Christopher Walsh

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

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

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

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

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

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

strengths—is the way to go."

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

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

THE UPCOMING Super Audio Compact Disc (SACD) version of Mike Oldfield's 1973 album "Tubular Bells" is set for release this month (Studio Monitor, Billboard, Jan. 27). Though the SACD debuts Feb. 5 on Virgin Records in the U.K., its Feb. 20 release in the U.S. is on Caroline Records, which I neglected to mention.

PRODUCTION CREDITS

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

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	CLUB-PLAY	
TITLE Artist/ Producer (Label)	IT WASN'T ME Shaggy Feat. Ricardo "Rikrok" Ducent/ S. Pizzonia (MCA)	MS. JACKSON Outkast/ Earthtone III (LaFace/Arista)	TELL HER Lonestar/ D. Huff (BNA)	HANGING BY A MOMENT Lifehouse/ Ron Aniello (Dreamworks)	IF YOU'RE GONE Matchbox Twenty/ M. Serletic & (Lava/Atlantic)	
RECORDING STUDIO(S) Engi- neer(s)	RANCH RECORDING (Valley Stream, NY) Sting Int'l	STANKONIA (Atlanta) John Frye	WESTWOOD (Nashville) Billy Sherrill	PANEMBRIELLO (Woodland Hills, CA) Ron Aniello, Neal Averon Jim Scott	TREE SOUND (Atlanta) Noel Golden	
CONSOLE(S)/ DAW(S)			Neotek elite	SSL 64G plus w/ Ultimation		
RECORDER(S)	Tascam D-A88	Studer A827	Studer A820	Quantegy 499	Pro Tools	
MIX MEDIUM	[≪] Quantegy DA8	Quantegy 499	Sony 1460	Pro Tools	Pro Tools	
MIX DOWN STUDIO(S) Engineer(s)	RANCH RECORDING ³ (Valley Stream, NY) Sting Int'l	STANKONIA (Atlanta) NHP Sound	THE WORKSTATION (Nashville) John Guess	SOUTHERN TRACKS (Atlanta) Brendan O'Brien	EAST IRIS (New York) David Thoener	
CONSOLE(S)/ DAW(S)	Yamaha 02R	SSL 4080	Harrison Series 12	SSL 4000 G plus	,SSL 9000J ~ ~	
RECORDER(S)	Tascam D-A88	Studer A820	Otari Radar II	Sony 3348	Genex M.O.*	
MASTER MEDIUM	Quantegy DA8	BASF 900	Quantegy GP9	Quantegy 467	HHB M.O. disc	
MASTERING Engineer				STEPHEN MARCUSSEN Stephen Marcussen Stewart Whitmore		
CD/CASSETTE MANUFACTURER	Uni	BMG	Sony	Unf	WEA	

© 2001, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.



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

Ponce Plans New Soap, Third Album

PONCE GOES TO SOAPS: Singer Carlos Ponce is once again lending his dreamy looks and considerable acting skills to television. He is on the verge of signing a deal to star in an upcoming Televisa soap opera, slated to begin shooting in Mexico this spring.

The theme song, he says, will be his, and it will be featured on his upcoming third album, which he plans to have out by the summer. The fact that one of his songs would be in a soap "was a big selling point for me," Ponce says. "Also, I think it's time. It's been four years since I did my last soap.



VICTOR MANUELLE

Ponce will work with Jose Alberto Castro (Christian Castro's uncle), who produced his last Spanish-language soap, "Sentimientos Ajenos.

In other acting news, Ponce will make a guest appearance in an upcoming episode of ABC's "Once And Again," slated to air Feb. 21. He'll play Giancarlo (coincidentally, his son's name), a character he says may be recurring. Still, Ponce's priority is his album.

"If I was really interested in pursuing acting, I would have moved to L.A. already," he says. "It's something that may happen later. The third album is always very important in a career. It's decisive."

The set's sound, Ponce says, will still be pop but will probably be more acoustic than past material.

VICTOR TAKES A LEAP: Salsa crooner Victor Manuelle, long a purveyor of salsa romántica (romantic salsa), has done an aboutface with his seventh album on Sony Discos, "Instinto Y Deseo" (Instinct And Desire), out Jan. 30.

'My last four albums all share a similar style and have all been successful, commercially speaking," Victor Manuelle says. "But this time, I decided I had to offer different alternatives. I can't think of just selling all the time. I have to bring something to the genre.'

That something is a far more aggressive album, with rhythmically stronger arrangements and a





by Leila Cobo

sound reminiscent of older soneros like Cheo Feliciano.

It's not a radical departure-Victor Manuelle still sings exclusively about love-but the end result shows an artist who sounds far more secure in his interpretation and his choice of music. That, he says, was the point. Even the placement of the voice, way in front of the mix, was done purposefully to achieve an edgier sound.

To that end, Victor Manuelle recruited a somewhat different set of people than in the past, including producer José Lugo, who has worked with Victor Manuelle's mentor Gilberto Santa Rosa (Victor Manuelle's past producer was Sergio George), and sound engineer John Fausti, a veteran of salsa albums who has worked with such acts as the Fania All Stars. Also involved in the disc were other veterans like Bobby Valentín and trumpeter Luis Perico Ortiz, who lend a rhythmic complexity absent from past Victor Manuelle recordings

Most impressive, though, is the voice, which has always been Victor Manuelle's strong suit but here sounds particularly plaintive and convincing.

The singer says he chose from among hundreds of songs and worked with the final set for at least four months before going into the studio. The single, "Me Da Lo Mismo," was written by Omar Alfanno, who had originally sent Victor Manuelle two tracks. One of them, says Victor Manuelle, didn't suit him at all.

'So, after all the tracks were chosen, Omar called me and said, 'Listen. I wrote another song. And this one, I think, is very similar to you.' And it was."

VICTOR AND SANTA ROSA: In other Victor Manuelle news, the singer will play a joint concert with Gilberto Santa Rosa March 24 in Puerto Rico. It will be an integrated performance similar to Miguel Bosé and Ana Torroja's Girados tour, in which the two artists interacted throughout the show.

"We want to go back to the time Sammy Davis Jr. shared the stage with Frank Sinatra," Victor Manuelle says. "I'll sing his songs; he'll sing mine; we'll do duets. We want to show something different from what you hear on the CD." The duo will also perform several U.S. and South American dates, including shows in Miami; Orlando, Fla.; and Chicago.

BDS UPS ACCURACY: On Feb. 5, Broadcast Data Systems (BDS) designed to make BDS trackings even more accurate

Among the highlights is the establishment of the Detection Verification System (DVS), which permits the retrieval of digital audio from every monitored station for up to a week. In this way, any discrepancy can be quickly and accurately settled. Also, in an effort to avoid second-guessing, BDS will no longer fill holes in data with "reused" data but instead will disclose any airplay downtime. Format administrators will also communicate weekly with labels to get updates on priority projects. Likewise, processes for submitting songs and investigating discrepancies will be streamlined. Consult your BDS rep for more information.

N BRIEF: Salsero Jerry Rivera, is also taking a different direction. But instead of opting for edgier, as Victor Manuelle has, Rivera is going mellow with his upcoming album of ballads, due March 6 on BMG U.S. Latin (after a long stint with Sony), Bebu Silvetti is producing . . . Lupe De La Cruz has been appointed VP of national marketing at EMI Latin. De La Cruz, formerly director of nation-(Continued on page 52)

LATIN TRACKS A-Z

- TITLE (Publisher Licensing Org.) A PURO DOLOR (EMOA, ASCAP)
- ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel.
- 35 EL AMOR SONADO (Not Listed)
- BORRACHO TE RECUERDO (EMI April, ASCAP)
- CUANDO SEAS MIA IMISS ME SO BAD) (Realsongs. ASCAP/WB, ASCAP)
- CUANDO UNA MUJER (EMOA, ASCAP)
- DEJA (Arpa, BMI)
- DEVILET VEME (Not Listed) DIME, DIME, DIME (Elzaz, BMI)
- EL TIEMPO DIRA (ARM, ASCAP)
- DISCULPE USTED (Huina, BMI) EN MI VIETO SAN HIAN (Music Sales ASCAP)
- ENSENAME A OLVIDARTE (Ser-Ca, BMI)
- ENTRE TU Y MIL MARES (WB, ASCAP) HISTORIA ENTRE TUS DEDOS (Universal Musica, BMI)
- INFIEL (EMI April, ASCAP)
- LA BOMBA (Sony/ATV Discos, ASCAP)
- MI PRIMER AMOR (Caribbean Waves, ASCAP)
- MY BABY YOU (Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP) NECESITO MI LIBERTAD (TN Ediciones, BMI)
- NI UNA LAGRIMA MAS (World Deep Music, BMI/Sony/ATV Latin BMI) PERO ME ACUERDO DE TI (JKMC, ASCAP/Universal Musica.
- POR AMARTE ASI (Erami, ASCAP/WB, ASCAP)
- QUE POCA (Ser-Ca, BMI)
 QUE SEPAN TODOS (SACM Latin, ASCAP)
- QUISIERA SER (EMI April, ASCAP)
- 19 SIN TU AMOR (Sony/ATV Latin, BMI) SOLO QUIERO AMARTE [NOBODY WANTS TO BE LONELY] (Sony/ATV Times ASCAP/Deston, ASCAP/Desmund
 - ASCAP/Norma Oesmond, SESAC/Victoria Shaw, SESAC/Sony/ATV Songs, BMI/Gabburr, ASCAP/Universal-MCA,
- TE QUIERO MAS (Mafiola, ASCAP)
- TE QUISE OLVIDAR (BMG Songs, ASCAP)
- TE SONE (Mas Music, ASCAP)
- TIJ ME PROVOCAS (El Moreno
- TU Y LAS NUBES (Peer Int'l., BMI)
- IIN IDIOTA (Rio Musical/Edimusa, ASCAP) UN SUENO (Not Listed)
- WOW FLASH! (Lida Socapi, ASCAP)
- Y (Peer Int'l., BMI)
- Y SIGUES SIENDO TU [YOU'RE STILL THE ONE] (Universal Songs Of PolyGram, BMI/Loon Echo. BMI/Zomba, ASCAP)
- Y YO SIGO AQUI (Sony/ATV Discos, ASCAP/World Deep Music
- 3 YO TE AMO (Sony/ATV Latin, BMI/World Oeep Music, BMI

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			<u>8</u> ,	COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS RADIO TRACK SERVICE. 89 LATIN MUSIC STATIONS ARE ELEC- TRONICALLY MONITORED 6 AM TO 12 MIDNIGHT 7 DAYS A WEEK
SEA SEA	LAST	2 WKS AGO	WKS. O	ARTIST TITLE IMPRINT/PROMOTION LABEL PRODUCER (SONGWRITER)
	-,,	104	* **	No. 1 - / . ***
1	1	l	11	JUAN GABRIEL ARCLVEMG LATIN 3 weeks at No. 1 ABRAZAME MUY FÜERTE AMAGALLANES (J. GABRIEL)
(2)	2	2	16	MDO TE QUISE OLVIDAR SONY DISCOS A.JAEN (Y.MARRUFO C BAUTE
(3)	3	5	18	CHAYANNE YO TE AMO SONY DISCOS ESTEFANO ESTEFANO
4	5	4	15	ROCIO DURCAL ARIOLA BMG LATIN B.SILVETTI V.YUNES CASTILLO
5	7	7	50	SON BY FOUR A PURO DOLOR SONY DISCOS AJAEN O.ALFANNO
6	6	6	* 28	CHRISTIAN CASTRO ARIO A BMG LATIN + K.SANTANDER E.REYES A.MONTALBAN
7	4	3	13	SON BY FOUR COLUMBIA SONY DISCOS R WAKE IO.ALFANNO Y.HENRIQUEZ D.WARREN
8	9	15	9	CONJUNTO PRIMAVERA FONOVISA DIME DIME DIME J.GUILLEN O.OCHOA
9	10	8	Ti.	INTOCABLE ENSENAME A OLVIDARTE R.MUNOZ R MARTINEZ (L.PADILLA)
10	8	10	7	LUIS MIGUEL Y WEA LATINA L.MIGUEL M.DE JESUS BAEZ
11	11	9	- 15	PEPE AGUILAR QUE SEPAN TODOS MUSART E A BOA PAGUILAR I.RAMIREZ
(12)	17	23	9	BANDA EL RECODO FONOVISA DEJA G.LIZARRAGA J A BARRERAS
(13)	15	12	*^11	LOS ANGELES DE CHARLIE FONOVISA + I.RODRIGUEZ IG.AVIGLIANO
(14)	18		2	PAULINA RUBIO Y YO SIGO AQUI UNIVERSAL LATINO M.ACEVEDO ESTEFANO
15	13	16	35	ROGELIO MARTINEZ DISCOS CISNE 1 Y SIGUES SIENDO TU T.SANDOVAL (S.TWAIN R.LANGE)
				GREATEST GAINER
16)	24	24	_* 6 *	LOS HUMILDES FICASIMO LÁTIN DISCULPE USTED JL AVALA IF DE JESUS MTZ. JEL AVALA IF DE JESUS MTZ. JEL
(17)	21	26	6	ALEJANDRO SANZ WEA LATINA CUISIERA SER E.RUFFINENGO A.SANZ
(18)	NE	w Þ	1 **	RICKY MARTIN WITH CHRISTINA AGUILERA SOLO QUIERO AMARTE COLUMBIA SONY DISCOS W.AFANASIEFF D CHILD V.SHAW G.BURR
19	12	14	18	PEDRO FERNANDEZ SIN TU AMOR MERCURY UNIVERSAL LATINO H.PATRON ID HARRIS D.TERRY JR.)
20	16	20	16	ELVIS CRESPO WOW FLASH! SONY DISCOS J.DUCLERC R.BARRERAS
(21)	23	29	3	NOELIA NI UNA LAGRIMA MAS FONOVISA M ACEVEDO J. REVES ESTEFANO
(22)	22	27	3	CHRISTINA AGUILERA PERO ME ACUERDO DE TI RCA, BMG LATIN PEREZ R PEREZ
(23)	27	37	_{**} 5	MARCO ANTONIO SOLIS FONOVISA EN MI VIEJO SAN JUAN M.A.SOLIS IN.ESTRADA
(24)	NE	w Þ	1	EDNITA NAZARIO DEVUELVEME SONY DISCOS C LEMOS Y HENRIQUEZ
25	20	18	21.	MICKEY TAVERAS KAREN UNIVERSAL LATINO M.TAVERAS I. M.SSIMO G.GRIGNANI
26	14	17	19*	VICENTE FERNANDEZ SONY DISCOS BORRACHO TE RECUERDO PRAMIREZ J.V.FLORES
27	19	22	* Ž2	EL COYOTE Y SU BANDA TIERRA SANTA TE SONE EMILATIN E.PAEZ J A LUGO RUBIO J.SASUETA)
28)	33	28	3 "	JOAN SEBASTIAN UN IDIOTA MUSART,BALBOA J.SEBASTIAN J.SEBASTIAN
29	30	30	24	MELINA LEON CUANDO UNA MUJER SONY DISCOS A JAEN (O.ALFANNO
30	29	25	21	LAURA PAUSINI ENTRE TU Y MIL MARES WEA LATINA - A.CERRUTI I BALLESTEROS B.ANTONACCI
31	32	31	21	LUPILLO RIVERA TU Y LAS NUBES SONY DISCOS PRIVERA J.A.JIMENEZ
32	31	21	9	MARC ANTHONY COLUMBIA W.AFANASIEFF, D.SHEA M.ANTHONY W.AFANASIEFF
(33)	35	40	3	LOS INVASORES DE NUEVO LEON EMILATIN QUE POCA M.A.PEREZ ILEUZALDE)
(34)	38	-	2	LIMI-T 21 EL TIEMPO DIRA EMILATIN R.MATOS R MATOS
(35)	NE	w Þ	*1 _*	LOS TUCANES DE TIJUANA EL AMOR SONADO UNIVERSAL LATINO NOT LISTED NOT LISTED
36	25	19	15	KEVIN CEBALLO MI PRIMER AMOR I JINFANTE (W.DUVALL)
37	34	-	15	AZUL AZUL LA BOMBA SONY DISCOS R.SAAVEDRA (F.ZAMBRANA MARCHETTI
(38)	NE	wト	_* 1	LOS TIGRES DEL NORTE NECESITO MI LIBERTAD E,HERNANDEZ LOS TIGRES DEL NORTE IR.RUBIO
39	40	-	, 2	TONNY TUN TUN TU ME PROVOCAS KAREN UNIVERSAL LATINO T.TUN TUN T.TUN TUN T.TUN TUN
40)	NE	w►	* 1 *	LOS PALOMINOS TE QUIERO MAS FONOVISA A.LITCHTENBERGER JR. (E.RAMIREZ)
		POP		TROPICAL/SALSA REGIONAL MEXICAN

1 MDO SONY DISCOS	1 MDO SONY DISCOS
TE QUISE OLVIDAR	TE QUISE OLVIDAR
2 CHAYANNE SONY DISCOS	2 SON BY FOUR COLUMBIA/SONY
YO TE AMO	DISCOS CUANDO SEAS MIA
3 CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI	3 MICKEY TAVERAS KARENJUNIVERSAL LATIND HISTORIA ENTRE TUS DEDOS
4 JUAN GABRIEL ARIOLA/BMG	4 ELVIS CRESPO SONY DISCOS
LATIN ABRAZAME MUY FUERTE	WOW FLASH!
5 ROCIO DURCAL ARIOLA/BMG	5 LIMI-T 21 EMI LATIN
LATIN INFIEL	EL TIEMPO DIRA
6 SON BY FOUR SONY DISCOS	6 TONNY TUN TUN KAREN/UNIVER
A PURO DOLOR	SAL LATINO TU ME PROVOCAS
	T CHENCTINA ACUIL EDA DOMONO

LATIN INF

24 STATIONS

- 6 SUN BT FOUR SAME MANAGES
 A PURO DOLOR
 7 PAULINA RUBIO UNIVERSAL
 LATINO Y YO SIGO AQUI
 8 RICKY MARTIN WITH CHRISTINA
 AGUILERA COLUMBIASONY DISCOS SOLO...
 9 CHRISTINA AGUILERA RACAMBA
 LATIN PERO ME ACUERDO DE TI
 10 SON BY FOUR COLUMBIASONY
 DISCOS CUANO SEAS MIA
 11 LUIS MIGUEL WEA LATINA
 Y
- 12 EDNITA NAZARIO SONY DIS-
- COS DEVUELVEME

 13 ALEJANDRO SANZ WEA LATINA QUISIERA SER
 14 NOELIA FONOVISA
 NI UNA LAGRIMA MAS
 15 ELVIS CRESPO SONY DISCOS
 WOW FLASH!

15 STATIONS

- SAL LATINO TU ME PROVOCAS
 7 CHRISTINA AGUILERA REA/BMG
 LATIN PERO ME ACUERDO DE TI
 8 VICTOR MANUELLE SONY
 DISCOS ME DA LO MISMO
 9 JAY LOZADA UNIVERSAL LATI
 NO POR AMARTE ASI
 10 JUAN GABRIEL ARIOLA/BMG
 LATIN ABRAZAME MUY FUERTE
 11 ALEJANDRO SANZ WEA LATINA QUISIERA SER
 12 KEVIN CEBALLO RMM
 MI PRIMER AMOR
 13 DESTINY'S CHILD COLUMBIA
 INDEPENDENT WOMEN PART I
 14 SHAGGY FEATURING RICARDO
 "RIKROK" DUCENT MCA IT WASN'T ME
 15 UFF LIDERES
 CON EL
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 en if it reservises an increase ris audiente."
- 56 STATIONS
- 1 CONJUNTO PRIMAVERA FONOVISA DIME, DIME DIME 2 INTOCABLE EMI LATIN ENSENAME A OLVIDARTE 3 BANDA EL RECODO FONO
- VISA DEJA
 4 LOS ANGELES DE CHARLIE
- 4 LOS ANGELES DE CHARLIE FONOVISA UN SUENO 5 LOS HUMILDES RCAPAMG LATIN DISCULPE USTED 6 ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU 7 PEPE AGUILAR MUSARTIBALBOA QUE SEPAN TODOS 8 MARCO ANTONIO SOLIS FONOVISA EN MI VIEJO SAN JUAN 9 EL COYOTE Y SU BANDA TIERRA SANTA EMILATIN TE SONE 10 VICENTE FERNANDEZ SONY OIS COS BORRACHO TE RECUERDO 11 JUAN GABRIEL ARIOLAPMIG LATIN AGRAFIEL ARIOLAPMIG LATIN AGRAFIA LATI

- LATIN ABRAZAME MUY FUERTE
 12 LUPILLO RIVERA SONY DIS
- 12 LUPILLO RIVERA SONY DISCOS TU Y LAS NUBES
 13 LOS INVASORES DE NUEVO
 LEON EM LATIN QUE POCA
 14 LOS TUCANES DE TIJUANA UNIVERSAL LATINO EL AMOR SONADO
 15 LOS TIGRES DEL NORTE FONO
 WISA NECESITO MI LIBERTAD
 LA DEPOLA A



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- □ \$625 Full-Registration: after March 30 & on-site

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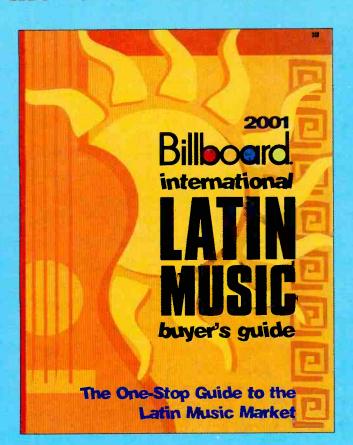
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NOTAS

(Continued from page 50)

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

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

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

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

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

™Billboard Latin 50

TITLE

WEEK WEEK	WEEK WON	ON SAMP	LE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, C ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	
->	٦>	>0		
	0	10	GREATEST GAINER	
<u>(1)</u>	2	10	VICENTE FERNANDEZ SONY DISCOS 84185 (1) week at No. 1	
2	3	8	JUAN GABRIEL ARIOLA 8D227/BMG LATIN	ABRAZAME MUY FUERTE
3	1	20	CHRISTINA AGUILERA RCA 69323/BMG LATIN	MI REFLEJO PAULINA
4)	4	31	PAULINA RUBIO A UNIVERSAL LATINO 543319 IS	VIVO
6	5 7	17	LUIS MIGUEL WEA LATINA 84573 INTOCABLE EMI LATIN 23730	ES PARA TI
(7)	10	10	VARIOUS ARTISTS J&N 82754/SONY DISCOS	BACHATAHITS 2001
8	6	50	SON BY FOUR ● SONY DISCOS 83181 IS	SON BY FOUR
9	8	17	CHAYANNE SONY DISCOS 84098	SIMPLEMENTE
10	9	10	ELVIS CRESPO SONY DISCOS 84151	WOW FLASH!
11	11	13	LOS ANGELES DE CHARLIE FONOVISA 6096	UN SUENO
(12)	12	10	VARIOUS ARTISTS J&N 83752/SONY DISCOS	MERENHITS 2001
(13)	13	8	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815	EN VIVOEL HOMBRE Y SU MUSICA
14	15	40	THALIA △ EMI LATIN 26232 🌓	ARRASANDO
			HOT SHOT DEB	IIT I
(15)	NE	w	VARIOUS ARTISTS FONOVISA 31002 LOS N	
16	17	13	MARCO ANTONIO SOLIS FONOVISA 0521	EN VIVO
17	18	64	MARCO ANTONIO SOLIS FONOVISA 0521 LLL MARC ANTHONY RMM 83580/SONY DISCOS DESDE UN PR	
(18)	27	9	VARIOUS ARTISTS J&N 83753/SONY DISCOS	SALSAHITS 2001
(19)	20	11	LOS TUCANES DE TIJUANA A MERCURY 159675/UNIVERSAL LATINO	ME GUSTA VIVIR DE NOCHE
(20)	32	3		UN MILLON DE LAGRIMAS
\equiv				
(21)	25	11	LOS TUCANES DE TIJUANA 🛆 MERCURY 013022/UNIVERSAL LATINO 🍱	
(22)	38	23	AZUL AZUL SONY DISCOS 83941	EL SAPO
(23)	29	3	LOS PALOMINOS FONOVISA 10131	OBSESION
(24)	37	13	MDO SONY DISCOS 84070 IS	SUBIR AL CIELO
(25)	41	3	LAS JILGUERILLAS FONOVISA 10100	CON SABOR A MEXICO
26 27	14	18	OSCAR DE LA HOYA EMILATINA 84774	EL ALMA AL AIRE OSCAR DE LA HOYA
28	19	20	VARIOUS ARTISTS EPIC 85133/SONY DISCOS 20	
29	23	12	EROS RAMAZZOTTI O ARIOLA 79330/BMG LATIN	ESTILO LIBRE
30	26	84	MANA ● WEA LATINA 27864	MTV UNPLUGGED
31	21	19	LOS TIGRES DEL NORTE • FONOVISA 6092	DE PAISANO A PAISANO
32	31	6	VARIOUS ARTISTS LIDERES 950044 GUERRA	DE ESTADOS PESADOS VOL. 2
(33)	34	87	CHRISTIAN CASTRO △ ARIOLA 66275/BMG LATIN IS	MI VIDA SIN TU AMOR
34	28	97	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189	
(35)	46	2	JOSE FELICIANO LIDERES 950028	NOCHES DE BOHEMIA
36	22	21		ERY BEST OF THE GIPSY KINGS
(37)	39	21	LOS HURACANES DEL NORTE FONOVISA 6088	EN QUE TRABAJA EL MUCHACHO
38	24	17	RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 7950	
(39)	45	19	BANDA MACHOS WEAMEX 84015/WEA LATINA	MI GUITARRA Y YO
(40)	RE-	ENTRY	UFF LIDERES 950031	YA LO VES
41	35	20	LAURA PAUSINI WEA LATINA 84397	ENTRE TU Y MIL MARES
42	36	9	ANA GABRIEL SONY DISCOS 84181	30 GRANDES EXITOS
43	30 44	20	SHAKIRA SONY DISCOS 83775 S CONJUNTO PRIMAVERA FONOVISA 10118 S	MTV UNPLUGGED EL RECADO
45	33	8	VARIOUS ARTISTS SONY DISCOS 84135	TOP LATINO 2000
46	42	27	ROCIO DURCAL △ ARIOLA 75173/BMG LATIN HS	CARICIAS
47	RE-	ENTRY	JOAN SEBASTIAN A MUSART/BALBOA 2280/CAIMAN	SECRETO DE AMOR
48	43	27	LOS ANGELES AZULES Y RAYITO COLOMBIANO DISA 26969	FRENTE A FRENTE
49	40	67	CARLOS VIVES △ EMI LATIN 22854	EL AMOR DE MI TIERRA
50	47	73	INTOCABLE △ EMILATIN 21502 HS	CONTIGO

- 1 JUAN GABRIEŁ ARIOLADBMG
 LATIN ABRAZAME MUY FUERTE
 2 CHRISTINA AGUILERA
 RCA/BMG LATIN MI REFLEJO
 3 PAULINA RUBIO UNIVERSAL
 LATINO PAULINA
 4 LUIS MIGUEL WEA LATINA

- VIVO
 5 CHAYANNE SONY DISCOS
 SIMPLEMENTE
 6 THALIA EMI LATIN
 ARRASANDO
 7 MARCO ANTONIO SOLIS
 FONOVISA EN VIVO

- FONOVISA EN VIVO

 8 AZUL AZUL SONY DISCOS
 EL SAPO

 9 MDO SONY DISCOS
 SUBIR AL CIELO
 10 ALEJANDRO SANZ WEA LATI-

- 10 ALEJANDRO SANZ WEA LATINA EL ALMA AL AIRE
 11 OSCAR DE LA HOYA EMI
 LATIN OSCAR DE LA HOYA
 12 VARIOUS ARTISTS EPICSONY DISCO
 2000 LATIN GRAMMY NOMINEES
 13 EROS RAMAZZOTTI ARIOLA/BMG
 LATIN ESTILO LIBRE
 14 MANA WEA LATINA
 MTY UNPILIGGED
- 15 CHRISTIAN CASTRO ARIOLA/B LATIN MI VIDA SIN TU AMOR
- 1 VARIOUS ARTISTS JENISONY DISCOS BACHATAHITS 2001 2 SON BY FOUR SONY DISCOS SON BY FOUR SONY DISCOS WOW FLASH!

 4 VARIOUS ARTISTS JENISONY DISCOS WOW FLASH!

 5 VARIOUS ARTISTS JENISONY DISCOS MERENHITS 2001 5 VARIOUS ARTISTS FONOVISA LOS NUMERO 1 DE LA BACHATA 6 MARC ANTHONY RAMSONY DISCOS DESDE UN PRINCIPIO-FROM THE...

 7 VARIOUS ARTISTS JENISONY DISCOS SALSAHITS 2001 8 RUBEN GONZALEZ WORLD CIRCUIT/INCNESUCH/IAG CHANCHULLO 9 CARLOS VIVES EMILATIN

TROPICAL/SALSA

- CUITINONESUCHIAG CHANCHULLU
 9 CARLOS VIVES EMI LATIN
 EL AMOR DE MI TIERRA
 10 TONNY TUN TUN KARENUNIVERSAL LATINO TONNY TUN TUN
 CONTRACTOR DE CONTRACTOR DE
- 10 TONNY TUN TUN AND VERSAL LATINO TONNY TUN TUN TUN TUN TI GURRIA ESTEFAN EPICSONY DISCOS ALMA CARIBENA CARIBBEAN SOUL 12 CELIA CRUZ & FRIENDS CELIA CRUZ & FRIENDS 13 IBRAHIM FERRER WORLD CIRCUITINONE. SUCHAG BUENA WISTA SOCIAL CULB...

- 14 VARIOUS ARTISTS LIDERES
- EXPLOSION SALSERA
 15 OMARA PORTUONDO WORLD CUIT/NONESUCH/AG BUENA VISTA

- 1 VICENTE FERNANDEZ SONY DISC LICETODIA DE UN IDOLO VOL. 1 2 INTOCABLE EMI LATIN
- 3 LOS ANGELES DE CHARLIE

REGIONAL MEXICAN

- FONOVISA UN SUENO 4 RAMON AYALA Y SUS BRAVOS
- DEL NORTE FREDIE EN VIVO. EL.

 5 LOS TUCANES DE TIJUANA MERCURVIUNIVERSAL LATINO ME GUSTA.

 6 GUARDIANES DEL AMOR FONOVISA UN MILLON DE LAGRIMAS

 7 LOS TUCANES DE TIJUANA MER-

- 8 LOS PALOMINOS FONOVISA
- OBSESION
 9 LAS JILGUERILLAS FONO-
- VISA CON SABOR A MEXICO
 10 LOS TIGRES DEL NORTE FONO
 VISA DE PAISANO A PAISANO
 11 VARIOUS ARTISTS LIDERES GUERRA DE ESTANOS PERADOS VICI. 2
- RA UL ESTADOS PESADOS VOL. 2

 12 LOS HURACANES DEL NORTE
 FONOVISA EN QUE TRABAJA EL... FONOVISA EN QUE TRABAJA EL...

 13 BANDA MACHOS WEAMEXWEA
 LATINA MI GUITARRA Y YO
- 14 CONJUNTO PRIMAVERA
- 15 JOAN SEBASTIAN MU BOA AIMAN SECRETO DE AMOR

nternationa

secure Internet downloads is high on

SNEP's agenda. He forecasts that

"2001 will see our first revenues from

Lumbroso adds that the period of

NEP

(Continued on page 63)

protection for recorded works-

which is only 50 years in France, com-

should be revised. "We have come to

a situation where a living artist like

pared with 95 years in the U.S.-

CD-R Piracy Hits French Record Sales

Format Blamed Again; Local Repertoire Sets A Sales Peak

BY EMMANUEL LEGRAND

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

Although the new figures from labels' body SNEP, issued Jan. 22 in Cannes at the MIDEM trade fair. show only a modest decline compared with 1999's



15-year low (Billboard, Feb. 5, 2000), SNEP president Marc Lumbroso says the situation with CD-R piracy is now at a critical stage.

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

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



the main reasons for the decline.

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

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

March 15 at Berlin's International

Congress Centre (ICC). For the past

Hamburg.

five years, the cere-

mony has been held in

Hip-hop, metal, online, and DVD cat-

egories are being

introduced this year,

which marks the 10th

anniversary of the

awards. The nomi-

nees in the new cate-

announced within the

next few weeks. Jan.

19 saw the announce-

ment of the con-

will

be

newsline...

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

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

IM NETWORKS, a Mountain View, Calif.-based technology company formerly known as SonicBox, has formed an alliance with electronics manufacturer Philips to offer streamed broadband radio services. Elliot Solomon, director of business development at iM, said at MIDEM that consumers will be able to listen to 800 Web radio sta-

tions through the new Philips FW-i1000 boombox with an Internet connection and the iM Remote Tuner: The system will ship in the third quarter.



Offered Incentive To Join Web Club

Daft Punk's album "Homework" and its attendant singles introduced a new wave of French music to U.K. and continental Europe sales charts. Now the act is looking to take its pioneer-

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



Daft Punk's Fans

the Internet.'

BY KAI R. LOFTHUS

CANNES-In 1997, electronica duo ing approach to music online.



DAFT PUNK

Big Plans For German Echoes

BY GESA BIRNKRAUT

HAMBURG-The organizers of the

German music industry's annual Echo Awards are looking at the introduction of new categories and a change of host city to help make this year's awards the biggest and most broadbased yet.

hailed by its organiz-er; the German Phono Academy, as the Ludowig. international music industry's second-

most important such event (after the U.S. Grammys), will take place

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

tenders in six other established cate-(Continued on page 74)

gories

Estopa Preps For New Markets

BY HOWELL LLEWELLYN

MADRID—Latino markets in the

U.S. and Latin America should be bracing themselves for the imminent arrival of Estopamania.

It's a phenomenon that gripped Spain in 2000 after broth-

ers David and José Muñoz quit their jobs on the assembly line at a car components factory, formed the

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

> The rumba-rock album became the first ever in Spain to hold the No. 1 spot during the summer as well as at Christmas. It is also

likely this spring to become the top-selling Spanish debut album ever—only Rosana's 1996 (Continued on page 74)

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

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

(Continued on page 63)

THE U.K. RECORD INDUSTRY

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

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

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

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

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

BILLBOARD FEBRUARY 10, 2001 www.billboard.com www.americanradiohistory.com

International



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



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



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



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

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

As always, for a few days in late January, the attention of the international music industry was tightly focused on a few kilometers of the

French Riviera, at MIDEM in Cannes. In the absence of a single major topic—such as last year's proposed

Warner/EMI merger—to dominate proceedings, attendees of the 35th annual MIDEM music industry convention (Jan. 21-25) were doing what they do best: simply getting down to business. And, of course, attending the occasional soiree.

MIDEM 2001 saw a deluge of dig-

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

Jan. 20, prior to the main event. Particularly visible at MIDEM this year were independent record labels

and companies concerned with digital-rights management. In all, more than 10,000 participants from more than 90 countries, plus around 1,000 artists and 800 media people, boosted the population of—and pumped up the volume in—Cannes for a little less than a week.





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



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

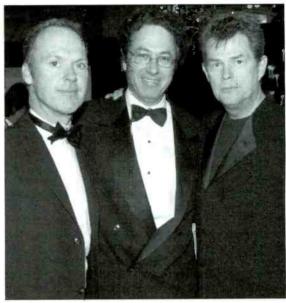
Xavier Roy, chief executive of the Reed Midem Organisation, presented 143 Records chairman/Warner Music Group (WMG) senior VP David Foster with the MIDEM person of the year award at a gala dinner at the Carlton Hotel Jan. 23, where WMG artists Josh Groban, Alejandro Sanz, and Laura Pausini performed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



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



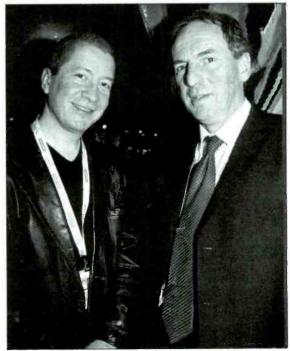
Artist and RealWorld Records head Peter Gabriel, who co-owns U.K.based digital delivery company OD2, was another keynote speaker at MidemNet.



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



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



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

'Waiting' Is Just Beginning For Ord

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

BY LARRY LeBLANC

TORONTO—Nobody—but nobody is more impatient for the release Feb. 20 of Maren Ord's pop-styled debut album, "Waiting," on Canada's Net-twerk Productions than the Canadian singer/songwriter herself.
"I've been waiting for it for so long,"

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

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

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

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



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

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

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

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

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

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

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

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

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

"From the tape I was sent, it was obvious Maren was quite young, but she had songwriting acumen which

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

"I wasn't willing to pay the money [other labels] were willing to pay, but I was willing to bring a U.S. partner to the table," says McBride, who is also CEO of Nettwerk Productions. "I brought Roy Lott in right away, (Continued on page 77)

newsline...

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

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

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

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

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



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

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

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

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

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

LARS BRANDLE

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

BY GORDON MASSON

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

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

Accordingly, four of Stringer's first five changes involve the promotion of London-based Sony executives. All of them report to Stringer, who last year was

upped from managing director of Epic Records U.K.

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

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

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

John Aston is upped from VP to another newly created position as senior VP of sales. He will oversee sales and assist the company on strategic

issues. Alasdair George, VP of legal affairs, is promoted to VP of legal and business affairs, taking over the responsibilities of business affairs VP Dej Mahoney, who has left the company to work on his own projects. In his new role, George continues to provide legal advice and representa-



Music in 1996 as label manager of Higher Ground before being appointed marketing director of Columbia in 1997. The fifth appointment sees Nick Raphael named managing director of Epic Records U.K. He exited Jan. 29

tion of the company's business units.

Graham Ball becomes managing

director of the dance division, also a

newly created post. He joined Sony

as VP of A&R at Arista U.K. In his new post, effective Feb. 20, he will report to Stringer. Raphael joined Arista less than a year ago, after leaving BMG's Northwestside Records.

Additional reporting for this story was provided by David Stark.

HITS OF THE WORLD



JAP/	N	(Dempa Publications Inc.) 01/31/01	GF	RMA	(Media Control) 01/31/01	U.K	(<u> </u>	IN) 01/29/01 Supported By worldpop	FR	ANC	(SNEP/IFOP/Tite-Live) 01/30/01
THIS L			THIS	LAST		THIS	LAST		THIS	LAST	SINGLES
EEK W	EEK	SINGLES		WEEK	SINGLES	WEEK 1	WEEK 1	SINGLES ROLLIN' LIMP BIZKIT INTERSCOPE	WEEK	WEEK 1	SEUL GAROU COLUMBIA
	1 2	MINIMONI, JANKENPYON! MINIMONI! ZETIMA FRAGILE EVERY LITTLE THING AVEX TRAX	1 2	3	MS, JACKSON OUTKAST LAFACE/ARISTA/ARIOLA STAN EMINEM FEATURING DIDO INTERSCOPE/	2	NEW	POP YA COLLAR USHER LAFACE/ARISTA	2	2 3	DADDY DJ DADDY DJ M6 INT/SONY L'ALIZE ALIZEE POLYDOR/UNIVERSAL
		I'M HERE SAYING NOTHING HITOMI YADA TOSHIBA-EMI			MOTOR/UNIVERSAL	3	NEW	THE NEXT EPISODE DR. DRE FEATURING SNOOP	4	4	ELLE TE REND DINGUE (POOM POOM SHORT) DADDY
	IEW	LUCKY POOL JUDY AND MARY EPIC	3	7 11	OVERLOAD SUGABABES LONDON/EAST WEST OPERATION BLADE (BASS IN THE PLACE) PUBLIC	4	2	DOGG INTERSCOPE TOUCH ME RUI DA SILVA KISMET/ARISTA	5	NEW	NUTTEE DELABELVIRGIN SOLAAR PLEURE MC SOLAAR EASTWEST
- 1	6	CDME AGAIN M-FLO RHYTHM ZONE I MISS YOU MISIA & DCT ARISTA			DOMAIN EPIC	5	4	EVERYTIME YOU NEED ME FRAGMA FEAURING	6	5	STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL
	IEW	THINK OF ME NAMIE AMURO AVEX TRAX	5 6	6 2	GRAVEL PIT WU-TANG CLAN EPIC ES IST GEIL EIN ARSCHLOCH ZU SEIN CHRISTIAN	6	NEW	MARIA RUBIA POSITIVA PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO AM:PM	7	6	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
8 1	IEW	STAR YAEN FRONT4MEN FEATURING SAKI AVEX			HANSA	7	NEW	ON THE RADIO MARTINE MCCUTCHEON INNOCENT/	8	10	VERONE FREDERIC CHARTER & LA TROUPE MERCURY/UNIVERSAL
9	3	M AYUMI HAMASAKI AVEX TRAX	7 8	4 NEW	ICH GEH' NICHT OHNE OICH WALTER HANSA WHAT A FEELING DJ BOBO & IRENE CARA EAMS	8	3	VIRGIN LOVE DON'T COST A THING JENNIFER LOPEZ EPIC	9 10	8 7	MOILOLITA ALIZEE POLYDOR/UNIVERSAL AVANT DE PARTIR EVE ANGELI M6 INT/SONY
10 11	5 8	PURPLE THE ONION DA PUMP AVEX TRAX EVERYTHING MISIA FUN HOUSE	9	5	LA PASSION EP GIGI D'AGOSTINO ZYX	9	NEW	DREAM TO ME DARIO G MANIFESTO	11	9	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR/
	IEW	DESIRE DO AS INFINITY AVEX TRAX	10 11	9	WHO LET THE DOGS OUT BAHA MEN EDEL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC	10	6	THINGS I'VE SEEN SPOOKS ARTEMIS/SONY	12	13	UNIVERSAL J'EN REVE ENCORE DE PALMAS POLYDOR/UNIVERSAL
	9 16	TOWANI THE GOSPELLERS KIJOON	12	13	HEY BABY DJ OETZI EMI	11 12	NEW	NOT THAT KIND ANASTACIA EPIC BOOM SELECTION GENIUS CRU INCENTIVE	13	12 17	SI JE M'EN SORS JULIE ZENATTI COLUMBIA LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET
	7	SHINKARON SOPHIA TOY'S FACTORY	13 14	NEW 20	RETURN OF HIP HOP DJ TOMEKK KOSMO/ARIOLA CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/EMI	13	5	IT'S THE WAY YOU MAKE ME FEEL STEPS JIVE/ZOMBA		14	MERCURY/UNIVERSAL 911 WYCLEF JEAN FEATURING MARY J. BLIGE
16	IEW	S.H.R.—SEXY HERO REVOLUTION SEXY MACHINE GUNS TOSHIBA-EMI	15	12	911 WYCLEF JEAN FEATURING MARY J. BLIGE	14 15	NEW NEW	YOU ALL OAT BAHA MEN EOEL BOYS B.O.N. EPIC	15	1	S.M.A.L.L./SONY
17	10	SABOTEN PORNO GRAFFITTI SONY	16	NEW	COLUMBIA EXPLORATION OF SPACE COSMIC GATE EMI	16	10	WHY MIS-TEEQ INFERNO/TELSTAR	16 17	18 16	ONE MORE TIME DAFT PUNK LABELS/VIRGIN SIMON PAPA TARA YANNICK NOAH SAINT GERMAIN/
	12	SAUTERZI PORNO GRAFFITTI SONY UTSUKUSHI KOTO AJICO VICTOR	17	NEW	DOOH DOOH BARCODE BROTHERS UNIVERSAL	17	RE 12	DANCING IN THE MOONLIGHT TOPLOADER SONY S2 STAN EMINEM FEATURING DIDO INTERSCOPE	18	NEW	SONY IF I EVER FEEL BETTER PHOENIX SOURCE/VIRGIN
	IEW 11	SIAWASE NO KATACHI MARIKO TAKAHASHI VICTOR	18 19	NEW 10	ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL UPSIDE DOWN A*TEENS STOCKHOLM/UNIVERSAL	19	NEW	BLOOD IS PUMPIN' VOODOO & SERANO XTRAVAGANZA	19	19	NOT THAT KIND ANASTACIA EPIC
		ALBUMS	20	15	LOVE HOW YOU LOVE ME MELANIE THORNTON EPIC	20	13	WE CAN FIX IT BOB THE BUILDER BBC	20	RE	L'ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL ALBUMS
1	1	LOVE PSYCHEDELICO GREATEST HITS VICTOR			ALBUMS	1		ALBUMS LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT	1	NEW	DJ KOST & GOLDFINGER DOUBLE FACE 3 BARCLAY/
2 1	1EM	ARASHI ARASHI NO. 1 ARASHI HA ARASHI O YOBU PONY CANYON	1	NEW		'	2	DOG FLAVORED WATER INTERSCOPE	2	2	UNIVERSAL MUSICAL ROMEO & JULIETTE BAXTER/UNIVERSAL
8 1	1EW	RINA AIUCHI BE HAPPY GIZA STUDIO	2	1 3	THE BEATLES 1 EMI ROBBIE WILLIAMS SING WHEN YOU'RE WINNING	2	NEW	JENNIFER LOPEZ J.LO EPIC	3	1	GAROU SEUL COLUMBIA
4	2	VARIOUS ARTISTS THE BEST OF DETECTIVE CONAN			EMI	3	1 7	TEXAS GREATEST HITS MERCURY TOPLOADER ONKA'S BIG MOKA SONY S2	4 5	3	ALIZEE GOURMANDISES POLYDOR/UNIVERSAL MANU CHAO CLANDESTINO VIRGIN
5 1	NEW	ZAIN THE HIGH LOWS FLIP FLOP UNIVERSAL	4	4	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/	5	4	COLDPLAY PARACHUTES PARLOPHONE	6	NEW 6	JENNIFER LOPEZ J.LO EPIC HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGI
6	5	SOUTHERN ALL STARS BALLADS 3—THE ALBUM OF	5	2	WESTERNHAGEN SO WEIT—THE BEST OF WEA	6 7	RE 3	ANASTACIA NOT THAT KIND EPIC THE BEATLES 1 APPLE	8	10	MUSICAL LES 10 COMMANDEMENTS MERCURY/
7	3	LOVE VICTOR TAMIO OKUDA CAR SONGS OF THE YEARS SONY	6 7	8 7	ANASTACIA NOT THAT KIND EPIC LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT	8	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE	9	8	MYLENE FARMER MYLENIUM TOUR POLYDOR/
8	4	THE BEATLES 1 EMI			DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	9	5 8	DIDO NO ANGEL ARISTA ROBBIE WILLIAMS SING WHEN YOU'RE WINNING	10	5	UNIVERSAL VARIOUS ARTISTS PREMIERE CLASSE 2 HOSTILE/
9 10 1	6	VARIOUS ARTISTS MAX BEST SONY HYSTERIC BLUE BLEU-BLEU-BLEU SONY	8	6	ENYA A DAY WITHOUT RAIN WEA SOHNE MANNHEIMS ZION SOHNE MANNHEIMS/EPIC	"	°	CHRYSALIS			VIRGIN GERALD DE PALMAS MARCHER DANS LA SABLE
11	8	ENYA A DAY WITHOUT RAIN WEA	10	5	MADONNA MUSIC MAVERICK/WEA	11	9	MADONNA MUSIC MAVERICK/WARNER BROS.	11	11	POLYDOR/UNIVERSAL
	13 20	VARIOUS ARTISTS IMAGE SONY THE GOSPELLERS SOUL SERENADE KI/OON	11 12	12 NEW	OUTKAST STANKONIA LAFACE/ARISTA VANESSA AMOROSI THE POWER UNIVERSAL	12	12 10	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND CRAIG DAVID BORN TO DO IT WILDSTAR	12	18 9	ANASTACIA NOT THAT KIND EPIC MOBY PLAY MUTE
	NEW	KIRORO TREE OF LIFE VICTOR	13	10	HEINZ RUDOLF KUNZE HALT! WEA	14	NEW	OUTKAST STANKONIA LAFACE/ARISTA	14	7	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/ UNIVERSAL
	10	HITOMI LOVE LIFE AVEXTRAX KEN HIRAI THE CHANGING SAME SONY	14 15	14 13	SADE LOVERS ROCK EPIC EROS RAMAZZOTTI STILELIBERO ARIOLA	15 16	13	DAVID GRAY WHITE LADDER INT/EASTWEST DR. DRE DR. DRE—2001 INTERSCOPE	15	13	MADONNA MUSIC MAVERICK/WEA
16 17	15 7	GLAY DRIVE—GLAY COMPLETE BEST UNLIMITED	16	11	LENNY KRAVITZ GREATEST HITS VIRGIN	17	11	S CLUB 7 7 POLYDOR	16	RE 12	THE CORRS IN BLUE 143/LAVA/EASTWEST CRAIG OAVID BORN TO DO IT EDEL
18	14	AYUMI HAMASAKI DUTY AVEX TRAX	17 18	21 17	WU-TANG CLAN THE W EPIC BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA	18	NE NE	LINKIN PARK HYBRID THEORY WARNER BROS./WEA PAPA ROACH INFEST DREAMWORKS/INTERSCOPE	18 19	12 16 15	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA SOUNDTRACK—TEAM SPIRIT TAXI 2 HOSTILE/VIRGIN
19 20	12 19	V6 VERY BEST AVEXTRAX VARIOUS ARTISTS THE MOST RELAXING—FEEL	19	NEW		20	16	DESTINY'S CHILD THE WRITING'S ON THE WALL	20	RE	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/
		TOSHIBA-EMI	20	16	PAPA ROACH INFEST DREAMWORKS/UNIVERSAL			COLUMBIA		<u> </u>	EASTWEST
CAN	AD	A (SoundScan) 02/10/01	NE	THE	RLANDS (Stichting Mega Top 100) 01/29/01	AU	STR	ALIA (ARIA) 01/30/01	IT/	ALY	(FIMI) 01/29/01
\vdash \vdash			_	$\overline{}$							
THIS	AST	SINCLES		LAST			LAST	SINGLES		LAST	
THIS I	AST VEEK 2	SINGLES ONE MDRE TIME DAFT PUNK VIRGIN/EMI		WEEK 3	SINGLES MS. JACKSON OUTKAST LAFACE/ARISTA		LAST WEEK	SINGLES CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/			SINGLES 10 SONO FRANCESCO FRICARIO
i 2	VEEK 2 3	ONE MDRE TIME DAFT PUNK VIRGINÆMI LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL	1 2	3 1	SINGLES MS. JACKSON OUTKAST LAFACE/ARISTA LOVE DON'T COST A THING JENNIFER LOPEZ EPIC	WEE)	(WEEK	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ SONY	WEE	WED	SINGLES 10 SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL
1 2 3	2 3 1	ONE MDRE TIME DAFT PUNK VIRGIN/EMI LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/ SONY	WEEI 1	WEEK 3	MS. JACKSON OUTKAST LAFACE/ARISTA LOVE DON'T COST A THING JENNIFER LOPEZ EPIC PUFSCHUDDEN DEF RYMMZ VIRGIN CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURBY	1 2	l 2	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ SONY CRUISIN' HUEY LEWIS & GWYNETH PALTROW COLUMBIA	1 2	3 NEW	I SINGLES IO SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL SUPER GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA
1 2 3 4 5	2 3 1 6 5	ONE MDRE TIME DAFT PUNK VIRGINEMI LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/SONY SOUTH SIDE MOBY FEATURING GWEN STEFANI V2 \$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL	1 2 3	3 1 NEW	MS. JACKSON OUTKAST LAFACE/ARISTA LOVE DON'T COST A THING JENNIFER LOPEZ EPIC PUF/SCHUDDEN DEF RYMMZ VIRGIN	WEE)	(WEEK	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ SONY CRUISIN' HUEY LEWIS & GWYNETH PALTROW	WEE 1	3	IO SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL SUPER GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA LOVE ODN'T COST A THING JENNIFER LOPEZ EPIC DON'T TELL ME MADONNA MAVERICK/WEA
1 2 3	2 3 1 6	ONE MDRE TIME DAFT PUNK VIRGIN/EMI LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/ SONY SOUTH SIDE MOBY FEATURING GWEN STEFANI V2 \$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL SILENCE DELERIUM FEATURING SARAH	1 2 3 4 5 6	3 1 NEW 2 4 NEW	MS. JACKSON OUTKAST LAFACE/ARISTA LOVE DON'T COST A THING JENNIFER LOPEZ EPIC PUF/SCHUDDEN DEF RYMMZ VIRGIN CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ WARNER LUNA ALESSANDRO SAFINA ULM/UNIVERSAL YOU JUDITH DINO	1 2 3	1 2 5	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ SONY CRUISIN' HUEY LEWIS & GWYNETH PALTROW COLUMBIA TEENAGE DIRTBAG WHEATUS COLUMBIA DANCE WITH ME DEBELAH MORGAN EASTWEST STAN EMINEM FEATURING DIDO INTERSCOPE/	1 2 3	3 NEW	IO SINGLES IO SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL SUPER GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA LOVE OON'T COST A THING JENNIFER LOPEZ EPIC DON'T TELL ME MADONNA MAVERICKIVEA STUCK IN A MOMENT YOU CAN'T GET OUT OF U2
1 2 3 4 5	2 3 1 6 5	ONE MDRE TIME DAFT PUNK VIRGINJEMI LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/SONY SOUTH SIDE MOBY FEATURING GWEN STEFANI V2 \$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETTWERK INDEPENDENT WOMEN PART I DESTINY'S CHILD	1 2 3 4	3 1 NEW 2 4 NEW 5 8	MS. JACKSON OUTKAST LAFACE/ARISTA LOVE DON'T COST A THING JENNIFER LOPEZ EPIC PUF/SCHUDDEN DEF RYMMZ VIRGIN CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURBY WARNER LUNA ALESSANDRO SAFINA ULMUNIVERSAL YOU JUDITH DINO AROUND THE WORLD ATC BMG ANGEL LIONEL RICHIE MERCURY/UNIVERSAL	1 2 3 4	1 2 5 3 6 4	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ SONY CRUISIN' HUEY LEWIS & GWYNETH PALTROW COLUMBIA TEENAGE DIRTBAG WHEATUS COLUMBIA DANCE WITH ME DEBELAH MORGAN EASTWEST STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL LIVE DON'T COST A THING JENNIFER LOPEZ EPIC	1 2 3 4 5	3 NEW 1 6	IO SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL SUPER GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA LOVE 00N'T COST A THING JENNIFER LOPEZ EPIC DON'T TELL ME MADONNA MAVERICKWEA STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL VIVRE LA VIE KELLY JOYCE UNIVERSAL
1 2 3 4 5 6 7 8	2 3 1 6 5 7 9	ONE MDRE TIME DAFT PUNK VIRGIN/EMI LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/ SONY SOUTH SIDE MOBY FEATURING GWEN STEFANI V2 \$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETWERK INDEPENDENT WOMEN PART I DESTINY'S CHILD COLLUMBIA/SONY SANDSTORM DARUDE POPULAR	1 2 3 4 5 6 7	3 1 NEW 2 4 NEW 5	MS. JACKSON OUTKAST LAFACE/ARISTA LOVE DON'T COST A THING JENNIFER LOPEZ EPIC PUF/SCHUDDEN DEF RYMMZ VIRGIN CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ WARNER LUNA ALESSANDRO SAFINA ULMUNIVERSAL YOU JUDITH DINO AROUND THE WORLD ATC BMG ANGEL LIONEL RICHIE MERCURP/UNIVERSAL HEY BABY COOLDOWN CAFE FEATURING DJ STEF	1 2 3 4 5	1 2 5 3 6	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ SONY CRUISIN' HUEY LEWIS & GWYNETH PALTROW COLUMBIA TEENAGE DIRTBAG WHEATUS COLUMBIA DANCE WITH ME DEBELAH MORGAN EASTWEST STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC THE ITCH/GRADUATION (FRIENDS FOREVER) VITAMIN (1 2 3 4 5 6 7	3 NEW 1 6 NEW 7 5	IO SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL SUPER GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA LOVE OON'T COST A THING JENNIFER LOPEZ EPIC DON'T TELL ME MADONNA MAVERICKWEA STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL VIVRE LA VIE KELLY JOYCE UNIVERSAL IF I EVER FEEL BETTER PHOENIX VIRGIN
1 2 3 4 5 6 7 8 9	2 3 1 6 5 7 9 4	ONE MDRE TIME DAFT PUNK VIRGIN/EMI LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/ SONY SOUTH SIDE MOBY FEATURING GWEN STEFANI V2 \$##* ON YOU D-12 SHADY/RAWKUSINTERSCOPE/UNIVERSAL SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETTWERK INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY SANDSTORM DARUDE POPULAR MUSIC MADONNA MAVERICK/WARNER	1 2 3 4 5 6 7 8	3 1 NEW 2 4 NEW 5 8	MS. JACKSON OUTKAST LAFACE/ARISTA LOVE DON'T COST A THING JENNIFER LOPEZ EPIC PUF/SCHUDDEN DEF RYMMZ VIRGIN CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ WARNER LUNA ALESSANDRO SAFINA ULMUNIVERSAL YOU JUDITH DINO AROUND THE WORLD ATC BMG ANGEL LIONEL RICHIE MERCURY/UNIVERSAL HEY BABY COOLDOWN CAFE FEATURING DJ STEF DURECO STAN EMINEM FEATURING DIDO INTERSCOPE/	1 2 3 4 5 6	1 2 5 3 6 4 10 7	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ SONY CRUISIN' HUEY LEWIS & GWYNETH PALTROW COLUMBIA TEENAGE DIRTBAG WHEATUS COLUMBIA DANCE WITH ME DEBELAH MORGAN EASTWEST STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL LDVE DON'T COST A THING JENNIFER LOPEZ EPIC THE ITCH/GRADUATION (FRIENDS FOREVER) VITAMIN (WEA 7 DAYS CRAIG DAVID SHOCK	1 2 3 4 5	3 NEW 1 6 NEW	IO SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL SUPER GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA LOVE 00N'T COST A THING JENNIFER LOPEZ EPIC DON'T TELL ME MADONNA MAVERICKWEA STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL VIVRE LA VIE KELLY JOYCE UNIVERSAL
1 2 3 4 5 6 7 8 9 10	2 3 1 6 5 7 9 4 10 13	ONE MDRE TIME DAFT PUNK VIRGIN/EMI LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/ SONY SOUTH SIDE MOBY FEATURING GWEN STEFANI V2 \$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETTWERK INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY SANDSTORM DARUDE POPULAR MUSIC MADONNA MAVERICK/WARNER DESERT RDSE STING FEATURING CHEB MAMI A&M/ INTERSCOPE/UNIVERSAL	1 2 3 4 5 6 7 8	3 1 NEW 2 4 NEW 5 8	MS. JACKSON OUTKAST LAFACE/ARISTA LOVE DON'T COST A THING JENNIFER LOPEZ EPIC PUF/SCHUDDEN DEF RYMMZ VIRGIN CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ WARNER LUNA ALESSANDRO SAFINA ULM/UNIVERSAL YOU JUDI'TH DINO AROUND THE WORLD ATC BMG ANGEL LIONEL RICHIE MERCURY/UNIVERSAL HEY BABY COOLDOWN CAFE FEATURING DJ STEF DURECCO	1 2 3 4 5 6 7 8 9	1 2 5 3 6 4 10 7 11	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ SONY CRUISIN' HUEY LEWIS & GWYNETH PALTROW COLUMBIA TEENAGE DIRTBAG WHEATUS COLUMBIA DANCE WITH ME DEBELAH MORGAN EASTWEST STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC THE ITCH/GRADUATION (FRIENDS FOREVER) VITAMIN (WEA 7 DAYS CRAIG DAVID SHOCK ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA	1 2 3 4 5 6 7 8 9 10	3 NEW 1 6 NEW 7 5 9 4 8	IO SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL SUPER GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA LOVE OON'T COST A THING JENNIFER LOPEZ EPIC DON'T TELL ME MADONNA MAVERICK/WEA STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL VIVRE LA VIE KELLY JOYCE UNIVERSAL IF I EVER FEEL BETTER PHOENIX VIRGIN VIVA EL AMOR! PAOLA & CHIARA COLUMBIA SUPREME ROBBIE WILLIAMS EMI I'M OUTTA LOVE ANASTACIA EPIC
1 2 3 4 5 6 7 8 9 10 11	2 3 1 6 5 7 9 4 10 13	ONE MDRE TIME DAFT PUNK VIRGIN/EMI LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/ SONY SOUTH SIDE MOBY FEATURING GWEN STEFANI V2 \$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETTWERK INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY SANDSTORM DARUDE POPULAR MUSIC MADONNA MAVERICK/WARNER DESERT ROSE STING FEATURING CHEB MAMI A&M/ INTERSCOPE/UNIVERSAL CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/	1 2 3 4 5 6 7 8 9 10 11	3 1 NEW 2 4 NEW 5 8 12 6	MS. JACKSON OUTKAST LAFACE/ARISTA LOVE DON'T COST A THING JENNIFER LOPEZ EPIC PUF/SCHUDDEN DEF RYMMZ VIRGIN CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ WARNER LUNA ALESSANDRO SAFINA ULM/UNIVERSAL YOU JUDITH DINO AROUND THE WORLD ATC BMG ANGEL LIONEL RICHIE MERCURY/UNIVERSAL HEY BABY COOLDOWN CAFE FEATURING DJ STEF DURECO STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL SILENCE DELERIUM FEATURING SARAH MCLACHLAN NEWS	1 2 3 4 5 6 7 8 9 10	1 2 5 3 6 4 10 7 11 8	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURBY SONY CRUISIN' HUEY LEWIS & GWYNETH PALTROW COLUMBIA TEENAGE DIRTBAG WHEATUS COLUMBIA DANCE WITH ME DEBELAH MORGAN EASTWEST STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC THE ITCH/GRADUATION (FRIENDS FOREVER) VITAMIN (WEA 7 DAYS CRAIG DAVID SHOCK ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA	1 2 3 4 5 6 7 8 9 10 11 12	3 NEW 1 6 NEW 7 5 9 4 8 11 2	IO SINGLES IO SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL SUPER GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA LOVE OON'T COST A THING JENNIFER LOPEZ EPIC DON'T TELL ME MADONNA MAVERICKAWEA STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL VIVRE LA VIE KELLY JOYCE UNIVERSAL IF I EVER FEEL BETTER PHOENIX VIRGIN VIVA EL AMOR! PAOLA & CHIARA COLUMBIA SUPREME ROBBIE WILLIAMS EMI I'M OUTTA LOVE ANASTAL EPIC CRAZY FOR THIS GIRL EVAN & JARON COLUMBIA BOODNIGHT MOON SHIVAREE EMI
1 2 3 4 5 6 7 8 9 10	2 3 1 6 5 7 9 4 10 13	ONE MDRE TIME DAFT PUNK VIRGINÆMI LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/ SONY SOUTH SIDE MOBY FEATURING GWEN STEFANI V2 \$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETTWERK INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY SANDSTORM DARUDE POPULAR MUSIC MADONNA MAVERICK/WARNER DESERT ROSE STING FEATURING CHEB MAMI A&M/ INTERSCOPE/UNIVERSAL CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/	1 2 3 4 5 6 7 8 9	3 1 NEW 2 4 NEW 5 8 12 6 7 NEW 9	MS. JACKSON OUTKAST LAFACE/ARISTA LOVE DON'T COST A THING JENNIFER LOPEZ EPIC PUF/SCHUDDEN DEF RYMMZ VIRGIN CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ WARNER LUNA ALESSANDRO SAFINA ULMUNIVERSAL YOU JUDITH DINO AROUND THE WORLD ATC BMG ANGEL LIONEL RICHIE MERCURY/UNIVERSAL HEY BABY COOLDOWN CAFE FEATURING DJ STEF DURECO STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL SILENCE DELERIUM FEATURING SARAH MCLACHLAN NEWS THE CALL BACKSTREET BOYS JIVE/ZOMBA GRAYEL PIT WU-TANG CLAN EPIC	1 2 3 4 5 6 7 8 9 10	1 2 5 3 6 4 10 7 11 8 9	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURBY SONY CRUISIN' HUEY LEWIS & GWYNETH PALTROW COLUMBIA TEENAGE DIRTBAG WHEATUS COLUMBIA DANCE WITH ME DEBELAH MORGAN EASTWEST STAN EMINEM FEATURING DIDO INTERSCOPEY UNIVERSAL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC THE ITCH/GRADUATION (FRIENDS FOREVER) VITAMIN (WEA 7 DAYS CRAIG DAVID SHOCK ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA INDEPENDENT WOMEN PART I DESTINY'S CHILD	3 4 5 6 7 8 9 10 11 12 13	3 NEW 1 6 NEW 7 5 9 4 8 11 2	IO SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL SUPER GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA LOVE OON'T COST A THING JENNIFER LOPEZ EPIC DON'T TELL ME MADONNA MAVERICKWEA STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL VIVRE LA VIE KELLY JOYCE UNIVERSAL IF LEVER FEEL BETTER PHOENIX VIRGIN VIVA EL AMOR! PAOLA & CHIARA COLUMBIA SUPREME ROBBIE WILLIAMS EMI I'M OUTTA LOVE ANASTACIA EPIC CRAZY FOR THIS GIRL EVAN & JARON COLUMBIA GOODNIGHT MOON SHIVAREE EMI ONE MORE TIME DAFT PUNK VIRGIN
1 2 3 4 5 6 7 8 9 10 11 12 13 1	2 3 1 6 5 7 9 4 10 13 11 15 17	ONE MDRE TIME DAFT PUNK VIRGIN/EMI LADY (HEAR ME TONIGHT) (REMIX) MODJO UNIVERSAL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC/ SONY SOUTH SIDE MOBY FEATURING GWEN STEFANI V2 \$#!* ON YOU D-12 SHADY/RAWKUSINTERSCOPE/UNIVERSAL SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETTWERK IMDEPENDENT WOMEN PART I DESTINY'S CHILD COLLIMBIA/SONY SANDSTORM DARUDE POPULAR MUSIC MADONNA MAVERICK/WARNER DESERT ROSE STING FEATURING CHEB MAMI A&M/ INTERSCOPE/UNIVERSAL CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/ UNIVERSAL LET'S GET MARRIED JAGGED EDGE SO SO DEF/ COLLIMBIA/SONY SHAPE OF MY HEART BACKSTREET BOYS JIVE/BMG	1 2 3 4 5 6 7 8 9 10 11 12	3 1 NEW 2 4 NEW 5 8 12 6 7 NEW 9	MS. JACKSON OUTKAST LAFACE/ARISTA LOVE DON'T COST A THING JENNIFER LOPEZ EPIC PUF/SCHUDDEN DEF RYMMZ VIRGIN CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ WARNER LUNA ALESSANDRO SAFINA ULMUNIVERSAL YOU JUDITH DINO AROUND THE WORLD ATC BMG ANGEL LIONEL RICHIE MERCURY/UNIVERSAL HEY BABY COOLDOWN CAFE FEATURING DJ STEF DURECO STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL SILENCE DELERIUM FEATURING SARAH MCLACHLAN NEWS THE CALL BACKSTREET BOYS JIVE/ZOMBA GRAYEL PIT WU-TANG CLAN EPIC 911 WYCLEF JEAN FEATURING MARY J. BLIGE	1 2 3 4 5 6 7 8 9 10	1 2 5 3 6 4 10 7 11 8 9	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURBY SONY CRUISIN' HUEY LEWIS & GWYNETH PALTROW COLUMBIA TEENAGE DIRTBAG WHEATUS COLUMBIA DANCE WITH ME DEBELAH MORGAN EASTWEST STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL LOVE DON'T COST A THING JENNIFER LOPEZ EPIC THE ITCH/GRADUATION (FRIENDS FOREVER) VITAMIN (WEA 7 DAYS CRAIG DAVID SHOCK ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA DON'T TELL ME MADONNA MAVERICK/WEA ROLLIN' LIMP BIZKIT INTERSCOPPUNIVERSAL THE POWER/EVERTYTIME I CLOSE MY EYES VANESSA	1 2 3 4 5 6 7 8 9 10 11 12 13 14	3 NEW 1 6 NEW 7 5 9 4 8 11 2 12 20	IO SINGLES IO SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL SUPER GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA LOVE OON'T COST A THING JENNIFER LOPEZ EPIC DON'T TELL ME MADONNA MAVERICKAWEA STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLAND/UNIVERSAL VIVRE LA VIE KELLY JOYCE UNIVERSAL IF I EVER FEEL BETTER PHOENIX VIRGIN VIVA EL AMOR! PAOLA & CHIARA COLUMBIA SUPREME ROBBIE WILLIAMS EMI I'M OUTTA LOVE ANASTACIA EPIC CRAZY FOR THIS GIRL EVAN & JARON COLUMBIA GOODNIGHT MOON SHIVAREE EMI ONE MORE TIME DAFT PUNK VIRGIN CHIEDIMI SE SOND FELICE SAMUELE BERSANI PRESSING/BMG
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BLIGE COLUMBIA SUMMER RAIN JUAN WELLS EMI OH BAMBOLERO JODY BERNAL DINO SUPREME ROBBIE WILLIAMS EMI THINGS I'VE SEEN SPOOKS ARTEMIS/EPIC INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA WER BISTO TWARRES EMI ALBUMS ALESSANDRO SAFINA INSIEME A TE ULMUNIVERSAL MARK KNOPFLER SAILING TO PHILADELPHIA MERCURYJUNIVERSAL ANASTACIA NOT THAT KIND EPIC JENNIFER LOPEZ J.LO EPIC LENNY KRAVITZ GREATEST HITS VIRGIN GOLDEN EARRING THE DEVIL MADE US DO IT UNIVERSAL TV UZ ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/ UNIVERSAL TV UZ ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/ UNIVERSAL TY UZ ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/ UNIVERSAL THE DEVIL MADE US DO IT UNIVERSAL TO TO TO THE TORY OF THE TO TO TO THE TORY OF TO TO TO TO TO TO THE TORY OF TO TO TO TO TO TO THE TORY OF TO TO TO TO TO T	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 6 7 7 8 9 10 11 12 13 14 15 16 17 18 19 10 11 12 13 14 15 16 17 18 19 10 11 11 12 13 14 15 16 17 18 18 19 19 10 11 11 12 13 14 15 16 17 18 18 19 19 10 11 11 12 13 14 15 16 17 18 18 19 19 10 11 11 12 13 14 15 16 17 18 18 19 10 10 11 11 12 13 14 15 16 17 18 18 19 10 10 10 10 10 10 10 10 10 10 10 10 10	\$\frac{\text{week}}{1} \\ 2 \\ 5 \\ 3 \\ 6 \\ 4 \\ 10 \\ 7 \\ 11 \\ 8 \\ 9 \\ 17 \\ 12 \\ NEW \\ 14 \\ 14 \\ 6 \\ 9 \\ 8 \\ 10 \\ 7 \\ 11 \\ 15 \\ NEW \\ 20 \\ 2	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURBY SONY CRUISIN' HUEY LEWIS & GWYNETH PALTROW COLUMBIA TEENAGE DIRBAG WHEATUS COLUMBIA DANCE WITH ME DEBELAH MORGAN EASTWEST STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL LIDVE DON'T COST A THING JENNIFER LOPEZ EPIC THE ITCH/GRADUATION (FRIENDS FOREVER) VITAMIN (WEA 7 DAYS CRAIG DAVID SHOCK ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA DON'T TELL ME MADONNA MAVERICK/WEA ROLLIN' LIMP BIZKIT INTERSCOPE/UNIVERSAL THE POWER/EVERYTIME I CLOSE MY EYES VANESSA AMOROSI TRANSISTOR/BMG YELLOW COLDPLAY EMI KRYPTONITE 3 DOORS DOWN UNIVERSAL DON'T THINK I'M NOT KANDI EPIC BODY II BODY SAMANTHA MUMBA POLYDOR/UNIVERSAL BODN'T LOVE YOU HUMAN NATURE COLUMBIA STRONGER BRITNEY SPEARS JIVE/ZOMBA ALBUMS SUNDTRACK COYOTE UGLY CURB/SONY JENNIFER LOPEZ J.LO EPIC LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL CRAIG DAVID BORN TO DO IT SHOCK POWOERFINGER ODYSSEY NUMBER FIVE GRUD MADONNA MUSIC MAVERICK/WEA COLDPLAY PARACHUTES EMI THE BEATLES 1 EMI KYLIE MINOGUE LIGHT YEARS FESTIVAL LINKIN PARK HYBRID THEORY WEA MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY PARS FESTIVAL LINKIN PARK HYBRID THEORY WEA MATCHBOX TYBRING CONSPIRACY OF ONE COLUMBIA THE OFFSPRING CONSPIRACY OF ONE COLUMBIA E	1 2 3 4 4 5 6 6 7 8 9 100 11 12 2 3 3 4 4 5 5 6 6 7 8 8 9 10 11 12 2 13 14 15 16 17 18 18 11 12 13 14 15 16 17 18 18 19 10 10 11 12 13 13 14 15 16 17 18 18 18 18 18 18 18 18 18 18 18 18 18	1 6 NEW 7 5 9 4 8 8 11 2 12 20 13 13 10 NEW 1 7 7 8 12 12 12 20 13 17 RE NEW 1 1 2 12 12 12 12 12 12 12 12 12 12 12 1	IO SONO FRANCESCO FRANCESCO FRICARIO UNIVERSAL SUPER GIGI D'AGOSTINO FEATURING ALBERTINO MEDIA LOVE OON'T COST A THING JENNIFER LOPEZ EPIC DON'T TELL ME MADONNA MAVERICKWEA STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 ISLANDJUNIVERSAL VIVRE LA VIE KELLY JOYCE UNIVERSAL IF I EVER FEEL BETTER PHOENIX VIRGIN VIVA EL AMOR! PAOLA & CHIARA COLUMBIA SUPREME ROBBIE WILLIAMS EMI I'M OUTTA LOVE ANASTACIA EPIC CRAZY FOR THIS GIRL EVAN & JARON COLUMBIA GOODNIGHT MOON SHIVAREE EMI ONE MORE TIME DAFT PUNK VIRGIN CHIEDIMI SE SOND FELICE SAMUELE BERSANI PRESSINGIBMG LA CANZONE CHE SCRIVO PER TE MARLENE KUNTZ FEATURING SKIN VIRGIN LENNY KRAVITZ AGAIN VIRGIN NOI NON CI SAREMO C.S.I. BLACK OUT/UNIVERSAL WALKING AWAY CRAIG DAVID EDEL STRONGER BRITNEY SPEARS JIVEZOMBA IL MIO SBAGLIO PIU GRANDE LAURA PAUSINI CODM ALBUMS FRANCESCD DE GREGORI AMORE NEL POMERIGIO COLUMBIA THE BEATLES 1 EMI ADRIANO CELENTANO ESCO DI RADO E PARLO ANCORA MENO CLANSONY EROS RAMAZZOTTI STILELIBERO ARIOLA JENNIFER LOPEZ J.LO EPIC UZ ALL THAT YOU CAN'T LEAVE BEHIND ISLAND DIDO NO ANGEL ARISTA BIABIO ANTONACCI TRA LE MIE CANZONI MERCURY UNIVERSAL ANTONELLO VENDITTI SE L'AMORE E'AMORE RICOR BMG LENNY KRAVITZ GREATEST HITS VIRGIN EMINEM THE MARSHALL MATHERS LP UNIVERSAL ANTONELLO VENDITTI SE L'AMORE E'AMORE RICOR BMG LENNY KRAVITZ GREATEST HITS VIRGIN EMINEM THE MARSHALL MATHERS LP UNIVERSAL ANTONELLO VENDITTI SE L'AMORE BONO. SHIVAREE I OUGHTTA GIVE YOU A SHOT IN THE HEAD EMI ALEX BRITTI LA VASCA UNIVERSAL CRAIG DAVID BORN TO DO IT EDEL LUNA PDP SQUEREZ? BANANA RECORDS/UNIVERSAL CRAIG DAVID BORN TO DO IT EDEL LUNA PDP SQUEREZ? BANANA RECORDS/UNIVERSAL CRAIG DAVID BORN TO DO IT EDEL LUNA PDP SQUEREZ? BANANA RECORDS/UNIVERSAL CRAIG DAVID BORN TO DO IT EDEL LUNA PDP SQUEREZ? BANANA RECORDS/UNIVERSAL CRAIG DAVID BORN TO DO IT EDEL LUNA PDP SQUEREZ? BANANA RECORDS/UNIVERSAL CRAIG DAVID BORN TO DO IT EDEL LUNA PDP SQUEREZ? BANANA RECORDS/UNIVERSAL CROSTINA PARCHUTES PARLOPHONE

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

<	=	0 N T			NUED
	1	HART 02/03/01 MUSIC & MEDIA	+	AIN	(AFYVE/ALEF MB) 01/25/01
	LAST	SINGLES		LAST	SINGLES
1	1	STAN EMINEM FEATURING DIDO AFTERMATH	1	1	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
2	2	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC	2	6	FLY ON THE WINGS OF LOVE XTM: MANIA VALE
3	3	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB	3	5	ONE MORE TIME DAFT PUNK VIRGIN
	_	VARIOUS	4	2	CACHO A CACHO ESTOPA ARIOLA
5	5 NEW	SEUL GAROU COLUMBIA THING'S I'VE SEEN SPOOKS ARTEMIS/SONY	5	7 9	WE WILL SURVIVE WARP BROTHERS BLANCO Y NEGRO STAN EMINEM FEATURING DIDO UNIVERSAL
6	4	INDEPENDENT WOMEN PART I DESTINY'S CHILD	7	10	TAKE A TRIP PONT AERI BIT
7	6	COLUMBIA 911 WYCLEF JEAN FEATURING MARY J. BLIGE	В	3	ENAMORADA MONICA NARANJO EPIC
′	0	COLUMBIA	9	8	DON'T TELL ME MADONNA MAVERICKWEA
8	7	SUPREME ROBBIE WILLIAMS CHRYSALIS	10	4	NO CAMBIE TAMARA SUPEREGO/UNIVERSAL
9	NEW 10	ROLLIN' LIMP BIZKIT INTERSCOPE TOUCH ME RUI DA SILVA KISMET/ARISTA			ALBUMS
		ALBUMS	1	2	LA DREJA DE VAN GOÇH EL VIAJE DE COPPERPOT
1	1	THE BEATLES 1 APPLE	2	1	EPIC FOTORA FOTORA - PIO -
2	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT	3	3	ESTOPA ESTOPA ARIOLA: THE BEATLES 1 EMI
		DOG FLAVORED WATER INTERSCOPE	4	4	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS ARIOLA
5	3	MADONNA MUSIC MAVERICKWARNER ROBBIE WILLIAMS SING WHEN YOU'RE WINNING	5	5	ALEJANDRO SANZ EL ALMA AL AIRE WEA
,	0	CHRYSALIS	6	6	LENNY KRAVITZ GREATEST HITS VIRGIN
6	6	LENNY KRAVITZ GREATEST HITS VIRGIN	8	7	LOS SECRETOS A TU LADO DRO ENYA A DAY WITHOUT RAIN WEA
7 8	7 4	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND ENYA A DAY WITHOUT RAIN WEA	9	8	SADE LOVERS ROCK EPIC
9	RE	TEXAS GREATEST HITS MERCURY	10	NEW	CARLOS CANO 30 GRANDES CANCIONES SONY MUSIC
10	5	ANASTACIA NOT THAT KIND EPIC			MEDIA
		EALAND (Record Publications Ltd.) 01/28/01	P0	RTU	GAL (Portugal/AFP) 01/30/01
	LAST	AL DUBAC		LAST	AL DUMC
	WEEK	ALBUMS	WEEK	WEEK	
2	NEW 3	SHAGGY HOTSHOT UNIVERSAL		1	RUI VELOSO O MELHOR DE RUI VELOSO 20 ANOS DEPOIS EMI
3	2	WESTLIFE COAST TO COAST BMG LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT	2	3	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN
ı Ğ	_	DOG FLAVORED WATER UNIVERSAL	3	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/ UNIVERSAL
4	NEW	COLDPLAY PARACHUTES EMI	4	2	LENNY KRAVITZ GREATEST HITS VIRGIN
5	5	SIMON & GARFUNKEL TALES FROM NEW YORK—	5	5	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT
		THE VERY BEST OF SIMON & GARFUNKEL SONY	6	4	DOG FLAVORED WATER INTERSCOPE/UNIVERSAL THE BEATLES 1 EMI
6	4 RE	UB40 THE VERY BEST OF UB40 1980-2000 VIRGIN NELLY COUNTRY GRAMMAR UNIVERSAL	7	8	CELINE DION THE COLLECTOR'S SERIES VOL. ONE
В	10	SOUNDTRACK CHARLIE'S ANGELS COLUMBIASONY			SONY
9	1	THE BEATLES 1 EMI	8	9 RE	SADE LOVERS ROCK SONY WESTLIFE COAST TO COAST BMG
10	9	ST. GERMAIN TOURIST EMI	10	7	MOBY PLAY MUTE/MUSICA ZONA
SW	/EDE	N (GLF) 01/31/01	DF	NMA	RK //FRI/Niclean Marketing Preservely 01/05/01
	LAST	(dei) onshot	1	1 1	(IFPI/Nielsen Marketing Research) 01/25/01
	WEEK	SINGLES		LAST	SINGLES
1	1	MS. JACKSON OUTKAST LAFACE/BMG	1	NEW	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO
2	5	GOES AROUND COMES AROUND ADDIS BLACK	_		UNIVERSAL
3	2	WIDOW INSTANT KARMA/SONY CAN'T FIGHT THE MODNLIGHT LEANN RIMES CURB/	2	2	HANG ON FREEDOM SCOOP STAN EMINEM FEATURING DIDO INTERSCOPE/
		WARNER	4	5	UNIVERSAL
4 5	9 NEW	WHO LET THE DOGS OUT BAHA MEN ARTEMIS/EDEL ROMEO SHEBANG BONNIER	5	3	HOS DIG AR JEG ALT BLA OJNE SPIN/EDEL CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/
6	3	UPSIDE DOWN A*TEENS STOCKHOLM/UNIVERSAL			WARNER
7	NEW	THE CALL BACKSTREET BOYS JIVE/ZOMBA	6	NEW 8	MS. JACKSON OUTKAST LAFACE/BMG WE WILL SURVIVE WARP BROTHERS BONNIER
8	4	STAN EMINEM FEATURING DIDO INTERSCOPE/ UNIVERSAL	8	4	LOVE DON'T COST A THING JENNIFER LOPEZ SONY
9	7	SUPERSTAR ROLLERGIRL MERCURY/UNIVERSAL	9	NEW NEW	I SEE DEAD PEDPLE PROPANE EMI-MEDLEY
10	6	LOVE DON'T COST A THING JENNIFER LOPEZ SONY	10	NEW	DOGGY STYLE DJ ALIGATOR PROJECT FLEWEMI-MEDLEY ALBUMS
		ALBUMS	1	1	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/
1 2	1 2	KENNY ROGERS ENDLESS LOVE CMC SADE LOVERS ROCK SONY			UNIVERSAL
3	3	THE BEATLES 1 EMI	2	2	ERANN OD STILL BELIEVING MEGA
4	9	0100 NO ANGEL BMG	4	3 5	THE BEATLES 1 EMI MADONNA MUSIC MAVERICK/WARNER
5	4	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI	5	4	ANASTACIA NOT THAT KIND SONY
6	13.	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT	6	9 RE	TEXAS GREATEST HITS UNIVERSAL ROBBIE WILLIAMS SING WHEN YOU'RE WINNING
,	NEW	DOG FLAVORED WATER INTERSCOPE			EMI
7	NEW	JENNIFER LOPEZ J.LO SONY DJ SLEEPY SLEEPY SOUND SYSTEM VOL. 1 LED	B 9	NEW RE	ROGER WHITTAKER FROM ROGER WITH LOVE BMG MARK KNOPFLER SAILING TO PHILADELPHIA
9	5	LENNY KRAVITZ GREATEST HITS VIRGIN	,	I KL	UNIVERSAL
10	10	CRAIG DAVID BORN TO DO IT EDEL	10	6	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL
NO	RWA	Y (Verdens Gang Norway) 01/30/01	FIN	ILAN	D (Radiomafia/IFPI Finland) 01/29/01
THIS			THIS	LAST	
	WEEK	SINGLES	WEEK	WEEK	ALBUMS
1	1	911 WYCLEF JEAN FEATURING MARY J. BLIGE SONY	1 2	NEW 1	SAMULI EDELMAN KAIKKI TAHTOO BMG IRWIN GOODMAN RENTUN RUUSTUT F-RECORDS
2	NEW	MS. JACKSON OUTKAST LAFACE/BMG	3	5	DIDO NO ANGEL BMG
3	2	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/ WARNER	4	2	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
4	4	STAN EMINEM FEATURING DIDO UNIVERSAL	5 6	3	LENNY KRAVITZ GREATEST HITS VIRGIN
5	5	PLAYING LIVE IN A ROOM KINGS OF CONVENIENCE VIRGIN	7	6	DARUDE BEFORE THE STORM 16 INCH/BMG THE BEATLES 1 EMI
6	3	LOVE DON'T COST A THING JENNIFER LOPEZ SONY	8	7	EMINEM THE MARSHALL MATHERS LP INTERSCOPE/
7 8	NEW	STAY ICE BONNIER THE CALL BACKSTREET BOYS JIVE/ZOMBA	9	9	UNIVERSAL SOUNDTRACK COYOTE UGLY CURB/WARNER
9	6	WALKING AWAY CRAIG DAVID EDEL	10	8	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL
10	NEW	EVERYTIME YOU NEED ME FRAGMA FEATURING	ΛD	CEN.	TINA (CAPIF) 01/14/01
		MARIA RUBIA EDEL		1	INA (CAPIF) 01/14/01
,	1	DUM DUM BOYS SCHLAGERS SONY		LAST	AL DUMC
2	NEW	BURLIVES UNFORGLEMMELGE KLASSIKERE		WEEK	ALBUMS
3	3	NORSKE GRAM LARA FABIAN LARA FABIAN SONY	2	1 5	LENNY KRAVITZ GREATEST HITS EMI CHRISTINA AGUILERA MI REFLEJO BMG
4	2	HERBORG KRAKEVIK KRAKEVIK'S SONGBOOK UNIVERSAL	3	4	CHAYANNE SIMPLEMENTE SONY
5	8	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL	4	RE	RED HOT CHILI PEPPERS CALIFORNICATION WARNER
7	5	THE BEATLES 1 EMI MADONNA MUSIC MAVERICK/WARNER	5	8	BACKSTREET BOYS BLACK & BLUE JIVE/EMI



EDITED BY NIGEL WILLIAMSON

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

CHRIS BARRETT

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

AUSTRALIAN ALTERNATIVE MUSICFEST Big Day Out, which plays to 250,000 people over six shows, reached a wider audience this year. Channel V Australia telecast the Jan. 26 Sydney show, which had sets from Limp Bizkit, Powderfinger, Killing Heidi, PJ Harvey, 28 Days, Go-Betweens, and Queens Of The Stone Age, among others. On Feb. 10, Channel V will run a seven-hour special of footage culled from all six shows and an hourlong behind-the-scenes look. There was certainly enough drama: The first show in Auckland saw a no-show by the Happy Mondays, delayed en route in Bahrain due to plane trouble, while Black Eyed Peas had to play without member Will I Am, who was deported after cannabis was discovered in his luggage at customs. The second show, to 46,000 at Parklands on the Gold Coast, Queensland, took place in temperatures that soared to 100 degrees. **Bodyjar** drummer **Ross Hetherington** passed out after the group's set, and organizers turned on the fire hydrants into the mosh pit.

CHRISTIE ELIEZER

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

CHARLES FERRO

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

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

10

NEW

BRISKEBY JEANS FOR ONASSIS UNIVERSAL VARIOUS ARTISTS FRELSESARMEEN—
PERLEPORTEN EMI

WYCLEF JEAN THE ECLEFTIC-2 SIDES II A BOOK

WALTER OLMOS A PURA SANGRE LEADER

JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS BMG

LUIS MIGUEL VIVO WARNER
MANA MTV UNPLUGGED WARNER

RODRIGO A 2000 BMG

NEW

9 RE

Merchants Marketi

Mixed Results For Game Industry

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

BY STEVE TRAIMAN

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

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

In game software—the primary game-related product line for music and video retailers—a record 218.4 million CD-ROM and DVD-ROM

game discs and Nintendo/Game Boy Color cartridges were sold last year, up 1.7%from 1999. But on a dollar basis sales were down, slipping 1% to \$6.051



billion from \$6.123 billion in 1999.

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

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

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

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

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

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

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

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

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

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

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

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

But such opportunities are not without risk.

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



LOWENSTEIN

president of 980unit Babbage's Etc., a gameproducts retailer that also sells video-game soundtracks. "While we cater to early adopters,

the risk is that consumers may get too stupefied."

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

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

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

E-magine's Strategy Is Key To Its Success

BY DYLAN SIEGLER

NEW YORK-E-magine Entertainment launched quietly 14 months ago at the height of the Internetbased-record-label boom, and while a parade of similar ventures has

since come and gone, the New York-based label currently owes its lease on life to its brick-andmortar presence.

Despite Internet sales that are well outpacing the business as a whole on a percentage basis (label cofounder Christoph Rücker

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



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

Distribution Alliance (ADA).

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

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

date or at a price under cost or any of those things that have made retailers mad, and in my view, justifiably so. [ADA's] view of distribution is to put the music in a position to easily consume it, whether at an indie or a chain

store or online, or, in the future, over a download. If you give consumers a choice, they'll choose one they're comfortable with."

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

the Web, Rücker and Allen both say that retail has been cordial about Emagine's E-commerce arm-which

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

AGINE



The E-magine roster is buttressed by veteran hard-rock guru Glenn Danzig and also includes electronic artist DJ? Acuerack, industrial hip-hop group Marz (featuring former members of Ministry), the Diablo Project (a rock/electronic hybrid), the electronic act Bassland, as well as the recent "Operatica" compilation album of beatleaning remixes of classical vocal pieces. According to SoundScan, the Diablo Project album has sold in the mere double digits, while Danzig is the biggest seller, moving 56,000 units of "6:66 Satan's Child," his first E-magine release, through his own imprint, (Continued on page 61)

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Merchants & Marketing

Top Music Videos...

	U	P	muoio riuot	ТМ	
THIS WEEK LAST WEEK		WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY TITLE, Label Distributing Label, Catalog Number	S MERCHANT, AND INTERNET SoundScan® THE STATE Principal Performers	Suggested List Price VHS/DVD
1	1 1 6		THE UP IN SMOKE TOUR Eagle Vision Red Distribution 30001	Various Artists	19.95/ 23.97
2	2 NEW		AN INTIMATE EVENING WITH ESTEBAN Daystar Video 952	Esteban	19.98
3	5 7		LIVE AT MADISON SQUARE GARDEN ▲ ³ Jive/Zomba Video 41739	'N Sync	19.95/ 24.97
4			SALIVAL	Tool	24.98/
5			Tool Dissectional/Volcano BMG Video 31159 BRITNEY IN HAWAII: LIVE & MORE ▲	Britney Spears	29.98 19.95/
6	Jive/Zomba Video BMG Video 41704 THE COMPLETE VIDEO ANTHOLOGY 1978-2000		THE COMPLETE VIDEO ANTHOLOGY 1978-2000	Bruce Springsteen	24.97
7	6 19		Columbia Music Video Sony Music Entertainment 49010 BALLER BLOCKIN' ▲	Cash Money Millionaires	19.95/
8	7	254	Cash Money Universal Music & Video Dist. 53834 HELL FREEZES OVER ▲²	Eagles	24.97
9	8	6	Geffen Home Video Universal Music & Video Dist. 39548 E.	Eminem	24.99
10	13		Interscope Video Universal Music & Video Dist. 60819 IRISH HOMECOMING	Bill & Gloria Gaither And	24.97
_		12	Spring House Video Chordant Dist. Group 44400 SUPERNATURAL LIVE ▲²	Their Homecoming Friends	_
11	10	20	Arista Records Inc. BMG Video 15750 AARON'S PARTY ▲ GORT(I)—THE VIDEON	Santana	9.95/
12	9	23	Jive/Zomba Video 41721 GOOD NEWS	Aaron Carter	14.97
13	RE-E	NTRY	Spring House Video Chordant Dist. Group 44380	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VH
14	RE-E	NTRY	A FAREWELL CELEBRATION Spring House Video Chordant Dist. Group 44379	The Cathedrals	29.98
15	11	6	CRUSH TOUR LIVE Island Video Universal Music & Video Dist. 53331	Bon Jovi	19.95/ 24.97
16	20	21	BECAUSE HE LIVES Spring House Video Chordant Dist. Group 44396	Bill & Gloria Gaither	29.95
17	15	63	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95/ 24.97
18	RE-E	NTRY	50 YEARS Spring House Video Chordant Dist. Group 44404	The Happy Goodmans	29.95
19	14	36	MEMPHIS HOMECOMING Spring House Video Chordant Dist. Group 44397	Bill & Gloria Gaither	29.95
20	18	50	DOWN BY THE TABERNACLE A Spring House Video Chordant Dist. Group 104	Bill & Gioria Gaither	19.98
21	RE-E	NTRY	KENNEDY CENTER HOMECOMING Spring House Video Chordant Dist. Group 42902	Bill & Gloria Gaither And Their Homecoming Friends	29.98
22	22 62		S & M ▲ Elektra Entertainment 40218	Metallica	19.95/ 34.97
23	24	56	DEATH ROW UNCUT ◆ Death Row Ventura Distribution 66200	2Pac/Snoop Doggy Dogg	19.98/ 19.95
24	23	10	VIDEO ANTHOLOGY Capitol Video 92423	Beastie Boys	26.97 DVD
25	26	177	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95/
26	27	10	LIVE: INSIDE JOB Image Entertainment 92	Don Henley	19.98/
27	25	62	TIME OUT WITH BRITNEY SPEARS ▲3 Jive/Zomba Video 41651	Britney Spears	19.95/
28	31	11	FEELIN' SO GOOD	Jennifer Lopez	24.97 19.95/24.97
29	30	253	Epic Home Video Sony Music Entertainment 50211 LIVE FROM AUSTIN, TEXAS ▲	Stevie Ray Vaughan And Double Trouble	14.95/
30	12	32	Epic Music Video Sony Music Entertainment 50130 BLOOD BROTHERS	Bruce Springsteen &	24.97 19.98
31	16	13	Columbia Music Video Sony Music Entertainment 50139 WHISPERING HOPE	The E Street Band Bill & Gloria Gaither And	29.95 VHS
32	NE\		Spring House Video Chordant Dist. Group 44401 BEST OF BLUR	Their Homecoming Friends Blur	19.98 DVD
33	40	7	Virgin Music Video Capitol Video 92434 GOOD TIME	Lee Williams And	
34			MCG Video 77018 BRAND NEW DAY-LIVE FROM THE U.N.	The Spiritual QC's	18.95
	29 Dr. r	18	A&M Video Universal Music & Video Dist. 53283 ONE NIGHT ONLY: LIVE	Sting	24.97
35	RE-E		Eagle Rock Entertainment Image Entertainment 5474 BORN TWIZTID	Bee Gees	24.99
36	28	6	Island Video Universal Music & Video Dist. 60823 LIVE AT THE BEACON THEATRE ▲		19.95 VHS
37	32	84	Columbia Music Video Sony Music Entertainment 50171	James Taylor	24.97
38	33	108	CUNNING STUNTS ▲² Elektra Entertainment 40202	Metallica	19.95/ 34.97
39	37	35	WHITNEY: THE GREATEST HITS ▲ Arista Records Inc. BMG Video 15746	Whitney Houston	19.95/ 24.97
40	39	77	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Entertainment 50138	Michael Jackson	14.95

O RIAA gold cert. for sales of 25,000 units for video singles; \blacksquare RIAA gold cert. for sales of 50,000 units for SF or LF videos; \triangle RIAA platinum cert. for sales of 50,000 units for video singles; \blacksquare RIAA platinum cert. for sales of 100,000 units for SF or LF videos; \bigcirc RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; \blacksquare RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991; \blacksquare 2001, Billboard/BPI Communications.

GAME INDUSTRY

(Continued from preceding page)

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

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

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

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

- DOUG LOWENSTEIN -

lion in 1999.

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

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

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

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

newsline...

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

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

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

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

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

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

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

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

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

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

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

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

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

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

- PATRICK AMORY -

"Exile In Guyville." The budgets feature titles by Chavez, Come, Helium, Railroad Jerk, and others.

"The midline campaigns were meant to jump-start sales on some of our top-selling catalog, and this indeed worked for several of those titles," Amory wrote.

He continued, "We anticipate launching a third batch of both midlines and budget-lines for back-to-school 2001... We are really into working with retailers on pricing issues, and we believe that flexible price strategies are a must in today's marketplace—especially with the abolition of MAP [minimum advertised pricing] and the rise of the online retailers and downloading companies."

Amory makes a point that has been echoed by other readers: "It's just too bad that the chains have chosen not to accept our money when we want to get the records out in stores! I mean, it's not like we're dealing with bottom-feeder indie titles here... Some of these records are extremely strong catalog pieces."

Others have noted that, despite retailers' professed interest in midline pricing and extended dating from the indie labels, some chains have indeed exhibited an unwillingness to play ball when labels finally stepped up with precisely those kinds of incentives.



by Chris Morris

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

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

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

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

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

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

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

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

LOYD UPDATE: Guitarist Richard Lloyd's new Upsetter Music album, "The Cover Doesn't Matter" (Declarations of Independents, Billboard, Jan. 20), has secured additional distribution through InnerState Records in San Francisco.

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

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

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

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



SPANIC BOYS

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

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

style and way of playing things."

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

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

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

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

Top Independent Albums,

HIS WEEK	WEEK	ONDHART	AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	SoundScan
Ξ.	Lest	WK5.	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	27	BAHA MEN A WHO LET THE D	OGS DUT
2	2	8	S-CURVE 751052/ARTEMIS 111.98/17.98) TS 21 weeks at No. 1 FUNKMASTER FLEX FUNKMASTER FLEX 60 MINUTES OF FUNK, VOLUME IV	THE MIXTAPE
3	3	10	LOUIE DEVITO	
4)	NE		DOLLY PARTON	SPARROW
5	4	11	CAPONE -N- NOREAGA THE	REUNION
6)	_	NTRY	ESTEBAN ALL	MY LOVE
7	5	11	PRODIGY OF MOBB DEEP ●	H-N-I-(
8	16	2	INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98) SOUNDTRACK	SNATCH
9	6	55	TVT SOUNDTRAX 6950/TVT (17.98 CD) SLIPKNOT A	SLIPKNO
10	7	15	EVERLAST ● FAT AT	WHITEY'S
332	_		TOMMY WALKER	
11 12)	12	4	HOSANNA!/INTEGRITY 1846/WORD (9.98/12.98) (5)	OF SYRUE
	47	16	WRECKSHOP 4441 (11.98/16.98) IN	
13	9	34	OVERBROOK 39001/NEW LINE (12.98/17.98) SOUNDTRACK MISS CONG	
14)	18	5	TVT SOUNDTRAX 6940/TVT (17.98 CD) THREE 6 MAFIA WHEN THE SMOKE CLEARS SIXTY	
15	11	33	HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	111
16	8	17	LONDON-SIRE 31035 (19.98 CD) IS PERFECTO PRESENTS ANOTHE	
17)		WÞ	LOOKOUT! 255* (14.98 CD) IS	
18	14	10	DOGGY STYLE 2130*/TVT (10.98/17.98)	BALEEVIT
19	10	12	ROADRUNNER 8509 (12.98/18.98)	
20	13	41	ROADRUNNER 8586 (11.98/17.98) HS	HE STATI
21	20	19	VARIOUS ARTISTS TIME LIFE 18433 (13,98 CD) CLASSIC COUNTRY 197	0 — 1974
22	19	20	VARIOUS ARTISTS TIME LIFE 18434 (13,98 CD) CLASSIC COUNTRY E	ARLY '70:
23)	NE	W►	VARIOUS ARTISTS RENEWAL/INTEGRITY 1720/WORD (12.98 CD) INTIMATE WORSHIP: SONGS OF INTIMATE WORSHIP WOR	TE WORSHI
24)	27	24	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD) CLASSIC COUNTRY	LATE '60
25	17	12	OUTLAW ZOO0/BAYSIDE (11.98/16.98) RIDE WIT US OR COLLIE	
26	15	19	ELVIS PRESLEY THE ELVIS PRESLEY COLLECTION — RCA 23725/TIME LIFE (13.98/24.98)	COUNTR
27)	RE-8	NTRY	VARIOUS ARTISTS REDLINE 75997 (21.98 CD) THE HARD + THE HEAVY VOL	UME ON
28	22	16	LOUD 1778* (12.98/17.98)	VARRIOR
29)	42	6	MCG 7018 (10.98/16.98) IIS	OOD TIM
30	34	13	TRIPLE 6 MAFIA KINGS OF MEMPHIS: UNDERGROU SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	ND VOL.
31	25	55	KITTIE ● NG 751002/ARTEMIS (10.98/16.98) HS	SPI
32	21	55	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98) SHE RIDES WIL	D HORSE
33	38	4	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	EL CREE
34	36	6	SOUNDTRACK IZZY/ANTRA 622014/ARTEMIS (18.98 CD) DISAPPEAF	RING ACT
35	23	25	DE LA SOUL TOMMY BOY 1361* (12.98/18.98) ART OFFICIAL INTELLIGENCE: MOS	AIC THUM
36)	NE	WÞ	JOSH JOPLIN GROUP ARTEMIS 751058 (13.98 CD) ■S USEF	UL MUSI
37	26	13	SPINESHANK ROADRUNNER 8563 (8.98/13.98)	LOUSNES
38	28	13	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD) DEAD MA	N WALKI
39	RE-	ENTRY	DON MOEN HOSANNA! 1782/INTEGRITY (10.98/12.98)	WILL SIN
40	31	2	LIL' KEKE RELIANT 2001 (11.98/16.98)	TO COAS
41	32	18	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIV
42)	NE	wÞ	DAZ DILLINGER & JT THE BIGGA FIGGA D.RG./GET LOW 2141/BLACK MARKET (10.98/15.98) LONG BEACH	2 FILLMO
43	30	7	SOUL ASSASSINS RUFFLIFE 60002* (12,98/17.98) ISS MUGGS PRESENTS THE SOUL A	SSASSINS
44	35	5	DOTTIE PEOPLES ATLANTA INT'L 10268 (10.98/15.98)	SHOW OU
45	43	2	DESMOND PRINGLE TOMMY BOY GOSPEL 1384/TOMMY 80Y (10.98/16.98)	LOYALT
(46)		ENTRY	JOHNNIE TAYLOR MALACO 7499 (10.98/15.98) GOTTA GET THE GRO	OVE BAC
47	33	16	MERLE HAGGARD	ONLY FL
48	46	10	ANTI 86593/EPITAPH (11.98/17.98) LOS ANGELES DE CHARLIE TORNOLLES AND RES (19.99.19.99) TORNOLLES AND RES (19.99.19.99)	JN SUEN
	40	16	FONOVISA 6096 (8.98/12.98) ISS THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD (16.98 CD) LIFE IN TH	
49				

Top Independent Albums are current titles that are sold via independent distribution, including those which are further of warming to a continuous which are further or the state of the continuous which are further or the state of the continuous which are further or the state of the continuous which are further or the state of the continuous which are further or the state of the continuous which are further or the state of the continuous which are the continuous which are further or the state of the state o

E-MAGINE'S STRATEGY KEY TO ITS SUCCESS

(Continued from page 58)

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

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

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

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

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

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

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

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

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

artistl."

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

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

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

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

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

CLOSE ENCOUNTERS

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Dozens of meeting and networking opportunities, more live music, and enlightening business sessions and seminars await the retailers, wholesalers, distributors, and suppliers for whom this year's mission is critical.

Keynote Speaker

Judy McGrath

President,

MTV Group

Closing Session
Panel Moderator
Al Franken
Political Satirist

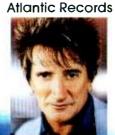




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Merchants & Marketing

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

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

regime was Dec. 18.

According to a press release dated Jan. 30, the main principals in the deal have installed themselves as the new management team of the Simi Valley, Calif.-

moving the music

based Pacific Coast. Ralph Johnson, formerly a VP of investments at Prudential Securities and a principal in Magic Media Makers, has been named Pacific Coast chairman/CEO, while Marvin Wilcher, who helped put the deal together and is described in the company press release as a mergers and acquisition specialist, has been named COO.

The press release further states that Pacific Coast founder Steve Kall will no longer be employed by the company. Kall previously told Billboard that he plans to remain in the music business through ownership of three Tempo stores.

Pacific Coast didn't return a call for comment.

The Pacific Coast press release says that, with the new ownership, the wholesaler is the largest African-American owned company of its kind.

Pacific Coast has revenue of about \$100 million, and Billboard-Bulletin estimates that the new owners paid \$8 million for the company. An investment firm known as Equity Merchant Banking is believed to have played a role in funding the new owners.

"The new management team comprises individuals with significant expertise in the area of strategic marketing, financial management, and business development, Wilcher says in a statement. "We plan to be highly visible and extrasupportive of our vendors and customers that we have and those we will add in the future.

this press release, in the week prior to the Jan. 30 announcement, some senior distribution executives at the majors told Billboard that they were unhappy with the flow and/or quality of information (read financial) on the

new ownership structure.

WE'RE HEARING that some in the industry are worried that Tower Records/Video/Books has some sort of big debt payment to make soon.

Here is what's happening: Tower's \$275 million revolving credit facility, which is supplied by a nine-bank consortium led by Chase Manhattan, expires in April. In Tower's most recent filing, the West Sacramento, Calif.based company reported it had drawn down about \$200 million.

Not to worry, says Tower VP of finance Jim Bain. "We maintain an extremely positive working relationship with our banks," Bain reports. "We have been actively negotiating the details of our bank renewal since late last year. We remain highly confident that we will successfully renew our existing line of credit when it matures

As for other debt, he says, the company's \$110 million in debenture is due in 2005. Bain says the company is in full compliance with all covenants from the bank and bond debt and is up to date in paying all of its vendors.

In years gone by, when a chain's revolver was coming due, usually there would be an announcement as early as six months in advance detailing how the issue would be resolved. But that was before the dotcom revolution took place. And even though that revolution went up in smoke, many of the worries brought on because of it remain to stymie music merchants.

One such worry that the financial community holds is that music retail's days are numbered. Although that theory has basically been proved false, it continues to make things difficult for music retail in all corners of the financial markets, whether you look at stock pricing, bonds, or even revolving credit facilities.

Consequently, nowadays it takes longer to renew revolver deals, and when they are completed, it's usually under a secured basis—i.e., the banks are senior to other lenders and all

LOOKING AHEAD to the National Assn. of Recording Merchandisers' (NARM) annual convention, Rhino Records is putting together a golf tournament to be held during the meeting, under the auspices of the trade association. Proceeds from the event will benefit Rock the Vote and the NARM Scholarship

Esa Katajamaki, WEA regional catalog manager in Minneapolis, says of the event, "We want to make the tournament fun but also want it to be serious, so the good golfers can appreciate the game and everyone can laugh at it." For instance, Rhino is inviting people to play in their pajamas for the early morning tee-off. Also, Rhino plans to have a governor-throwing contest during the tournament.

Say what?

That's right, a governor-throwing contest. Rhino has some vinyl picture discs of a Jesse Ventura album, and it plans on holding a contest to see who can throw the album the farthest.

Rhino is looking to bolster attendance at the event, says Katajamaki. "We started with foursomes only, but we are now taking singles and putting foursomes together," he explains. "If all goes well, we hope to have 130 golfers in the tournament. So far we have 10 foursomes. We are slightly short of our goal."

For more information, visit the Web site rhino.com/narmgolf.



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DAFT PUNK'S FANS OFFERED INCENTIVE TO JOIN WEB CLUB

(Continued from page 53)

recorders and peer-to-peer networks, and treat the act's fans to music exclusively available online.

Included in the CD's jewel box is a credit card-shaped membership voucher featuring a unique 16-digit code that completes the registration process required to become a member of Daft Club. Subsequently, through the software consumers are able to retrieve an exclusive amount of free and allegedly unrippable content produced by Daft Punk until Dec. 31,

2002, when the campaign will end.

Through its own company, Daft Life, the band administers all dimensions of its activities, including retaining the copyright to its recordings. Any fan base information gathered via the activity will be retained by Daft Life, which is funding the project.

According to Bangalter, "The Napster issue was positive. Peer-to-peer file sharing is a tremendous, wonderful, and more flexible way of distributing music to people. But what we want

to do is make the music experience more entertaining and create a combination of traditional and new media."

Virgin Continental Europe president Emmanuel de Buretel says the album will carry a normal dealer price. "The first reactions from the retailers are very positive," he says. "They were a bit surprised at first, but this is something they would expect from a band like Daft Punk."

For Jay Samit, senior VP of new media at Virgin parent EMI Recorded Music, the Daft Punk initiative "brings back the value in buying the album. It adds more value for the consumers' pound, dollar, or mark, and it helps to solve piracy because if you burn a CD you can't get the membership."

Simon Scott, VP of strategic marketing at InterTrust, says, "This rewards the real fans who buy the physical CD. The CD becomes attractive and relevant again and ensures that music still has a price."

The band is keen to emphasize that the music offered free online will not mean any conflict with royalty-collecting societies. Says Bangalter, "First, this has the approval of authors, composers, the publisher, label, and the artists [on the album]. Secondly, we haven't awarded Internet rights to any collecting

society."

Bangalter has spent the last eight months in discussions with Virgin, Zomba, and InterTrust for this particular project. He says, "Signing with Virgin in the first place was an experiment for us to demonstrate that we would be able to collaborate with a major label, while maintaining the value and integrity of our music . . . [It] has been a successful experiment because we have shown it was possible for us to keep the integrity we have been striving for. The marketing has always been a part of the creative process and not part of promotion.'

CD-R PIRACY HITS FRENCH RECORD SALES

(Continued from page 53)

Charles Trenet sees some of his recordings fall into the public domain—and therefore stops getting royalties—while his compositions are still protected," he notes.

Cassette sales dropped 27% in value and 26% in units during 2000, while CD sales rose 1.6% in value and 1.9% in units. Lumbroso insists, however, that there is no crisis on the creative front. Domestic repertoire reached a record peak with a market share of 56.6%, an increase of 10 percentage points since 1995 and 2.6 points since 1999. International repertoire accounted for 37.2% of shipments and classical for 6.2%.

"There is no doubt that local production is driving the market," says SNEP director-general Hervé Rony.

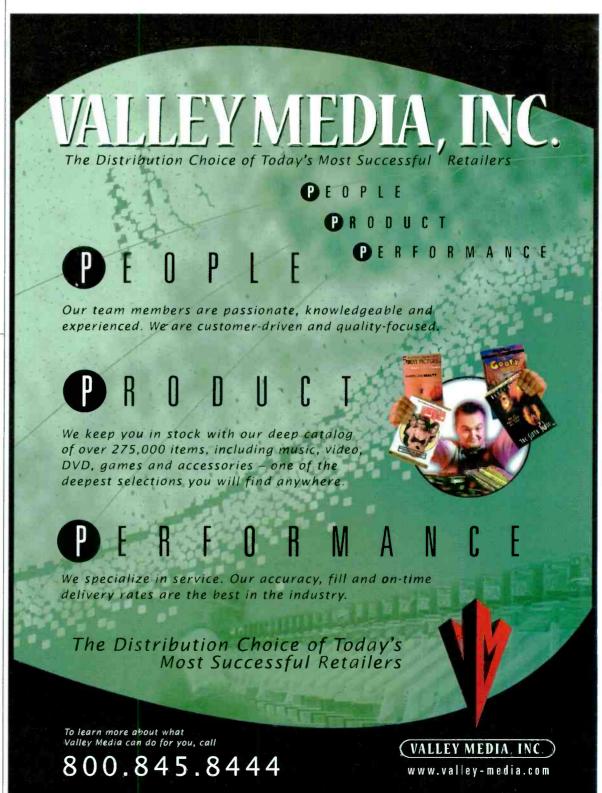
"Between 1995 and 2000, labels' investment in local production has trebled," says Lumbroso. He notes that in 2000, SNEP members invested 513 million francs (\$73 million) in

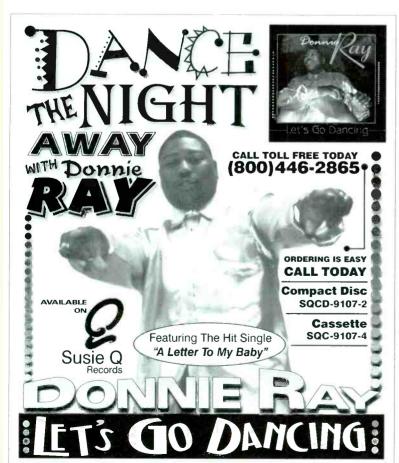
2000 for the production, marketing, and promotion of local repertoire.

French Minister of Culture Catherine Tasca, who was visiting MIDEM, welcomed "the growth of local repertoire" in France and praised the industry's efforts to export French production. Exports of French music reached 643 million francs (\$91.9 million) in 2000, according to data revealed at MIDEM by the French Export Office.

According to SNEP, Universal had the largest domestic market share in 2000, at 35.04% (which is stable compared with the previous year), followed by Sony Music (24.35%, down from more than 30% in 1999), EMI Group (20.1%, split between Virgin/Delabel at 12.35% and EMI at 7.75%), Warner Music (9.53%), and BMG (7.35%).

For 2001, Lumbroso forecasts "a stable market, providing the efforts to develop local production are sustained."





'N Sync's 'Strings' Leads 2000's List Of Top-Selling Sets

Strings Attached," which enjoyed the largest debut week in the history of the music business, finished out the year as the No. 1-selling album, moving 9.9 million units. It outpaced Eminem's "The Marshall Mathers LP" by about 2 million units.

For the year, 88 albums sold 1 million units, the same number of titles that achieved that feat in 1999. The top sellers in 2000 offered a little more diversity than in 1999, when teen bands dominated the charts and captured five of the top 11 spots in the best-selling rankings. This year, in addition to 'N Sync, the teen acts that were at the top of the heap were Britney Spears' "Oops! ... I Did It Again," Backstreet Boys' "Black & Blue," and Christina Aguilera's self-titled album, which came in at No. 12.

Santana and the Beatles, which between them have nearly 70 years of chart history, grabbed the No. 5 and No. 6 spots, respectively, moving nearly 11 million units com-

In singles, Santana had the year's top-selling song, "Maria Maria," which moved 1.3 million units and was one of only two records that achieved the distinction of achieving the 1 million sales mark. The other million-selling single during the year was Madonna's "Music." In 1999, eight singles achieved the 1 million milestone.

A further reflection of the diminishing singles configuration, which in 2000 saw sales drop 36.6% to 53 million units, was the number of singles that moved more than 500,000 units. In 2000, 19 songs hit that milestone, as opposed to the 45 that achieved it in 1999.

BASIS FOR THE LIST

The list of the best-selling singles and albums on this page is based on rounded sales projections supplied by White Plains, N.Y.-based Sound-Scan. The information differs from that of the 2000 year-end sales chart in Billboard's Dec. 30, 2000, issue because of the varying time periods used to compile the information. The lists in this issue are compiled from sales during the period from Jan. 3 to Dec. 31, while the Billboard year-end chart uses a December-November year in order to prepare all charts in time for use by the record and radio industry during the holiday period.

The album list contains all albums that sold 1 million units or more copies during 2000, while the singles list contains those that sold more than 500,000 units, with sales being rounded to the nearest 100,000. Conforming with standard Billboard policy, all singles and album configurations are counted equally, with maxi-singles and multi-album sets counted as individual units.

For singles and titles released before Jan. 1, 2000, the totals shown reflect sales only from 2000 and do not include figures from the previ-ED CHRISTMAN ous vear:

BEST-SELLING RECORDS OF 2000

Billboard.

Albums (More Than 1 Million)

Albums (wore Than T willion	1)
Title—Artist—Label	Sales*
1) NO STRINGS ATTACHED—'N Sync—Jive 2) THE MARSHALL MATHERS LP—Eminem	9,900,000
Web/Aftermath/Interscope	7,900,000
3) OOPS! I DID IT AGAIN—Britney Spears—Jive	7,900,000
4) HUMAN CLAY—Creed—Wind-Up	6,600,000
5) SUPERNATURAL—Santana—Arista	5,900,000
6) 1—The Beatles—Apple/Capitol	5,100,000
7) COUNTRY GRAMMAR—Nelly—Fo' Reel/Universal	5,100,000
8) BLACK & BLUE—Backstreet Boys—Jive 9) DR. DRE—2001—Dr. Dre—Aftermath/Interscope	4,300,000 4,000,000
10) THE WRITING'S ON THE WALL—Destiny's Child	4,000,000
Columbia/CRG	3,800,000
11) THE BETTER LIFE—3 Doors Down	0,000,000
Republic/Universal	3,800,000
12) CHRISTINA AGUILERA—Christina Aguilera—RCA	3,800,000
13) CHOCOLATE STARFISH AND THE HOT DOG	
FLAVORED WATER—Limp Bizkit—Flip/Interscope	3,700,000
14) FLY—Dixie Chicks—Monument/Sony	3,500,000
15) UNLEASH THE DRAGON—Sisqó	
Dragon/Def Soul/IDJMG	3,500,000
16) BREATHE—Faith Hill—Warner Bros. Nashville/WRN	3,400,000
17) NOW 5—Various Artists	
Sony/Zomba/Universal/EMI	3,200,000
18) AND THEN THERE WAS X—DMX	
Ruff Ryders/Def Jam/IDFMG	3,100,000
19) DEVIL WITHOUT A CAUSE—Kid Rock	0.000.000
Top Dog/Lava/Atlantic	2,800,000
20) INFEST—Papa Roach—DreamWorks/Interscope 21) ALL THE WAY A DECADE OF SONG—	2,700,000
Celine Dion—550 Music/Epic	2,700,000
22) ON HOW LIFE IS—Macy Gray—Epic	2,700,000
23) MAD SEASON BY MATCHBOX TWENTY—	_,, ,
Matchbox Twenty—Lava/Atlantic/AG	2,500,000
24) WHO LET THE DOGS OUT—Baha Men	
Curve/Artemis	2,400,000
25) NOW 4—Various Artists—EMI/Sony/Zomba/Universal	
26) STANKONIA—OutKast—LaFace/Arista	2,400,000
27) CALIFORNICATION—The Red Hot Chili Peppers	0.000.000
Warner Bros.	2,300,000 2,300,000
28) MILLENNIUM—Backstreet Boys—Jive 29) BRAND NEW DAY—Sting—A&M/Interscope	2,200,000
30) VOL. 3 LIFE AND TIMES OF S. CARTER—	2,200,000
Jay-Z—Roc-A-Fella/Def Jam/IDJMG	2,200,000
31) MY NAME IS JOE—Joe—Jive	2,100,000
32) THE HISTORY OF ROCK—Kid Rock	, ,
Top Dog/Lava/Atlantic	2,000,000
33) TP-2.COM—R. Kelly—Jive	1,900,000
34) EUROPOP —Eiffel 65—Republic/Universal	1,900,000
35) THE HEAT—Toni Braxton—LaFace/Arista	1,800,000
36) MUSIC—Madonna—Maverick/Warner Bros.	1,800,000
37) SIGNIFICANT OTHER—Limp Bizkit—Flip/Interscope	1,800,000
38) HOTSHOT—Shaggy—MCA	1,800,000
39) MARC ANTHONY—Marc Anthony—Columbia/CRG	1,700,000 1,700,000
40) LOVERS ROCK—Sade—Epic 41) THE DYNASTY ROC LA FAMILIA (2000 —)—	1,700,000
Jay-Z—Roc-A-Fella/Def Jam/IDJMG	1,700,000
42) RIDING WITH THE KING —B.B. King & Eric Clapton	.,,,,,,,,,,
Duck/Reprise/Warner Bros.	1,600,000
43) BABY ONE MORE TIME—Britney Spears—Jive	1,600,000
44) CAN'T TAKE ME HOME—Pink—LaFace/Arista	1,600,000
45) ALL THAT YOU CAN'T LEAVE BEHIND—U2	
Interscope	1,600,000
46) GREATEST HITS—Tim McGraw—Curb	1,600,000
47) COME ON OVER—Shania Twain—Mercury Nashville	
48) REVELATION—98°—Universal	1,500,000
49) GREATEST HITS—Lenny Kravitz—Virgin	1,500,000
50) VOODOO—D'Angelo—Cheeba Sound/Virgin	1,500,000
51) LET'S GET READY—Mystikal—Jive	1,500,000 1,400,000
52) AFFIRMATION—Savage Garden—Columbia/CRG 53) NOW 3—Various Artists—EMI/Sony/Zomba/Universal	
54) J.E. HEARTBREAK —Jagged Edge	1,700,000
So So Def/Columbia/CRG	1,400,000
55) CRUSH—Bon Jovi—Island/IDJMG	1,300,000
56) MISSION: IMPOSSIBLE 2—Soundtrack—Hollywood	1,300,000

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED. COMPILED, AND PROVIDED BY

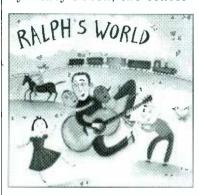
57) ENEMA OF THE STATE—Blink-182—MCA	1,300,000
	1,300,000
	1,300,000
	1,300,000
	1,300,000
62) BTNHRESURRECTION—Bone Thugs-N-Harmony	, , , , , , ,
	1,200,000
63) BEWARE OF DOG —Lil' Bow Wow	, , ,
· /	1,200,000
	1,200,000
65) I GOT THAT WORK—Big Tymers	, , ,
	1,200,000
	1,200,000
	1,200,000
	1,200,000
69) THE SLIM SHADY LP—Eminem—Web/Aftermath/	, , ,
,	1,200,000
70) CHARLIE'S ANGELS—Soundtrack—Columbia/CRG	1,200,000
71) WIDE OPEN SPACES—Dixie Chicks	,
	1,100,000
	1,100,000
	1,100,000
74) SOUND LOADED—Ricky Martin—Columbia/CRG	1,100,000
75) HOORAY FOR BOOBIES—Bloodhound Gang	
	1,100,000
	1,100,000
	1,100,000
78) DREAM A DREAM—Charlotte Church	
i '	1,100,000
79) LATEST GREATEST STRAITEST HITS—	
	1,100,000
80) THE NOTORIOUS K.I.M.—Lil' Kim	
Queen Bee/Undeas/Atlantic	1,100,000
81) WHITNEY—THE GREATEST HITS—Whitney Houston	١
Arista	1,000,000
	1,000,000
	1,000,000
84) RUFF RYDERS, VOL. 2—	
	1,000,000
	1,000,000
86) A PLACE IN THE SUN—Tim McGraw—Curb	1,000,000
	1,000,000
88) AARON'S PARTY (COME GET IT)—	
	1,000,000

Singles (More Than 500,000	0)
Title—Artist—Label	Sales*
1) MARIA MARIA—Santana—Arista	1,300,000
2) MUSIC—Madonna—Maverick/Warner Bros. 3) INCOMPLETE—Sisqó—Dragon/	1,000,000
Def Soul/IDJMG	1,000,000
4) BREATHE—Faith Hill—Warner Bros. Nashville	800,000
5) GET IT ON TONITE—Montell Jordan Def Soul/IDJMG	800,000
6) FROM THE BOTTOM OF MY BROKEN HEART	Γ
Britney Spears—Jive	800,000
7) THANK GOD I FOUND YOU—	,
Mariah Carey Featuring 98° & Joe—Columbia	700,000
8) HOT BOYZ — Missy Elliott Featuring Nas, Eve, 8	& Q-Tip
The Gold Mind/EastWest	700,000
9) I LIKE IT—Sammie—Capitol	600,000
10) HE WASN'T MAN ENOUGH—	
Toni Braxton—LaFace/Arista	600,000
11) SWEAR IT AGAIN—Westlife—Arista	600,000
12) SAY MY NAME—Destiny's Child—Columbia	600,000
13) DOESN'T REALLY MATTER—Janet Jackson	
Def Jam/IDJMG	600,000
14) ANOTHER DUMB BLONDE—Hoku—Geffen	600,000
15) MIRROR MIRROR—M2M—Atlantic	600,000
16) COME ON OVER BABY (ALL I WANT IS YOU	
Christina Aguilera—RCA	600,000
17) THERE YOU GO—Pink—LaFace/Arista	600,000
18) ALL THE SMALL THINGS—Blink-182 MCA 500,000	
19) AMAZED —Lonestar—BNA	500,000
1	

Minty Fresh Promoting 'Ralph's World' With Borders Concerts

COVERT ACTION: Ralph Covert's "Ralph's World," the much-anticipated inaugural release from Mini Fresh—the newly launched children's imprint of prominent Chicago independent label Minty Fresh (the Cardigans, Tahiti 80), profiled in this column in Billboard's July 29, 2000, issue—hits stores Tuesday (6).

Not only is it one of the finest kids' audio releases of this or any year in Child's Play's considered opinion, but "Ralph's World" is being supported by an aggressive marketing campaign by Minty Fresh, the center-



piece of which is a concert tour of Borders Books & Music stores in Chicago, Los Angeles, and Detroit. Minty Fresh president **Jim Powers** (who co-produced the album with Covert) says more dates are in the planning stages and may involve the East Coast, the South, and other regions of the U.S.

The album is distributed by Alternative Distribution Alliance (ADA), a division of Warner Music Group. "For February, we're focusing on Chicago [Covert's home base as well as the label's], with 16 Borders appearances," says Powers. March dates are split between Los Angeles-area Borders (in L.A. proper, as well as Torrance, Santa Monica, Sherman Oaks, Pasadena, and Thousand Oaks) and Detroit-area stores (in Birmingham, Ann Arbor, and Dearborn).

"We're expecting to do very



bu Moira McCormick

well with Ralph's' appearances," says Kristen Sohacki, community relations coordinator for Borders in suburban-Chicago Oak Park, who notes that "Ralph's World" is featured in the chain's listening stations as well. "It's a children's record that's adult-friendly too."

"This is our first interaction with Minty Fresh," notes Sean Lavallee, national music events specialist for Borders, which has approximately 350 stores nationwide, "and we're looking to build a relationship with them." Lavallee says that most Borders have children's programs each week, which draw a regular crowd. Covert's appearances will be plugged into those spots, guaranteeing an audience.

On the Tuesday morning of "Ralph's World's" release, Covert will appear on TV on Chicago's "WGN Morning News" before kicking off the first of his Borders appearances at a downtown Michigan Avenue store. On Feb. 25, Covert will perform in concert at Chicago's prestigious Old Town School of Folk Music, where he has been teaching toddler music classes for the last five years.

"Ralph's World," aimed at toddlers through primary graders, is a collection of high-energy, highly creative original songs along with a cover or two, all proven kid-pleasers. Covert, a well-known Chicago rock musician, became a father five years ago (to daughter Fiona, who does guest vocals on the album) and shortly thereafter began teaching the Wiggle Worms music classes at the Old Town School. Thus, Covert's been able to hone his material in the presence of his target audience, a most discerning one at that.

"Oh, it's very unfair," says Covert with a laugh, acknowledging his advantage in that respect. "You do get a real sense of what works," he adds, observing that a simple tune like "Ring Around The Rosy" "has been around for 500 years for a reason. At the same time, doing [that sort of thing] for hour upon hour—well, let's just say there's only a certain amount of 'Wheels On The Bus' you can take after a while."

Thus, when Covert set about



choosing songs for "Ralph's World," he, like most kids' artists these days, wanted selections that would be entertaining to mothers and

fathers as well. "When children's music engages the parents, their energy level goes up, and so does the kids'—exponentially," he says.

Covert takes time-tested, can't-miss child pleasers—animal songs ("Tickle A Tiger," "Seven Monkeys Up In A Tree," and many more), funnynoise songs ("Drivin' In My Car"), guessing games ("Emily Miller"), etc.—and gives them delightful twists. "The Name Song" is done at warp-10 speed and has little ones in stitches. The traditional "ABCs" is done the traditional way and then backwards. Parents will get a particular charge out of "Take A Little Nap (The Disco Song)," in which Covert brilliantly and side-splittingly turns KC & the Sunshine Band's "Get Down Tonight" into a request for some shut-eye. Throughout, the musicianship is first-rate. Guitarstrumming Covert is backed by bassist Pickles Pickarski, his former bandmate in popular Chicago combo the Bad Examples (now disbanded); drummer

Matt Walker, whose credits include the Smashing Pumpkins and Filter; a crack team of kid vocalists; and others, including noted jazz vocalist Kurt Elling and local blues harp legend Corky Siegel.

"Our employees and their kids really love this album," says Michael Black, VP of sales for ADA, noting that "Ralph's World" is the first children's release for the company, which traditionally deals in "indie rock, dance, and hip-hop." ADA has had success in other genres, he stresses. "We've had big jazz

records, and we're big in Hawaiian music," he notes. The company was instrumental in setting up Covert's Borders tours, "and we've had interest from Barnes & Noble and Trans World [Entertainment]." Black says other wholesalers, including Alliance Entertainment Corp. and Valley Media, are assisting ADA with getting "Ralph's World" into toy and mass-merchant retail outlets.

"It's fun for us to do something different," says Black, "and everybody here is up to the challenge."

Billboard_®

FEBRUARY 10, 2001

Top Kid Audio...

	U										
THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE. MASS MERCHANT. AND INTERNET SALES REPORTS COLLECTED. COMPILED, AND PROVIDED BY ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)								
1	1	118	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)								
2	2	265	VARIOUS ARTISTS ▲ 3 DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 860605(6.98/9.98)								
3	3	216	TODDLER TUNES 26 CLASSIC SONGS FOR TODDLERS BENSON 84056(3.98/5.98)								
4	4	82	BEAR BEAR IN THE BIG BLUE HOUSE WALT DISNEY 860640(9.98/12.98)								
5	8	230	VARIOUS ARTISTS ● DISNEY'S PRINCESS COLLECTION WALT DISNEY 860897(9.98/12.98)								
6	6	284	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860865(10.98/16.98)								
7	5	16	RIDERS IN THE SKY WOODY'S ROUNDUP WALT DISNEY 860676(9.98/12.98)								
8	7	16	FRED MOLLIN DISNEY'S LULLABY ALBUM WALT DISNEY 860677(9.98/12.98)								
9	9	48	VARIOUS ARTISTS RADIO DISNEY JAMS VOL. 2 WALT DISNEY 860980(9.98/12.98)								
	ĺ		VEGGIE TUNES ● VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98)								
10	11	144									
10	21	144									
			BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98) VEGGIE TUNES VEGGIE TUNES 2								
11	21	117	BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98) VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98) READ-ALONG EMPEROR'S NEW GROOVE								
11 12	21	117	BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98) VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98) READ-ALONG WALT DISNEY 860479(9.98 CD) READ-ALONG TOY STORY 2								
11 12 13	21 10 13	117 5 15	BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98) VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98) READ-ALONG WALT DISNEY 860479(9.98 CD) READ-ALONG TOY STORY 2 WALT DISNEY 860477(6.98/9.98) VARIOUS ARTISTS CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC								
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11 12 13 14	21 10 13 14	117 5 15 239	BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98) VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98) READ-ALONG WALT DISNEY 860479(9.98 CD) READ-ALONG WALT DISNEY 860477(6.98/9.98) VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860866(10.98/16.98) THE COUNTDOWN KIDS MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR MADACY 50572(2.98/4.98) VARIOUS ARTISTS ▲² DISNEY CHILDREN'S FAVORITES VOLUME 2								
11 12 13 14 15	21 10 13 14 16	117 5 15 239 14 191	BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98) VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98) READ-ALONG WALT DISNEY 860479(9.98 CD) READ-ALONG TOY STORY 2 WALT DISNEY 860477(6.98/9.98) VARIOUS ARTISTS CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860866(10.98/16.98) THE COUNTDOWN KIDS MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR MADACY 50572(2.98/4.98) VARIOUS ARTISTS DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 860606(6.98/9.98) READ-ALONG ONE HUNDRED TWO DALMATIANS								
11 12 13 14 15 16 17	10 13 14 16 15	117 5 15 239 14 191	BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98) VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98) READ-ALONG WALT DISNEY 860479(9.98 CD) READ-ALONG WALT DISNEY 860477(6.98/9.98) VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860866(10.98/16.98) THE COUNTDOWN KIDS MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR MADACY 50572(2.98/4.98) VARIOUS ARTISTS ▲² DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 860606(6.98/9.98) READ-ALONG ONE HUNDRED TWO DALMATIANS WALT DISNEY 860478(9.98 CD) THE COUNTDOWN KIDS MOMMY AND ME: OLD MACDONALD HAD A FARM								
11 12 13 14 15 16 17	21 10 13 14 16 15 12	117 5 15 239 14 191 11	BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98) VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98) READ-ALONG WALT DISNEY 860479(9.98 CD) READ-ALONG WALT DISNEY 860477(6.98/9.98) VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. HI - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860866(10.98/16.98) THE COUNTDOWN KIDS MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR MADACY 50572(2.98/4.98) VARIOUS ARTISTS ▲² DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 860606(6.98/9.98) READ-ALONG WALT DISNEY 860478(9.98 CD) THE COUNTDOWN KIDS MOMMY AND ME: OLD MACDONALD HAD A FARM MADACY 56775(2.98/4.98) CEDARMONT KIDS CLASSICS ◆ SILLY SONGS								
11 12 13 14 15 16 17 18	21 10 13 14 16 15 12 19	117 5 15 239 14 191 11 5	BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98) VEGGIE TUNES BIG IDEA/WORD 9451/LYRICK STUDIOS(6.98/10.98) READ-ALONG WALT DISNEY 860479(9.98 CD) READ-ALONG WALT DISNEY 860477(6.98/9.98) VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 860866(10.98/16.98) THE COUNTDOWN KIDS MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR MADACY 50572(2.98/4.98) VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 860606(6.98/9.98) READ-ALONG WALT DISNEY 860478(9.98 CD) THE COUNTDOWN KIDS MOMMY AND ME: OLD MACDONALD HAD A FARM MADACY 56775(2.98/4.98) CEDARMONT KIDS CLASSICS ◆ SILLY SONGS BENSON 82220(3.98/5.98) VARIOUS ARTISTS LA VIDA MICKEY								
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Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates viny! LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2001, Billboard/BPI Communications, and Soundscan, Inc.

MORE SILLY SONGS

EXECUTIVE TURNTABLE

HOME VIDEO. Universal Studios Home Video names Tami Page VP of retail marketing and Mark Dauw VP of sales planning and business development in Universal City, Calif. They were, respectively, senior executive at Natrol and director of finance and sales planning at Activision.

Alex Cusick is named director of research for the Video Software Dealers Association in Encino, Calif. He was research manager for Columbia TriStar Home Entertainment.

DISTRIBUTION. Gary Rautenstrauch is promoted to president of Baker





SICK KLEIM

& Taylor in Charlotte, N.C. He was COO.

Bob Morelli is promoted to senior VP of associated labels for BMG Distribution in New York. He was VP of sales and marketing, distributed labels.

Steve Kleinberg is named sen-

ior VP of marketing for WEA Corp. in Burbank, Calif. He was senior VP of marketing for Elektra Entertainment.

Cliff MacMillan is named product manager for Ventura Distribution in Thousand Oaks, Calif. He was video product manager for Tower Records/Video.

NEW MEDIA. Nancy Sullivan is named senior VP of media relations for Farmclub.com in Los Angeles. She was in the publicity department at Scoop Marketing.

www.billboard.com

BILLBOARD FEBRUARY 10, 2001

VARIOUS ARTISTS

WALT DISNEY 860632(10.98/16.98)

RE-ENTRY

TouchTunes Music Brings Digital Downloading To The Jukebox

This issue's column was prepared by Steve Traiman.

LOOKING TO EXTEND the opportunities of digital music distribution in the physical world beyond home computers and portable players. TouchTunes Music Corp. is putting a new spin on a familiar concept: the old-time music jukebox found in bars, restaurants, and pool halls, among other places. The company is providing jukeboxes that use digital downloads to coin-operated machine owners across the U.S.

When TouchTunes founder/president/CEO Tony Mastronardi came up with the concept of stocking jukeboxes with MP3-encrypted music files, the jukebox industry hadn't changed much in 80 years, except for a media format shift from vinyl 45s to CDs.



The Genesis Digital Jukebox from TouchTunes Music. It stores 750 encrypted MP3 files, and tracks available for play can be updated daily

"Now we're helping to bring meaning back to digital singles as a great medium to enhance label sales with the timeliness of 'instant adds' to on-location play," says Linda Komorsky, VP of business affairs, music rights, and licensing for TouchTunes. "The operator has no inventory to worry about and no maintenance problems, as they had to take out the physical CDs regularly for cleaning.

The next-generation jukeboxes are now available in more than 3,000 locations, with 250-300 new additions projected monthly through the year's end, according to TouchTunes executives.

The box includes a touchscreen interface, a Bose sound system, and the ability to store 750 songs from the total online catalog of fully licensed songs. Interactivity and music-ondemand allows each jukebox to receive and store music (in MP3 format) that can be downloaded on a nightly or hourly basis.

We're getting more than 1.5 million plays per week from more than 1 million people interacting with our jukeboxes," says Komorsky.

And the concept is catching on with the major labels too. TouchTunes has the rights to more than 70,000 songs online and licensing agreements with Warner Music Group, EMI, Universal Music, and BMG.

Komorsky, formerly a VP of international acquisitions and marketing with BMG Music Publishing, notes that TouchTunes' catalog represents 80%-90% of The Billboard Hot 100 from week to week.

"Only the Sony Music Group is absent," she says. "But we have Sony Music Publishing, Warner/Chappell Publishing, and 50-60 major independents, such as Zomba, Jive, Beggars Banquet, Epitaph, Roadrunner, Malaco, Fantasy, Moonshine, and Blind Big."

As a creator of the original Videodisc jukebox back in 1982, Jay Samit, senior VP of new media at EMI Recorded Music, admits having a soft spot for the jukebox marketplace.

Samit says that jukeboxes represent advantages for both the labels and box operators. From a label's perspective, jukeboxes represent attractive bonus income because licensed artists get paid per play. Meanwhile, from an operator/venue perspective, it guarantees that the jukebox will always have better content and more music than traditional boxes ever had the opportunity to acquire.

For our A&R staff, we get detailed field reports on what's playing, how often, and where," he says.

Each TouchTunes machine "calls in" overnight with its daily transaction log on what was played, in what order, and how many repeats there were. "We issue royalty statements quarterly on a per-track basis and are just now getting more interest from label marketing departments," says Komorsky.

One example for new marketing opportunities: a new single from a participating artist could be debuted for one free play across the Touch-Tunes network, with the screen message on the jukebox alerting listeners about the artist and the single. The tracking service could follow how many customers paid to hear the song after the free play and how often it was played later on.

The concept is taking off with store owners too. **Bob Maida**, operator of Park Place billiards center and bar in Clearwater, Fla., has had a Touch-Tunes Genesis Digital Jukebox for more than a year and says the box receives more than 1,000 plays a month from his customers.

"At two plays for \$1, we're making more money than our old box ever did, and I never have to go out and buy new CDs," Maida says. "I check the Billboard top 10 in the weekend section of The St. Petersburg Times, go online, and add the new songs while taking off some older ones. We're pioneers for what we think is a great concept.

Founded in 1993 and based in Montreal, with offices in Chicago and Los Angeles, TouchTunes is the only provider of digital downloading jukeboxes to coin-operated machine own-



ers across the U.S.

The company works closely with the Amusement Machine Operators of America (AMOA), the Chicagobased trade group for jukebox manufacturers and distributors. It has been an active exhibitor of its Genesis jukebox at the AMOA show and at the show sponsored by Amusement Trade Exhibition International in London, dating back to 1998.

The company installed its first unit in Chicago in 1998 with about 10,000 licensed songs from BMG and the PolyGram and MCA labels, which are now in the Universal Music Group. Warner Music Group began licensing product in spring 1999, and EMI came aboard that December.

For the first time, TouchTunes will be at the National Assn. of Recording Merchandisers Convention next month in Orlando, Fla., to demonstrate the digital jukebox. Touch-Tunes will also be at the Billboard Latin Conference in Miami this April.

KONAMI DANCE SHOWCASE: Konami of America's PlayStation video-game version of "Dance Dance

Revolution" (DDR) debuts in the U.S. this March with an interactive Dance Pad and a song catalog of 27 pop, disco, techno, house, Latin, drum'n'bass, and hip-hop songs from underground artists.

"It's the next best thing to a CD soundtrack," says Jason Enos, DDR product manager at Konami. "Compared to Japan, music soundtracks for games are still a developing market in America.'

Konami will heavily promote the new game on radio and online, with some of the songs available for free downloads from the Konami Web site and some of the artists' sites.

Konami ultimately expects that as the music game market grows and the games begin to focus more on integrating licensed music, the crossover appeal will be sufficient enough to make a soundtrack CD that can compete with other soundtracks on the charts.

The game combines competition, choreography, and exercise. It features different game-play modes, such as single-player, two-player competitive, and two-player cooperative.

Promoted songs are "Have You Never Been Mellow" by the Olivia Project: "Boom Boom Dollar." King Kong & D. Jungle Girls; "El Ritmo Tropical," Dixies Gang; "Let Them Move" and "Keep On Movin'," N.M.R.; "20, November," N.M.R. Featuring DJ Nagureo; "Put Your

Faith In Me" and "Put Your Faith In Me (Jazzy Groove)," Uzi-Lay; "Dynamite Rave," "Brilliant 2u," and "Brilliant 2u (Orchestra-Groove)," Naoki; "Smoke," Mr. Ed Jumps The Gun; "Make It Better," Mitsu-O!; "My Fire," X-Treme; "If You Were Here," Jennifer; "Dub I Dub," Me & My; "La Senorita," Captain T; "Drop The Bomb," Scotty D; "Get Up'N Move," S&K; "I Believe In Miracles," Hi-Rise; "AM-3P," KTZ; "Afronova," Re-Venge; "Trip Machine" and "SP-Trip Machine (Jungle Mix)," De-Sire;
"Paranoia," 180; "Paranoia (Dirty
Mix)," 190; and "Paranoia (KCET Clean Mix)," 2MB.

The DDR arcade game made its debut in Japan in October 1998 and quickly became the No. 1 gaming craze in the country, according to Enos. The home version arrived in March 1999 and boosted the game's popularity even further, selling 3 million units cumulatively. DDR arcade fever hit the U.S. that same year, and it became one of the top grossing games at arcade centers.

DDR will be available in the U.S. as a stand-alone PlayStation game at a \$29.99 suggested retail price, or bundled with a Konami Dance Pad accessory that re-creates the arcade experience (\$59.99 suggested retail). A stand-alone Dance Pad, available from InterAct/Recoton, MadCatz Guillemot, and other third-party providers, will be \$49.99 suggested retail.

Billboard.

FEBRUARY 10, 2001

Top Internet Album Sales...

THIS WEEK	LAST WEEK	WKS ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	SoundScan ARTIST	BILLEGARD	
1	1	11	NO. 1 No. 1 No. 1 No. 1	THE BEATLES	4	
2	NE	wÞ	J.LO EPIC 63786	JENNIFER LOPEZ	1	
3	11	2	SAVE THE LAST DANCE ▲ HOLLYWOOD 162288	SOUNDTRACK	3	
4	NE	wÞ	O-TOWN J 20000	O-TOWN	5	
5	4	13	ALL THAT YOU CAN'T LEAVE BEHIND ▲2 INTERSCOPE 524653	U2	25	
6	5	19	NO ANGEL ▲² ARISTA 19025 IS	DIDO	9	
7	3	3	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC ● LEGACY/COLUMBIA/VERVE 61432/CRG	VARIOUS ARTISTS	120	
8	2	4	O BROTHER, WHERE ART THOU? MERCURY (NASHVILLE) 170069	SOUNDTRACK		
9	9	9	WHITE LADDER ● ATO 69351/RCA IS	DAVID GRAY		
10	12	14	GREATEST HITS ▲2 VIRGIN 50316	LENNY KRAVITZ		
11	7	11	LOVERS ROCK ▲ ² EPIC 85185	SADE		
12	14	4	HOTSHOT ▲ ³ MCA 112096	SHAGGY	2	
13	NE	w►	LITTLE SPARROW SUGAR HILL 3927	DOLLY PARTON	113	
14	8	10	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS	ENYA	32	
15	NE	wÞ	IT WAS ALL A DREAM BAD BOY 73037/ARISTA	DREAM	6	
16	10	56	HUMAN CLAY A° WIND-UP 13053*	CREED	8	
17	NE	wÞ	ALL THINGS MUST PASS APPLE 30474/CAPITOL	GEORGE HARRISON	-	
18	12 2 PARACHUTES			COLDPLAY	61	
19	NE	wÞ	REVOLVER AS APPLE 46441*/CAPITOL	THE BEATLES	-	
20	NEW▶		WHOA, NELLY! DREAMWORKS 450217/INTERSCOPE	NELLY FURTADO	76	

Unique Visitors (in 000s)

TOTAL VISIT	
1. mp3.com	
2. mtv.com	2,234
3. launch.com	1,717
4. rollingstone.com	1,671
5. sonicnet.com	1,102
6. vh1.com	795
7. bmg.com	596
8. billboard.com	509
9. checkout.com	399
10. pollstar.com	380
AT-HOME VIS	ITORS
1. mp3.com	
2. mtv.com	1,861

1. mp3.com						. :	2,6	75
2. mtv.com								
3. launch.com							1,2	47
4. rollingstone.com							1,1	44
5. sonicnet.com								
6. vh1.com							. 5	14
7. bmg.com							. 4	55
8. billboard.com			e.	ě	œ		. 3	99
9. checkout.com			٠.				. 3	32
10. backstreetboys.com	1	*	+ •				. 2	85

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1. mp3.com		4												919
2. rollingstone.co	m	è			٠.									556
3. launch.com		œ.		ď.	c)		w							470
4. mtv.com														373
5. vh1.com		œ.												281
6. sonicnet.com				é			٠							217
7. polistar.com														189
8. bmg.com														141
9. billboard.com		è												139
10. checkout.com									•	4	•			. 67
Source: Media Metrix		De	-		í		7				ŧ	A	• 1	٠,

rized by Billboard. Media Metrix defines unique visitors as the actual number of users



who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample

Home Video

DTS Offers Audio Series To Be Played On Multiple Formats

NEW YORK-In an effort to make DVD the format of choice for both music and movie collectors, DTS Entertainment will begin releasing music titles that are compatible with both DVD Audio and DVD Video players.

Marketed under the "DTS Music Experience" umbrella, the first slate of four titles from the Agoura Hills, Calif.-based company will be available March 27, priced at \$25.

The titles are pop/rockers Toy Matinee's 1990 eponymous album, a self-titled project from surroundsound synth group Studio Voodoo, guitar superstar Steve Stevens' "Flamenco A Go-Go," and a new 5.1 audio mix from pop/rock newcomer

Each of the titles contains a dedicated multi-channel and/or stereo soundtrack for DVD Audio players, as well as a DTS "Master Quality" 5.1 soundtrack and a Dolby Digital 2.0 stereo track for DVD Video players.

"Retailers no longer have to hesitate to offer DVD Audio product, because ours are playable on everyone's [DVD] system," says director of marketing David DelGrosso. "We've been releasing titles over the last five years, but they've all been CD-based, which means they're great-sounding 5.1 soundtracks—but without enough room on the disc to include a stereo soundtrack as well. So you had to have a 5.1 playback system to hear it."

The company has a catalog of ap-

mat, including titles from the likes of Sting and the Eagles, as well as classical titles featuring the works of Tchaikovsky and Verdi.

But with the introduction of DVD Audio, the company can offer both 5.1 and stereo soundtracks on the same disc to satisfy both the DVD Video and DVD Audio consumer.

In addition, DelGrosso says the multi-use titles will promote the DVD format as an audio as well as a video playback system.

"Our product will appeal to the 30 million DVD users who haven't yet tried music on DVD," DelGrosso notes. "There are 12 million DVD home units and 18 [million] DVD-ROMs that all play DVD discs. So

the worldwide awareness that DVD is not just for movies but also for music-and soon for video games.'

DelGrosso also notes that the company is looking ahead to when 5.1 surround will reside not only in the home but in car audio systems and in personal computers. "Literally any form of entertainment you enjoy in stereo can now come to life more than ever before with high-quality 5.1 soundtracks," he says.

To further its goal of spreading the word about DVD music product, DTS signed a new distribution pact with Valley Entertainment this month, and the two companies are preparing to take their act on the road to retailers.

"Valley's preparing a bus with a complete 5.1 system, which will travel across the country visiting

outside and change their life permanently," says DelGrosso. "More retailers will learn what's going on with the technology and more will stock inventory.'

DelGrosso says that the technology offers a new element to the DVD experience, which should generate interest among retailers and consumers. "Hearing is believing, and the bus promotion will be bringing people into the store to experience it themselves," he believes. The road show will coincide with the March debut of the new titles.

In addition to the "DTS Music Experience" titles, DTS plans to roll out a series of stereo-only DVD Audio titles later in the year that will offer high quality audio for stereo playback systems.

Columbia TriStar's The Latest Supplier To Cut Prices On DVD Catalog Titles

PRICED TO MOVE: In an effort to make older DVD titles attractive to new DVD player owners, Columbia TriStar Home Entertainment has joined the trend in dropping the price on a select number of catalog titles.

Effective immediately, 15 titles will be reduced to between \$14.95 and \$19.95, which knocks off between \$5 and \$10 from the standard list price. Titles include "As Good As It Gets," "Air Force One," "A Few Good "As Good As It Gets," "Air Force One," "A Few Good Men," "Ghostbusters," "Godzilla," "My Best Friend's Wedding," "Sleepless In Seattle," and "Taxi Driver." Another 15, including "Jumanji," "Men In Black," "Legends Of The Fall," "Starman," "The Net," and "Spice World," will be price-reduced March 6.

"New releases are selling very well," says Colum-

bia VP of sales Jeffrey Pietrzyk. "But catalog sales are not growing in proportion.

In total, Columbia plans to reduce the price of about 45 titles

Other suppliers have also noticed a downturn in catalog sales and have made price reductions. 'You ĥave to, because they're not moving at

\$24.98," says Artisan Home Entertainment president of sales and marketing Jeff Fink. "Unless you're doing a special edition, even new catalog titles out for the first time on DVD don't sell at \$24.98.

Artisan began reducing the price of some titles last year to \$14.98 and \$19.98. Warner Home Video has a few titles under \$10. Beginning March 20, Artisan will offer a \$5 rebate when consumers purchase two titles from its Academy Award promotion. DVDs are priced between \$14.98 and \$24.98.

To launch its new program, Columbia advertised the new prices in newspaper editions that hit over Super Bowl weekend. Among the publications that received the ad were USA Today, The New York Times, Los Angeles Times, The San Francisco Chronicle, The Philadelphia Inquirer, and The Wash-

Pietrzyk says the price reduction is aimed at enticing consumers to buy rather than convincing retailers to dedicate more shelf space to older titles. "In general, the shelf space for $\mathrm{D} V \hat{\mathrm{D}}$ is rapidly changing, and price is clearly the choice for copy depth," he says. "But we

aren't trying to penetrate retail; we're trying to penetrate [to] more consumers."

Columbia senior VP of marketing Cheryl Lodinger says the selection of titles represents a broad range of films to suit any taste. "One of the things we don't have is research on consumer behavior in purchasing DVDs, so we've chosen titles that are across the board," she

MORE CATALOG TALK: One of the most successful catalog promotions of all time is coming back for another round with the American Film Institute's (AFI) "100 Years ... 100 Thrills."

This time around, the AFI will assemble the 100



by Eileen Fitzpatrick

most-"heart-pounding movies" of all time as voted on by Hollywood experts, directors, actors, producers, and others who work in the field. Choices will be selected from a ballot of 400 films, and the results will be announced on a three-hour CBS special to air in the summer. Some of the nom-

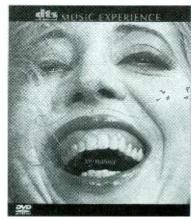
inees are "Aliens," "The Birds" (as well as practically every other Hitchcock classic), "A Nightmare On Elm Street," "The Taking Of Pelham One Two Three," "Star Wars," as well as many

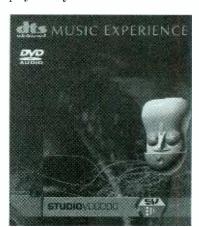
The AFI started the program back in 1998 with the 100 best films of all time, followed up by the 100 best actors of all time and the 100 best comedies of all time.

WONDER' CHANGE: Paramount Pictures' re-promotion of the Michael Douglas comedy "Wonder Boys" for Academy Award consideration has pushed back its video release. The supplier pulled it off this month's release calendar and will now release it March 13. The original date was Jan. 9.
"Wonder Boys" won a Golden Globe for best origi-

nal song, **Bob Dylan's** "Things Have Changed." The studio recently put the film back in theaters to increase its chances for an Academy Award nomination.

Paramount has also pushed back the release date for "Terms Of Endearment" and "Ordinary People," from February to April and August, respectively





Albums from Toy Matinee and Studio Voodoo will kick off DTS Entertainment's "Music Experience" DVD Audio line, which can be played on both DVD Audio and DVD Video playback systems. Other DVD Audio titles on the market must be played on dedicated players.

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Give your customers a delicious valentine treat. Playboy's Red Hot Redheads. These sultry firecrackers are sure to spark passions, stir desires, and melt hearts. Stock up now and let your customers see red in the most ravishing way!



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Top Video Sales...

		CHART	COMPILED FROM A NA	TM FIONAL SAMPLE OF RETAIL STORE SALES RE	PORTS.			1	
THIS WEEK	LAST WEEK	WKS. ON CH	TITLE	Label Principal Distributing Label, Catalog Number Performers					
1	3	9	CHICKEN RUN	No. 1 DreamWorks Home Entertainment	Mel Gibson	2000	G	26.99	
			MARY-KATE & ASHLEY: OUR Dualstar Video		Mary-Kate &			19.96	
2	2	10	LIPS ARE SEALED	Warner Home Video 37236 Playboy Home Video	Ashley Olsen	2000	NR		
3	13	7	PLAYBUY'S CALIFORNIA GIRLS Universal Music & Video Dist. 0870 Universal Music & Video Dist. 0870 Vive/Zomba Video		Various Artists	2000	NR	19.98	
4	1	4	BRITNEY IN HAWAII: LIVE & MORE ▲ BMG Video 41704		Britney Spears James Gandolfini	2000	NR	19.95	
5	4	5	COMPLETE FIRST SEASON Warner Home Video 99335		Lorraine Bracco	2000	NR	99.92	
6	5	11	PLAYBOY'S PLAYMATES BUSTIN' OUT Playboy Home Video Universal Music & Video Dist.		Various Artists	2000	NR	19.98	
7	8	35	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92	
8	7	2	JUBEI-CHAN THE NINJA GIRL: VOLUME 4	Bandai Entertainment Pioneer Entertainment 71168	Animated	2001	NR	19.98	
9	34	2	JAZZ: A FILM BY KEN BURNS	PBS Home Video 8262	Keith David	2001	NR	149.88	
10	6	10	FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98	
11	11	9	X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98	
12	15	10	LIVE AT MADISON SQUARE GARDEN ▲³	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.95	
13	12	15	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 19947	Tom Hanks Tim Allen	1999	G	26.99	
14	17	11	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 20859	Animated	1999	G	26.99	
15	10	15	PLAYBOY'S 2001 PLAYMATE	Playboy Home Video	Various Artists	2000	NR	19.98	
16	27	10	VIDEO CALENDAR THE PERFECT STORM	Universal Music & Video Dist. 0867 Warner Home Video 18943	George Clooney	2000	PG-13	22.99	
17	9	5	THE ROAD TO EL DORADO	DreamWorks Home Entertainment	Mark Wahlberg Animated	2000	G	24.99	
18		7	THE NUTTY PROFESSOR	Universal Studios Home Video 83591	Eddie Murphy	2000	PG-13	22.98	
	24		2: THE KLUMPS THE GREEN MILE:		Janet Jackson Tom Hanks	1999	R	19.98	
19	16	12	THE COLLECTORS EDITION HOW THE GRINCH	Warner Home Video 2617	Michael Clarke Duncan		NR		
20	19	84	STOLE CHRISTMAS! ◆	Warner Home Video 65409	Animated Julia Roberts	1966		14.95	
21	23	17	ERIN BROCKOVICH	Universal Studios Home Video 85710	Albert Finney	2000	R	14.98	
22	21	9	MLB: WORLD SERIES 2000	USA Home Entertainment 60087 DreamWorks Home Entertainment	Various Artists Kevin Spacey	2000	NR	19.95	
23	14	13	AMERICAN BEAUTY	86477	Annette Bening	1999	R	24.99	
24	NE	w Þ	PLAYBOY: THE COMPLETE ANNA NICOLE SMITH \$450 MILLION PLAYMATE	Playboy Home Video Universal Music & Video Dist. PBV0882	Anna Nicole Smith,	2001	NR	19.98	
25	30	9	ANNIE GET YOUR GUN	Warner Home Video 65438	Betty Hutton Howard Keel	1950	NR	19.98	
26	18	16	BALLER BLOCKIN' A	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95	
27	26	10	ECW: PATH OF DESTRUCTION (UNCENSORED)	Pioneer Entertainment 71548	Various Artists	2000	NR	19.98	
28	32	8	BEING JOHN MALKOVICH	USA Home Entertainment 59757	John Cusack Cameron Diaz	1999	R	14.95	
29	28	10	POKEMON: THE MOVIE 2000	Warner Home Video 18620	Animated	2000	G	22.96	
30	22	30	AMERICAN PIE	Universal Studios Home Video 84436	Jason Biggs Alyson Hannigan	1999	NR	19.98	
31	25	110	STAR WARS TRILOGY	FoxVideo 2000743	Mark Hamill Harrison Ford	1997	PG	39.98	
32	29	2	THE UP IN SMOKE TOUR	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95	
33	NE	w Þ	FINAL DESTINATION	New Line Home Video Warner Home Video	Devon Sawa Ali Larter	2000	R	19.95	
34		w Þ	ELVIS: THAT'S THE WAY	Warner Home Video 65458	Elvis Presley	1970	NR	14.95	
35	35	1 4	DEF COMEDY JAM 2	Ventura Distribution 8843	Various Artists	2000	NR	14.98	
36		w Þ	HIGH FIDELITY	Touchstone Home Video	John Cusack	2000	R	19.98	
37	20	19	THE LITTLE MERMAID II:	Buena Vista Home Entertainment 20910 Walt Disney Home Video	Jack Black Animated	2000	NR	26.99	
	-	1	RETURN TO THE SEA	Buena Vista Home Entertainment 19680 Interscope Video		2000	NR	19.95	
38		w▶	E.	Universal Music & Video Dist. 60819	Eminem Jodie Foster				
39	31	2	ANNA AND THE KING ESCAFLOWNE (UNCUT): BETRAYAL	FoxVideo 2000983 Bandai Entertainment	Chow Yun-Fat	2001	PG-13	14.98	
40	38	8	& TRUST	Pioneer Entertainment 71144	Animated	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...

EK	EK	NO O	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.				
THIS WEEK	LAST WEEK	WEEKS. CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers		
1	6	2	ME, MYSELF & IRENE (R)	No. 1 FoxVideo 2000785	Jim Carrey Renee Zellweger		
2	1	9	GLADIATOR (R)	DreamWorks Home Entertainment 86026	Russell Crowe		
3	7	3	HOLLOW MAN (R)	Columbia TriStar Home Video 04956	Kevin Bacon Elisabeth Shue		
4	2	3	THE CELL (R)	New Line Home Video Warner Home Video 5150	Jennifer Lopez		
5	11	3	THE ART OF WAR (R)	Warner Home Video 18871	Wesley Snipes		
6	8	5	SCARY MOVIE (R)	Oimension Home Video Buena Vista Home Entertainment 21371	Anna Faris Jon Abrahams		
7	4	2	THE VIRGIN SUICIDES (R)	Paramount Home Video 338173	Kirsten Dunst James Woods		
8	5	7	GONE IN 60 SECONDS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21369	Nicolas Cage Angelina Jolie		
9	14	15	ERIN BROCKOVICH (R)	Universal Studios Home Video 85710	Julia Roberts Albert Finney		
10	3	9	CHICKEN RUN (G)	DreamWorks Home Entertainment 85754	Mel Gibson		
11	NE	wÞ	CHICKEN RUN (G) DreamWorks Home Entertainment 85754 COYOTE UGLY (PG-13) DreamWorks Home Video Burna Vista Home Entertainment 21627 A DRATT FEFFE D FACTU (CG-12)		Piper Perabo Adam Garcia		
12	NE	w▶	BATTLEFIELD EARTH (PG-13)	Warner Home Video 18566	John Travolta Barry Pepper		
13	13	5	SHAFT (R)	Paramount Home Video 336193	Samuel L. Jackson		
14	10	11	MISSION: IMPOSSIBLE 2 (PG-13)	Paramount Home Video 334873	Tom Cruise		
15	12	4	ROAD TRIP (NR)	DreamWorks Home Entertainment 86392	Tom Green		
16	NEW▶		UNDER SUSPICION (R)	Columbia TriStar Home Video 05877	Gene Hackman Morgan Freeman		
17	9	18	HIGH FIDELITY (R)	Touchstone Home Video Buena Vista Home Entertainment 20910	John Cusack Jack Black		
18	NEW		AUTUMN IN NEW YORK (PG-13)	MGM Home Entertainment 1001430	Richard Gere Winona Ryder		
19	19	13	THE PATRIOT (R)	Columbia TriStar Home Video 05702	Mel Gibson		
20	17	12	FREQUENCY (PG-13)	New Line Home Video Warner Home Video 5057	Dennis Quaid Jim Caviezel		

[◆] IRMA gold certification for a minimum of 125,000 units or a dollar votume 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 votume 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.

Billboard.

FEBRUARY 10, 2001

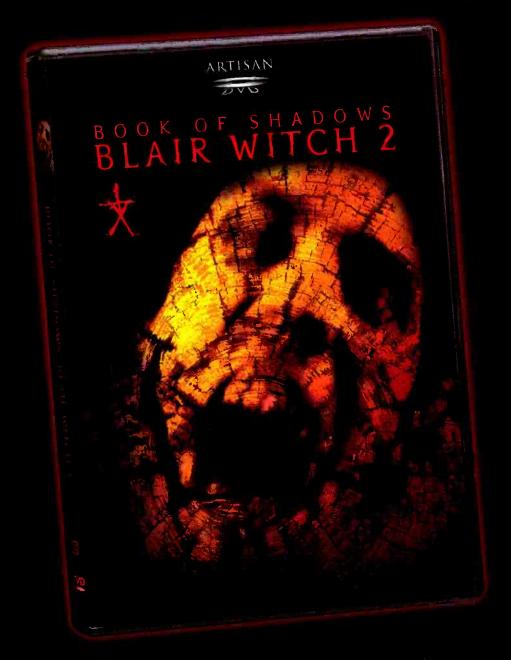
Top DVD Sales...

THIS WEEK	VEEK	ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				
	LAST WEEK	WKS. (TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers		
				No. 1			
1	NE	NÞ	ME, MYSELF & IRENE (R) (26.98)	FoxVideo 2000625	Jim Carrey Renee Zellweger		
2	I	2	COYOTE UGLY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 21627	Piper Perabo Adam Garcia		
3	NE	NÞ	Walt Dispay Hama Vidas/Puspa		Bruce Willis		
4	3	10	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe		
5	NEW		► BAIT (R) (19.98) Warner Home Video 1880		Jamie Foxx		
6	4	4	HOLLOW MAN (R) (24.95)	Columbia TriStar Home Video 05072	Kevin Bacon Elisabeth Shue		
7	5	8	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie		
8	8	5	THE ART OF WAR (R) (24.98)	Warner Home Video 18871	Wesley Snipes		
9	7	7	SCARY MOVIE (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 18300	Anna Faris Jon Abrahams		
10	2	2	BATTLEFIELD EARTH (PG-13) (19.98)	Warner Home Video 18566	John Travolta Barry Pepper		
11	9	6	ROAD TRIP (NR) (26.99)	DreamWorks Home Entertainment 87111	Tom Green		
12	10	14	THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson		
13	6	6	THE CELL (R) (24.98)	New Line Home Video/Warner Home Video 5150	Jennifer Lopez		
14	11	71	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne		
15	12	6	SE7EN: TWO-DISC PLATINUM SERIES (R) (30.98)	New Line Home Video/Warner Home Video 4997	Brad Pitt Morgan Freeman		
16	13	10	X-MEN (PG-13) (29.98)	FoxVideo 2000640	Patrick Stewart Ian McKellen		
17	15	3	WHEN HARRY MET SALLY (R) (24.98)	MGM Home Entertainment 1001460	Billy Crystal Meg Ryan		
18	17	12	MISSION: IMPOSSIBLE 2 (PG-13) (29.99)	Paramount Home Video 334874	Tom Cruise		
19	19	11	THE PERFECT STORM (PG-13) (24.98)	Warner Home Video 18584	George Clooney Mark Wahlberg		
20	18	5	THE EXORCIST (R) (24.98)	Warner-Home Video 18632	Elien Burstyn Linda Blair		

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DVD SIDE INCLUDES:

- "Book of Shadows: Blair Witch 2" in 16:9 Widescreen
- The Secret of Esrever
- Audio Commentary with Director Joe Berlinger
- DVD-ROM Enhanced Features and Weblink Access!
- Dolby Digital 5.1 Surround Sound

CD SIDE INCLUDES[†]: Music from the "Blair Witch 2" Soundtracks

- Godhead The Reckoning
- Tony Iommi (Featuring Dave Grohl) -Goodbye Lament
- Steaknife Tommy (Don't Die)
- The Entire "Book of Shadows"
 Original Film Score Soundtrack by Carter Burwell
- Godhead Live Version The Reckoning

PRE-ORDER DATE: 2 | 13 | 01 STREET DATE: 3 | 13 | 01

2000/Color/90 Min. DVD Catalog No. 11577 UPC No. 012236115779

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The Blair Witch Experience

- The Blair Witch Project™ DVD
- Book of Shadows: Blair Witch 2 DVD+CD
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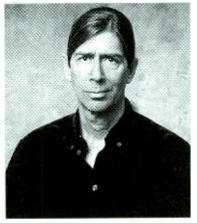


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Reissued 'Elvis' Film Shows The Human Side Of The King

revealing and definitive documentaries about the King, "Elvis: That's The Way It Is was shot in August 1970 at the height of Elvis Presley's Las



SCHMIDLIN

Vegas concert career. More than 30 years later, filmmaker Rick Schmidlin has added 30 minutes of never-before-seen footage and given a contemporary look to the film for its DVD release.

"Elvis: That's The Way It Is" will be released by Warner Home Video March 6. A VHS version

Schmidlin discusses what it was like to rework a legend.

Where did you find the new material?

We literally unearthed the negative two miles underground in Kansas, where many films are archived in case of natural, or other, disaster. In that negative we found a new story of Elvis, one that explained musically what he was without interpreta-

What do you mean?

I wanted to let the camera tell the story. Basically I found that (director) Denis Sanders was pointing the camera, but Elvis was directing the action. And that's why I think it works.

The rehearsal scenes in particular work well.

Yes, you get to see him rehearse, unlike the original film, which would cut away. Whereas the original was a propaganda film, this one shows him going through songs like "Little Sister" and "Get Back" in complete rehearsal. The rehearsal of "Bridge Over Troubled Water" I found to be really exciting, and "Cattle Call" with the yodel.

through about Elvis in these scenes?

That he cared He cared when he rehearsed that he got everything perfect so that when he got on the stage it was not just [about] singing the song. And that he was a very gifted human being but also a very common man. Elvis obviously had something. And I tried to get across that it made him not just the icon, but someone who'd make you say, 'Hey, this was a heck of a nice guy.

And vulnerable, too.

Exactly. And that's what comes through in the concert scenes. We see backstage that fragility, that he is nervous and not going out with the confidence that he could just do it. Then, when he gets on stage, it's like he's standing in the center ring. And that circle is made up of his to combine them to make the

So, which scenes do you think are the most important? It's hard [to say], because they

Elvis cared that he got everything perfect so that when he got on the stage it was not just about singing the song'

- RICK SCHMIDLIN -

combine. The rehearsal explains the human being, but the concert explains the performer. You can see what made him a unique individual: kissing the women,

signing autographs during the performance. He made the audience a part of the presentation.

In your presentation, how did you re-edit for a more contemporary feel?

We used the original material but cut it with a more educated knowledge of the way music is being cut. My editor, Michael Solomon, has 20 years of [concert music] experience.

Why go to this effort? Why is this film important?

I think it's important because the legacy of Elvis Presley has been marred over the years. That began, probably, in the 1980s when the impersonators came out, and all of a sudden we were focusing on the last three years of what was a remarkable career. This film brings back the coolness. The Beatles are hot right now, but Elvis is cooler.

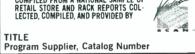
CATHERINE CELLA

Billboard.

FEBRUARY 10, 2001

Top Special Interest Video Sa

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK REPORTS COL-LECTED, COMPILED, AND PROVIDED BY





TITLE Program Supplier, Catalog Number

RECREATIONAL SPORTS.

1	2	10	NO. 1 TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 Red Line Entertainment 77002	15.95
2	1	41	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254	14.95
3	NE	wÞ	WWF: ARMAGEDDON World Wrestling Federation Home Video 266	19 95
4	NE	wÞ	WWF: SURVIVOR SERIES-THE RULES HAVE CHANGED World Wrestling Federation Home Video 265	19.95
5	3	24	WWF: TABLES LADDERS CHAIRS World Wrestling Federation Home Video 259	14.95
6	4	40	WWF: EVE OF DESTRUCTION World Wrestling Federation Home Video 256	14.95
7	5	11	MLB: WORLD SERIES 2000 USA Home Entertainment 60087	19.95
8	6	24	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261	14.95
9	8	10	WWF: CHRIS JERICHO-BREAK DOWN THE WALLS World Wrestling Federation Home Video 262	14.95
10	7	8	WWF: MOST MEMORABLE MATCHES '00 World Wrestling Federation Home Video 826	14 95
11	9	22	ECW: EXTREME EVOLUTION (CENSORED) Pioneer Entertainment 71404	14.98
12	10	10	WWF: KURT ANGLE-IT'S TRUE IT'S TRUE World Wrestling Federation Home Video 263	14.95
13	12	24	WWF: STONE COLD STEVE AUSTIN-LORD OF THE RING World Wrestling Federation Home Video 260	14.95
14	11	11	ECW: PATH OF DESTRUCTION (UNCENSORED) Pioneer Entertainment 71548	19.98
15	14	62	WWF: AUSTIN VS. MCMAHON ○ World Wrestling Federation Home Video 240	14.95
16	15	17	KING OF THE DEATH MATCH Ground-Zero Entertainment 2056	19.99
17	16	33	JUGGALO CHAMPIONSH-T WRESTLING Psychopathic Video 2200	21.95
18	17	19	ECW: EXTREME EVOLUTION (UNCENSORED) Pioneer Entertainment 71405	19.98
19	19	66	WWF: KING OF THE RING '98 World Wrestling Federation Home Video 205	19.95
_	-	-		

HEALTH AND FITNESS...

	_		-	
1	1	109	NO. 1 BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution 2274	39.95
2	2	101	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	
3	3	47	YOGA CONDITIONING FOR WEIGHT LOSS Living Arts 1203	14.9
4	4	82	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution 2271	34.9
5	5	20	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10152	
6	6	18	BILLY BLANKS: TAE-BO LIVE Ventura Distribution 2723	
7	9	91	YOGA FOR BEGINNERS: ABS YOGA Living Arts 1075	
8	7	38	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 2276	
9	8	55	LIVING YOGA COLLECTION Living Arts 1070	17.9
10	10	116	TOTAL YOGA Living Arts 1080	9.98
11	11	2	CHI THREE-PACK Living Arts 1054	
12	12	5	DENISE AUSTIN: BLAST OFF TEN POUNDS Artisan Home Entertainment 10154	
13	13	328	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	
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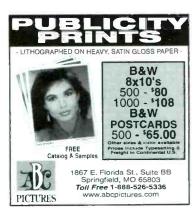
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King, Puente, Peters Among Recipients Of NARAS Heroes Awards



Shown, from left, NARAS president Michael Greene, and Heroes Award winners Diana Ross, Bernadette Peters, Frank Military, Phil Ramone, and B.B. King pose backstage with their statuettes.



Bill Cosby, right, presented B.B. King with his award at the



Award recipients Bernadette Peters, left, and Diana Ross flank presenter Mary Tyler Moore, center,



Tony Bennett shares a laugh with Heroes Award recipient Diana Ross



India was on hand to pay homage to the late Tito Puente



Frank Military, right, accepts his award as Tony Bennett looks on.



Heroes Award recipient Phil Ramone, left, and ASCAP president Marilyn Bergman are all smiles backstage



Producer Arif Mardin, left, also attended the event, shown here with NARAS president Michael Greene.



recently held its fifth annual Heroes Awards dinner at New York's Roosevelt Hotel, where B.B. King, Bernadette Peters, Frank Military, the late Tito Puente, Diana Ross, and Phil Ramone were honored. The stars turned out to celebrate with NARAS president Michael Greene and NARAS New York chapter heads Beth Ravin and John Marcus. Bill Cosby presented the award to King, Mary Tyler Moore presented to Peters, Tony Bennett presented to Military, Ross' sons Evan Naess and Ross Naess and daughter Rhonda Ross Kendrick presented to their mother, India presented to Puente's family (widow Marge, sons Ronnie Puente and Tito Jr., and daughter/WNBC-TV meteorologist Audrey), and ASCAP president Marilyn Bergman presented to Ramone. (Photos by Chuck Pulin)



Diana Ross, right, thanked her sons Evan Naess, left, and Ross Naess and daughter Rhonda Ross Kendrick for presenting her the award.



The children of Tito Puente accepted the award on behalf of their late father. Shown, from left, are daughter Audrey and sons Ronnie and Tito Jr.



Shown, from left, NARAS president Michael Greene; Midori, violinist and founder of Midori and Friends Music Education Foundation; John Marcus, NARAS New York chapter executive director; and NARAS New York chapter president Beth Ravin.

<u>Update</u>

CALENDAR

FEBRUARY

Feb. 2-3, 13th Annual Frank Sinatra Celebrity Golf Tournament, Desert Willow Golf Resort, Palm Desert, Calif. 760-202-4422.

Feb. 5-6, Jupiter Internet Commerce Latin Amer-

GOOD WORKS

HOPE FOR DIABETES: On April 23, Billboard and the University of Miami's Diabetes Research Institute will present the second annual Hope & Harmony Golf and Tennis Classic at the Doral Golf Resort and Spa in Miami. The fund-raiser, which is the official charity of the Billboard Latin Music Conference and Awards, consists of golf and tennis competitions and a silent auction, as well as an evening cocktail reception and awards dinner. Contact: Lori Weintraub at 954-964-4040.

STEPPING UP: Country artist Joe Diffie is hosting the benefit concert, "Country Steps In For First Steps," Feb. 11 at the Ryman Auditorium in Nashville. Participating acts include Lisa Angelle, the Martins, Chalee Tennison, and Keith Urban. A silent auction featuring items donated by George Strait, Vince Gill, Kenny Rogers, Clint Black, and Ricky **Skaggs** will be held during the show. Proceeds will be given to First Steps, a school that provides early intervention care for young children with special needs. Contact: Monica Stiles at 615-320-1219.

ica Forum, Hyatt Regency Miami, Miami. 800-214-5952. ext. 6424.

Feb. 6, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

Feb. 6, **Slam Jam**, presented by the Music, Entertainment & Media Unit of B'nai B'rith, Local 802 Musicians Union, New York. 212-330-7969.

Feb. 8, Make Your Vote Count: ASCAP And NMPA/Harry Fox Board Elections: "Meet The Candidates, Learn The Rules," presented by AIMP, Dillions, New York. 212-758-6157.

Feb. 8, Music, Money & Success: The Insider's Guide To Making Money In The Music Business, presented by ASCAP, Guitar Center, Phoenix, Ariz. 212-621-6241.

Feb. 10, **Do It Yourself In Film, Music & Books,** Hollywood Roosevelt Hotel, Los Angeles. 323-860-9076

Feb. 20-22, **Mobile Beat DJ Show & Conference**, **Tropicana Hotel**, Las Vegas. 716-385-9920.

Feb. 20-22, **REPLItech North America**, Los Angeles Convention Center, Los Angeles. 800-800-5474.

Feb. 21, Copyright & Trademark Seminar, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Feb. 21, **43rd Annual Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Feb. 22-25, **By:Larm Convention**, Tromso, 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 Careexr Expo & Job Fair 2001,** Hynes Convention Center, Boston. 617-747-8970.

Feb. 26, **Brit Awards**, Earls Court 2, London. 44-207-851-4001.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or E-mail jpesselnick@billboard.com.

LIFELINES

BIRTHS

Boy, René-Charles, to **Celine Dion** and **René Angelil**, Jan. 25 in Palm Beach, Fla. Mother is a recording artist. Father is her manager.

Girl, Taylor Ayana Crawford, to Yolanda Adams and Timothy Crawford Jr., Jan. 26 in Houston. Mother is a recording artist.

Girl, Emilia Caroline, to **Caroline** and **Joseph Vella**, Jan. 5 in San Francisco. Mother and father own and operate the Web channel Jazz Online.

Boy, Jacob Francisco, to Anna and Heinz Geissler, Jan. 23 in Austin, Texas. Father is group label manager of Antone's Records and the Texas Music Group.

DEATHS

Jack McDuff, 74, of an apparent heart attack, Jan. 23 in Minneapolis. McDuff, known as "Brother" Jack McDuff, was a jazz organist and leading player in the soul/jazz movement of the 1960s. He performed with noted guitarists such as George Benson and Grant Green. McDuff continued to perform and record, most recently for Concord Records, up until last year. He is survived by his wife.

Deirdre O'Donoghue, 53, of an undetermined cause, Jan. 20 in Santa Monica, Calif. O'Donoghue was the host of the "Breakfast With The Beatles" program, which most recently aired on KLSX Los Angeles. She began her radio career in 1974 at Boston's WBCN. In the late 1970s, she came to Southern California and worked at KKGO L.A. and KCRW Santa Monica, where she hosted "Snap," a show that highlighted new rock bands. O'Donoghue created "Breakfast" in the early 1980s while working at KMET L.A. No immediate family survivor information is known.

María Eugenia Fernández, 52, of heart failure, Jan. 22 in Miami. Fernández was executive assistant to Rodolfo López Negrete, senior VP, Latin America region, for BMG U.S. Latin. No immediate family survivor information is known. In lieu of flowers, donations in her name can be made to the League Against Cancer, 2180 SW 12 Ave., Miami, Fla. 33129.

ESTOPA PREPS FOR NEW MARKETS

(Continued from page 53)

debut on Universal, "Lunas Rotas" (Broken Moons), has sold more in Spain, at about 1.3 million units.

Estopa's year-long success has surprised the Spanish music industry; the brothers' 120 live concerts, their street credibility, the "dirty realism" of their lyrics, and word-of-mouth enthusiasm are all cited in attempts to explain the phenomenon. The result of that remarkable success is that BMG's Miami-based Latin American Regional Office (LARO) has identified Estopa as a maximum-priority release when the album hits the streets in March in the U.S. and Latin America, as well as in France and Italy.

"We are chroniclers of our surroundings, and we make an effort to ensure that everybody can understand us," says singer David, 25, who married his longtime girlfriend, Mari Paz, mid-tour, then went on to play a concert in the western city of Plasencia that night. "If we have a merit, it is that of having found the right words—those that strike a chord in all our fans."

These fans seem to span age, sex, and social-class categories. Catch a bus or train in Spain, and anybody from a 5-year-old to a grandmother could be humming an Estopa song. "Our public is very varied," says David. "Kids, adults, rockers, people with glasses, bald people, normal and weird folk... It's a luxury to go out on stage and find that the whole gang there knows your songs. The same songs that we used to sing in the shower just a few months ago! That's the good part of fame."

Near the end of 1999, David and José, 22, were working 12-hour shifts at the car components factory in Cornellà, the Barcelona industrial suburb where they were born. To enliven the tedium, they made up songs all day long and began recording them at home

The swimming teacher of one of the brothers' girlfriends said he would hand a demo tape of some 40 songs to an A&R contact he knew at a record label, a move that led to the release of "Estopa" by BMG Ariola in October 1999. "We couldn't believe it and wondered if we'd sell maybe 15,000 records," says José.

In addition to the platinum sales, the brothers won three Spanish music awards last year—for new Spanish artist and group at the (labels' body) AFYVE-organized Premios Amigo show and at the Cadena SER radio group-organized Premios Ondas event, where they were named best new artist.

"We have decided that now is the moment for Estopa to tell their stories in Latino markets across the Atlantic, because each of their songs is a story of life in the industrial suburb where they grew up," says BMG Ariola Spain international exploitation director Sonsoles Armendariz. "But the main story is that Estopa was a cult group that became a phenomenon of the masses."

She adds that each Latino territory will develop its own marketing plan, modeled on the path taken by Spain. That path stressed the "natural" credentials of the brothers, who are not a creation of the studio but rather two young men with a language and experiences that are common to all young people. Their rumba-based pop-rock is an exercise in street credibility. Lyrics include local jargon to such an extent that the first single release for Latin America, "Tu Calorro," comes with an estopario, or list of translations. (Calorro is a slang word that means 'neighborhood boy.")

"They manage to turn street language into poetry," says Armendariz. "David has an amazing capacity of communication on stage, and it does not matter if he is playing in front of 50 people—as Estopa were a little more than a year ago—or in stadiums with 10,000 people."

Gonzalo López, BMG Ariola local

Gonzalo López, BMG Ariola local marketing director, notes that word-of-mouth worked so well in Estopa's case that the first 25,000 albums sold without a single (there have been six so far,

all Spanish No.1's), and the first 100,000 units were sold without radio support.

"The amusingly delinquent nature of the songs, about hash smoking or with titles like 'The Slit In Your Skirt,' for example, initially had negative connotations for commercial radio," says López. "Radio didn't understand that rumba is just a form of Spanish pop music—it is social, festive rumba. The most popular contemporary hit radio station, Los 40 Principales, did not play Estopa until they had sold 400,000 CDs."

Luis Merino, head of programming for the five Cadena SER national music networks that dominate Spanish radio, explains that Estopa was played "from the start" on Spanishlanguage-only Cadena DIAL, as it was "hybrid ethnic music well-suited for DIAL," and because "Estopa's sound would at the beginning have created an undesired reaction from the Los 40 [teenaged] public."

He adds that once Estopa had been successful with DIAL support, the singles began to receive heavy rotation on Los 40, which gave them a "second-lap new public, which resulted in them returning to the No. 1 sales slot at Christmas. Going from Cadena DIAL to Los 40 is a natural process which has happened successfully with [other Spanish acts such as] Monica Naranjo, Chayanne, and Juan Luis Guerra."

Merino attributes Estopa's success to the fact that the band "has regenerated with brilliance the essence of Catalonian rumba, with a completely up-to-the-minute language that connects instantly with the public."

David explains Estopa's success by

David explains Estopa's success by saying, "We have hit the language core of young people, who do not see us as a couple of smoothies, but us two regular blokes, just like their mates. They know about drugs and know what we mean when we sing that we smoke joints. These are things that happen in neighborhoods like ours, where our parents run a bar. Our public is not anaesthetized; young people are changing now."

BIG PLANS FOR GERMAN ECHOS

(Continued from page 53)

gories. According to category, winners are determined by the previous year's record sales, a panel of industry professionals, or viewers of music networks MTV and Viva.

Whereas the new categories seem likely to favor up-and-coming talent, the nominations skew toward veteran acts. The Beatles, Bon Jovi, and Red Hot Chili Peppers are among those nominated for best international group, and Tom Jones and Carlos Santana are up for best international male artist. Westernhagen and Die Toten Hosen are named in domestic categories.

At the announcement of the nominations in Hamburg, German Phono Academy chairman Gerd Gebhardt explained the reasons for introducing the new categories. "The Echoes is now the secondmost important award show in the world, and one reason for that is that we always try to mirror the sudden changes in the global music market," he says.

He adds, "We are very sorry to

leave Hamburg, but the ICC holds 5,000 people, compared with 3,000 in Hamburg."

This year will also see a change of broadcaster for the televised show, which will air live on commercial TV channel RTL. "RTL is paying more money [for the broadcast rights] and gives us live coverage and more Internet broadcasting time than [previous broadcast partner] MDR could," explains German Phono Academy GM Werner Hay.

Berlin-Brandenberg alternative music station ORB Fritz is the official radio partner for Echo 2001, and the public station will also be presenting the Echo Award for new domestic talent, worth 40,000 marks (\$18,800).

In contrast to the first awards show in 1992, which had a total budget of around 600,000 marks (\$282,000), this year more than 4 million marks (\$1.9 million) will be spent on the awards and after-show party. However, one aspect of the awards that remains unchanged is its position as a major charity fund-

raiser. The Echoes have raised more than 2 million marks (\$939,000) for charity over the past 10 years.

The key category nominations for the Echo 2001 Awards follow:

German male artist: Ayman, Peter Maffay, Stefan Raab, Sasha, Westernhagen.

German female artist: Blümchen, Doro, Jeanette, Laura, Vicky Leandros.

International male artist: Enrique Iglesias, Tom Jones, Mark Knopfler, Carlos Santana, Robbie Williams.

International female artist: Anastacia, Melanie C, Whitney Houston, Madonna, Britney Spears.

German group: Böhse Unkels, Die Toten Hosen, Modern Talking, Pur, Reamonn

International group: Bon Jovi, HIM, Red Hot Chili Peppers, the Beatles, the Corrs.

Additional reporting for this story was provided by Wolfgang Spahr.

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newsline...

FURCHTGOTT-ROTH TO EXIT FCC. Federal Communications Commission (FCC) member Harold Furchtgott-Roth has announced plans to leave after deciding he would not ask President Bush for reappointment. His first term expired June 30, 2000. In a surprise announcement, Furchtgott-Roth said that "there comes a time when every free market advocate in government must fulfill his dream by returning to the No specific date for his departure has been set, but Furchtgott-Roth says he will work out a date with the Bush administration. The Republican economist was often a lone voice of dissent on the FCC. In his departure statement, Furchtgott-Roth took pride in his steadfastness, saying it "disciplined the agency and brought it closer to the [intentions of the] Communications Act." Meanwhile. newly appointed FCC chairman Michael Powell has begun to name his staff. Walt Disney VP Marsha MacBride rejoins as Powell's chief of staff. Before heading to Disney, MacBride worked at the FCC for nearly 10 years on mass media, cable TV, and Y2K compliance issues.

CLEAR CHANNEL SEES FLAT QUARTER. Providing further evidence that an advertising slowdown has begun, Clear Channel Communications, the largest radio operator in the U.S., is projecting its first-quarter after-tax cash flow will be flat, compared with the first quarter of 2000. The company projects 51 cents a share, below the 63 cents a share expected by Wall Street. But Clear Channel is predicting the remainder of the year will bring in higher cash flow than in 2000. Analysts were not worried about the news and rewarded Clear Channel's stock price with a gain of nearly 4% in the hours following the announcement.

VIACOM CLOSES ON BET. Viacom has closed on its \$3 billion deal to buy Black Entertainment Television (BET). BET founder Robert Johnson remains chairman/CEO, reporting to Viacom president/COO Mel Karmazin. BET will remain headquartered in Washington, D.C.

WEANING OFF WEENING. Cumulus Media executive chairman and treasurer Richard Weening has exited the company he helped found. Wall Street by and large held Weening responsible for the company's stock free fall, which began with the announcement last March that the company had misstated its earnings to investors. At a recent board meeting, president/CEO Lew Dickey was given the additional title of chairman.

RADIO VETS LAUNCH WEB STATIONS. RadioCentral has closed on \$7.25 million in new funding from Allegis Capital, PacRim Venture Partners, and FBR CoMotion Venture Capital, bringing the Webcaster's total funding to \$12.75 million to date. Formed over a year ago by Radio Ink publisher Eric Rhoads, the San Francisco-based company features a number of radio's biggest names. They include former AMFM chief programming officer Steve Rivers, who is RadioCentral's senior VP/chief of radio programming; former modern WNNX (99X) Atlanta music director Sean Demery, who becomes RadioCentral director of music programming; and former Zapoleon Media consultant Steve Wyrostok, who becomes RadioCentral director of radio operations. RadioCentral currently offers two channels featuring classic alternative and classic soul.

NOTED. Los Angeles radio market revenue rose 13.6% in 2000, to a total of \$846 million. According to the Southern California Broadcasters Assn., local revenue rose 15.1% and national ad dollars grew 9.1%... FMiTV Networks has begun syndicating "Y News," featuring top 40 KIIS Los Angeles DJ JoJo Wright. The show, which offers lifestyle and entertainment news targeting Generation Y, has also featured a number of teen acts. In addition to broadcasting on FMiTV's KISSFMi.com and WBLSi.com, the show will be syndicated to other radio stations and Web sites. FMiTV has also announced that Fenton Eng, former creative director of Tourneau, has joined FMiTV as executive VP of operations

. Premiere Radio Networks advice show host Dr. Laura Schlessinger ranks No. 7 on fashion critic Mr. Blackwell's annual list of the 10 worst-dressed women.

Reporting by Frank Saxe in New York.

Programming VP Switches Gears

Radio One's Hegwood To Focus On Running His Own Stations

BY DANA HALL

NEW YORK—After months of rumors, Radio One VP of programming Steve Hegwood has finally confirmed that he will leave the R&B/crossover radio powerhouse KKBT Los Angeles in the coming months to devote more time to running his own radio stations.

"To say the least, I have been spreading myself pretty thin lately," says Hegwood, who owns stakes in R&B outlets WRJH Jackson, Miss., and WRXZ/WFFM Albany, Ga., and the forthcoming WANN Norfolk, Va. "I've been overseeing Radio One programming as well as my own stations, and I've been serving as PD at [KKBT] the Beat [Los Angeles]. At the same time, my company is growing larger, so I told [Radio One CEO] Alfred Liggins that I am the type of person who likes to be the best at what he does. I don't feel I can stretch myself anymore to keep up the standard that I demand of myself.

"Before I am not successful, or

before it stops me from accomplishing my goals, I decided it was time to step back and focus on just one or two aspects," adds Hegwood, who has been traveling across the country every week since May. "That's taken a lot out of me."

Hegwood will continue to consult Radio One, concentrating on KKBT. Radio One is expected to replace him as VP of programming as well.

IF YA CAN'T BEAT 'EM . . .

Hegwood says other broadcasters often ask, "How did you buy your first station?" In this age of radio consolidation and broadcast facilities selling for millions of dollars, it doesn't seem to be a realistic goal any more.

"I never let the whole consolidation thing scare me or stop me," he says. "This has been my dream since I started in radio 20 years ago at the age of 19. I never even let it enter my head that it couldn't happen. I started out by calling a broker [John Willis] and asking a bunch of questions. The first question he asked me was, 'How much money do you have?' When I told him, 'Just a couple of hundred thousand,' he didn't have anything



HEGWOOD

at the time. But a few months later he called me [about] the duo in Albany. I got a couple of investors, and we put up half the cost of the stations, and the owner financed the rest. It was just like buying a

"But, at the same time, you obviously need to have knowledge of the legal aspects, of the [Federal Communications Commission] rules and regulations and licensing," Hegwood says. "I would say my biggest costs are my legal fees. Of course, I believe you have to have extensive knowledge and experience in the business of radio and programming."

In this day of stations being traded like baseball cards, after buying his first station in Albany Hegwood also got a quick lesson in economics. "Once you own a station, people see you as either someone who might buy more or someone who might be willing to sell. I've had people contact me now who probably would have never done so before I was an owner."

NAB Files New Suit Over Net Streaming

NEW YORK—The National Assn. of Broadcasters (NAB) is leading the court challenge to the recent U.S. Copyright Office ruling that said broadcasters must pay royalties for simulcasting their stations on the Internet

their stations on the Internet.

In a complaint filed in U.S. District Court for the Eastern District of Pennsylvania, the NAB and six broadcast groups ask that the copyright ruling be overturned, arguing it is "an abuse of discretion and otherwise not in accordance with law and therefore is invalid."

Specifically, the broadcasters' attorneys say that when Congress passed the 1998 Digital Millennium Copyright Act (DMCA), it never intended to include over-the-air broadcasters, which have traditionally been exempt from other royalty fees. The NAB says that when the DMCA was passed, it left intact the provisions of the 1995 Digital Performance Right in Sound Recordings Act exempting broadcasters.

With the Philadelphia filing, the NAB is dropping a separate suit filed in U.S. District Court in New York against the Recording Industry Assn. of America (RIAA) in March 2000. "It was more appropriate that we deal with the copyright decision," says an NAB spokesman, who notes that broadcasters already pay \$300 million a year to ASCAP and BMI.

Among the station groups joining the NAB suit are Bonneville, Cox Radio, Emmis, Entercom, Susquehanna, and Infinity—although no Infinity station currently streams Internet audio.

RIAA senior VP of business and legal affairs Steve Marks says the Copyright Office's decision is a correct interpretation of the law. "Broadcasters should not be treated differently than other Webcasters who fairly compensate the creators of the sound recordings upon which they build their business," says Marks, If the suit proves unsuccessful for broadcasters, arbitration among broadcasters, the RIAA, and the Copyright Office is scheduled to begin May 21.

Meanwhile, StreamAudio, the Web-streaming firm started by modern KFNK Seattle PD Bob Case and software designer Darren Harle, has joined other Web-streaming firms in announcing it will pay any copyright fees broadcasters are eventually required to pay. Yahoo! and others have announced they will also cover radio's costs.

FRANK SAXE

LESSONS LEARNED

Hegwood credits his years working under independent owners such at Willie Davis, who owned Hegwood's hometown station and first employer, WLUM Milwaukee. "Even working for Clear Channel in Houston [in the late '80s], it was a small, family-run company then, although slightly larger than Davis' company. And now, while working with Radio One's Cathy Hughes and Alfred Liggins, I was able to be part of the company as it grew from six stations to over 40. When I look at

(Continued on page 78)

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2 27

4 23

10 70

12

11

14

BACKSTREET BOYS

HUEY LEWIS & GWYNETH PALTROW

ARTIST

BBMAK

FAITH HILL

LEANN RIMES

DON HENLEY

SAVAGE GARDEN

MARC ANTHONY

MARC ANTHONY

MATCHBOX TWENTY

CHRISTINA AGUILERA

LONESTAR

CELINE DION

THE CORRS

NATALIE COLE

BACKSTREET BOYS

TONI BRAXTON

RICKY MARTIN WITH CHRISTINA AGUILERA

BON JOVI

SADE

FAITH HILL

LEE ANN WOMACK

Radio

PROGRAMMING

LouisianaRadio.com Launches Label

Web Site Will Offer Recordings Of All Kinds Of Louisiana Music

BY JIM BESSMAN

NEW YORK-LouisianaRadio .com, the 2-year-old Net-only station based in Lafayette, La., that plays all genres of Louisiana music. has launched Louisiana Radio Rec-

The label focuses on the station's niche, comprising Cajun, zydeco, swamp pop, New Orleans R&B and brass band, funk, jazz, blues, soul, and country.

The first releases involve traditional Creole music—the fiddle and accordion-based French-language folk music created by the South Louisiana Creoles, which developed alongside the closely related Cajun style and was a precursor to the more R&B-flavored zydeco.

"Les Misères Dans Le Coeur" by Lawtell, La.-based accordionist/vocalist Goldman Thibodeaux and fiddler Calvin Carrière, launched the label, whose product is available through LouisianaRadio.com, just before Thanksgiving.

"Calvin is 78 and is the king of zydeco fiddle," says Shamus Fuller, who operates the station with his younger brother Reese and is the label's producer. "He hasn't done a record in 30 years-and Goldman's never released one! So there are songs on the disc that haven't been recorded in 20 or 30 years, and these guys are the only ones left that can play them in their original forms."

Fuller is currently mastering Louisiana Radio Records' second title, "Poullard, Poullard & Garnier," by fiddler/vocalist Ed Poullard; his brother, accordionist/guitarist/vocalist Danny Poullard; and Cajun dance band Filé member/fiddler/guitarist/ vocalist D'Jalma Garnier, for Christmas release.

"We recorded some live stuff from them at the barn dancehall setup at [Lafayette's restored Cajun village] Vermilionville," notes Fuller. "They specifically did songs they played

with [late Creole fiddle legend] Canray Fontenot, so this is vintage material, too.'

Nearby Eunice, La., retailer Todd Ortego, who owns the Music Machine store and co-hosts the KVPI Ville Platte, La., show "Front Porch Zydeco"-soon to be carried also on LouisianaRadio.com—lauds the Net station's label's first release.

"From a business standpoint, I hope it sells pretty well," says Ortego,

LOUISIANARADIO.COM

"but from the historical side, it's good to have it for posterity: There are very few remaining Creole/zydeco musician masters, so the CD is one for the libraries—and it sounds really

Fuller notes that while Louisiana Radio Records looks to preserve as much of this Cajun/Creole heritage music as possible, it is not the label's sole objective. "We want to do some string band music and other field

music from the state of Louisiana," he says. "There are a lot of good rock-'n'roll bands and jazz groups that don't necessarily tour and are made up of just regional people who've been playing together a long time but aren't well-known."

"We're sort of extending the niche radio concept to a record label situation," says Fuller. "We've been able to cut out a lot of the traditional industry fluff and do small pressings and get airplay, promotion, and distribution through Louisiana Radio.com and the Music Shop [the site's online retail stop for purchasing music programmed by the station]. It's kind of a closed-loop solution."

But Louisiana Radio Records product is also available elsewhere, Fuller notes. The titles are carried by other cyber-dealers, including key New Orleans store Louisiana Music Factory's online dealership. Traditional distributors include Flat Town and Gonzalez Music Wholesale, both in Louisiana.



Shouldn't He Be On AM Radio? Tommy Boy recording artist Everlast was among the acts featured at WKQX (Q101) Chicago's recent Twisted 7 concert. A sellout crowd filled Chicago's United Center, while more than 20,000 listeners watched the show live from their computers via the station's Web site. Also featured during the eight-hour show were Disturbed, Orgy, Deftones, Live, Incubus, Papa Roach, Cypress Hill, and the Offspring. Pictured, from left, are Tommy Boy's Cheryl Valentine, Everlast, Q101 PD Dave Richards, and Deluxe Management's Corey Wagner.

Adult Top 40

Adult Contemporary

No. 1

TITLE
IMPRINT & NUMBER/PROMOTION LABEL

THIS I PROMISE YOU

SHAPE OF MY HEART

THE WAY YOU LOVE ME

I HOPE YOU DANCE

TAKING YOU HOME

ROS. 16884 †

I KNEW I LOVED YOU

SOUNDTRACK CUT †

UNIVERSAL †

- AIRPOWER

BACK HERE

CRUISIN'

BREATHE

AMAZED

MY BABY YOU

YOU SANG TO ME

IF YOU'RE GONE

I TURN TO YOU

BY YOUR SIDE

SPANISH GUITAR

THAT'S THE WAY IT IS

BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC

ANGEL ON MY SHOULDER

THANK YOU FOR LOVING ME

NOBODY WANTS TO BE LONELY

THIS COULD BE HEAVEN

EVERYTHING IS DIFFERENT NOW

SHOW ME THE MEANING OF BEING LONELY

				No	.1
1	1	1	19	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY 8 weeks at No. 1
2	3	5	18	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
3	2	2	24	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
4	4	4	26	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT †	EVAN AND JARON
5	6	7	12	THANK YOU ARISTA 13922* †	DIDO
6	5	3	25	PINCH ME REPRISE 16827 †	BARENAKED LADIES
7	7	6	19	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
8	8	8	22	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
9	9	12	18	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
10	12	9	30	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
(11)	14	15	8	DON'T TELL ME MAYERICK 16825/WARNER BROS. †	MADONNA
12	11	10	23	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
13	10	11	30	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
14	13	13	42	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
15	15	14	31	WONDERFUL CAPITOL 58870 †	EVERCLEAR
16	16	17	19	LEAVING TOWN CAPITOL ALBUM CUT †	DEXTER FREEBISH
17)	19	20	14	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
18	17	16	62	EVERYTHING YOU WANT	VERTICAL HORIZON
19	21	27	3	BEST I EVER HAD (GREY SKY MO	RNING) VERTICAL HORIZON
20	18	19	44	DESERT ROSE A&M 497321* INTERSCOPE †	STING FEATURING CHEB MAMI
21	20	18	13	AM RADIO CAPITOL ALBUM CUT †	EVERCLEAR
22)	26	-	2	TOO LITTLE TOO LATE REPRISE ALBUM CUT †	BARENAKED LADIES
23)	32	-	2	JADED COLUMBIA ALBUM CUT	AEROSMITH
24)	23	23	4	I DID IT RCA ALBUM CUT	DAVE MATTHEWS BAND
25)	24	24	9	THANK YOU FOR LOVING ME	BON JOVI

from a national sample of airplay supplied by Broadcast Data Syst nonitored 24 hours a day. 7 days a week. Songs ranked by numt ovement. A record which has been on the chart for more than 2C o songs appearing in the top 20 on both the BOS Airplay and o © 2001. Billboard/BPI Communications.

Katz Media Pulls The Plug On Web Sales Unit

NEW YORK-Although radio knows the Internet is a place where it may one day make millions selling streamed audio and video advertisements as well as banner ads, it is becoming apparent that such a day is not in the near future.

The latest news speaks to that: Katz Media has announced it is shutting down Katz Interactive Marketing, its unit that sells streaming media ads on the Internet.

'We have decided to discontinue our current efforts in streaming media through the operation of Katz Interactive Marketing. Our current revenue model does not show Katz Interactive Marketing delivering positive results in the foreseeable future," says Katz Media Group CEO Stu Olds.

Instead, Olds says, Katz is "directing our efforts toward our core businesses in support of our radio and television station clients."

Katz Media, the largest media rep firm in the U.S., with more than 2,100 radio and 350 TV stations as clients, is a subsidiary of Clear Channel Communications-the larg-

est radio station owner.

Other rep firms are holding tough, however. Interep, for example, upped its investment in streaming media by acquiring Cybereps earlier this year, and MediaAmerica, which began its interactive division last summer, continues to staff up.

In other Internet news, Hiwire, an Internet advertising rep firm, will sell ads on worldclassrock.com, operated by the Clear Channel Internet Group. Engineers from Hiwire and Clear Channel have been working since January 2000 to make the site capable of delivering localized ads to specific audiences during commercial breaks in its live streaming audio.

Elsewhere, Judy Carlough has joined Arbitron in the newly created position of VP of advertiser services, which will work to market the company's Webcast ratings to advertisers and agencies. Carlough comes from Broadcastspots .com and a nine-year tenure at the Radio Advertising Bureau.

FRANK SAXE

DEEL MICOLDIERN AGE - JILL PESSELNICH

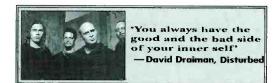
A fascination with the behavior of serial killers inspired Disturbed's lead singer David Draiman to write "Voices," the second single off the group's Giant album "The Sickness."

Draiman says, "I went through a couple monthlong periods of a very serious interest in serial killers. I don't know why. It just intrigued me that the type of behavior that is exhibited by them really isn't all that unlike our own. They just have an exaggerated inner voice. Everybody has the id that always drives you to do certain things. With them, it's so much more intense, and obviously the results of listening to it are so much more dramatic and detrimental."

He says that the song, which is No. 18 on this

Billboard

issue's Modern Rock Tracks chart, is really about "fighting against that evil inclination inside you who tells you to do things that you should not do, but you end up doing anyway, whether it's a bat-



tle with an addiction or a battle with a lifestyle or a value judgement. You always have the good and the bad side of your inner self."

The lyrics of the single don't quite fit with its

musical composition—an ironic effect that Draiman explored on purpose. He says, "If you listen to the music, it's not a very dark song. It doesn't leave you feeling depressed or frightened. It leaves you kind of feeling energized, or even, dare I say, with a smile on your face. To have that kind of lyrical content in front of music like that is incredibly humorous to me."

But Draiman does find himself experiencing the emotions of the song when he performs it. "It's therapy," he says. "It's meant to be used in that way. Am I getting in touch with the meaning of the song when I'm singing it? Absolutely. Is it difficult to do? It's incredibly difficult, but it's also incredibly gratifying."

FEBRUARY 10, 2001 Billboard®

FEBRUARY 10, 2001

Mainstream Rock Tracks.

	IU		UL	ı vallı ildek i	
⊢ X X	ار WK.	2 WKS.	WKS.	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
			, x	No. 1	
1	4	5	3	JADED 1 week at No. 1 JUST PUSH PLAY	AEROSMITH COLUMBIA
2	1	2	18	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
3	2	3	25	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
4	3	1	34	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
5	5	4	22	ONE STEP CLOSER [HYBRID THEORY]	LINKIN PARK WARNER BROS. †
6	6	7	9		IND WITH FRED DURST AWLESS/GEFFEN/INTERSCOPE †
7	7	10	12	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
8	9	15	5	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL
9	13	17	6	BREAKDOWN TANTRIC	TANTRIC MAVERICK
10	10	8	10	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
11	8	6	31	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUS WITH OZZY
12	11	13	12		UP FEATURING LAJON
13	12	9	23	ARE YOU READY? HUMAN CLAY	CREED WIND-UP
14	14	12	21	ROLLIN' CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WA	LIMP BIZKIT
				AIRPOWER	
15	22	25	6		JNION UNDERGROUND PORTRAIT/COLUMBIA
16	18	21	9	LET SALLY DRIVE (RIDE SALLY RIDE) TEN 13	SAMMY HAGAR CABO WABO BEYOND
17	20	20	41	LAST RESORT	PAPA ROACH DREAMWORKS †
18	17	16	41	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA
19	21	23	9	VOICES THE SICKNESS	HOLLYWOOD † DISTURBED
20	23	24	11	KARMA INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUND	GIANT/REPRISE † DIFFUSER
21	24	27	11	RENEGADES OF FUNK RAGE A	AGAINST THE MACHINE
22	16	18	16	STEP INTO THE LIGHT	DUST FOR LIFE
23	19	11	20	DUST FOR LIFE WHY PT.2	COLLECTIVE SOUL
24	25	26	8	OLD ENOUGH	NICKELBACK
(25)	30	39	3	THE STATE WALK ON ALL THAT YOU CAN'T LEAVE BEHIND	ROADRUNNER U2
26	26	30	7	WARNING	GREEN DAY
27	15	14	13	WARNING: WHEN IT ALL GOES WRONG AGAIN SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A	REPRISE † EVERCLEAR
28	29	35	3		AVE MATTHEWS BAND
29	NEV	1>	1	INNOCENT SOMETHING LIKE HUMAN	FUEL
30	31	28	9	RIDERS ON THE STORM STONED IMMACULATE - THE MUSIC OF THE DOORS	550 MUSIC/EPIC † CREED
(31)	36	= 1	2	GRACE TO GRACE	ELEKTRA/EEG GEDDY LEE
32	27	22	22	MY FAVORITE HEADACHE 3 LIBRAS	ANTHEM/ATLANTIC A PERFECT CIRCLE
(33)	35	40	3	MER DE NOMS BUTTERFLY	CRAZY TOWN
(34)	NEW	/	1	THE GIFT OF GAME WANT YOU BAD	THE OFFSPRING
35	32	33	21	BEAUTIFUL DAY	COLUMBIA U2
36	28	19	17	ORIGINAL PRANKSTER	THE OFFSPRING
37	33	31	10	BAG OF TRICKS	ISLE OF Q
38	34	29	20	BROKEN HOME	PAPA ROACH
(39)	NEW		1	VENT	COLLECTIVE SOUL
(40)	NEW		1	BLEEDER WAS STATES	NOTHINGFACE
				VIOLENCE	TVT

Modern Rock Tracks...

⊢××	-; K.	2 WKS	WKS	TRACK TITLE ARTIST ALBUM TITLE (IF ANY) IMPRINT/PROMOTION LABEL
				No. 1
1	1	1	16	HANGING BY A MOMENT 3 weeks at No. 1 LIFEHOUSE NO NAME FACE DREAMWORKS †
2	3	5	13	BUTTERFLY CRAZY TOWN THE GIFT OF GAME COLUMBIA †
3	4	4	11	DRIVE INCUBUS MAKE YOURSELF IMMORTAL/EPIC †
4	7	7	12	OUTSIDE AARON LEWIS OF STAIND WITH FRED DURST THE FAMILY VALUES TOUR 1999 FLAWLESS/GEFFEN/INTERSCOPE †
5	6	6	19	ONE STEP CLOSER LINKIN PARK
6	5	3	11	WARNING GREEN DAY
7	2	2	25	HEMORRHAGE (IN MY HANDS) FUEL
8	8	9	11	YELLOW COLDPLAY
9	9	10	15	PARACHUTES NETTWERK, CAPITOL † SOUTH SIDE MOBY FEATURING GWEN STEFANI
(10)	10	13	4	PLAY V2 † I DID IT DAVE MATTHEWS BAND
11	11	11	12	RENEGADES OF FUNK RAGE AGAINST THE MACHINE
12	12	8	28	RENEGADES EPIC † LOSER 3 DOORS DOWN
(13)	13	14	17	THE BETTER LIFE REPUBLICIUNIVERSAL † AWAKE GODSMACK
(14)	16	25	6	AWAKE REPUBLIC/UNIVERSAL † WANT YOU BAD THE OFFSPRING
15	14	12	21	CONSPIRACY OF ONE COLUMBIA ROLLIN' LIMP BIZKIT
(16)	17	23	6	CHOCGLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP/INTERSCOPE † WALK ON U2
17				ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE ANGEL'S SON STRAIT UP FEATURING LAJON
	15	15	10	STRAIT UP IMMORTAL/VIRGIN † VOICES DISTURBED
(18)	18	22	8	THE SICKNESS GIANT/REPRISE T INNOCENT FUEL
(19)	34		2	SOMETHING LIKE HUMAN 550 MUSIC/EPIC †
20	30	37	3	WHITE PONY MAYERICK
21)	22	24	12	BREATHE NICKELBACK THE STATE ROADRUNNER
22	3 3	36	3	DUCK AND RUN THE BETTER LIFE 3 DOORS DOWN REPUBLICUNIVERSAL
23	20	19	21	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND U2 SLAND/INTERSCOPE †
24	31	34	5	I CAN'T MOVE EVERLAST TOMMY BOY
25	24	27	17	AGAIN GREATEST HITS LENNY KRAVITZ VIRGIN †
26	19	18	20	MAN OVERBOARD THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES B (ws)MCA †
27)	28	31	7	KARMA INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK HOLLYWOOD
28	21	16	19	BROKEN HOME PAPA ROACH INFEST DREAMWORKS †
29	23	20	22	3 LIBRAS A PERFECT CIRCLE MER DE NOMS VIRGIN †
30	27	33	7	ONE ARMED SCISSOR AT THE DRIVE-IN RELATIONSHIP OF COMMAND GRAND ROYALVIRGIN †
(31)	35	_	2	FLAVOR OF THE WEAK AMERICAN HI-FI
32	32	29	11	AMERICAN HI-FI ISLAND/IDJMG † BABYLON DAVID GRAY
33	29	21	17	WHITE LADDER ATO/RCA † ORIGINAL PRANKSTER THE OFFSPRING
34	26	26	14	CONSPIRACY OF ONE COLUMBIA † STEP INTO THE LIGHT DUST FOR LIFE
35)	38	39	4	DUST FOR LIFE WIND-UP † HELLO TIME BOMB MATTHEW GOOD BAND
36)	NEV		1	BEAUTIFUL MIDNIGHT ATLANTIC † MOVIES ALIEN ANT FARM
37	25	17	13	ANTHOLOGY DREAMWORKS WHEN IT ALL GOES WRONG AGAIN EVERCLEAR
38)	NEV		1	SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAO ATTITUDE CAPITOL † LIFE OUR LADY PEACE
39)	NEV		1	HAPPINESSIS NOT A FISH THAT YOU CAN CATCH COLUMBIA CHEMISTRY SEMISONIC
رس		-	1	ALL ABOUT CHEMISTRY MCA † CAMERA ONE JOSH JOPLIN GROUP

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a builet, even if it registers an increase in detections. Airpower awarded to songs appearing in the lop 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

MAREN ORD

(Continued from page 55)

because he's got great pop ears and is more attuned to production than I am."

Lott, president of EMI Recorded Music North America and of Capitol Records in the U.S., first heard a tape of Ord's "All I Want." He was, he recalls, impressed by her powerful vocals and strong melodic sense. "Then Terry sent me more songs, and I was equally taken by them," Lott says. "What impresses me is her growth potential. She's also a wonderful person. There's a real good spirit, a real good heart there."

Despite his production agreement and two-year involvement with Ord, Kavanagh wasn't part of the production team for her album. Instead, Stephen Hague (the Pretenders, Ace Of Base, Robbie Williams) was brought on board. "It was a hard decision, but I had to move on," says Ord about splitting from Kavanagh.

Nettwerk and Kavanagh have since agreed on compensation terms, and the latter remains proud of the industry buzz his sessions created. "Before McBride came into the picture, there was already strong interest in Maren from Virgin U.K., RCA New York, Warner Music Canada, and Universal Music Canada," he notes.

"Quite a lot of work had been done on arrangements, and there were a few original elements recorded by Greg that were used on the final album," notes Jowett. "We therefore made an arrangement that he was adequately compensated for that."

"The demos were excellent," says Hague. "When I heard them, in fact, what popped into my mind was, Who is she writing songs with? Of course, it was all her, which really sealed the deal for me. I could tell she had the goods as a songwriter."

After graduating from high school, Ord began recording with Hague in Woodstock, N.Y., in October 1999 for two months. Another two months of sessions took place in London last January. "I was there for all of the sessions, right from the drums to the last detail of programming," says Ord, who played either guitar or piano throughout. "I wanted to know what was going on. I was there to say, "That's really cool; let's put that in." Or, 'I'm not a big fan of that, let's not do that."

"It was quite refreshing to be around someone who was really excited to be making a record," says Hague. "She's incredibly un-neurotic and wanted to have a good time. She's amazingly sophisticated for someone so young."

In the past year, several of the album's tracks have had widespread media exposure in the U.S. "Beautiful" and "Perfect" both aired on the CBS series "That's Life" "Just Like You" was on the Warner Bros. Network series "Felicity." Last year, Ord recorded "Shining Time" for the soundtrack to the Alliance/Atlantis Films production "Thomas And The Magic Railroad."

"All of this is kind of surreal," says Ord. "I never imagined I would ever get this far. I started writing songs because it was just a fun thing to do. It still is, of course, but there's a different perspective now. Right now, I'm focusing on the Canadian release. In the next month, I'll be doing show after show in Edmonton to promote the album. Then we'll see what happens."

FEBRUARY 10, 2001

Top 40 Tracks...

ان	Ų.	(S.		TRACK TITLE	ARTIST
F. ₹	W.K.	2 WKS	WKS.	IMPRINT/PROMOTION LABEL NO. 1	
1	1	3	11	LOVE DON'T COST A THING 2 weeks at EPIC	No. 1 JENNIFER LOPEZ
2	4	4	13	AGAIN VIRGIN	LENNY KRAVITZ
3	3	2	19	INDEPENDENT WOMEN PART I	DESTINY'S CHILD
4	2	1	16		ICARDO "RIKROK" DUCENT
5	5	5	18	IF YOU'RE GONE LAVAVATLANTIC	MATCHBOX TWENTY
6	10	12	8		GY FEATURING RAYVON
7	6	8	17	HE LOVES U NOT BAD BOY/ARISTA	DREAM
8	9	9	10	DON'T TELL ME MAVERICK/WARNER BROS.	MADONNA
9	8	7	24	WITH ARMS WIDE OPEN WIND-UP	CREED
10	7	6	23	CASE OF THE EX (WHATCHA GONNA DUNIVERSITY/INTERSCOPE	(OO)
11)	11	10	19	CRAZY FOR THIS GIRL	EVAN AND JARON
12)	13	15	10	CRAZY MCA	K-CI & JOJC
13)	14	14	10	MS. JACKSON LAFACE/ARISTA	OUTKAST
14	12	11	29	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
15)	15	18	12	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
16)	20	25	6	THANK YOU ARISTA	DIDO
17)	21	29	3	NOBODY WANTS TO BE LONELY RICKY MART	IN WITH CHRISTINA AGUILER
18)	18	20	11	MY EVERYTHING UNIVERSAL	98 DEGREES
19	23	36	3	JADED COLUMBIA	AEROSMITH
20	16	13	20	THIS I PROMISE YOU JIVE	'N SYNO
21)	22	24	7	YOU MAKE ME SICK LAFACE/ARISTA	PINI
22	17	16	18	THE WAY YOU LOVE ME WARNER BROS.	FAITH HIL
23)	28	38	3	BUTTERFLY COLUMBIA	CRAZY TOWN
24	19	19	21	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
25	34	=	2	AROUND THE WORLD (LA LA L	A) ATO
26	27	27	13	WHAT'S YOUR FANTASY LUDACR DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	S FEATURING SHAWN
27	24	21	17	E.I. FO' REEL/UNIVERSAL	NELL'
28	25	23	23	PINCH ME REPRISE	BARENAKED LADIE
29	32	37	6	NO MORE (BABY I'MA DO RIGHT) NINE LIVES/EPIC	3LV
30	30	32	11	I JUST WANNA LOVE U (GIVE IT 2 ME ROC-A-FELLA/DEF JAM/IDJMG	JAY-
31)	35	-	2	PUT IT ON ME JA RULE FEA	ATURING LIL' MO & VITA
32	26	22	22	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
33	29	26	8	STILL ON YOUR SIDE HOLLYWOOD	ВВМАІ
34	31	31	9	BABYLON ATO/RCA	DAVID GRA
35)	36	_	2	THE CALL JIVE	BACKSTREET BOYS
36	40	_	2	BREATHLESS 143/LAVA/ATLANTIC	THE CORR
37)	NE	w Þ	1	HEMORRHAGE (IN MY HANDS) 550 MUSIC/EPIC	FUE
38	38	35	26	YOU'RE A GOD RCA	VERTICAL HORIZON
39	NE	w ►	1	FREE UNIVERSITY/RUFFNATION/INTERSCOPE/WARNER BRO	MY/
40	37	34	25	DON'T THINK I'M NOT COLUMBIA	KAND

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 245 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not recieve a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

Radio

PROGRAMMING

PROGRAMMING VP SWITCHES GEARS

(Continued from page 75)

a Cathy or [Clear Channel chairman] Lowry Mays and see that they originally started with one station each, I say, 'Why can't I do the same?' "

Hegwood is also a believer that radio may one day become a business owned by smaller companies once again. "I believe that many of these companies that own well over 100 stations will eventually start to break up. It's going to come full circle. And I have every intention of setting myself up now, to be able to pick up those stations they sell off.

Still, he doesn't see himself in the majors just yet. "I want to specialize in medium and small markets, focusing on urban radio. I'd like to own just a certain amount of stations, then manage them very well."

Hegwood will remain based in the Washington, D.C., market and says his main focus now is running his current stations while getting the Norfolk outlet up and on the air by the second quarter of 2001. No decision has been made on which R&B format the station will

"What I've done is set up structures prior to signing on the stations," he says. "I am not involved in the day-to-day programming and music decisions. I leave those to my PDs. But we have a set of systems and procedures, which are adapted to fit each market, and it seems to make things run smoothly. I'd rather set up the overall direction, then let my PDs run their stations. It's the same system I had in place at Radio One. I didn't program WFUN St. Louis for Mic Fox or WPHI Philadelphia for Maurice [Devoe] or WERQ Baltimore for Dion [Summers].

ONE MAN, MANY JOBS

Being an owner means Hegwood is even more involved in the business side of radio, including sales. "One of the reasons I went to work for Radio One in the first place was to learn the sales and management side of radio. We've had stations that had inferior signals and clearly were not the top dogs in the market, but we grew these stations. The best example is WHTA Atlanta. We signed on with no ratings, and now it's a formidable competitor in that city. It also proves that you don't necessarily have to be the top-rated station to make money. What really matters is how you run your station, how you keep costs down, and spending the money you have wisely.'

Currently WRXZ/WFFM ranks No. 2 12 plus. It's No. 1 18-34, No. 1 18-49. WRJH, which Hegwood closed on last June, is at 4.1.

Hegwood says there are growing pains and issues in every market. "In Albany I'm competing against Clear Channel, and in Jackson against Inner City. Both companies are established and have deep pockets. They aren't going to

allow me to just come in and take 30%-40% of their audience. I expect it to be a fight."

One of the ways Hegwood prepares for battle is by hiring young, passionate programmers and air talent. "I want to help create new PDs who know what they are doing. I think it is part of my responsibility to the industry. And it's my hope to create more opportunities for young people to grow."

Perhaps it's his experience in the trenches that will help him attract up-and-coming talent and programmers such as Darrell Johnson,

Mic Fox, Daryl Huckaby, Jerry Smokin' B, and Lamonda Williams. "It's hard being a PD, I know. There are days when you feel all alone, and no one gets it-whether you're trying to get your staff to conform to your goals and see your vision, or whether management doesn't understand the importance or urgency of having the tools you need to get the job done. I hope I've instilled in them that, despite those things, don't give up on your dreams or your goals. You are the only one who can make sure you achieve them.

Artist Seeks Airplay With Flamingo Stunt

NASHVILLE-An unsigned artist who allegedly stole Sony Music Nashville's pink flamingos is now trying to ransom the plastic birds in an effort to get his music listened to and played on WKDF (Music City 103) Nash-

To promote Billy Ray Cyrus' single "Burn Down The Trailer Park," which includes the line "shoot the pink flamingos out in the yard," Sony staffers placed flamingos in yards up and down Music Row late one night. Singer ZiggyDale Zigfreid, who had just finished cutting a track called "Freebird Trailer Park" in a Music Row studio, gathered up some of the flamingos and claims to have taken them "hostage."

Zigfreid left a headless flamingo at Sony's front door with an attached note that read, "If you want the rest of your flamingos returned, unharmed, you will listen to my music and give us airplay." A copy of Zigfreid's CD, "Only Rebel Child," was left with the note and headless bird.

The next day, faxes were sent to Sony and WKDF morning man Carl P. Mayfield that included a photo of the bird's head and the message "This one had to suffer so you know we are serious ... If we don't hear [Zigfreid's] version of 'Mama Tried' and 'Freebird Trailer Park' played on 103.3, we will be forced to execute one flamingo a day. When we hear the song, the flamingos will return.

On the second day, a similar fax featured a photo of two flamingo heads and the message "You chose to ignore our first warning . . . Another flamingo has paid the price."

While it's unclear whether Zigfreid is real or the imaginary friend of some Music Row pranksters, he's not a publicity stunt generated by either Sony or the station. WKDF PD Wes McShay says the station has no plans to play the record. A label executive described Zigfreid as "a psycho."

PHYLLIS STARK



Good Works. R&B WPHI (Philly 103.9) Philadelphia host Tim Greene recently teamed up with Selectronics Computers to give away Pentium processor computers to kids in Philly. A local Internet service provider has promised to give all the winners free Internet access, and Stargiving.com will let the kids make a donation to their favorite charities, with a corporate sponsor covering all donations. They'll also get a lunch with their favorite celebrity. Says Greene, "It's amazing to see the kids faces light up with excitement when they see the computers, and the parents are very happy to know that they can help enhance their kids' lives with the computers that they won for the family."

Video Monitor Billboard.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS 'NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuous Programming 1235 W. Street, NE Washington, D.C. 20018

Continuous Programming
1235 W. Street, NE
Washington, D.C. 20018

1 Joe, Stutter
2 Jay-Z. Change The Game
3 Ja Rule F/Lif Mo & Vita, Put It On Me
4 Cash Money Millionaires, Project Chick
5 Ludacris, Southern Hospitality
6 Myslikal Feat. Nivea, Danger (Been So Long)
7 Shaggy, It Wasn't Me
8 Lil Bow Wow, Bow Wow (That's My Name)
9 112, It's Over Now
10 Master P, Bout Dat
11 Jay-Z, I Just Wanna Love U
12 Tamia, Stranger In My House
13 Lil' Zane, None Tonight
14 Jagged Edge, Promise
15 Dave Hollister, One Worman Man
16 Musiq, Just Friends (Sunny)
17 Jil Scott, A Long Walk
18 OutKast, Ms. Jackson
19 Memphis Bleek, Is That Your Chick
0 Mr. C The Slide Man, Cha-Cha Slide
21 Spooks, Sweet Revenge
22 Project Pat, Chickenhead
23 Tank, Maybe I Deserve
24 Koffee Brown, After Party
25 Avant, My First Love
26 City High., What Would You Do
27 Erykah Badu, Didn't Cha Know
28 Jennifet Lopez, Love Don't Cost A Thing
29 Carl Thomas, Emotional
30 Jaheim, Could It Be
31 Iconz, Get Crunked Up
32 3LW, No More
33 Xzibit, Sunday, Indon's Cha My Eyes
37 Prodigy Of Mobb Deep, Y.B.E.
38 Tela, Bye Bye Hater
39 Shyne, That's Gangsta
40 Mos Def & Pharoahe Monch, Oh No
41 Sunday, I Know
42 Changing Faces, Ladies Man
43 R. Kelly, I Wish
44 Cuban Link, Still Telling Lies
45 Philly's Most Wanted, Cross The Border
47 Lucy Pearl, You
48 Mya, Free
49 Talib Kwell & Hi-Tek, The Blast
50 De La Soul F/Chaka Khan, All Good

MEW ONS

Trick Daddy, Take It To Da House Nas, Oochie Wally K-Ci & JoJo, Wanna Do You Right Memphis Bleek, Do My Wu-Tang Clan, I Can't Go To Sleep Mil F/Beanie Sigel & Hot Boyz, Ride Out



Continuous programming 2806 Opryland Dr., Nashville, TN 37214

Continuous programming
2806 Optyland Dr.,
Nashville, TN 37214

1 Lee Ann Womack, Ashes By Now
2 Jessica Andrews, Who I Am
3 Gary Allan, Right Where I Need To Be
4 Alan Jackson, Www.Memory
5 Rascal Flatts, This Everyday Love
6 Dwight Yoskam, What Do You Know About Love
7 Darryl Worley, A Good Day To Run
8 Toby Keith, You Shouldn't Kiss Me
9 Keith Urban, But For The Grace Of God
10 Patty Loveless, The Last Thing On My Mind *
11 Jamie O'Neal, There Is No Arizona
12 Sara Evans, Born To Fly
13 Jo Dee Messina, Burn
14 Dixie Chicks, Without You
15 Diamond Rio, One More Day
16 Terri Clark, No Fear
17 Clay Davidson, Sometimes *
18 Nickel Creek, When You Come Back Down *
19 Carolyn Dawn Johnson , Georgia *
20 Soggy Bottom Boys, I Am A Man Off... *
21 Trent Summar, It Never Rains... *
23 Travis Tirtl, It's A Great Day To Be Alive *
24 Ciedus T Judd, How Do You Milk A Cow *
25 Kenny Chesney, Don't Happen Twice *
26 Tim Rushlow, She Misses Him
27 Alison Krauss, Maybe
28 The Wilkinsons, 1999
29 Mindy McCready, Scream
30 Trick Pony, Pour Me
31 Bryan White, How Long
32 Alabama, When It All Goes South
33 George Strait, Don't Make Me Come Over...
34 Jolie & The Wanted, Boom
35 Shedaisy, Luck 4 You (Tonight I'm Just Me)
36 Marshall Dyllon, Live It Up
37 Montgomery Gentry, All Night Long
38 The Kinleys, I'm In
39 The Clark Family Experience, Meanwhile...
40 Aaron Tippin, People Like Us
41 Steve Holy, The Hunger
42 Merel Haggard, (Think About A) Lullaby
43 Terri Clark, A Little Gasoline
44 Meredith Edwards, A Rose Is A Rose *
45 Collin Raye, She's All That
47 Billy Ray Cyrus, Burn Down The Irailer Park
48 Chris Cagle, My Love Goes On & On
49 Toby Keith, How Do You Like Me Now
50 Montgomery Gentry, Daddy Won't Sell The Farm
48 Loris Cagle, My Love Goes On & On
49 Toby Keith, How Do You Like Me Now
50 Montgomery Gentry, Daddy Won't Sell The Farm

* Indicates Hot Shots

NEW ONS

Chris LeDoux, He Rides The Wild Horses Montgomery Gentry, She Couldn't Change Me Sherrie Austin, Jolene



Continuous programming 1515 Broadway, NY, NY 10036

J Jennifer Lopez, Love Don't Cost A Thing Ricky Marina WChristina Aguilea, Notody Warts... 3 Backstreet Boys, The Call 4 Dream, He Loves U Not 5 Ja Rule F/Lil' Mo & Vita, Put It On Me 6 'N Sync, This I Promise You A Amar 7 Mystikal F/Nivea, Danger (Been So Long) 8 Crazy Town, Butterfly 9 Snoop Dogg, Snoop Dogg O Linkin Park, One Step Closer 1 Madonna, Don't Tell Me 2 Britney Spears, Stronger 3 3 LW, No More 4 Outfast, Ms. Jackson 5 Joe, Stutter

Joe, Stutter
David Gray, Babylon
O-Town, Liquid Dreams
Pink, You Make Me Sick
Lenny Kravitz, Again
Destiny's Child, Independent Women Part I
Mya, Free
Shaggy, It Wasn't Me
Dido, Thank You
Mohy, South Side

Mya, Free

2 Shaggy, It Wasn't Me

3 Dido, Thank You

1 Moby, South Side

5 K-Ci & JoJo, Crazy

1 R. Kelly, I Wish

7 BBMak, Still On Your Side

3 112, It's Over Now

9 Green Day, Warning

1 Evan And Jaron, Crazy For This Girl

1 Aaron Lewis Of Staind, Outside

2 Lil Bow Wow, Bow Wow (That's My Name)

3 Jay-Z, I Just Wanna Love U

4 Ziblit, X

5 Incubus, Drive

5 Coldplay, Yellow

7 Lucy Pearl, You

8 Eminem, Stan

1 U2, Beautiful Day

1 Common, Geto Heaven Part Two

1 Nelly, E.I.

2 At The Drive In, One Armed Scissor

3 Marilyn Manson, The Fight Song

4 98 Degrees, My Everything

5 Jay-Z, Change The Game

5 Jagged Edge, Promise

5 Augledeision. Ooh It's Kinda Crazy

45 Jay-Z, Change The Game
46 Jagged Edge, Promise
47 Souldecision, Ooh It's Kinda Crazy
48 The Corrs, Breathless
49 Wu-Tang Clan, Gravel Pit
50 Everclear, AM Radio

** Indicates MTV Exclusive

MEW ONS

Trick Daddy, Take It To Da House SoulDecision, Ooh, It's Kinda Crazy



Continuous programming 1515 Broadway, NY, NY 10036

1 U2, Beautiful Day
2 Matchbox Twenty, If You're Gone
3 Lenny Kravitz, Again
4 Destiny's Child, Independent Women Part I
5 Madonna, Don't Tell Me
6 Jennifer Lopez, Love Don't Cost A Thing
7 Fuel, Hemorrhage (In My Hands)
8 The Corrs, Breathless
9 Sade, By Your Side
10 Dido, Thank You
11 Bon Jovi, Thank You For Loving Me
12 Lifehouse, Hanging By A Moment
13 Evan And Janon, Crazy For This Girl
14 3 Doors Down, Kryptonite
15 Everclear, AM Radio
16 David Gray, Babylon

13 Evan And Jaron, Crazy For This Girl
14 3 Doors Down, Kryptonite
15 Everclear, AM Radio
16 David Gray, Babylon
17 Ricky Martin Wichristina Aguilera, Nobody Wants...
18 Creed, With Arms Wide Open
19 Barenaked Ladies, Pinch Me
20 Faith Hill, The Way You Love Me
21 Rod Stewart, I Can't Deny It
22 Uncle Kracker, Follow Me
23 R. Kelly, I Wish
24 Moby, South Side
25 'N Sync, This I Promise You
26 Seal, This Could Be Heaven
27 Jill Scott, A Long Walk
28 Don Henley, Everything Is Different Now
29 Green Day, Warning
30 Sting Feat. Cheb Mami, Desert Rose
31 B.B. King & Eic Clapton, Riding With The King
33 Vertical Horizon, You're A God
34 Don Henley, Taking You Home
35 Red Hot Chilli Peppers, Californication
36 Shelby Lynne, Gotta Get Back
37 Foo Fighters, Learn To Fly
38 Macy Gray, I Try
39 Creed, Higher
40 R.E.M., The Great Beyond
41 Lucy Pearl, Dance Tonight
42 Bon Jovi, It's My Life
43 Red Hot Chilli Peppers, Otherside
44 Dexter Freebish, Leaving Town
45 Go-Go's, Vacation
46 Vanilla Ice, Ice Ice Baby
47 Bruce Springsteen, I'm On Fire
48 R.E.M., Fall On Me
49 Jewel, Foolish Games
50 Backstreet Boys, I Want It That Way

NEW ONS

Whitney Houston F/George Michael, If I Told You That Slash's Snakepit, Mean Bone Coldplay, Yellow

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 10, 2001.



Continuous programming 1111 Stewart Ave. Bethpage, NY 11714

Limp Bizkit, My Way (NEW) w Good Band, Hello Time Bomb (NEW)

Matthew Good Danie, Floor State Stat Black Eyed Peas, Request Line
Aaron Lewis W/Fred Durst, Outside
Jennifer Lopez, Love Don't Cost A Thing OutKast, Ms. Jackson Madonna, Don't Tell Me Eminem Feat. Dido, Stan Eminem reat. Joo, 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

ous program 3800 W. Alameda A Burbank, CA 91505

3LW, No More (Baby I'ma Do Right) 3LW, No More (Baby I'ma Do Right)
Aaron Carter, That's How I Beat Shaq
A*Teens, Bouncing Off The Ceiling (Upside Down)
BBMak, Still On Your Side
Christina Aguilera, Come On Over Baby
Backstreet Boys, The Call
Britney Spears, Stronger
'N Sync, This I Promise You
Plus One, Last Flight Out
Samantha Mumpha Gotta Tell You mantha Mumba, Gotta Tell You



New York, NY 10036

Lenny Kravitz, Black Velveteen isonic. Chemistry Semisonic, Chemistry Josh Joplin Group, Camera One Limp Bizkit, My Way Barenaked Ladies, Too Little Too Late Grandaddy, The Crystal Lake Doves, Catch The Sun



nto. Ontario M5V2Z5

Joe, Stutter (NEW) S Club 7, Never Had A Dream Come True (NEW) Marilyn Manson, Fight Song (NEW) Monica, Just Another Girl (NEW) Monica, Just Another Girl (NEW)
J. Englishman, Staring Al The Sun (NEW)
Limp Bizkit, My Way
Eminem Feat. Dido, Stan
Nelly Furtado, I'm Like A Bird
Jay-Z, I Just Wanna Love U (Give It 2 Me)
OutKast, Ms. Jackson
Ritinex Spears Stronger Britney Spears, Stronger Baby Blue Soundcrew, Money Jane Shaggy, It Wasn't Me Jennifer Lopez, Love Don't Cost A Thing Our Lady Peace, In Repair R. Kelly, I Wish SoulDecision, Gravity Madonna, Don't Tell Me The Tea Party, Walking Wounded 'N Sync, This | Promise You



Continuous programming 1111 Lincoln Rd Miami Beach, FL 33139

Madonna, Music Madonna, Music Britney Spears, Stronger Limp Bizkit, My Generation The Offspring, Original Prankster Ronan Keating, Lite Is A Rollercoaster Backstreet Boys, Shape Of My Heart Westlife, My Love Eminem Feat. Dido, Stan Paulina Public XV S. Spo Acui Paulina Rubio, Y Yo Sigo Aqui Blink-182, Man Overboard Blink-182, Man Overboard Lenny Kravitz, Again El Gran Silencio, Chuntaro Style Robbie Williams, Rock DJ Spice Girls, Holler Eros Ramazzotti, Fuego En El Fuego Thalia, Arrasando Red Hot Chill Peppers, Road Trippin' Christina Aguilera, Ven Commigo Modjo, Lady (Here Me Tonight) Green Dav. Warning



3900 Main St Philadelphia, PA 19127

OutKast, Ms. Jackson

Snoop Dogg, Snoop Dogg Tamia, Stranger In My House Eminem Feat. Dido, Stan Jennifer Lopez, Love Don't Cost A Thing Mystikal F/Nivea, Danger (Been So Long) Jill Scott, A Long Walk Nelly. F.I. Musiq Soulchild, Just Friends (Sunny)
Jay-Z, Change The Game Mya, Free Ludacris, Southern Hospitality Wu-Tang Clan, Gravel Pit
M.O.P., Ante Up (Robbing-Hoodz Theory)



5 hours weekly 223-225 Washington St vark, NJ 07102

Madonna, Don't Tell Me Britney Spears, Stronger David Bowie, Fame Stone Temple Pilots, No Way Out Stone Temple Pilots, No way out Marilyn Manson, Disposable Teens Rage Against The Machine, Renegades Of Funk Vitamin C, The Itch No Doubt, Bathwate No Doubt, Bathwater
Enya, Only Time
Sade, By Your Side
Nelly Furtado, I'm Like A Bird
Spice Girls, Holler
Boyz II Men, Thank You In Advance
PJ Harvey, Good Fortune
Alice In Chains, Bleed The Freak
BBMak, Still On Your Side
Badiohard, Ontimistic Radiohead, Optimistic Blink-182, Man Overboard



15 hours weekly 10227 E 14th St Oakland, CA 94603

Dream, He Loves U Not K-Ci & JoJo, Crazy O-Town, Liquid Dreams Joe, Stutter Backstreet Boys, The Call Jennifer Lopez, Love Don't Cost A Thing
'N Sync, This I Promise You
Lil Bow Wow, Bow Wow (That's My Name)
3LW, No More (Baby I'ma Do Right) Lucy Pearl, You Limp Bizkit, Rollin' Jay-Z, Change The Game
ATC, Around The World (La La La La La)
Madonna, Don't Tell Me

There is a diversity to the Grammy Awards' shortform music video category this year that hasn't been seen in the past awards shows. Two years ago no R&B/hip-hop or country videos were nominated. Last year, no country videos were nominated. This year pop, rock, country, and R&B/hip-hop are all represented. Yet it's arguable whether

GRAMMY PREDICTIONS:

Some of the videos that we think should have been nominated include Red Hot Chili Peppers' "Californication," De La Soul's "Oooh," Beastie Boys' "Alive." Faith Hill's "Breathe." Super-

all the nominated shortform videos

truly represent the best of the year.

grass' "Pumping On Your Stereo," Eve's "Love Is Blind," Bil-ly Gilman's "One Voice," Mr. Oizo's "Flat Beat," and Nine Inch Nails' "Into The Void."

Even though we can't change the nominees, we can try to predict which ones have the best chance of winning when the Grammys are presented Feb. 21 in Los Angeles.

Best shortform music video: Busta

Rhymes, "Fire" (Elektra); Foo Fighters, "Learn To Fly (Roswell/RCA); Reba McEntire. What Do You Say" (MCA Nashville); Papa Roach, "Broken Home" (DreamWorks); and Will Smith, "Will 2K" (Columbia).

by Carla

Hay

Our prediction: Foo Fighters' heavily aired "Learn To Fly" clip will win for its inventiveness and great humor. Creatively, the video is the best in the category, with the band members playing different characters in a great spoof of the "Airplane!" movies.

Smith's extravagant "Will 2K" might be a serious contender to win because of its over-the-top timetravel theme. But even with the elaborate sets and costume designs, a more expensive video doesn't always equal a better video.

It's a long shot that a video by Rhymes or McEntire will win, since Grammy voters prefer rock and pop videos in this category. And why was Papa Roach's "Broken Home" nominated when the group's "Last Resort" is a far better video?

The longform video category certainly succeeds at representing a diversity not necessarily based on tallies of airplay or record sales. The nominees in this category: the Beach Boys, "Endless Harmony— The Beach Boys Story, A Documentary" (Capitol); Ella Fitzgerald, "American Masters: Ella Fitzgerald—Something To Live

The Long- And Shortform Of The Grammy Video Noms For" (American Masters): John Lennon, "Gimme Some Truth-The Making Of John Lennon's 'Imagine' Album" (Capitol); Willie Nelson, "Teatro" (Island/Def Jam); various artists, "The Art Of Piano: Great Pianists Of The 20th Century" (NVC Arts/Warner Home Video).

Our prediction: Lennon's "Gimme Some Truth" will win. Videos about rock artists have traditionally ended up winners in this category. Last year, a Jimi Hendrix longform video won, which makes us think Grammy voters may give the sentimental nod again to a dead rock legend—one with far more star power and overall musi-

cal influence than any other entry in the category.

The "Gimme Some Truth" video is an outstanding document of the recording of what many consider to be Lennon's finest solo album. It takes a fascinating look not only at the creation of this classic recording but also gives insight into Lennon's personality and inspirations at the time. "Gimme Some Truth" aired on TV. which can only help its

chances of winning. But if the Lennon video has any competition, it will probably come from the Beach Boys title for its well-researched content. The other nominees will likely suffer from representing genres with far lower profiles, such as classical and jazz.

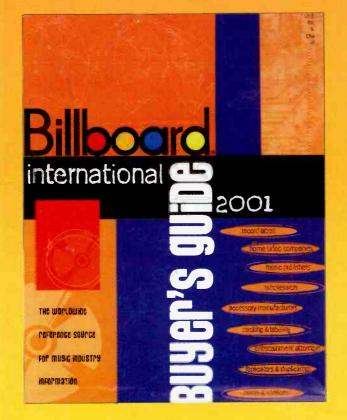
THIS & THAT: Executive producer Joseph Uliano and director's rep Neil Maiers have exited production company Crash Films. Uliano has formed the production company Merge Media, based in Los Angeles. Uliano and Maiers have similar respective titles at Merge Media, which represents directors Nancy Bardawil, Bill Barminski, Betsy Blakemore, Jeff Gordon, Tom Krueger, Francine McDougall, Jesse Peretz, and Rubin Whitmore.

Chelsea Pictures now has a satellite division, the Production League of America, formed by Jo-Ann Thrailkill, former executive producer/rep of X-Ray Produc tions. The Production League of America represents directors Evan Bernard and David Nelson.

The fourth installment of VH1's annual "Divas Live" concert is set for April 10 at Radio City Music Hall. The concert will pay tribute to Aretha Franklin,

Bel Thompson has exited Tommy Boy Records' video promotion department. She has been replaced by Lani Batak.

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SOUL TRAIN AWARDS

(Continued from page 6)

sary at the House of Blues in Las Vegas Jan. 24. Performances by Smokey Robinson and Destiny's Child at this event will be used in a prime-time special this June.

Following is a complete list of nominations:

Best R&B/soul single (female): Yolanda Adams, "Open My Heart" (Elektra); Erykah Badu, "Bag Lady" (Motown/Universal); Mary J. Blige, "Your Child" (MCA); Jill Scott, "Gettin' In The Way" (Hidden Beach/Epic).

Best R&B/soul single (male): Avant, "Separated" (Magic Johnson/MCA); D'Angelo, "Untitled (How Does It Feel)" (Cheeba Sound/Virgin); R. Kelly, "I Wish" (Jive); Carl Thomas, "I Wish" (Bad Boy/Arista).

Best R&B/soul single (group, band, or duo): Destiny's Child, "Independent Women Part I" (Columbia); Whitney Houston & Deborah Cox, "Same Script, Different Cast" (Arista); Jagged Edge, "Let's Get Married" (So So Def/Columbia); Lucy Pearl, "Dance Tonight" (Pookie/Beyond).

Best R&B/soul album (female): Toni Braxton, "The Heat" (LaFace/Arista); Mya, "Fear Of Flying" (University/Interscope); Kelly Price, "Mirror Mirror" (Def Soul); Jill Scott, "Who Is Jill Scott? Words And Sounds Vol. 1" (Hidden Beach/Epic).

Best R&B/soul album (male): D'Angelo, "Voodoo" (Cheeba Sound/Virgin); R. Kelly, "TP-2.Com" (Jive); Sisqó, "Unleash The Dragon" (Dragon/Def Soul); Carl Thomas, "Emotional" (Bad Boy/Arista).

Best R&B/soul album (group, band, or duo): Jagged Edge, "J.E. Heartbreak" (So So Def/Columbia); Mary Mary, "Thankful" (C2/Columbia); Next, "Welcome II Nextasy" (Arista); Lucy Pearl, "Lucy Pearl" (Pookie/Beyond).

R&B/soul or rap album of the year: Dr. Dre, "Dr. Dre—2001" (Aftermath/Interscope); Eminem, "The Marshall Mathers LP" (Web/Aftermath/Interscope); Jay-Z, "The Dynasty Roc La Familia (2000 —)" (Roc-A-Fella/Def Jam); R. Kelly, "TP-2.Com" (Jive).

Best R&B/soul or rap, new artist: Lil' Bow Wow Featuring Xscape, "Bounce With Me," (So So Def/Sony); Nelly, "(Hot S**t) Country Grammar" (Fo' Reel/Universal); Jill Scott, "Gettin' In The Way" (Hidden Beach/Epic); Carl Thomas, "I Wish" (Bad Boy/Arista).

Best R&B/soul or rap music video: D'Angelo, "Untitled (How Does It Feel)" (Cheeba Sound/Virgin); Eminem, "Stan" (Web/Aftermath/Interscope); Mystikal, "Shake Ya Ass" (Jive); OutKast," Ms. Jackson" (LaFace/Arista).

Best gospel album: Chester D.T. Baldwin & Music Ministry Mass, "Sing It On Sunday Morning!" (JDI); Mary Mary, "Thankful" (C2/Columbia); Mississippi Mass Choir, "Emmanuel (God With Us)" (Malaco); Lee Williams & the Spiritual QC's, "Good Time" (MCG).

newsline...

MP3.COM reports net revenue of \$80.1 million in 2000, a 266% jump from \$21.9 million the year before, and a pro forma net loss of \$23 mil-



lion, or 34 cents a share, compared with \$36.6 million, or 67 cents a share, in 1999. The actual 2000 net loss was \$279 million, which included litigation and copyright costs associated with the My.MP3.com lawsuit, as well as acquisition costs and other one-time expenses. MP3.com

settled its copyright infringement lawsuit with the majors at a reported cost of \$170 million.

THE SMITHSONIAN INSTITUTION, which operates the Smithsonian Folkways label, is launching a new project with the working title Global Sound Network to preserve, digitize, and distribute via the Internet music from archival collections around the world. Jon Kertzer, the former director of multimedia and special projects at Seattle's Experience Music Project museum, has been named director of the new endeavor, effective Feb. 12. He remains based in Seattle and will report to Richard Kurin, director of the Smithsonian Center for Folklife Programs and Cultural Heritage in Washington, D.C. The project's preservation efforts will target about 30 music archives, mostly in Third World countries. Much of the repertoire, mainly folk and world music, has never been released on CD. Kertzer says the project aims to make the music available for digital download. Tony Seeger, former director of the Folkways label and now a professor of ethnomusicology at the University of California, Los Angeles, is a consultant on the project, which is funded by the Rockefeller Foundation.

CDNOW, in its third restructuring in four years, has eliminated its advertising sales departments in New York and San Francisco, a loss of 55 jobs. The cuts were made by parent company Bertelsmann eCom-

merce Group, whose president/CEO, Andreas Schmidt, said in a statement that the action was taken to focus CDnow on its core business of product sales. Staffers at



CDnow's media group, which includes Los Angeles-based online news service Allstar and New York-based Jazz Central Station, remain in place. Bertelsmann acquired CDnow last July for \$3 a share, or about \$117 million.

ROCK GROUP GARBAGE has filed suit against Universal Music and Video Distribution, Universal Music Group (UMG), MCA Records, Almo Sounds, and Radioactive Records alleging that UMG is using "wrongful, monopolistic, and strong-arm tactics" in attempts to keep the act on UMG. In a suit filed Jan. 29 in Superior Court in Los Angeles, the group alleges that it had a key-man clause with Almo Sounds founder Jerry Moss and that once Moss was no longer with the company, the band was free to terminate its contract. Moss retired after UMG acquired a controlling interest in the company. UMG has stated that Garbage lead singer Shirley Manson is still bound to UMG because of a contract she signed with UMG-distributed Radioactive in 1993 as a member of the group Angelfish. Garbage is asking for a declaration calling both the Almo Sounds and Radioactive deals void. A UMG spokesman said, "The case is mortiless"

92-YEAR-OLD JAZZ LEGEND Lionel Hampton donated his vibraphone Jan. 30 to the Washington, D.C.'s Smithsonian National Museum of American History, where it will join other jazz treasures, such as Benny Goodman's clarinet, Dizzy Gillespie's trumpet, and the Duke Ellington archive of more than 200,000 pages of charts and notes. It was Louis Armstrong who suggested in 1930 that drummer Hampton take up the instrument, and later that year Hampton recorded his first solo on Armstrong's "Memories Of You." Hampton joined Goodman's swinging quartet in 1936, first on record and then onstage, and helped pioneer integrated groups. Hampton fronted his own popular orchestras in the following decades. In 1998 he played at the White House.

BILL HOLLAND

SEAN "PUFFY" COMBS' weapons and bribery trial began Jan. 29 in Manhattan Supreme Court, with his defense attorneys claiming that he was being prosecuted because of his fame. In opening statements, prosecutors said three people were wounded in a fight in a New York nightclub on Dec. 27, 1999, during which Combs and rapper Jamal "Shyne" Barrow fired semiautomatic pistols. Leonard Curtis Howard—a security guard for Combs—testified that he had never known the rap mogul to carry a firearm. The trial was expected to last several weeks.

CHRISTIAN TOURS ARE GEARING UP

(Continued from page 1)

tion to the motion picture "Left Behind"

OC Supertones' creative Loud and Clear Dance Party USA tour launches Feb. 9 in Knoxville, Tenn. The 60-city trek in support of the band's BEC Recordings release "Loud And Clear" will feature interactive elements with the audience, including nightly dance contests and raffles.

The tour is configured for an open floor and general admission and will play a wide variety of flexible, multipurpose venues. Capacities range from 1,000-2,500 or more in the larger markets.

While the OC Supertones tour is designed to give fans bang for their buck, it's not as production-heavy as their recent outings. "On past tours we brought out pretty extensive [production] and spent upwards of \$25,000 a week," says OC Supertones manager Dave Bahnsen. "We don't think it panned out the way we wanted, so this time out we wanted a concept or gimmick, so to speak, without breaking the bank."

While not compromising quality on sound and lights, OC Supertones still managed to lower the production price tag. "The bells and whis-



OC SUPERTONES

tles come in the form of the fun of the evening, as opposed to flashing lights and pyro," says Bahnsen.

This tour's production budget is about \$12,000 per week. The "high school dance" motif includes photo booths and tour programs with a yearbook theme, both of which create ancillary revenue that help keep ticket prices affordable at \$10-\$15 each.

Even with the general-admission floor, OC Supertones don't expect an overabundance of moshing. "The kids are gonna have fun and do what they do, but we try to calm 'em down if we need to," says OC Supertones bassist Tony Terusa. "We do encourage them to dance."

Even with the low ticket price, Bahnsen expects the tour to be profitable. "We budgeted this tour so conservatively that I couldn't feel more confident," he says. "I feel like we'll have more revenues than we've ever had with significantly less costs."

Terusa isn't quite as confident. "I'm a little nervous, actually," he admits. "There's a lot on the line, a lot of costs, and a ton of cities. But our management has done a good job, and our fan base has been so good to us."

Supporting the OC Supertones on the Dance Party USA tour will be Relient K and Switchfoot. "We're doing this for the fans, and we hope they know we created this for them to have a good time," says Terusa. The tour runs through mid-May.

FREE CARMAN

Carman, one of the genre's topdrawing live performers, embarked on a free tour last fall, and the second leg of the Sparrow artist's Heart of a Champion tour begins Feb. 12 at Firstar Center Arena in Cincinnati.

So why a free tour? "Believe it or not, it works," says Rendy Lovelady, manager of Carman and contemporary Christian/pop act Jars Of Clay. "We go in, cut a fair deal with the venue, do an offering, sell some merch, and come out paying our bills. It's definitely a nonprofit, break-even scenario."

Even with such a tight margin, the tour doesn't skimp on production, Lovelady says, with production costs running at about \$150,000 per show. "It's a six-semi tour, which, for Christian music, is huge," he points out. "It has a total lights package, video screens, a nine-piece band, eight dancers, and Carm."

The fall leg of the tour, which hit mostly secondary markets, averaged about 10,400 per night in attendance and about \$3 a head in merchandise sales. The second leg visits major markets and venues, including Madison Square Garden in New York (March 22), the Georgia Dome in Atlanta (April 7), Reunion Arena in Dallas (March 19), and the Palace of Auburn Hills near Detroit (March 24).

"Our average venue size for the second leg is in the neighborhood of 18,000-20,000 seats, plus two stadiums," says Lovelady. "This is the real test." Opening acts on Carman's Heart of a Champion tour are Sparrow artists Russ Lee and ZOEgirl.

NEWSBOYS' BOY

Another tour sure to attract attention in the contemporary Christian world is Joel's Strangely Normal tour, which began Jan. 31 in Louisville, Ky. The 20-city trek features Joel along with Reunion Records' LaRue, Essential duo V*enna, Sparrow artists Earthsuit and Luna Halo, and Red Hill Records' Katy Hudson.

Joel calls the tour "a very cool endeavor" in support of his Inpop release "Watching Over You." Asked why he, as a member of a successful group, opted to cut a solo record and tour, he responded, "Why not?"

Joel explains, "When you're in a band, there are five guys, a lot of creativity flowing around, and only 10 or 12 songs per album. I had plenty of stuff bubbling under the surface that needed to get out. It's overflow stuff that doesn't really fit the Newsboys mold, but it's still pop music. So I recorded this album, and the next step is to get out and perform it live."

Joel says production on his Strangely Normal tour was as "big as I can squeeze out at this point." He says he's not looking for a big financial windfall from his solo tour, which sees the artist fronting a five-piece band.

"I've already got a day job—it's not like this has to work out financially," he says. "I think we will blow



JOEI

a few perceptions about what a solo tour can be, however. This isn't acoustic guitar, 'Kumbaya.' I made a pop record, and I'm doing a pop show."

Dave Stuenebrink, Joel's manager, says the objective of the Strangely Normal tour is to help differentiate Joel's solo material from his Newsboys songs. "We're trying to put a little bit of a personalized touch to this," says Stuenebrink. "Phil is great at personally connecting with a crowd, and a lot of these songs are based on his personal experiences."

Stuenebrink says the reception from promoters has been positive but admits there is an element of the unknown with Joel's solo tour. "Newsboys is a great draw, but Phil is, to some extent, a bit of an unknown draw," he says. "He has to be established in [promoters'] minds as a solo artist. Some of the hard ticket dates we've done already have come across better than

Some dates for the upcoming tour are already on sale, and Stuene-brink says most are doing well. "Probably 60% of the dates are doing better than expected," he says. "Some were booked a little late, but they're starting to catch up. It's absolutely encouraging."

THE PROMOTION

Promoters of contemporary Christian tours make use of a network already in place for the major markets and work to build promoters in smaller or new markets.

Managers, agents, and promoters have a variety of tools at their disposal, including the Internet. "We're partnered with Itickets.com, and each promoter signs up with them," says Bahnsen. "Itickets is the Ticketmaster of the Christian market. Its Web site directs the kids to where they can buy tickets and also gives them the opportunity to purchase online."

Other promotional outlets include Christian bookstores and youth groups at local churches. The list of active promoters within the Christian market is relatively small but growing, says Bahnsen.

"It's not like the mainstream,

with major players in each market," says Bahnsen. "You have to find someone in some of the smaller markets and help them build and get a network in place."

Lovelady says Carman utilizes a

'We budgeted this tour so conservatively that I couldn't feel more confident. I feel like we'll have more revenues than we've ever had'

- DAVE BAHNSEN -

\$15,000-per-show marketing budget that includes TV, radio, and print. "Carman also has a database of about a million people, and we continually keep it cleaned up," says Lovelady. "We send out direct mail in each market, close to 26,000 in

Dallas alone. These are people who have actually seen him in the past."

Feed the Children is the national sponsor for Carman's tour and promotes it several times a week on nationally televised commercials. Other tools include posters and networking through churches, particularly youth groups.

"A free tour is a youth pastor's dream, and we average about 1,500-2,000 churches of all denominations in each market," says Lovelady. "In the Dallas market there are almost 7,000 churches."

LABELS ALONG FOR THE RIDE

Labels and distribution are also set up to capitalize on the tours. "From a distribution standpoint, we try to take advantage of the excitement touring creates in the marketplace," says David Crace, VP of marketing for Chordant Distribution, distributors for the Sparrow and ForeFront imprints.

"When we have artists touring, we try our best to build excitement at the retail level, using [the tour] as news to put out product on the artist coming to town," says Crace. 'In anticipation of the tour, we know the tour promoters and labels are doing their best to build awareness, so from a retailer standpoint we can capitalize on this by distributing product, merchandising materials, and sales incentives not only for current releases but for back [catalogs] as well. In-stores are scheduled, and often personnel is sent out to help deal with the crowds."

Crace says the days immediately following an artist's appearance in a given market are also "a golden time," and merchandising support is orchestrated trailing the tour. "We hope to see good [SoundScans] following the tour, and we do," he says.

One second-quarter tour creating a buzz in the contemporary Christian market is the first headlining tour by Atlantic act Plus One. The 30-date tour will run from April until June, with ForeFront artist Stacie Orrico and Word's Rachel Lampa as support.

JAPAN'S MARKET DOWN 3% IN 2000

(Continued from page 8)

according to some estimates. But most indie labels' results are not included in the RIAJ data, unless association members handle indie product on consignment

Universal Music K.K. president Kei Ishizaka points out that the Japanese market has been without any mega-hits since the unprecedented success of female vocalist Utada Hikaru's March 1999 debut album, "First Love" (eastworld/Toshiba-EMI). "First Love" has sold more than 8 million copies, making it Japan's alltime top-selling album.

"I am confident that the time is about right for some really big hits," predicts Ishizaka. "But I think the way in which a big hit is made will be very different in the future. It might be strongly affected by the Internet."

Citing upcoming new albums by Utada and Misia, Dezelsky says, "This year has started slowly, but there are many big releases in March and April."

According to Tomitsuka, the key challenges facing the Japanese recording industry in the coming year are finding ways to increase demand for music, coping with new digital technologies, protecting the rights and interests of sound recording creators, and ensuring stable distribution of audio software (preserving the controversial resale price maintenance system).

"The music industry is suffering from such illegal activities as file-sharing services over the Internet, as well as the spread of unlawful CD-R copies," says Tomitsuka. "One of the main themes of the RIAJ in 2001 is to combat these cross-border problems by strengthening cooperation with international organizations."

ADVENT OF A NEW JAZZ AGE?

(Continued from page 1)

A number of albums not bearing the "Ken Burns Jazz" brand by artists prominently depicted in the film are also climbing Billboard's Top Jazz Albums chart, and a flood of other catalog items starring "Jazz" figures is waiting in the wings for release over the next few months.

Len Cosimano, VP of merchandising for multimedia at the 339-store Borders Books & Music in Ann Arbor, Mich., predicts that customers will continue to explore the jazz genre as the Burns series continues into repeat telecasts on PBS.

"Jazz" is set to become "one of [PBS'] flagship revenue pieces for when they do fund raising," Cosimano says. "I expect this to be repeated several times this year. And between the word-of-mouth and people reading about it and listening to the music, I think they'll explore more and more, because it's not just [about] one artist or one time period. I think it captures the essence of the history of jazz."

BIG VIEWERSHIP, BIG SALES

Perhaps not since the Swing Era—when jazz was indisputably America's most-popular music—has the genre fared so well on any list of top-sellers. As Burns puts it, "The jazz chart—we own it."

According to a Legacy representative, "Jazz" debuted to an audience of 13 million viewers Jan. 8. While all of the Burns-branded records had been selling steadily since their Nov. 7, 2000, release, they took nearly every slot on the Top Jazz Albums chart after the series hit the air.

"Ken Burns Jazz" titles occupy 18 of the 25 positions on the current Top Jazz Albums chart (unpublished this issue). The single-disc "Best Of Ken Burns Jazz" is at No. 2; the five-CD boxed set "Ken Burns Jazz: The Story Of America's Music" is at No. 3. (Both titles are released by Legacy domestically, with Verve having the foreign rights to the packages.)

Individual Burns-branded titles from Legacy and Verve by Louis Armstrong, Billie Holiday, Charlie Parker, Duke Ellington, Dave Brubeck, Thelonious Monk, Count Basie, John Coltrane, Benny Goodman, Miles Davis, Ella Fitzgerald, Dizzy Gillespie, Lester Young, Sarah Vaughan, Coleman Hawkins, and

Sidney Bechet also appear on the 25-position chart. The remaining six Burns-branded albums are bubbling under the chart. Each is



midline priced at \$11.98.

The only title standing between "Best Of Ken Burns Jazz" and the apex of the jazz chart is "Pure Jazz," an unrelated Verve/UTV album that includes tracks by many of the series' artists. The compilation, now in its third week at No. 1 on Top Jazz Albums, is being heavily promoted by TV spots appropriating the look of Burns' film (see story, this page). Another title put together to take advantage of an artist's key placement in "Jazz" (one who doesn't have an individual Burns-branded title) is RCA's "Very Best Of Artie Shaw," which is bubbling under the iazz chart.

"Best Of Ken Burns Jazz" slips to No. 105 from No. 102 on The Billboard 200 this issue, while the boxed set climbs to No. 120 from No. 123. "Jazz" titles by Armstrong and Holiday rank at No. 160 and No. 178, respectively, on The Billboard 200. According to SoundScan, the "Best Of" album has sold 47,000 units; the boxed set has sold 77,000 copies. The Armstrong set has moved 42,000 copies, with the Holiday package shifting 25,000 units.

POP SUCCESS, CRITICAL VINDICATION?

The New Hampshire-based Burns sees the potent sales of music related to the show as something of a vindication, since his film has taken its lumps in some quarters. While TV critics have praised the work's scope and feeling, jazz writers have



JONES

attacked Burns in several high-profile forums. Pundits have complained about, among other perceived deficiencies, the omission of some key figures; over-reliance on the point of view of his senior creative consultant, Wynton Marsalis (along with the trumpeter's intellectual cohorts, authors Stanley Crouch and Albert Murray); and the relegation of the past 40 years of jazz history to a final two-hour episode.

Burns—who admits he came to "Jazz" with little knowledge of the

music—says of his critics, "They're in an embattled form. They're cranky. Nobody pays any attention to them. And suddenly somebody comes into their territory. I'm a trespasser. And that's good."

The filmmaker continues, "You'd know that the jazzerati would go after you and pick at perceived slights, which is why jazz is languishing at 2% of the market, right? The jazzerati have given everybody the impression that you have to have an advanced degree to understand jazz, and of course you don't. The public response is proof. And what could be better? Better than any review or award is the sense that people are beating a path to jazz."

Veteran pianist Brubeck—whose "Ken Burns Jazz" title is No. 10 on the current Top Jazz Albums chart—isn't so sure that any of his 150 catalog titles will receive a lift from the film. "That always remains to be seen," he says, "but it sure can't do any harm, so I'm glad that I'm part of it."

Still, the 80-year-old Brubeck, who appears in three "Jazz" episodes as either subject or commentator, is convinced that Burns' work will have enduring value. And he is dismayed by the sometimes harsh critiques of the show and its creator. "If [Burns] hadn't done it, there wouldn't be this great historical document," he says. "If anybody's critical, they should go do a better one. This [film] isn't just a passing thing; it's there forever. That's what's so important, and it's discouraging that people are finding fault. Just find the good that's come from this."

Star keyboardist Herbie Hancock, who is featured in the series' final episode (and whose Burns compilation is bubbling under the jazz chart), strongly applauds Burns' efforts, but he does take issue with his presentation—or lack thereof—of the past four decades of jazz.

"My feeling is that it seems to place so much importance on the history of jazz before the '60s," Hancock says. "The impression I get from watching is that all the heroes and development happened before the '60s, and that's when it stopped—let's just put [it in] the coffin. It scares me that others might get that same impression. The music didn't die; it's continuing to evolve. I'm excited right now by new ideas that are happening on the scene."

For his part, Verve Music Group president Ron Goldstein praises the series for its accessibility. "People have been under the impression that jazz was too intellectual or too complicated. The word 'jazz' scared them to some degree. The show is going to give them a different picture and make them a lot more comfortable with the word 'jazz.'

"This was all about reaching people who didn't care or know anything about jazz in the first place," Goldstein adds. "It's all positive. There's nothing negative about this at all, for God's sake."

MARKETING SYNERGY

Like Goldstein, Jeff Jones—senior VP of Legacy and senior VP of Columbia Jazz—has been surprised by the performance of the seriesbranded product.

"I thought that the boxed set would do very well, and I thought the entire set [of Burns albums] would do very well," says Jones. "But I think it's exceeded everybody's wildest dreams as far as the kind of units we're seeing, the momentum that continues to build."

(Continued on next page)

With Verve/Legacy Flap, Marketing Jazz Doesn't Seem So 'Pure'

BY CHRIS MORRIS

LOS ANGELES—Just as TV has played an enormous role in the success of the "Ken Burns Jazz"-branded releases, it has had everything to do with the popularity of a technically unrelated title: Verve/UTV Records' "Pure Jazz." And apparently not everybody is happy about that.

"Pure Jazz"—a compilation drawn from Universal's Decca, Verve, and Impulse! catalogs, among those of other labels—is No. 1 on Billboard's unpublished Top Jazz Albums chart this issue, in its third week at the top of the chart. It climbs to No. 68 from No. 92 on The Billboard 200. The title has sold more than 47,000 units, according to SoundScan.

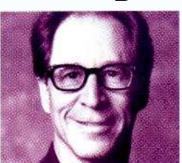
Sources indicate that "Pure Jazz"—released Jan. 9, the day after the first PBS airdate for the Burns film series—has angered some at Sony's Legacy Recordings, which conceived, produced, and marketed the Burns-related titles with Verve in an unprecedented international partnership. Legacy executives apparently are miffed not only about the direct competi-

tion between "Pure Jazz" and some of the Burns releases but also by the fact that the album is being promoted by a blanket of TV ads (created by product manager Adam Starr) that borrow Burns' familiar directorial style and feature many of the artists heavily discussed on the series.

Marketed by Columbia/Legacy in the U.S., the single-disc anthology "Best Of Ken Burns Jazz" and a companion five-CD jazz boxed set sit just below "Pure Jazz" on the current Top Jazz Albums chart.

According to UTV Records VP of marketing and A&R Jeff Moskow, "Pure Jazz" is a reconfigured version of "The No. 1 Jazz Album," created by Verve director of catalog development Ken Druker 1½ years ago for the Canadian market.

UTV—a unit of Universal Music Enterprises, Universal Music Group's catalog division—substituted some tracks, added the "Pure" handle used on some of its other catalog compilations, and formulated a marketing campaign that involved both direct-TV sales and conventional retail promotion.



GOLDSTEIN

UTV senior VP Bob Mercer says, "Because we're a mass-marketing, blunt-instrument sort of operation that sells an awful lot of records, we have wanted for a long time to apply the same marketing techniques to a number of jazz or classical records to just try and broaden the bases for those labels and those marketplaces."

The 18-track "Pure Jazz" includes performances by eight artists highlighted in the "Ken Burns Jazz" series of releases. Some of them—like Louis Armstrong, Billie Holiday, and Ella Fitzgerald—are seen in the TV spots for the album now airing

nationally.

Mercer says of the ads, "We're running them pretty much all over the broadcast market and the cable market, because it's pretty much working everywhere."

UTV executives admit that the release of "Pure Jazz" was timed to ride the promotional coattails of the Burns project.

'Did we consider [holding it back!? Yes." Mercer says. "Did we think, 'Well, no, we'll hold off on our hot product, and let everybody else get their product out there and do what they're going to do, and then we'll let them have that marketplace and we'll come to ours?' No, we didn't decide to do that, and I think we would have been criticized if we had. Other than Sony, what would people be saying if we came out with a 'Pure Jazz' record in May? What most of them would've said is, 'Why the fuck didn't you come out with that in January?'

"I know that, certainly on Sony's side, there is some displeasure with what we have done with the 'Pure Jazz' record," Mercer adds.

"That I can kind of understand. However, I would argue in our case that what we have done, are doing, and what we always intended to do was to sell accessible jazz music to those people who have never or very, very rarely buy this kind of music."

But rather than Sony executives, the person who sounds most chagrined about the promotional tack for "Pure Jazz" is Ron Goldstein, president of the Verve Music Group. It was he who put together the unique partnership on the Burns titles with Legacy.

"I was embarrassed by the timing of the release for 'Pure Jazz' [being] immediately after the [Burns] show started airing," Goldstein says. "The TV ads for the album also borrow the look of the film. I was deeply upset."

Goldstein adds that he personally phoned Jeff Jones, senior VP of jazz at Columbia Records and senior VP of Legacy, to apologize.

For its part, Legacy is remaining formally mum about "Pure Jazz." A Legacy spokesman says curtly, "We have no comment on competitors' records."

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ADVENT OF A NEW JAZZ AGE?

(Continued from preceding page)

The 10-tape VHS edition of "Jazz" rockets to No. 9 from No. 34 on the Billboard Top Video Sales chart this issue. With a suggested retail price of \$149.98, it is the chart's only title priced at more than \$100.

"It hit our expectations selling in, and the sell-off has exceeded our expectations," says Warner Home Video's Saksa. "We've had a tremendous amount of reorders."

The 10-disc DVD edition of "Jazz," priced at \$199.92, has not yet appeared on Billboard's 20-position Top DVD Sales chart. But Saksa claims, "Right now, it's looking like the DVD is selling about 25% more than the VHS. I think it's because, No. 1, it's music-oriented. No. 2, you look at the DVD consumer, the early adopter of DVD—that's the documentary person, that's the jazz fan, that's the high-end consumer."

Knopf's \$65 book "Jazz: A Histo-



ry Of America's Music," by Burns and series writer Ward, is No. 18 on the current New York Times hardcover nonfiction best-seller

list. Paul Bogaards, executive director of publicity for Knopf, reports that about half of the book's initial printing of 200,000 copies has sold—thanks in good measure to prominent positioning at such music retailers as Tower and Virgin (which have already placed reorders).

ALTERED JAZZ CONSUMPTION

Both brick-and-mortar and Internet retailers have supported the "Jazz" series with major promotions and report that their efforts are being rewarded in both the short and the long term. Most see the airing of the Burns film as a watershed that will stoke consumer interest in the music for a significant period.

Virgin Entertainment senior VP of product and merchandising Dave Alder says the L.A.-based company heavily pushed both Burns-branded titles and a variety of jazz catalog in its 20 Megastores.

"We saw it as a fantastic oppor-

"We saw it as a fantastic opportunity to get behind not only the Ken Burns boxed set, other Burns CDs, and the accompanying book and DVD," Alder says, "but also an opportunity to pull out what we believed were the essentials and also some of the slightly more left-field, interesting jazz titles unrelated to the Burns range—just to give a bit of exposure for those sorts of titles, to encourage customers to explore, really."

While the Burns boxed set and other show-related items—as well as such jazz evergreens as Davis' "Kind Of Blue" and Holiday's "Lady In Satin"—are doing "absolutely superbly," Alder says, he adds that the show has altered certain traditional trends of jazz consumption.

"It seems to have generated more of an interest in the earlier period of jazz than you would normally see," Alder says. "A lot of the '20s- and '30s-related artists, even Bix Beiderbecke and Jack Teagarden [who don't have individual Burns titles], have also done

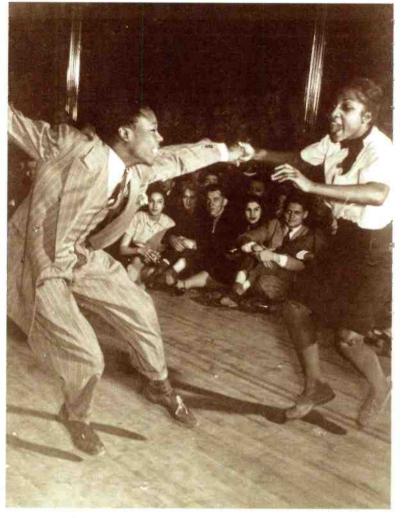
superbly well. [This is] relative, obviously, but in comparison to what you normally sell, there's been a real interest from people wanting to research and understand the roots a little more, which is really encouraging for us."

Regarding a more contemporary artist, Marsalis is featured on the "Jazz" CD boxed set, both solo and at the head of the Lincoln Center Jazz Orchestra. But it's surprising that given how much screen time the trumpeter spends in the film as a commentator—as well as a performer in the final episode—his own catalog titles don't seem to have experienced a significant sales jump. None of his Columbia albums appear on this issue's unpublished jazz chart, nor are any bubbling under.

Among other chains moving to promote all the Burns-branded product last fall was the 116-store. West Sacramento, Calif.-based Tower Records. Terri Williams, the chain's VP of U.S. advertising, says, "We wanted to set ourselves up in November and December, when we had high traffic, as the Ken Burns retailer, so that when it did start airing in January, [customers] might call us into their memories and come back. So we set up Nov. 1, making a special rack [holding the CDs, video products, and book and P-O-P and held a display contest and really got the stores going."

Tower has seen an increase of 25% in cumulative jazz sales, Williams says, and some stores reported jazz increases of as much as 40%. "Our jazz numbers have been really good in January," she adds. "We had good jazz numbers in December, but without the PBS special, it wasn't what it's been like in January."

Borders' Cosimano says of his firm's extensive campaign, "We tied the book, music, and videos into a focused cross-promotion display in the front of our stores. [Our] monthly magazine Inside



At The Hop. From Duke Ellington to Wynton Marsalis, the point has been argued repeatedly over the years that if the music doesn't want to make a listener move in some way, then it might not really be jazz. In Ken Burns' "Jazz," the roots of jazz as dance music is a recurrent theme—particularly during the long swath the film cuts through the Swing Era, that one time when jazz was America's most popular music. The late '30s and '40s saw dance halls like New York's Savoy Ballroom brim over with the country's youth as they danced such jazz-spurred steps as the Lindy Hop, as this pair were doing in 1938.

Borders featured ["Jazz"] on the cover with interviews with Burns and a lot of artists.

"The results have been pretty

surprising," Cosimano adds. "We expected to see some bump in Louis Armstrong, but we're getting a bump much greater than we

expected. Just about anything that has his name on it is selling much better than we had expected. And we had expected the [video] boxed set to do well, but it's doing even better, both VHS and DVD, than we had anticipated. Then, every featured artist's sales have gone from, in many cases, nonexistent to very encouraging."

Seattle-based Starbucks—

Seattle-based Starbucks—which sells music in most of its 2,200 coffee shops and operates five Hear Music stores and an Ecommerce site (hearmusic.com)—viewed the "Jazz" series as an opportunity to raise its in-house brand's visibility. With the involvement of Burns' Florentine Films, Starbucks designed special signage, printed 500,000 viewer's guides to the series for in-store distribution, and highlighted jazz music at its outlets.

Starbucks music manager David Brewster says of the campaign's immediate benefits, "In the Starbucks channel, we've been very successful in selling the 'Ken Burns Jazz' tie-in CD, as well as an assortment of front-line and back catalog jazz CDs. Hear Music retail stores have seen very strong growth in jazz CD sales in the last month. And hearmusic.com has had a lot of interest, surprisingly, in jazz as a result of pointing [consumers] to it."

E-tailers have also posted large numbers with "Jazz" product. The Columbia/Legacy boxed set is No. 7 on Billboard's Top Internet Album Sales chart this issue, down from No. 3 last issue and No. 2 two issues ago.

Seattle-based Amazon.com mounted a dedicated page on its Web site featuring the range of "Jazz" titles, along with a Burns interview and a series guide. On Jan. 9, the day after the first episode aired, the CD boxed set hit No. 1 on Amazon's list of audio topsellers; it has placed consistently in the top 10 ever since. Amazon product director for music Andy Jassy says almost all the individual-artist CDs "are in the top 300 or 400 in our sales rank."

our sales rank."

Jassy adds, "We're not only seeing a big bump with the 'Jazz' boxed set, but we're also seeing a big bump with all the related jazz artists' CDs. In the first week of the show, about 18 of our top 100 were jazz titles, which is pretty unusual for a genre that is a pretty small percentage of the total industry."

Mike Haney, senior director of category management for music and movies at the Fort Washington, Pa.-based CDnow, reports that the "Jazz" CD boxed set has been as high as No. 2 at the chain and that such non-Burns titles as "Kind Of Blue" are seeing big gains.

Haney expects to see the genre growth continue. "The fact that our major store-wide event is over and we're still getting consistently high sales is a good indication that it's extending this category to a more mass audience. Ken Burns always puts a very accessible, American feel to all his pieces, and this helps to elevate the category overall. I wish he would do an event around every one of our genres."

It Could Be An Upbeat Year As Labels Sing Jazz Tunes

With the prospects bright for the renewed health of jazz catalog releases in the aftermath of the initial PBS broadcast of Ken Burns' documentary "Jazz," most labels with large stores of classic titles are rushing new packages by the series' best-known names into the marketplace.

On March 13, Verve will reissue Sarah Vaughan's "Viva Vaughan" and Ella Fitzgerald's "Ella Sings Broadway." On June 5, in honor of Louis Armstrong's ongoing centennial celebration, the label will release four Satchmo titles, including the three-CD "A Musical Autobiography." Two Dizzy Gillespie reissues are due the same day.

On April 10, Columbia/Legacy will release four Dave Brubeck sets. On April 17, the label will commemorate Miles Davis' 75th birthday with reissues of three '50s titles and a best-of drawn from its lauded boxed set featuring the trumpeter in league with John Coltrane. June 12 brings a three-CD Thelonious Monk boxed set,

"The Columbia Years: 1962-1968." On July 10, a pair of two-CD Monk collections follow: "Live At The Jazz Workshop—Complete" and "Monk In Tokyo."

RCA Victor has reissued Duke Ellington and Sonny Rollins titles of late and has a brace of further releases due. Forthcoming from Blue Note are Charlie Parker's "Washington Concerts" (April 10) and Django Reinhardt's "All Star Sessions" (June 5), as well as Count Basie's "Breakfast Dance And Barbecue" and Vaughan's "Sweet & Sassy" (July 3).

This month, Fantasy reaches into its extensive Prestige catalog for 20-bit remastered versions of such titles as "The Thelonious Monk Trio," the Modern Jazz Quartet's "Concorde," Rollins' "Tenor Madness," Coltrane's "Coltrane," and "Relaxin' With The Miles Davis Quintet." It also will issue this month several remastered Pablo titles, including "Basie Big Band," "The Ellington Suites," Vaughan's

www.americanradiohistory.com

"Send In The Clowns," and "Ella & Oscar," featuring Fitzgerald with pianist Oscar Peterson.

While Rhino Records, which markets much of Warner Music Group's catalog, isn't immediately releasing any "Jazz"-related reissues, it has embarked on a wide-ranging catalog promotion that focuses on titles by Coltrane, Parker, Art Blakey, Ornette Coleman, and other stars of the series.

Documentarian Burns says he hopes that "Jazz" will spur the same ongoing interest about the music that his groundbreaking 1990 series "The Civil War" did about America's great internecine conflict.

ca's great internecine conflict.

"Historians, particularly amateur ones, make lousy prognosticators," Burns says. "But if 'The Civil War' is any indication—attendance went up 200% or 300% at [battlefield landmarks] like Gettysburg, and then stayed there. I have no idea if that'll happen with jazz, but I hope so."

CHRIS MORRIS

EUROPEAN COMMISSION TO PROBE CD PRICING

(Continued from page 1)

Federation of the Phonographic Industry (IFPI), says, "It's hard to know whether [the investigation] is an outgrowth of the FTC investigation in the States about the MAP [minimum advertised price] agreement between the companies and the retailers—which does not exist in Europe-or this notion that you keep hearing about that's never really been articulated, that in the course of looking at the Warner/EMI [merger, the commission] determined that it wanted to find out more about the relationship between the labels and the retailers."

Nevertheless, EC spokeswoman Amelia Torres contends that "this investigation stems from a similar one [by the FTC] carried out in the US"

Many industry observers are puzzled as to why the EC has chosen to launch a pricing investigation at this particular time. One theory is that the commission is conscious that EMI and BMG may be about to submit a merger proposal, and if that proposal was to pass, the commission could at least point to this pricing probe and say it was not in the pockets of the European record industry.

That may seem far-fetched, but one thing is for sure: The commission already has preliminary thoughts on pricing issues. In its statement of objections to the Warner/EMI merger, the commission said, "Rather a high degree of standardization exists in the pricing and format of the product, which makes tacit coordination on prices easier."

It continued, "Across the [European economic area], the commission has not identified any significant PPD [price per dealer] price fluctuations over the last five years." And the papers also said, "The commission believes that the PPD is a good benchmark for the price level of the market. At this stage it therefore appears that the prices to retailers of the majors have not been fluctuating in response to competitive pressures to any large extent over the last five years."

Torres says that letters requesting information have been sent to "five music companies, five online retailers, and 13 traditional retailers." She refuses to identify the individual companies, but the merchants are likely to include Pan-European outfits Amazon, BOL, Woolworth, Virgin Entertainment Group, HMV, and FNAC, as well as such national music outlets as Germany's World of Music and Mediamarkt, Holland's Free Record Shop, and Tower, among others.

Berman tells Billboard that the five majors have received Article 11 letters—official EC requests for information—and that all five have agreed to cooperate in the investigation. Representatives for the majors confirm that documentation has been received from the EC, but none of the companies would offer further comment.

Dismissing some reports that the commission was investigating a cartel among the majors, Torres

says, "The commission is looking at the vertical relationship between the music majors and the retailers. The commission is trying to ascertain whether the music companies are sharing the same or similar retail price maintenance policies or not."

She adds that those served with the Article 11 letters have four weeks to respond.

Stressing that the IFPI has not, as yet, been asked to participate in the probe and therefore has not received any paperwork, Berman nonetheless believes the examination is totally without merit. The music industry is a "very convenient target," he says. "There is no getting around the fact that, in terms of the major companies, there are only a small number. But there's a far cry from there being a small number of major companies to allegations into how they go about doing their business, and I think on that score we are safe."

'An investigation usually has a spin put on it by the media which affects consumer confidence, and with the tough times that retailers are having, this will not help maintain businesses in the U.K. if consumer confidence is dented'

- BOB LEWIS -

Berman also is confident that the industry's cooperation will lead to

a swift closure of the matter. "If we give [the EC] the information, this can be dismissed very quickly, so the [cost to the industry] may not end up being very much at all."

"On the basis of where we are

"On the basis of where we are now, the commission itself says that it has no evidence of so-called price-fixing," Berman says.

Industry executives will be hoping that Berman's optimism proves correct. The FTC last year estimated that U.S. consumers paid as much as \$480 million more than they should have for CDs over the prior three years, due to the companies' MAP policies (Billboard-Bulletin, May 18, 2000). A similar finding in Europe could lead to massive fines.

Similar probes have been conducted sporadically throughout Europe, famously in 1997 in Italy, where the affiliates of five majors were fined a total of \$4.5 million after being found guilty of a price-fixing cartel. A 1994 investigation into price-fixing in the U.K. cleared

the industry of any wrongdoing, though, and retailers reported an upsurge of sales as public confidence in the pricing system was restored.

Bob Lewis, director general of the British Assn. of Record Dealers, says, "I can't see what good [an investigation] is going to do, because the statistics were wrong last time—the published price and the market price simply are not the same. An investigation usually has a spin put on it by the media which affects consumer confidence, and with the tough times that retailers are having, this will not help maintain businesses in the U.K. if consumer confidence is dented."

Lewis, who is a founding member of the Global Entertainment Retailers Assn., adds, "We are in such a competitive market that we do not have retail price maintenance, and consumers are used to shopping around to obtain the best price that they can, unlike America where they had MAP."

BR5-49 MAKES SWITCH TO SONY'S LUCKY DOG

(Continued from page 6)

Despite constant touring, the Jack Daniels-sponsored BR5-49 actually found time to make demos for the new album, which "made a huge difference," Mead says. "It got us in the mode for recording and showed how we've become better players than we were when we made the last record."

Bennett agrees that the demos show major improvement in playing and singing, and he notes a musical "kinship" with Worley via such previous production clients as the Nitty Gritty Dirt Band, Desert Rose, and especially Dixie Chicks, with whom "he got banjo [played] on the radio."

When Pontes approached Worley about producing BR5-49, "I said to tell them that whatever they want, the answer is yes," says Worley, who remained a big fan of the band after "making a pretty good run at them" while at Columbia.

Worley says he "told them that the most important thing I can do is help them write and find material that doesn't sell them out and steal their musical souls to get airplay—and record them in a more organic way than they've recorded before. I want the record to be like when they played at Robert's."

Worley is also getting Mead and Bennett to sing together, instead of alternating lead vocals. "They've got that hillbilly/rockabilly 'zing' when they sing together," he says, "so we'll visit that on a couple of songs."

Both Worley and Butler also speak of the fun factor of working the BR5-49 project. "I'm at this stage of my life where if I'm not having fun doing something, then I don't want to do it, and this band is so much fun," says Butler, who is amazed at the number of congratulatory calls he's been fielding since word of the BR5-49 signing leaked out. But he also looks to change the perception of the group as strictly a young, alternative country act with little hope for mainstream exposure.

"Our goal, and theirs, is to get

back into the country music business," Butler says. "I think maybe they've been guided down the wrong direction and not marketed to country radio as they should have been and always wanted to be. Some people have the wrong impression and have pigeonholed them as a retro-hillbilly band, but they're much more than that.

BR5-49 "has always been mainstream country, not unlike a male Dixie Chicks," Butler adds. "Our job is to show that they have a broader base than the retro image that's been presented of them—that they're country but with a cool, hip factor that sets them apart from the run of the mill. It's what country radio needs right now."

BR5-49 'has always been mainstream country, not unlike a male Dixie Chicks. They're country but with a cool, hip factor'

- ALLEN BUTLER -

Having made road trips in the recent past with such artists as John Fogerty and Bob Dylan, the group,

notes Pontes, is now set to join the George Strait Country Music Festival tour in March, besides continuing with the Jack Daniels tour support and the band's own promotional efforts on behalf of the Country Music Hall of Fame (Billboard, April 8, 2000). On March 6, BR5-49 will share the bill at New York's Beacon Theatre with such roots-music stars as Keb' Mo', Dr. John, and Levon Helm for the fourth annual Smart Sounds: Music for the Planet concert to benefit the Rainforest Alliance (Billboard, Feb. 3).

"The great thing is that the enthusiasm has never gone away for this band," Pontes says. "But now that we're in with a new record company, it's back tenfold."



Gravy Train. Members of Aware/Columbia rock band Train recently received plaques from label executives commemorating 1 million sales of the San Francisco-bred act's self-titled debut album, certified platinum by the Recording Industry Assn. of America. Pictured, from left, are Columbia Records GM Will Botwin, band manager Jay Wilson, Columbia marketing VP Greg Linn, Columbia Records Group senior VP of A&R Tim Devine, Train guitarist Jimmy Stafford, Columbia Records Group chairman Don lenner, Train drummer Scott Underwood and vocalist Pat Monahan, band manager Arnie Pustilnik, Train guitarist Rob Hotchkiss, Columbia Records Group executive VP John Ingrassia, Columbia senior VP of sales Tom Donnarumma, and Aware president Greg Latterman.

A UMG NASHVILLE IMPRINT FOR ACTS WITHOUT A NICHE

(Continued from page 1)

touring base, most have critical acclaim already, and they are not primarily radio-driven acts."

Lewis, who has just been promoted from president to chairman of Mercury Records in Nashville, will also serve as Lost Highway's president. He says the label has also signed newcomer Tift Merritt, a female singer from North Carolina whom Adams brought to the label's attention. And Lost Highway executives are working to finalize a recording deal with actor Billy Bob Thornton, who has been working on an album with Marty Stuart in a Los Angeles studio (see The Beat, page 11).

While Lewis hopes the artists will be able to get radio airplay, he says that he's not banking on it. "The idea is to say to them, 'You can cut pretty much any kind of record you like, and we have the team that can deliver it wherever it falls.'



KEEN

Most of these artists have made several records already," he says. "They have earned creative freedom, and that's what we aim to give them."

MUSIC, NOT 'CASH-OLA'

Adams says he wasn't looking to "jump back into a major-label situation" because he was happy being on indie Bloodshot Records and "not having to abide by any rules whatsoever." He changed his mind after meeting Lewis and his team. "They seem like they are not so full of shit," says Adams. "They are really prepared to make records with artists that probably won't be mega-multimillion-dollar sellers but are important, and that's attractive"

From their earliest acquaintance, Adams' impression of Lewis was that "money didn't seem to be his bottom line. [The label] didn't seem like it was completely based on cash-ola. It was about, How can we further the careers of these artists""

Adams believes Lost Highway will be "like the Jive Records for people who are in pain. All these artists are going to try to skip their labels to get over here."

While Adams wasn't looking for a return to the major labels, Keen was. In the year since his last label deal ended, Keen had been the subject of a bidding war among Sony's Lucky Dog label, Rounder, Sugar Hill, Razor & Tie, and, he says, "almost every independent you can name." Like Adams, Keen says he chose Lost Highway because of Lewis.

"I felt like he knew what I was all about and had some really good answers about how to market what I'm doing," says Keen. "I felt like we were somewhat kindred spirits in that we both have a rebellious [nature]."

Keen says that because he has what he describes as a "totally unique career," labels "don't always know what to do with me."

BUMPING INTO STARS

Although he's aware that having a roster full of artists that don't fit the niches defined by mainstream radio formats makes those acts a tougher sell, Jim Caparro, chairman/CEO of the Island/Def Jam Music Group, says the company plans to use "every and any possibility of increasing awareness for our artists."

In fact, Caparro says, he got on board with Lost Highway because "the idea was right—that it's not just always about radio. We are looking to develop artists, and it's



CAPARRO

not just about relying on traditional marketing strategies . . . Too much good music gets lost with that focus."

"I don't think the records are going to be confined formatically," says Lewis. "The ones that we're hearing so far certainly aren't ... My wish [is] that nobody can put a name on it other than great music."

While he recognizes that these

Lost Highway
will be 'like the
Jive Records for
people who
are in pain'

- RYAN ADAMS -

projects may be hard to market due to their non-mainstream nature, Lewis says, "Hard to market is fun. All the best music is hard to market."

The idea behind Lost Highway, Caparro says, is to "nurture" artists. "Having this outlet for them to expose their art, with the focus and patience required to get as many people as possible aware of their talent, is a very exciting idea," he says.

Asked to describe the label's musical focus, Caparro says, "This is not about creating a sound. This is about allowing artists that we believe in to have an opportunity to express themselves. Our job is to bump into stars. Our job is not to try to create a star or a type of music. That is not what we are about. It's all about the art. If this

were about cash, it would never

THE LOST HIGHWAY TEAM

As previously reported (Billboard, Feb. 3), key executives at Lost Highway include artist manager Frank Callari, who will oversee A&R and artist development, and former Mercury VP of national promotion Chris Stacey, who will head Lost Highway's promotion department. Both are based in Nashville. In addition, Mercury Nashville VP of marketing Kira Florita shifts to that position at Lost Highway.

Callari had previously managed Adams, Williams, and Richey, among other clients.

Publicity for the label will be handled out of New York. The label will receive promotional support from Island/Def Jam for projects that cross over into AC, hot AC, or



ADAMS

triple-A and A&R input from Island's senior VP/head of A&R Jeff Fenster and MCA Nashville president Tony Brown. MCA Nashville will be a partner in the label

In his new capacity, Lewis will work closely with Caparro and with Lyor Cohen, Island/Def Jam's president. Lewis reports to Doug Morris, chairman/CEO of the Universal Music Group.

TRIBUTE TO HANK

Among the label's first projects will be a Hank Williams tribute album, due in the fall. Confirmed participants include Keb' Mo', Bob Dylan (who will perform "I Can't Get You Off My Mind"), Beck ("[I Heard That] Lonesome Whistle"), Hank Williams III ("I'm A Long Gone Daddy"), and Sheryl Crow ("Long Gone Lonesome Blues").

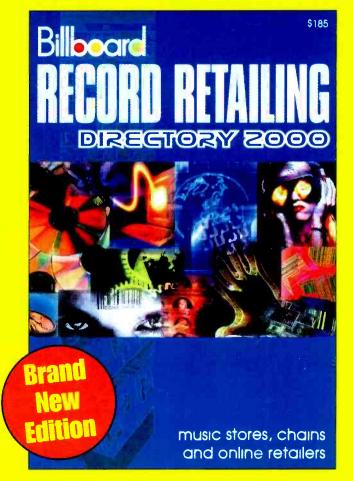
"Lost Highway" was the title of a 1949 hit record for Williams. The song was written by Leon Payne.

In the spring, the label will also issue the previously unreleased last project from the now defunct Whiskeytown, "Pneumonia" (Music to My Ears, Billboard, Nov. 4, 2000).

Adams has completed 35 demos of potential songs for his first Lost Highway solo album and says, "The songs I'm writing are about [a] migration from Nashville to California and are kind of obsessed with a sense of place."

Keen has recorded 15 sides for his first Lost Highway album and plans to pare the list down to about 11 tracks before the still-untitled album's June 12 release.

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EMI'S QUINTANILLA SAYS 'SHHH'

(Continued from page 1)

But once his debut album, "Amor, Familia Y Respeto..." (Love, Family And Respect), sold 100,000 copies, then more than half a million—and once the album remained stubbornly clinging to The Billboard Latin 50 for a full 96 weeks—it was clear the older brother was on his own roll.

Now, it's up to Quintanilla to best himself with the upcoming "Shhh" (EMI Latin), due in stores Feb. 27 and already one of the most-anticipated Tejano releases of the year.

"The Tejano format, it's such a regional format, such a small format, that any little shakeup really creates huge waves," says Johnny Ramírez, PD at KXTN (Tejano 107) San Antonio, which has been playing "Shhh's" first single, "Boom-Boom," since early January.

"I like something the older folks can still dance to, but he's got so much music that is aimed toward youth," he says. "To me, it's exciting to see an artist that can bridge those gaps between teenagers [and older listeners]."

But beyond bridging audience gaps, "Shhh" is also aiming to bridge format gaps. The 13-track album (21 if you count the five brief spoken interludes and three remixes) is neatly divided into English (six tracks) and Spanish (seven tracks). It is also divided into genres—half cumbias (tropical dance music that originated in Colombia and was modified in Mexico) and ballads, the other half mostly slow R&B with lots of harmonization,

à la Boyz II Men.

"It should have been an English album, and one month later, a Spanish album," says Quintanilla, who was slated to record in English with Capitol but declined the offer. Already armed with a set of English tracks, he decided to include them on his Spanish album with EMI Latin. Having more Spanish than English tracks was simply a marketing decision to ensure the album would be considered Latin by organizations like the Recording Industry Assn. of America and the Grammys.

The dual languages and styles also highlight Quintanilla's dual identity as a Mexican-American, something he explores in "Primer Acto" (Act One), an introduction of sorts to the album in which he muses on neither being Mexican enough for Mexicans nor American enough for Americans.

"There's a lot of people in professional positions in Mexico who don't see us as real Mexicans," he says. "And it's the same thing as Nuyoricans and Puerto Ricans. I'm letting you know culture is something that's in your heart. I represent my Mexican culture in every sense. I call my grandma abuelita [grandmother]. Even the music I represent is of Latin descent. The cumbia comes from South America and then through Mexico."

But obviously, in "Shhh" you can pick which Quintanilla to listen to, according to your mood. While the 'The moral of the story is, with A.B. Quintanilla, I think he's such a brilliant talent, give him leeway'

- JOSE BÉHAR -

upbeat cumbia "Boom-Boom" is playing on Tejano stations, for example, "Say It" is played on mainstream station. Likewise, it's become customary for Quintanilla to tour both as a Tejano act and as a pop act catering to different audiences.

"You have the best of both worlds," says Quintanilla. "It's hard to do two singles when one weekend you're with Ramón Ayala in Mexico and the other you're with Sisqó or Pink, but we're able to do it. We change the shows around."

It's an approach EMI is hoping will bring in revenue. "The moral of the story is, with A.B. Quintanilla, I think he's such a brilliant talent, give him leeway," says EMI Latin president José Béhar. "Give him the space to create, to express himself, to explore, and don't place limitations."

EMI Latin is planning to initially ship 250,000 copies of "Shhh," according to Béhar, a huge number

by Tejano standards. At the same time, the company will rely on sister label Capitol to help market the Kumbia Kings in the mainstream market. Already, some R&B stations are playing "Say It," even though Capitol has yet to market it or release it as a single.

"Some of A.B.'s music—a lot of it is very progressive, almost too progressive for top 40 or regional Mexican radio," says Béhar. "It sort of falls in the middle. But he did get a lot of airplay with the last album. We have higher expectations with this one."

Indeed, airplay of the Kumbia Kings was not commensurate with "Amor's" healthy numbers, which Béhar attributes at least in part to the Kings' frenetic touring schedule.

Although Béhar has worked with Quintanilla since 1990, when he was the main songwriter and arranger for Selena (he wrote her big hits, including "Amor Prohibido"), he signed him as an independent artist only after her death. At the time, Quintanilla was already an established songwriter even outside Tejano circles, having written and produced for artists like Thalía, Christian Castro, and Tito Puente Jr. and produced for artists such as Veronica Castro.

With the Kumbia Kings, Quintanilla didn't go for the soloist spotlight but chose to preside as a leader and guitarist on the sidelines and, above all, as the sole composer responsible for the band's sound.

And while "Amor" featured a host of guests, on "Shhh" Quintanilla drew solely from the Kumbia Kings' strengths, featuring two members of the band as lead singers—one who focuses on Spanish tracks, one on English songs. With Spanish, a language he admittedly is not perfectly fluent in, Quintanilla gets help from sound engineer Luigi Giraldo, a former member of Venezuelan pop group Los Fantasmas Del Caribe.

Beyond that, from the onset of the Kumbia Kings, Quintanilla created his own label, Iron Tigga, to carry both his band and new artists. A female singer, Flor, is the first signing, although Quintanilla says he's looking for "Tejano, rap, merengue, anything that comes my way."

Moreover, although he still has one more Kumbia Kings album pending with EMI, both his publishing and his recording contract will be up in the next few months, and, especially in the publishing end, he's looking at different options.

"What I want to do is kick the label [Iron Tigga] up so I can do an artist development deal with some major label," says Quintanilla. "Names like Interscope have been thrown around."

Regarding his affiliation with EMI Latin, and, specifically, Béhar, Quintanilla says, "I've been with José since the beginning, since Selena was little. So, for me it's like trying to separate Tommy Mottola and Emilio Estefan."



'LOUD' CELEBRATES BLACK MUSIC

(Continued from page 1)

"The influence of African-American music can be found in virtually every genre of modern music," Jones adds. 'and to date, there has yet to be a real examination of the African-American musical experience. 'Say It Loud' will be the first series to tell at least a part of that story in the words of the artists who created the music.

"Viewers will have an opportunity to see where the roots of African-American music originated, how it constantly changed shapes, what caused it to change, and how its influence left an indelible mark on our culture and the world's," he says.

VH1 has had the series in the works for two years, according to senior VP of programming and production Lauren Zalaznick, who will double as a series executive producer along with Jones and Rhino founder/president Richard Foos. She says, "We've been successful with other five-part series. and were looking to expand our scope."

Similarly, Rhino has achieved success with its "Doo Wop" reissue franchise of CD boxed sets and PBS pledge specials repackaged for sale

(Billboard, July 15, 2000). With this, the the company had been mulling over a large-scale project.



"We had a meeting with Quincy's production compa-

ny and talked about the possibilities," Foos says. "Then VH1 contacted him on its own, and we all came together. This is a dream come true, because black music is my passion. And with the Ken Burns series such a success, our timing couldn't be better."

Shooting for "Say It Loud" is set for late February through March, with unconfirmed plans to interview artists ranging from Aretha Franklin to Dr. Dre. In addition to artist interviews. the documentary will feature a mix of rare archival live performances and studio sessions, along with behind-thescenes material and visits to such landmark sites as the original Motown Records location in Detroit.

Keyboardist/composer Herbie Hancock has not been approached to take part in the special, but the wide-ranging jazz artist loves the idea. "I love that Quincy is doing this," he says. "But since it's on VH1 instead of PBS, I just hope [VH1 resists] the tendency to lean too much on the music that will keep their viewership—since VH1 is a commercial station. I just want it to

Each episode of "Say It Loud" will be fashioned around a different theme,

the framework for which is based on a set of working titles. "Spiritual Roots" explores black music's spiritual reach from gospel to "the devil's music." "In Pursuit Of Dreams" tracks black artists' progression in the music busi-

ness from exploitation to ownership.



its major role in the civil rights movement. "Let's Get It On" examines sexuality in black music and the controversies it has spawned. And "Images" focuses on the style and imagery of past black artists and how black music has evolved to shape pop-

ular culture from fashion to language. Zalaznick says the goal is for "Say

It Loud" to be "an artist-based vs. a critic-based oral history, looking to the antecedents of today's music and getting comments from today's artists about those roots."

In keeping with that desire, Zalaznick says that the series won't use a parrator. Instead, the production team is exploring the idea of using a host to introduce each onehour episode.

Also in development, the accompanying boxed set will likely comprise six CDs with music by artists featured in the various episodes, as well as that of other genre pioneers.

"Say It Loud" will be produced and directed by the Oscar-nominated team of Nanette Burstein and Brett Morgan of Highway Films. The pair's résumé includes the boxing documentary "On The Ropes."

by Silvio Pietroluongo

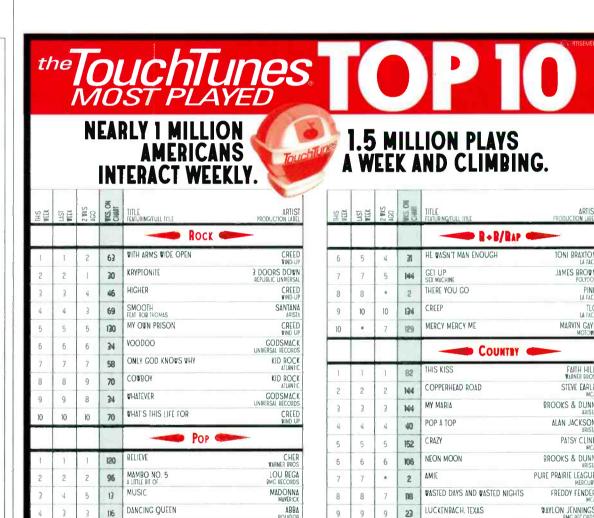
IGHT TOP 10: "It Wasn't Me" from Shaggy Featuring Ricardo "RikRok" Ducent (MCA) holds onto the No. 1 spot on The Billboard Hot 100 for a second week by a slight margin over OutKast's "Ms. Jackson," which inches its way up 3-2. "Me" is MCA's first No. 1 on the Hot 100 since K-Ci & JoJo spent three weeks on top of the chart in April 1998.

Both of the top two titles are down in audience, with "Me" suffering the larger decline (down 11.5 million next to OutKast's decline of 2.5 million). On the sales side, "Jackson" is up 22%, scanning 36,000 units, while 12-inch sales of "Me" dip to just under 1,000 pieces. A similar drop in audience for both titles next issue will most likely lead to OutKast claiming No. 1-or should I say borrowing the No. 1 slot—as a maxi-CD of "Me" will reach retail on Feb. 6 and affect the chart in two weeks. In all likelihood "Me" will then reclaim the pole position.

The titles in the middle of the top 10 are in quite a battle, as well, as just 50 points separate Nos. 5-7. Lenny Kravitz climbs 6-5 with "Again" (Virgin) on a gain of 5 million listeners, flipping places with Jennifer Lopez's 'Love Don't Cost A Thing" (Epic), which is pushed down 5-6 despite an audience gain of 1.5 million. This is the second consecutive week that "Cost" has dropped a spot while maintaining its bullet. Coming in right behind "Again" and "Cost" is "Stutter" by Joe Featuring Mystikal (Jive), which rises 9-7. "Stutter" moves to No. 1 on the Hot 100 Singles Sales chart and is the Greatest Gainer/Sales winner with a 10,500 increase, for a total of 49,500 units scanned.

Although the Hot 100 Airplay chart shows Lopez's "Cost" with a higher rank than fellow radio-only track "Again" (No. 3 to No. 4), Kravitz's song gets the upper hand on The Billboard Hot 100 thanks to points derived from non-BDS monitored radio station playlists. In terms of actual detections, however, "Again" is the most-played song in the country, with 11,000 spins. Lopez will not be pushed around (and down) on the Hot 100 for much longer, as a maxi-CD for "Cost" will hit retail Feb. 27, giving her a good shot at reaching No. 1 and matching the peak established this issue on The Billboard 200 with her album "J.Lo." (Between the Bullets, page 92). If that does occur, Lopez would actually have turned quite a hat trick, considering that her latest motion picture, "The Wedding Planner," has topped the box office list. "Cost" is featured over the closing credits of "Planner."

 $\mathsf{T}_{\mathrm{RUE}}$ DEBUT: Of the six titles to enter the Hot 100, the top four belong to artists making their initial chart appearance. German quartet ATC has the Hot Shot Debut at No. 53 with its international hit "Around The World (La La La La La)" (Republic/Universal), which has topped singles charts in six countries. Los Angeles-based Lifehouse comes in at No. 76 with its current No. 1 on Modern Rock Tracks, "Hanging By A Moment" (DreamWorks). Jill Scott, who is nominated for a Grammy in the best new artist category, enters at No. 78 with 'A Long Walk" (Hidden Beach/Epic). Closing out this foursome is Linkin Park at No. 81 with "One Step Closer" (Warner Bros.), "Closer" is the No. 4-ranked song on the Mainstream Rock Tracks chart and is from the band's platinum debut album, "[Hybrid Theory]," which peaked at No. 16 on The Billboard 200 last November. This issue the album rests at No. 20.



ARRA

FLEETWOOD MAC

NO DOUBT

SMASH MOUTH

SMASH MOUTH

CHRISTINA AGUILERA

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LANDSLIDE

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60

92

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8

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LOS CADETES DE LINARE

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SELENA

MANA WEA LATINA INC

LOS LOBO

23

96

120

THE Billboard 200.

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

FEBRUARY 10, 2001

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
		wÞ	1	No. 1/HOT SHOT DEBUT JENNIFER LOPEZ EPIC 63786 (12.98 EQ/18.98) 1 week at No. 1 J.LO	1
$\frac{1}{2}$	2	2	25	JENNIFER LOPEZ EPIC 63786 (12.98 EQ/18.98) 1 week at No. 1 J.LO SHAGGY ▲² MCA 112096 (11.98/17.98) HOTSHOT	2
2	- 2		2.5		2
3	3	11	5	GREATEST GAINER SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD) SAVE THE LAST DANCE	3
4	1	1	11	THE BEATLES ▲ 5 APPLE 29325/CAPITOL (11.98/18.98) 1	1
5	NE	w >	1	O-TOWN J 20000 (11.98/17.98)	5
6	NE	w >	1	DREAM BAD BOY 73037/ARISTA (11.98/17.98) IT WAS ALL A DREAM	6
7	4	3	11	VARIOUS ARTISTS ▲ 4 SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98) NOW 5	2
8	5	4	70	CREED ▲ 9 WIND-UP 13053* (11.98/18.98) HUMAN CLAY	1
9	8	10	37	DIDO ▲² ARISTA 19025 (11.98/17.98) IS NO ANGEL	8
10	12	14	16	JA RULE ▲ MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98) RULE 3:36	1
11	10	9	14	LENNY KRAVITZ ▲2 VIRGIN 50316 (12.98/18.98) GREATEST HITS	2
12	6	6	11	SADE ▲ ² EPIC 85185 (12.98 EQ/18.98) LOVERS ROCK	3
13	7	5	15	LIMP BIZKIT &4 CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	-
				FLIP 490759*/INTERSCOPE (12.98/18.98)	1 4
14	14	23	15	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/DJMG (12.98/18.98) BACK FOR THE FIRST TIME CRAZY TOWN ♠ COLUMBIA 52554/CPC (11.99 FO/12.98) TR	15
15			10	CRAZY TOWN COLUMBIA 63654/CRG (11.98 EQ/17.98) THE GIFT OF GAME OUTKAST A ² LAFACT 3607(34/ADEXA 1/3 08/18 08) STANKONIA	2
16	9	7	13 6	OUTKAST ▲² LAFACE 26072*/ARISTA (12.98/18.98) STANKONIA SNOOP DOGG NO LIMIT 23225*/PRIORITY (12.98/18.98) THA LAST MEAL	4
17	11				
18	15	13	12	R. KELLY ▲² JIVE 41705* (12.98/18.98) TP-2.COM	1
19	13	12	31	NELLY A 5 FO' REEL 157743/UNIVERSAL (12.98/18.98) COUNTRY GRAMMAR	1
20	20	21	14	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98) [HYBRID THEORY]	16
21	17	20	18	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98) BEWARE OF DOG	8
22	18	18	10	BACKSTREET BOYS ▲8 JIVE 41743 (12.98/18.98) BLACK & BLUE	1
(23)	39	110	26	SOUNDTRACK ▲ CURB 78703 (11.98/17.98) COYOTE UGLY	10
24	21	15	10	TIM MCGRAW ▲2 CURB 77978 (12.98/18.98) GREATEST HITS	4
25	19	19	13	U2 ▲² INTERSCOPE 524653 (12.98/18.98) ALL THAT YOU CAN'T LEAVE BEHIND	3
26	22	16	7	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98) RESTLESS	12
27	30	32	11	MUSIQ SOULCHILD ● DEF SOUL 548289*/IDJMG (11.98/17.98) AIJUSWANASEING (I JUST WANT TO SING)	27
28	NE	w >	1	VARIOUS ARTISTS RAZOR & TIE 89033 (11.98/17.98) GOIN' SOUTH	28
29	23	28	8	K-CI & JOJO ▲ MCA 112398 (12.98/18.98) X	21
30	41	59	5	SOUNDTRACK MERCURY (NASHVILLE) 170069 (11.98/18.98) O BROTHER, WHERE ART THOU?	30
(31)	32	39	28	JILL SCOTT ● HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) ISS WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	31
32	24	22	10	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98) A DAY WITHOUT RAIN	17
33	34	36	18	MYSTIKAL ▲ JIVE 41696* (12.98/18.98) LET'S GET READY	1
34	29	29	19	MADONNA ▲² MAVERICK 47598/WARNER BROS. (12.98/18.98) MUSIC	1
35	36	35	24	DAVID GRAY ● ATO 69351/RCA (16.98 CD) WHITE LADDER	35
36	28	26	45	'N SYNC ◆10 JIVE 41702 (11.98/18.98) NO STRINGS ATTACHED	1
37	26	25	37	BRITNEY SPEARS ▲ ⁸ JIVE 41704 (11.98/18.98) OOPS!I DID IT AGAIN	1
38	25	34	74	DIXIE CHICKS ▲ 8 MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98) FLY	1
39	35	38	36	MATCHBOX TWENTY ▲3 LAVA/ATLANTIC 83339/AG (12.98/18.98) MAD SEASON	3
40	33	37	18	AARON CARTER ▲ JIVE 41708 (11.98/17.98) AARON'S PARTY (COME GET IT)	16
41	27	24	64	FAITH HILL ▲ S WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98) BREATHE	1
(42)	51	61	8	3LW ● NINE LIVES 63961*/EPIC (1]. 98 EQ/17.98) 3LW	42
43	31	27	51	3 DOORS DOWN ▲⁴ REPUBLIC 153920/UNIVERSAL (12.98/18.98) IS THE BETTER LIFE	7
44	38	33	13	JAY-Z A ² THE DVNASTV DOC LA FAMILIA (2000	1
45	44	45	11	ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18 98) RICKY MARTIN ▲2 COLUMBIA 61394/CRG (12.98 EQ/18.98) SOUND LOADED	4
46	42	40	10	ERYKAH BADU 🛦 MOTOWN 153259*/UNIVERSAL (12.98/18.98) MAMA'S GUN	11
47	43	31	25	BAHA MEN ▲ 3 S-CURVE 751052/ARTEMIS (11.98/17.98) WHO LET THE DOGS OUT	5
48	45	47	43	PINK A LAFACE 26062/ARISTA (11.98/17.98) CAN'T TAKE ME HOME	26
49	50	43	13	LIFEHOUSE DREAMWORKS 450231/INTERSCOPE (11.98/17.98) IS NO NAME FACE	43
50	48	49	77	MOBY ▲ v2 27049* (1D,98/17.98) IS PLAY	45
	55	57	19	FUEL ● 550 MUSIC 69436/EPIC (12.98 EQ/17.98) SOMETHING LIKE HUMAN	17
51	40	30	7		30
52	40	41	36	SOUNDTRACK COLUMBIA 61595/CRG (12.98 EQ/18.98) WHAT WOMEN WANT EMINEM ▲® WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) THE MARSHALL MATHERS LP	1
				EMINEW Web/ar Termar (H 490629 VINTERSCOPE (12.96/16.98) Inc. MARS HALL MATHERS LP spains this week Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 all	

PEAK					
-		WKS. ON CHART	/KS	Ε¥	EK S
PEA	ARTIST INTE IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	CH/	2 WKS AGO	LAST WEEK	THIS
4	VARIOUS ARTISTS ● DEF JAM 520062/IDJMG (12.98/18.98) THE SOURCE — HIP-HOP HITS VOL. 4	7	46	47	54
1	LIL WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98) LIGHTS OUT	6	44	53	55
!	DESTINY'S CHILD ▲6 COLUMBIA 69870*/CRG (12.98 EQ/18.98) THE WRITING'S ON THE WALL	79	51	52	56
1	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98) THE UNDERSTANDING	8	53	57	57
. !	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98) AWAKE	13	48	54	58
4	SOUNDTRACK AVATAR 10007 (11.98/17.98) OZ	3	42	46	59
4	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98) CHICAGO '85 THE MOVIE	10	62	63	60
6	COLDPLAY NETTWERK 30162/CAPITOL (16.98 CD) (IS PARACHUTES	7	68	62	61
	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98) CHARLIE'S ANGELS	14	54	56	62
1	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98) GREATEST HITS	18	63	66	63
3	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98) THE FAMILY VALUES TOUR 1999	16	87	72	<u>64</u>
1	RAGE AGAINST THE MACHINE ▲ EPIC 85289* (12.98 EQ/18.98) RENEGADES	8	50	59	65
	THE OFFSPRING ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98) CONSPIRACY OF ONE	11	52	58	66
	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98) THE W	10	55	60	67
	PACESETTER				
(VARIOUS ARTISTS UTV/VERVE 520191/VG (18.98 CD) PURE JAZZ	3	91	92	<u>(68)</u>
2	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98) FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	8	58	64	69
2	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98) GHETTO POSTAGE	9	75	68	70
3	ALABAMA RCA (NASHVILLE) 69337/RLG (11.98/17.98) WHEN IT ALL GOES SOUTH	2	_	37	71
	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98) J.E. HEARTBREAK	54	82	74	<u>72</u>)
4	TAMIA ELEKTRA 62516/EEG (11.98/17.98) A NU DAY	14	76	70	73
1	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98) I HOPE YOU DANCE	36	73	73	74
. 2	VARIOUS ARTISTS ARISTA/WARNER BROS/ELEKTRA/ATLANTIC 83412/AG (12.98/18.98) TOTALLY HITS 3	11	56	61	75
7	NELLY FURTADO DREAMWORKS 450217/INTERSCOPE (11.98/17.98) S WHOA, NELLY!	5	103	75	76
7	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98) HS CHA-CHA SLIDE	5	99	84	77
	BON JOVI ▲ ISLAND 542474/IDJMG (11.98/17.98) CRUSH	33	64	69	78
2	THE CORRS ● 143/LAVA/ATLANTIC 83352/AG (11.98/17.98) IN BLUE	20	71	71	79
2	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98) ONE VOICE	32	60	65	80
	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) ■S THE SICKNESS		72	76	81
2		40	14		
-	CHRISTINA AGUILERA ▲® RCA 67690 (11.98/18.98) CHRISTINA AGUILERA	40 75	65	67	82
	CHRISTINA AGUILERA ▲ ® RCA 67690 (11.98/18.98) CHRISTINA AGUILERA INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF			67 82	
4	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST MAKE YOURSELF	75	65		82
4	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	75 61	65 77	82	82 83 84
6	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING	75 61 6	65 77 70	82	82 83 84 85
6	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW!! VARIOUS ARTISTS ▲ MYCHA 2001, THE YEAP'S 20 TOB CHRISTIAN ARTISTS AND HITS	75 61 6 40 56	65 77 70 78 105	82 83 77 93	82 83 84 85 86
£ 11 8 8	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98) WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	75 61 6 40 56 13	65 77 70 78 105 79	82 83 77 93 81	82 83 84 85 86 87
£ 3	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ 2 DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST	75 61 6 40 56 13 40	65 77 70 78 105 79 69	82 83 77 93 81 80	82 83 84 85 86 87 88
11 8	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILLCOLUMBIA 63807*/CRG (11.98 EQ/17.98) NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98) WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ 2 DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ 6 AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001	75 61 6 40 56 13 40 63	65 77 70 78 105 79 69 80	82 83 77 93 81 80 85	82 83 84 85 86 87 88 89
4 6 1 8 3	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ 2 DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ 6 AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001 KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98) DIDN'T SEE ME COMING	75 61 6 40 56 13 40 63 11	65 77 70 78 105 79 69 80 85	82 83 77 93 81 80 85	82 83 84 85 86 87 88 89 90
4 6 1 8 3	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*(INTERSCOPE (12.98/18.98)) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98) RETURN DRE — 2001 KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98) REVELATION	75 61 6 40 56 13 40 63 11	65 77 70 78 105 79 69 80 85 74	82 83 77 93 81 80 85 87	82 83 84 85 86 87 88 89 90
4 6 1 8 3	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ 2 DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ 4 AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001 KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98) DIDN'T SEE ME COMING 98 DEGREES ▲ 2 UNIVERSAL 159354 (12.98/18.98) THE WHOLE SHEBANG	75 61 6 40 56 13 40 63 11 18	65 77 70 78 105 79 69 80 85 74 102	82 83 77 93 81 80 85 87 79	82 83 84 85 86 87 88 89 90 91
4 6 1 8 3	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98) WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ 2 DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ 6 AFTERMATH 490486*/INTERSCOPE (12.98/18.98) REVELATION SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) THE WHOLE SHEBANG CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98) EMOTIONAL PLINIK 182	75 61 6 40 56 13 40 63 11 18 90 41	65 77 70 78 105 79 69 80 85 74 102 98	82 83 77 93 81 80 85 87 79 98	82 83 84 85 86 87 88 89 90 91 92 93
4 6 1 8 3	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98) KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98) DIDN'T SEE ME COMING 98 DEGREES ▲ UNIVERSAL 159354 (12.98/18.98) REVELATION SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) EMOTIONAL BLINK-182 ● MCA 112379 (12.98/18.98) THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!)	75 61 6 40 56 13 40 63 11 18 90 41	65 77 70 78 105 79 69 80 85 74 102 98	82 83 77 93 81 80 85 87 79 98 100	82 83 84 85 86 87 88 89 90 91 92 93
4 6 1 8 3 3	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98) WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ A FIERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001 KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98) DIDN'T SEE ME COMING 98 DEGREES ▲ UNIVERSAL 159354 (12.98/18.98) REVELATION SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) THE WHOLE SHEBANG CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98) EMOTIONAL BLINK-182 ●	75 61 6 40 56 13 40 63 11 18 90 41	65 77 70 78 105 79 69 80 85 74 102 98	82 83 77 93 81 80 85 87 79 98	82 83 84 85 86 87 88 89 90 91 92 93
4 6 1 8 3 3 7 7 9	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001 KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98) DIDN'T SEE ME COMING 98 DEGREES ▲ UNIVERSAL 159354 (12.98/18.98) REVELATION SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) THE WHOLE SHEBANG CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98) EMOTIONAL BLINK-182 ● MCA 112379 (12.98/18.98) THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!) LOUIE DEVITO	75 61 6 40 56 13 40 63 11 18 90 41	65 77 70 78 105 79 69 80 85 74 102 98	82 83 77 93 81 80 85 87 79 98 100	82 83 84 85 86 87 88 89 90 91 92 93
4 6 1 8 3 3 1 7 7 9 9	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ 2 DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ 4 AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001 KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98) DIDN'T SEE ME COMING 98 DEGREES ▲ 2 UNIVERSAL 159354 (12.98/18.98) REVELATION SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) THE WHOLE SHEBANG CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98) BLINK-182 ● MCA 112379 (12.98/18.98) THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!) LOUIE DEVITO E-LASTIK 5002 (16.98 CD) N.Y.C. UNDERGROUND PARTY VOLUME 3 SOUNDTRACK	75 61 6 40 56 13 40 63 11 18 90 41 12	65 77 70 78 105 79 69 80 85 74 102 98 67	82 83 77 93 81 80 85 87 79 98 100 78	82 83 84 85 86 87 88 89 90 91 92 93 94
4 6 1 8 3 3 1 1 7 7 9 9	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILLCOLUMBIA 63807*/CRG (11.98 EQ/17.98) NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001 KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98) DIDN'T SEE ME COMING 98 DEGREES ▲ UNIVERSAL 159354 (12.98/18.98) REVELATION SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) THE WHOLE SHEBANG CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98) BLINK-182 ● MCA 112379 (12.98/18.98) THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!) LOUIE DEVITO E-LASTIK 5002 (16.98 CD) N.Y.C. UNDERGROUND PARTY VOLUME 3 SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD) CROUCHING TIGER, HIDDEN DRAGON	75 61 6 40 56 13 40 63 11 18 90 41 12 10	65 77 70 78 105 79 69 80 85 74 102 98 67 93 141	82 83 77 93 81 80 85 87 79 98 100 78 94	82 83 84 85 86 87 88 89 90 91 92 93 94 95
4 6 1 8 3 3 7 7 7 9 9 9	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98) WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ 2 DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ 6 AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001 KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98) DIDN'T SEE ME COMING 98 DEGREES ▲ 2 UNIVERSAL 159354 (12.98/18.98) REVELATION SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) THE WHOLE SHEBANG CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98) EMOTIONAL BLINK-182 ● MCA 112379 (12.98/18.98) THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!) LOUIE DEVITO E-LASTIK 5002 (16.98 CD) E-LASTIK 5002 (16.98 CD) STING ▲ 3 A&M 490443/INTERSCOPE (12.98/18.98) BRAND NEW DAY	75 61 6 40 56 13 40 63 11 18 90 41 12 10 3	65 77 70 78 105 79 80 85 74 102 98 67 93 141 88	82 83 77 93 81 80 85 87 79 98 100 78 94	82 83 84 85 86 87 88 89 90 91 92 93 94 95
4 6 1 8 3 3 7 7 9 9 9	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98) WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98) REVELATION KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98) DIDN'T SEE ME COMING 98 DEGREES ▲ UNIVERSAL 159354 (12.98/18.98) REVELATION SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) THE WHOLE SHEBANG CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98) EMOTIONAL BLINK-182 ● MCA 112379 (12.98/18.98) THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!) LOUIE DEVITO E-LASTIK 5002 (16.98 CD) E-LASTIK 5002 (16.98 CD) SOUNDTRACK SONY CLASSICAL 89/347 (17.98 EQ CD) CROUCHING TIGER, HIDDEN DRAGON STING ▲ 3 A&M 490443/INTERSCOPE (12.98/18.98) BRAND NEW DAY GREEN DAY ● REPRISE 47613*/WARNER BROS. (12.98/18.98) WARNING:	75 61 6 40 56 13 40 63 11 18 90 41 12 10 3 70	65 77 70 78 105 79 80 85 74 102 98 67 93 141 88 89	82 83 77 93 81 80 85 87 79 98 100 78 94 119 96	82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97
44 €€ 11 88 33 11 17 77 19 19 19 19 19 19 19 19 19 19 19 19 19	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98) WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001 KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98) DIDN'T SEE ME COMING 98 DEGREES ▲ UNIVERSAL 159354 (12.98/18.98) REVELATION SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) EMOTIONAL BLINK-182 ● MCA 112379 (12.98/18.98) THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!) LOUIE DEVITO E-LASTIK 5002 (16.98 CD) STING ▲ ABM 490443/INTERSCOPE (12.98/18.98) BRAND NEW DAY GREEN DAY ● REPRISE 47613*/WARNER BROS. (12.98/18.98) LYRICIST LOUNGE VOL. 2	75 61 6 40 56 13 40 63 11 18 90 41 12 10 3 70 17	65 77 70 78 105 79 80 85 74 102 98 67 93 141 88 89 81	82 83 77 93 81 80 85 87 79 98 100 78 94 1119 96 90 89	82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
44 66 11 88 33 11 17 77 77 99 99 99	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILLCOLUMBIA 63807*/CRG (11.98 EQ/17.98) NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98) WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98) DR. DRE — 2001 KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98) DIDN'T SEE ME COMING 98 DEGREES ▲ UNIVERSAL 159354 (12.98/18.98) REVELATION SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) THE WHOLE SHEBANG CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98) EMOTIONAL BLINK-182 ● MCA 112379 (12.98/18.98) HOW DO YOU LIKE ME NOW?! DIDN'T SEE ME COMING 98 DEGREES ▲ UNIVERSAL 159354 (12.98/18.98) REVELATION SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) THE WHOLE SHEBANG CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98) EMOTIONAL BLINK-182 ● MCA 112379 (12.98/18.98) N.Y.C. UNDERGROUND PARTY VOLUME 3 SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD) STING ▲ ARM 490443/INTERSCOPE (12.98/18.98) BRAND NEW DAY GREEN DAY ● REPRISE 47613*/WARNER BROS. (12.98/18.98) LYRICIST LOUNGE VOL. 2 RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98) CALIFORNICATION	75 61 6 40 56 13 40 63 11 18 90 41 12 10 3 70 17 9 86	65 77 70 78 105 79 80 85 74 102 98 67 93 141 88 89 81 84	82 83 77 93 81 80 85 87 79 98 100 78 94 119 96 90 89	82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99
44 66 11 88 33 11 17 77 99 99 99 11 12 13 14 14 15 16 16 16 16 16 16 16 16 16 16	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98) REVELATION KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98) DIDN'T SEE ME COMING 98 DEGREES ▲ UNIVERSAL 159354 (12.98/18.98) REVELATION SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) THE WHOLE SHEBANG CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98) EMOTIONAL BLINK-182 ● MCA 112379 (12.98/18.98) THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!) LOUIE DEVITO E-LASTIK 5002 (16.98 CD) SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD) CROUCHING TIGER, HIDDEN DRAGON STING ▲ ARM 490443/INTERSCOPE (12.98/18.98) BRAND NEW DAY GREEN DAY ● REPRISE 47613*/WARNER BROS. (12.98/18.98) LYRICIST LOUNGE VOL. 2 RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98) CALSFORMATE CHECKMATE	75 61 6 40 56 13 40 63 11 18 90 41 12 10 3 70 17 9 86 10	65 77 70 78 105 79 80 85 74 102 98 67 93 141 88 89 81 84	82 83 77 93 81 80 85 87 79 98 100 78 94 119 96 90 89 91	82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100
4 66 11 88 33 11 77 77 99 99 99 93 12 14	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ◆ UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ◆ DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98) WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲² DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲6 AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001 KEITH SWEAT ◆ ELEKTRA 62515/EEG (12.98/18.98) DIDN'T SEE ME COMING 98 DEGREES ▲² UNIVERSAL 159354 (12.98/18.98) SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) EMOTIONAL BLINK-182 ◆ MCA 112379 (12.98/18.98) THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!) LOUIE DEVITO E-LASTIK 5002 (16.98 CD) CROUCHING TIGER, HIDDEN DRAGON STING ▲³ A&M 490443/INTERSCOPE (12.98/18.98) BRAND NEW DAY GREEN DAY ◆ REPRISE 47613*/WARNER BROS. (12.98/18.98) LYRICIST LOUNGE VOL. 2 RED HOT CHILI PEPPERS ▲⁴ WARNER BROS. 47386* (10.98/17.98) CASH MONEY B60909/UNIVERSAL (11.98/17.98) CASH MONEY MILLIONAIRES ◆ CASH MONEY 153291/UNIVERSAL (11.98/17.98) BALLER BLOCKIN	75 61 6 40 56 13 40 63 11 18 90 41 12 10 3 70 17 9 86 10 20	65 77 70 78 105 79 80 85 74 102 98 67 93 141 88 89 81 84 95 111	82 83 77 93 81 80 85 87 79 98 100 78 94 1119 96 90 89 91 103	82 83 84 85 86 87 88 89 90 91 92 93 94 95 95 96 97 98 99 100 101
4 66 11 88 33 11 12 77 77 99 99 99 99 14 14 14 14 14 14 14 14 14 14 14 14 14	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS PAPA ROACH ▲ PREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ FITERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001 KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98) PREVELATION SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) THE WHOLE SHEBANG CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98) BLINK-182 ● MCA 112379 (12.98/18.98) THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!) LOUIE DEVITO E-LASTIN 5002 (16.98 CD) SOUNDTRACK SONY CLASSICAL 89347 (17.98 EQ CD) STING ▲ A ARM 490443/INTERSCOPE (12.98/18.98) RAND NEW DAY GREEN DAY ● REPRISE 47613*/WARNER BROS. (12.98/18.98) CARL THOMAS ♣ CASH MONEY 15329/LUNIVERSAL (11.98/17.98) CARLOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98) LYRICIST LOUNGE VOL. 2 RED HOT CHILL PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98) CALIFORNICATION A PERFECT CIRCLE ▲ VIRGIN 49253* (11.98/17.98) SPACE AGE 4 EVA VARIOUS ARTISTS	75 61 6 40 56 13 40 63 11 18 90 41 12 10 3 70 17 9 86 10 20 36 10	65 77 70 78 105 79 80 85 74 102 98 67 93 141 88 89 81 84 95 111 97 108	82 83 77 93 81 80 85 87 79 98 100 78 94 119 96 90 89 91 103 101 99 1111	82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104
2 4 6 6 8 3 3 5 2 7 7 7 9 9 9 9 9 1 1 1 1 1 1 1 1 1 1 1 1	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98) MAKE YOURSELF QB FINEST ILL WILLOULMBIA 63807*/CRG (11.98 EQ/17.98) MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98) FEAR OF FLYING TOBY KEITH ● DREAMMORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?! VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98) WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS SPARROW 51779 (19.98/21.98) PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001 KEITH SWEAT ● ELEKTRA 62515/EEG (12.98/18.98) DIDN'T SEE ME COMING 98 DEGREES ▲ UNIVERSAL 159354 (12.98/18.98) SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) THE WHOLE SHEBANG CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98) BLINK-182 ● MCA 112379 (12.98/18.98) THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!) LOUIE DEVITO ELASTIK 5002 (16.98 CD) E-LASTIK 5002 (16.98 CD) STING ▲ ARM 490443/INTERSCOPE (12.98/18.98) BRAND NEW DAY GREEN DAY ● REPRISE 47613*/WARNER BROS. (12.98/18.98) BRAND NEW DAY GREEN DAY ● REPRISE 47613*/WARNER BROS. (12.98/18.98) LYRICIST LOUNGE VOL. 2 RED HOT CHILI PEPPERS ▲ "WARNER BROS. 47386* (10.98/17.98) CALIFORNICATION B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98) CHECKMATE CASH MONEY MILLIONAIRES ● CASH MONEY 15329/UNIVERSAL (11.98/17.98) BALLER BLOCKIN A PERFECT CIRCLE ▲ VIRGIN 49253* (11.98/17.98) SPACE AGE 4 EVA	75 61 6 40 56 13 40 63 11 18 90 41 12 10 3 70 17 9 86 10 20 36	65 77 70 78 105 79 80 85 74 102 98 67 93 141 88 89 81 84 95 111	82 83 77 93 81 80 85 87 79 98 100 78 94 119 96 90 89 91 103 101	82 83 84 85 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 10 million units (Gold). A RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: O Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). A Certification of 400,000 units (Multi-Platino). Asterisk indicates LP is available. Most tape 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.

B	Bill	b	0	ard. 200. continued	FEBRUARY 1	0, 200)1
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIV	TITLE VALENT FOR CASSETTE/CD)	PEAK POSITION	
108	97	94	84	LIMP BIZKIT 490335*/INTERSCOPE (12.98/18.98)	LIMP BIZKIT ▲6 FLIP 490335*/INTERSCOPE (12.98/18.98) SIGNIFICANT OTHER		
109	120	137	41	JOE ▲² JIVE 41703 (12.98/18.98) MY NAME IS JOE		2	
110	95	83	17	RADIOHEAD ● CAPITOL 27753 (11.98/17.98) KID A		1	
(111)	122	118	38	AVANT ● MAGIC JOHNSON 112069/MCA (12.98/18.98) MY THOUGHTS		45	

WKS. ON CHART

18

14

2 WKS AGO

124

LAST WEEK

148 143

137

155 156

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR	TITLE REQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
108	97	94	84	LIMP BIZKIT A FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
109	120	137	41	JOE ▲ ² JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
110	95	83	17	RADIOHEAD ◆ CAPITOL 27753 (11.98/17.98)	KID A	1
(111)	122	118	38	AVANT ● MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	45
112	110	107	12	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	15
113	107	100	33	B.B. KING & ERIC CLAPTON A DUCK/REPRISE 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3
114	106	116	26	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	19
115	115	112	85	SANTANA ◆13 ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
116	105	92	10	ELTON JOHN UNIVERSAL 013050 (12.98/18.98) ONE NIGHT (ONLY — THE GREATEST HITS	65
(117)	NE	w >	1	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	117
(118)	125	121	6	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND	118
119	114	96	10	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION	31
120	123	139	3	VARIOUS ARTISTS ● LEGACY/COLUMBIAVERYE 61432/CRG (59.98 EQ.CD) KEN BURNS JAZZ	- THE STORY OF AMERICA'S MUSIC	120
121	121	129	31	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.	98) THE NOTORIOUS KIM	4
122	104	106	29	EVERCLEAR A SONICS EDOM AN AMERICAN MOVIE V		9
123	109	109	7	CAPITOL 97061 (11.98/17.98) SOUNDTRACK DV8/COLUMBIA 61585/CRG (12.98 EQ/18.98)	DRACULA 2000	81
(124)	RE-	ENTRY	2	ESTEBAN DAYSTAR 0022 (11.98/14.98)	ALL MY LOVE	54
125	126	126	5	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (8.98/12.98)	SHIVER	125
126	127	132	63	CELINE DION ▲ 6 550 MUSIC 63760/EPIC (12.98 EQ/18.98) ALL TH	HE WAYA DECADE OF SONG	1
(127)	140	144	15	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
128	118	127	16	SARA EVANS RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	62
129	112	101	20	BARENAKED LADIES ▲ REPRISE 47814/WARNER BROS. (12.	98/18.98) MAROON	5
130	145	174	17	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98) TS	IVE IN LONDON AND MORE	108
131	113	115	37	BBMAK ● HOLLYWOOD 162260 (11.98/17.98) IIS	SOONER OR LATER	38
132	124	122	70	MARC ANTHONY ▲2 COLUMBIA 69726*/CRG (12.98 EQ/18.98)	MARC ANTHONY	8
133	133	133	13	BOB DYLAN ● COLUMBIA 85168/CRG (17.98 EQ/24.98)	THE ESSENTIAL BOB DYLAN	67
134	135	140	12	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/1	6.98) REFLECTION ETERNAL	17
135	117	117	12	SOUNDTRACK ■ MAVERICK 4785D/WARNER BROS. (12.98/18.98)	RUGRATS IN PARIS: THE MOVIE	48
136	116	104	40	TONI BRAXTON ▲2 LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	2
(137)		W	1	JERRY GARCIA BAND GRATEFUL DEAD 14078/ARISTA (22.98	CD) DON'T LET GO	137
138	130	134	58	DMX ▲ 4 RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	AND THEN THERE WAS X	1
139	136	138	11	PRODIGY OF MOBB DEEP ● INFAMOUS/VIOLATOR 1873*/L		18
140	129	128	42	NO DOUBT ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
141	131	131	23	WYCLEF JEAN ◆ COLUMBIA 62180*/CRG (12.98 EQ/18.98) THE	ECLEFTIC: 2 SIDES II A BOOK	9
142	86	90	31	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	VHAT A WONDERFUL WORLD	38
(143)	NE	W	1	SOUNDTRACK TVT SOUNDTRAX 6950/TVT (17.98 CD)	SNATCH	143
144	150	176	35	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
145	134	142	56	VERTICAL HORIZON ▲ RCA 67818 (10.98/17.98)	EVERYTHING YOU WANT	40
146	128	114	17	YANNI ● virgin 49893 (12.98/18.98)	IF I COULD TELL YOU	20
147	144	146	76	MARAMANANIEGRI () 1717-000 033/4/EFIC (17.30 EW13.30)	'S 30 MOST POWERFUL WORSHIP SONGS	70
148	139	145	35	KID ROCK ▲2 TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
(149)	165	161	16	SOUNDTRACK DECCA 467094 (18.98 CD)	GLADIATOR	66
(150)	167		12		OUNG WORLD: THE FUTURE	25
151	149	150	87	LONESTAR ▲³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
152	154	148	9	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	50
(153)		104	1		00 YEARS OF HUMAN ERROR	153
154	161	194	16	TRAVIS TRITT COLUMBIA (NASHVILLE) (2165/SONY (NASHVILLE) (11.98	EQ/17.98) DOWN THE ROAD I GO	51

4	CALLOW LIFE IS	70	135		157
	MACY GRAY ▲3 EPIC 69490* (12.98 EQ/18.98) ■S ON HOW LIFE IS	79		141	10,
17	SARAH BRIGHTMAN ● NEMO STUDIO 56968/ANGEL (10.98/17.98) LA LUNA	22	136	147	158
156	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98) IS EVAN AND JARON	5	171	156	159
152	LOUIS ARMSTRONG LEGACY/COLUMBIA 61440/CRG (11.98 EQ CD) KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG	3	170	152	160
17	VARIOUS ARTISTS ● THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM DEF JAM 542829/IDJMG (11,98/17,98)	19	157	146	161
3	DEFTONES ● MAVERICK 47667/WARNER BROS. (9.98/17.98) WHITE PONY	32	155	158	162
18	DC TALK FOREFRONT 25274/VIRGIN (11.98/17.98) INTERMISSION: THE GREATEST HITS	10	156	151	163
66	EVERCLEAR CAPITOL 95873 (11,99/17.98) SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	10	123	132	164
7	SCARFACE ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98) THE LAST OF A DYING BREED	15	164	160	165
161	UNCLE KRACKER LAVA/ATLANTIC 83279*/AG (11.98/17.98) IS DOUBLE WIDE	4	_	188	166
1	BACKSTREET BOYS ♦12 JIVE 41672 (11.98/18.98) MILLENNIUM	89	172	16 3	167
43	VARIOUS ARTISTS UNIVERSAL/MOTOWN 158299/UTV (18.98 CD) UNIVERSAL SMASH HITS	14	125	138	168
69	SOUNDTRACK ISLAND 542793/IDJMG (17.98 CD) GONE IN 60 SECONDS	11	191	169	169
13	MARILYN MANSON NOTHING 490790*/INTERSCOPE (12.98/18.98) HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)	11	130	143	170
76	PLUS ONE 143/ATLANTIC 83329/AG (10.98/16.98) THE PROMISE	33	_	193	171)
23	ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98) VERDI	20	151	155	172
122	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) RASCAL FLATTS	17	196	182	173
15	JOHN MICHAEL MONTGOMERY	18	163	164	174
5	KELLY PRICE ● DEF SOUL 542472/IDJMG (11.98/17.98) MIRROR MIRROR	27	181	184	175
4	BOYZ II MEN ● UNIVERSAL 159281 (12.98/18.98) NATHAN MICHAEL SHAWN WANYA	20	152	157	176
147	SOUNDTRACK EDMONDS/DEF SOUL 548156/IDJMG (12.98/18.98) SOUL FOOD: THE SERIES — THE BEST R&B OF 2000	4	158	162	177
178	BILLIE HOLIDAY VERVE 549081/VG (11.98 CD) KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY	1	w	NE	178)
94	S CLUB 7 POLYDOR/A&M 549628/INTERSCOPE (11.98/17.98)	11	159	159	179
161	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98) HS KEITH URBAN	10	189	177	180
65	VARIOUS ARTISTS ● INTEGRITYMORD 53840EPD (19.98 EQ/21.98) WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	31		175	181
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103 184 2	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) ■ BRIDGING THE GAP EMINEM ▲ * WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98) THE SLIM SHADY LP	22	ENTRY W >	RE- NE	184 185
103 184 2 38	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) ■ BRIDGING THE GAP EMINEM ▲ * WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98) THE SLIM SHADY LP TOOL TOOL DISSECTIONAL 31159/VOLCANO (24.98 w/VHS/29.98 w/DVD) SALIVAL	22 - 1 - 99 - 7 - 75	W ► 173 169	RE- NE 174 190	186
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103 184 2 38 51 97	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) S BRIDGING THE GAP EMINEM A* WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98) THE SLIM SHADY LP TOOL TOOL DISSECTIONAL 31159/VOLCANO (24.98 w/VHS/29.98 w/DVD) SALIVAL SLIPKNOT A I AM 8655*/ROADRUNNER (11.98/17.98) S SLIPKNOT JAMES TAYLOR COLUMBIA 85223/CRG (12.98 EQ/18.98) GREATEST HITS VOLUME 2	22 1 99 7 75 12	173 169 184	RE- NE 174 190 179 173	184 185 186 187 188
103 184 2 38 51 97 176	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) ■ BRIDGING THE GAP EMINEM ▲ * WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98) THE SLIM SHADY LP TOOL TOOL DISSECTIONAL 31159/VOLCANO (24.98 w/VHS/29.98 w/DVD) SALIVAL SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) ■ SLIPKNOT JAMES TAYLOR COLUMBIA 85223/CRG (12.98 EQ/18.98) GREATEST HITS VOLUME 2 PRU CAPITOL 23120 (6.98/9.98) ■ PRU	22 1 99 7 75 12 2	173 169 184 160	RE- 174 190 179 173 176	184 185 186 187 188 189
103 184 2 38 51 97 176 25	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) S BRIDGING THE GAP EMINEM ▲ * WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98) THE SLIM SHADY LP TOOL TOOL DISSECTIONAL 31159/VOLCANO (24.98 w/VHS/29.98 w/DVD) SALIVAL SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) S SLIPKNOT JAMES TAYLOR COLUMBIA 85223/CRG (12.98 EQ/18.98) GREATEST HITS VOLUME 2 PRU CAPITOL 23120 (6.98/9.98) S PRU JESSICA SIMPSON ▲ 2 COLUMBIA 69096/CRG (12.98 EQ/18.98) SWEET KISSES	22 99 7 75 12 2 62	173 169 184 160 —	RE- 174 190 179 173 176 153	184 185 186 187 188 189 190
103 184 2 38 51 97 176 25	CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD) ■ BRIDGING THE GAP EMINEM ▲ * WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98) THE SLIM SHADY LP TOOL TOOL DISSECTIONAL 31159/VOLCANO (24.98 w/VHS/29.98 w/DVD) SALIVAL SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) ■ SLIPKNOT JAMES TAYLOR COLUMBIA 85223/CRG (12.98 EQ/18.98) GREATEST HITS VOLUME 2 PRU CAPITOL 23120 (6.98/9.98) ■ PRU JESSICA SIMPSON ▲ * COLUMBIA 69096/CRG (12.98 EQ/18.98) SWEET KISSES EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98) RED DIRT GIRL PJ HARVEY	22 1 99 7 75 12 2 62 18	173 169 184 160 — 147	RE- 174 190 179 173 176 153	184 185 186 187 188 189 190
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ARTIST TITLE
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)

MARK KNOPFLER WARNER BROS. 47753 (18.98 CD)

CELINE DION ● 550 MUSIC 85148/EPIC (12.98 EQ/18.98)

TOP ALBUMS A-Z (LISTED BY ARTISTS)

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SAILING TO PHILADELPHIA

THE COLLECTOR'S SERIES VOLUME ONE

LIMP BIZKIT QUITS AUSSIE TOUR

(Continued from page 8)

lance medics. One audience member told The Sydney Sunday Telegraph that some men were inciting fights and ripping clothes off women in the mosh pit.

Among the 100 acts playing during one day on a number of stages were overseas artists Placebo, Roni Size & Reprazent, Queens Of The Stone Age, PJ Harvey, Rammstein, the Happy Mondays, Carl Cox, and At The Drive-In, and Australian bands Powderfinger, You Am I, Killing Heidi, 28 Days, the Avalanches, DJ Friendly, and the Go-Betweens.

U.S. band At The Drive-In walked off the stage 15 minutes after its set began when the crowd ignored its pleas to stop moshing. Limp Bizkit stopped its set a number of times, as the band repeatedly asked the audience to step back and help the injured. Fire marshals turned water hoses on the crowd to cool it down.

After the show, Limp Bizkit abandoned the tour, which had scheduled stops in Melbourne (Jan. 28), Adelaide (Feb. 2), and Perth (Feb. 5). Apparently without informing Big Day Out's promoters, Melbourne-based Vivian Lees and Sydney-based Ken West of Creative Entertainment, the act flew back to Los Angeles on an early morning flight.

In a statement, Limp Bizkit says it had expressed concerns about security at the tour's first show, in Auckland, New Zealand (Jan. 19), when it had to stop playing because of a stagefront crush. The band threatened to quit the tour after the second show, on Australia's Gold Coast (Jan. 21), if it did not get additional security and a T-style barricade through the cen-

'We begged [Lees] to increase the security measures and were told that . . . he knows what he's doing and to leave him alone'

- FRED DURST -

ter of the audience to prevent overcrowding and give security easy access to the mosh pit. But the band claims it was rebuffed by Lees.

Limp Bizkit singer Fred Durst says in the statement, "We basically begged this guy [Lees] to increase the security measures and were told he has been doing the event for 10 years and that he knows what he's doing and to leave him alone."

Jeff Kwantinetz of Limp Bizkit's management company the Firm says in the same statement, "We tried to explain that crowds are different from 10, or even three, years ago. We were ultimately frustrated by his response."

West, speaking Jan. 28, dismissed Limp Bizkit's claims as "headlinegrabbing" and admitted he had been apprehensive about having the act on the bill in the first place because of its "inciteful, confrontational style."

Pearl Jam originally was to have headlined Big Day Out but has rejected all festival appearances after nine fans died in a crush at the Roskilde Festival in Denmark last June.

The Big Day Out tour had experi-

enced problems in attracting the international headliners it was seeking because of the low exchange rate of the Australian dollar. The tour sold 200,000 tickets, compared with 250,000 last year.

Creative Entertainment rejected implications that it was not concerned with crowd security, adding that it worked closely with police and local authorities. More than 500 security staffers and a strong police presence patrolled the event.

After learning of Limp Bizkit's concerns about the Sydney show, the promoters agreed to hire 40 extra security staffers if the act remained on the tour. Ironically, Lees had been in the audience at the Roskilde Festival last year to begin discussions about Pearl Jam's involvement in Big Day Out 2001. As a result, this year's Big Day Out had stricter security measures than before.

According to a spokeswoman for Creative Entertainment, Limp Bizkit's ideas of security were "substantial, untested, and radical," adding, "The changes would have required substantial revisions of existing safety protocols, and the promoters were unprepared to introduce these measures at short [notice] and with little preparation for security staff."

Universal act Powderfinger was promoted to headliner after the departure of Limp Bizkit. The latter act has been sensitive about crowd security issues since the Woodstock '99 festival in Rome, N.Y., when it was accused of encouraging the audience to tear up the stage. The band has denied it was to



by Geoff Mayfield

QUEEN OF TWO DOMAINS: Many actors and actresses—from "The Donna Reed Show's" Shelly Fabares and Paul Petersen to John Travolta and Don Johnson—have tried musical careers, but few have followed that path all the way to the top of The Billboard 200. With an impressive 272,000 units in the first week for her new album, "J.Lo," Jennifer Lopez achieves that rare feat, a coup made all the sweeter by her concurrent triumph at the box office, where her romantic comedy "The Wedding Planner" bowed at No. 1 (see Chart Beat, page 94).

The first-week sum rung by her new album is more than double what her rookie album, "On The 6," did in its two biggest weeks combined: the 1999 title opened at No. 8 with 111,500 units in that year's June 19 issue and sold a tad more, 112,000 units, during Christmas week of that same year. While an impressive media campaign launched that first album, Lopez's profile was much higher this time around—she was practically omnipresent—aided in large measure by attention that her film generated.

The singing actress performed "Love Don't Cost A Thing"—now No. 3 on Hot 100 Airplay—on the Jan. 8 American Music Awards, was a presenter at the Jan. 21 Golden Globes, snagged several magazine covers, and rides a much-seen videoclip that is now No. 1 on MTV and No. 6 at VH1, according to Broadcast Data Systems. During release week, she made a non-singing stop on "Live With Regis" and garnered media attention in Los Angeles with a Virgin Megastore appearance that drew 3,000-plus fans.

Mass merchants, as expected, figured into the album's splash, with such stores contributing about 37% of the tally, but music chains drew even more, accounting for 57.5% of the take. Epic senior VP of sales **Bill Frohlich** says the three biggest accounts in the album's first-week drive were music chain Trans World Entertainment, department store chain Target, and rackjobber Handleman Co.

On The Billboard 200, Lopez leads **Shaggy**, now at No. 2 (214,000 units), by a 27% margin, despite the latter's continued growth. Up 10,500 copies over the prior issue, Shaggy's album has seen gains for three consecutive weeks, fed by radio play on "It Wasn't Me" (No. 1 on The Billboard Hot 100) and "Angel" (No. 8 on Hot 100 Airplay). The soundtrack from "Save The Last Dance," at No. 3, also earns a hat trick, posting its third straight Greatest Gainer trophy (185,000 units, an increase of 13,000).

The Beatles, who were No. 1 for eight weeks, including the last seven in a row, slide toward mortal numbers. With a 19.5% dip, the Fab Four drops to No. 4, marking the first time in its 11 chart weeks that "1" has sold less than 200,000 units (173,500). The Beatles collection was the top-selling album of the fourth quarter, moving more than 5 million units from its Nov. 14 release through the end of the year and almost 6 million to date.

YOUNG AND RESTLESS: The new and previous homes of mogul Clive **Davis** are both in fine shape, with each label bolstered by a high chart debut from youthful rookies. **O-Town**, the group that was fashioned on last year's ABC series "Making The Band," has The Billboard 200's second-highest bow, landing at No. 5. Thus, Davis' new company, J Records, lands its very first album in the top 5 (144,000 units).

Davis' old address, Arista, is in a tony neighborhood, too, as girl group **Dream** sets up shop at No. 6 (105,000 units). With that launch, the label has three albums from three different imprints in the top 20, with Bad Boy's Dream followed by Arista's **Dido** at No. 9 and LaFace's **OutKast** at No. 16.

While I maintain that radio is still the shortest route from new act to hit album, the duel between O-Town and Dream proves the power of TV. Dream's "He Loves U Not" has been a radio darling, peaking at No. 7 on Hot 100 Airplay, while O-Town's "Liquid Dreams" has not yet dented the all-formats radio chart. Still, the boy band has piled the bigger sales tally.

Both albums streeted more than 400,000 units, with O-Town at 450,000 and Dream at 430,000. With reorders, the former is up to 925,000 and Dream is at 600,000 shipments.

CATALOG LOG: Top Pop Catalog Albums tells interesting tales this issue. The reissue of George Harrison's "All Things Must Pass" (Music to My Ears, Billboard, Dec. 30, 2000) enters at No. 4, while Dave Brubeck Quartet's classic "Time Out Featuring 'Take 5,' " no doubt aided by Ken Burns' "Jazz" (see story, page 1), bows at No. 50. It is the first time that either the former Beatle or Brubeck have appeared on the catalog chart in its almost 10-year history.

Time Life's "Body & Soul: Love Serenade" has its fattest week since the year it was released, as a direct-order campaign at TV accounts for more than 90% of its new 12,000-unit tally (No. 3). Of the 12 weeks it appeared on this chart or The Billboard 200, the only one bigger was the week of the Nov. 20, 1999, issue, when 18,000 units had it re-enter the big chart at No. 92. All Time Life titles moved from independent Madacy to WEA for distribution Jan. 15

Meanwhile, catalog re-entries by **Dave Matthews Band** at Nos. 30 and 46 follow a **Charlie Rose** profile of the band on "60 Minutes II."

MOSCIATELLO WINS MULTIPLE D.C. AWARDS

(Continued from page 6)

video thank-you to hometown voters and, in a Jan. 31 phone conversation, told Billboard, "I think it's important to pay recognition. You don't know where you're going unless you know where you come from. The D.C. area is where it all started for me. There's a lot of music and great access to the arts there. It's my roots, period."

Ron Holloway, the Milestone Records tenor sax titan who still mostly hangs his hat in the Washington, D.C., area, handily won both the instrumentalist and group awards in the traditional jazz category.

Other multi-award winners included Maggie's Music Records stablemates Al Petteway and Amy White, who collectively took two of the three new age category awards. Petteway copped the third for instrumentalist in that category. Go-go godfather Chuck Brown took top honors both in the go-go vocalist category and grabbed the traditional jazz male vocalist award as well.

Plenty of unsigned Washington artists (mostly with self-produced albums) also got heaps of votes. Honky-tonkers Ruthie & the Wranglers lassoed eight awards, including country recording, songwriter of the year, and song of the year. Eric

Brace and Last Train Home toasted a couple of pints after snagging the roots/rock band and male vocalist awards for their big-hearted, sunny efforts.

Brace, who writes a music column for The Washington Post, also grabbed the Most Supportive of D.C. Music Award.

"It's like a once-a-year family get-together," says Mosciatello of the awards show, a loosely organized, all-volunteer effort. "The rest of the year, everybody's so busy doing their thing, whether it's folk or jazz or pop." With a chuckle, she describes the evening as a "whole lot of fun, lots of socializing, and a little bickering, too."

Brace says, "It's important to get all the musicians in town together where, on one night a year, they can all go and hang out together. There's so many scenes, so it's really important to intermingle. There was no attitude last night."

Washington has always been a musical crossroads, and that is reflected in WAMA's Hall of Fame, which includes artists as varied as Duke Ellington, Emmylou Harris, and Marvin Gave.

This year's inductees are Hot Tuna's Jorma Kaukonen and Jack Casady, who as local teens apprenticed their pre-Jefferson Airplane music skills in D.C. clubs; veteran folk singer Donal Leace; and soul singer/songwriter Don Covay, who, before he arrived at Atlantic Records in the mid-'60s with a satchel-ful of treasures like Aretha Franklin's "Chain Of Fools," had hits with tunes like "Mercy Mercy" and cut his chops with the legendary D.C. doo-wop group the Rainbows.

LAWRIE REVEALS VISION

(Continued from page 8)

rasco in marketing artists like Monica Naranjo (from Spain), Ricky Martin, and Jennifer Lopez. Carrasco is now Sony's senior VP, A&R, for the Latin region.

"It's been a very satisfying process," says Lawrie of his work with Carrasco. "Whereas, say, in 1995 the market was principally dominated by Mexican acts, we opened it up by promoting and realizing the market was ready for it."

However, Lawrie says, international talent has not overtaken local talent. Newly signed acts include Gustavo Lara—formerly with BMG—who is putting the finishing touches on his album. Established Sony acts include Alejandro and Vicente Fernández, pop singer Fey, Ana Gabriel, and actress/singer Lucero, who was signed last year.

AC/DC Ranks No. 5 In Certifications; Garth Has Best-Selling Live Set

LOS ANGELES-Elektra rock act AC/DC is now the fifth-highestcertified band in U.S. music history, according to the January certifications issued by the Recording Industry Assn. of America (RIAA). Fourteen AC/DC titles were upgraded this month to bring the group's total certified sales to 63 million, a figure topped only by the Beatles, Led Zeppelin, Pink Floyd, and the Eagles.

With the certification of the band's "Back In Black" for sales of 19 million copies, the project became the sixth-highest-certified album of all time. Eight other AC/DC titles were certified as multi-platinum. including "Highway To Hell" and "Dirty Deeds Done Dirt Cheap," both at 6 million, and "Who Made Who," for sales of 5 million. Five other projects also reached the platinum level, while the two-CD set "Live (Special Collector's Edition)" was certified gold, platinum, and two times multi-platinum.

Country superstar Garth Brooks continued to add to his certification accolades in January. His two-CD set, "Double Live" (Capitol Nashville), became the best-selling live album in history with its certification for sales of 14 million.

A trio of boxed sets—the Eagles' "Selected Works: 1972-1999" (Elektra), Stevie Ray Vaughan & Double Trouble's "SRV" (Epic Legacy), and the various-artists project "Ken Burns Jazz: The Story Of American Music" (Columbia/Legacy)—were also certified gold. Additionally, jazz

first gold record for "A Love Supreme" (GRP), an album originally released 25 years ago.

George Strait's MCA Nashville album "Merry Christmas Wherever You Are," became the artist's 26th gold record. Strait has now tied Frank Sinatra's total of 26 golds. Only Elvis Presley, Neil Diamond, Elton John, Bob Dylan, and Kenny Rogers have received more gold

Both Shaggy (MCA) and Dido (Arista) earned their first multiplatinum awards in January, while Linkin Park (Warner Bros.) and Jaci Velásquez (Word) received their first platinum awards. Rage Against The Machine's "Renegades" (Epic) and Xzibit's first album, "Restless" (Loud/Columbia), were both certified at the gold and platinum levels.

First-time gold album honorees also include Crazy Town (Columbia), Musiq Soulchild (Def Soul), and 3LW (Nine Lives/Epic), Inaugural gold singles went to Dream (Bad Boy/Arista), O-Town (J), and Debelah Morgan (Atlantic).

MULTI-PLATINUM ALBUMS

AC/DC, "Back In Black," Elektra. 19 million.

Garth Brooks, "Double Live," Capitol Nashville, 14 million.

Creed, "Human Clay," Wind-Up, 9 million.

Eminem, "The Marshall Mathers LP," Web/Aftermath/Interscope, 8

AC/DC, "Highway To Hell," Elektra, 6 million.

AC/DC, "Dirty Deeds Done Dirt Cheap," Elektra, 6 million.

Stone Temple Pilots, "Purple," Atlantic, 6 million.

AC/DC, "Who Made Who," Elektra, 5 million.

AC/DC, "The Razors Edge," Elektra, 4 million.

AC/DC, "For Those About To

Rock We Salute You," Elektra, 4

Shaggy, "Hotshot," MCA, 3 mil-

AC/DC, "Live," Elektra, 3 million. Sting, "Brand New Day," A&M/ Interscope, 3 million.

Cat Stevens, "Tea For The Tillerman," A&M, 3 million.

Baha Men, 'Who Let The Dogs Out," S-Curve/Artemis, 3 million.

Matchbox Twenty, "Mad Season By Matchbox Twenty," Lava/ Atlantic, 3 million.

Dido, "No Angel," Arista, 2 mil-

U2, "All That You Can't Leave Behind," Interscope, 2 million.

AC/DC, "Ballbreaker," Elektra, 2 million.

Lenny Kravitz, "Greatest Hits," Virgin, 2 million.

Tim McGraw, "Greatest Hits," Curb, 2 million.

AC/DC, "Live (Special Collector's Edition)," Elektra, 2 million.

PLATINUM ALBUMS

AC/DC, "Bonfire," Elektra, its

AC/DC, "Live (Special Collector's Edition)," Elektra, its 20th.
Shaggy, "Hotshot," MCA, his

second.

Terri Clark, "Just The Same," Mercury Nashville, her second. Enva. "A Day Without Rain."

Reprise/Warner Bros., her seventh. Linkin Park, "Hybrid Theory," Warner Bros., its first.

Rage Against The Machine, "Renegades," Epic, its fourth.

Jaci Velásquez, "Heavenly

Places," Word, her first. "Greatest Kenny Chesney.

Hits," BNA, his third. AC/DC, "'74 Jailbreak," Elektra,

its 21st. AC/DC, "Flick Of The Switch," Elektra, its 22nd.

AC/DC, "Fly On The Wall," Elektra, its 23rd.

AC/DC, "Stiff Upper Lip," Elek-

Everclear, "Songs From An American Movie Vol. One: Learning How To Smile," Capitol, its

Xzibit, "Restless," Loud/Columbia, his first.

Soundtrack, "Save The Last Dance," Hollywood.

Cat Stevens, "Catch Bull At Four," A&M, his third.
Cat Stevens, "Tea For The

Tillerman," A&M, his fourth.

K-Ci & JoJo, "X," MCA, their

Toby Keith, "Blue Moon," DreamWorks Nashville/Interscope, his third.

GOLD ALBUMS

Various artists, "Ken Burns Jazz: The Story Of American Music,' Columbia/Legacy.

Stevie Ray Vaughan & Double Trouble, "SRV," Epic Legacy, their

The Eagles, "Selected Works: 1972-1999." Elektra, their 11th.

AC/DC, "Live (Special Collector's Edition)," Elektra, its 19th.

George Strait, "Merry Christmas Wherever You Are," MCA Nashville, his 26th.

John Coltrane, "A Love Supreme," GRP, his first.

Memphis Bleek, "The Understanding," Roc-A-Fella/Def Jam, his second.

Enya, "A Day Without Rain," Reprise/Warner Bros., her seventh.

Paul Simon, "You're The One," Warner Bros., his 11th.

Crazy Town, "The Gift Of Game," Columbia, its first.

Rage Against The Machine, 'Renegades," Epic, its fourth.

Various artists, "In Classical Mood: Reflections," International

Masters. K-Ci & JoJo, "X," MCA, their

Blink-182, "The Mark, Tom, And Travis Show (The Enema Strikes Back!)," MCA, its third.

Vince Gill, "Let's Make Sure We Kiss Goodbye," MCA Nashville, his

Point Of Grace, "A Christmas Story," Word, its fifth.

Musiq Soulchild, "Aijuswana-

seing," Def Soul, his first.

Kelly Price, "Mirror Mirror," Def Soul, her second.

Fred Hammond, "Purpose By Design," Verity, his second.

Various artists, "Cool Traxx 2,"

Kenny Chesney, "Greatest Hits," BNA, his fourth.

Funkmaster Flex, "Funkmaster

Flex: 60 Minutes Of Funk, Vol. IV: The Mixtape," Loud, his third.

Xzibit, "Restless," Loud/Colum-

bia, his first.

Soundtrack, "Rugrats In Paris: The Movie," Maverick.

The Band, "Music From Big Pink," Capitol, its fifth.

Keith Sweat, "Didn't See Me Coming," Elektra, his seventh.

Various artists, "The Source— Hip-Hop Hits Vol. 4," Def Jam.

Soundtrack, "Save The Last Dance," Hollywood.

Cat Stevens, "Classics, Volume 24," A&M, his 11th.

Celine Dion, "The Collector's Series Volume One," 550 Music/ Epic, her eighth.

3LW, "3LW," Nine Lives/Epic, its

GOLD SINGLES

Dream, "He Loves U Not," Bad Boy/Arista, its first.

O-Town, "Liquid Dreams," J, its

Debelah Morgan, "Dance With Me," Atlantic, her first.

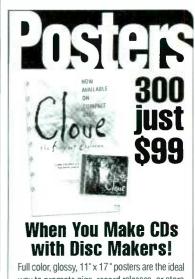
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MULTI-PLATINUM ALBUMS

Intocable, "Contigo," EMI Latin, 400,000.

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WARNER MUSIC REPORTS 2000 GAINS

(Continued from page 6)

band, once formed, will be signed and distributed through Warner

Executives were less excited about the near-term impact of new digital distribution efforts on bottom-line results. Parsons says that while the company ultimately anticipates substantially reduced distribution and manufacturing costs and increased profit margins from online music, meaningful revenue from digital music initiatives, including a subscription service, is still two to three years away.

In the meantime, Warner Music is expected to focus on improving its fundamental business in the coming year. The company is trimming its ranks by 600 staffers as part of merger-related cost cutting, and there has been speculation about label restructuring.

With the prospects for a merger with EMI Recorded Music all but dead (the exclusive negotiating period between the two companies expired Jan. 31), executives say the real message for the music division is that it is expanding its international business and aggressively investing in A&R, while at the same time reducing its overall cost structure to run in line with available revenue opportunities.

The company is anticipating modest revenue growth for music in 2001 and domestic market share in the mid- to high teens.

Warner Music Group chairman/ CEO Roger Ames told analysts that the company is focusing on strengthening its presence in pop, rap, and R&B. He also said the music group continues to look for strategic acquisitions and investment opportunities in niche labels. In that vein, the company in the last year has invested in Telstar Records to get access to artist Craig David and has formed a joint venture label with TeenPeople. known as TeenPeople Atlantic, to gain greater access to the teen pop market. The venture is expected to launch this summer.

Overall, AOL Time Warner posted pro forma ebitda of \$8.3 billion on revenue of \$36.2 billion in 2000, compared with ebitda of \$8.2 billion on revenue of \$32.5 billion in 1999.

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Billboard.com Starts Service For German, French Sites

service that will for the first time provide Billboard stories in German and French. The stories will be available for license to Web sites and other media through VNU eMedia, which operates Billboard.com.

The translated content will include daily news, artist features, and album reviews. The service also will include highlights of The Billboard 200 and The Hot 100 Singles

charts as well as Music & Media's European Top 100 Albums and Eurochart Hot 100 Singles. There also will

be a translated version of the Billboard feature Global Music Pulse. And for each market, there will be original news stories covering new releases and local trends and

To coordinate the editorial offerings, Billboard.com has hired Trish Thomas as senior editor/Europe. Based in London, she reports to Billboard.com editorial director Ken Schlager and VNU eMedia VP/GM John Lerner; on a day-today basis her work will be overseen by Billboard international editor in chief Adam White.

Thomas comes to Billboard from deo.com, a pan-European Web site where she was editor of two dance music "channels." She has worked

as a staff editor or freelancer for a variety of London-based media, including 7 Magazine; the Portobello Film Festival and its Portowebbo.com Web site; the British Film Institute; and

Drum Media, as managing editor of the Guest List, a magazine/CD-ROM hybrid. Thomas received a B.A. in fash-

ion journalism & public relations from London College of Fashion in June 1994.

The new service made its debut in French and German at the recent MIDEM conference in Cannes, France, Other European markets and languages will be added in the coming months.

For additional information on licensing opportunities, contact Adam Gilvar in New York at 646-654-5533 or agilvar@vnuemedia.com

BMG To Release Billboard Latin Awards 2001 CD

·COM

Billboard and BMG Latin have teamed for the release this spring of "Billboard Latin Awards 2001." the third edition of what has been

a successful series of multi-artist compilations tied to the annual Billboard Latin Music Awards.

The series began in 1999, with a release on

Sony Discos. That album peaked at No. 11 on the Billboard Latin 50 Chart and remained on the chart for 24 weeks. The following year the CD was handled by Universal

| Music Latin and peaked at No. 16, remaining on the chart for 18 weeks. Combined, the Latin Award compilations have sold over 100,000 units.

> This year's compilation will feature songs from various artists who have been named finalists for Billboard's Latin Music

Awards, taking place on April 26 at the Jackie Gleason Theater in Miami Beach. Featured artists will be announced in the weeks to

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An Epic First For Lopez's J.Lo' Set

about Jennifer Lopez's first No. 1 album on The Billboard 200. For example, "J.Lo" (Epic) peaks seven places higher than did Lopez's debut effort, "On The 6," which went to No. 8 in June 1999. One could also point out that Lopez is not the first actor to have a No. 1 album but that she follows in the tradition of Ricky Nelson, Jackie Gleason, Frank

Fontaine, Janet (an actress on "Good Times" and "Fame" before she started recording), and perhaps Phil Collins (an extra in "A Hard Day's Night" when he was a child).

Or one could mention that Lopez is No. 1 at the box office (with "The Wedding Planner") and No. 1 on The Billboard 200

at the same time. And don't forget that "J.Lo" is the first album to advance to the summit in 2001, following the eight-week run of the Beatles' " which moved into the top spot back in 2000.

But the most fascinating fact about the chart-topping status of "J.Lo" is that this is the first album by a female artist to be No. 1 on the Epic label proper. It's the first album to be No. 1 for Epic since "The Battle Of Los Angeles" by Rage Against The Machine in November 1999. Working backward from there, the other artists to have No. 1 albums on Epic in the rock era are Pearl Jam, Michael Jackson, REO Speedwagon, Boston, and Sly & the Family Stone. There was a lone woman in that last act-Sly's sister, Rosie Stewart-but that doesn't take away from Lopez's being the first solo female artist to reach the top on Epic.

DOUBLE DEBUT: The second-highest debut on The Billboard 200 this issue also makes chart history. "O-Town," by the group of the same name, opens at No. 5. It's the highest new entry by a debut act on a standalone label making its debut. In other words, it's the first album for Clive Davis' J Records to chart, and it's the first appearance by the "Making The Band" band on The Billboard 200. The Volcano label (former-

ly known as Zoo) had a No. 2 debut with its first charted album, but that act, Tool, had already appeared on The Billboard 200.

OUBLE SHAGGY: It looks like Shaggy will have two titles in the top 10 of The Billboard Hot 100 next issue, given the momentum of "Angel," his recording with

Rayvon that clim's 19-12. Shaggy's other current hit, "It Wasn't Me," featuring Ricardo "RikRok"
Ducent, remains No. 1 for a second week. "Me" is the first No. 1 hit for MCA on the Hot 100 since April 1998, when K-Ci & JoJo had a three-week reign with "All My Life."

FREE AS A BIRD: The Beatles are not the only act that had its first album debut during the '60s and is currently doing well on The Billboard 200. Dolly Parton, who first appeared on The Billboard 200 in March 1969 with "Just The Two Of Us" (a duet album with Porter Wagoner), enters at No. 117 with her second bluegrass set, "Little Sparrow" (Sugar Hill). It's Parton's highest-charting solo set in more than five years. Her last album to achieve a higher peak position was "Something Special," No. 54 in October 1995.



by Fred Bronson

YEAR-TO-DATE OVERALL JNIT SALES

_	2000	2001
TOTAL	54,524,000	53,916,000 (DN 1.1%)
ALBUMS	49,929,000	51,320,000 (UP 2.8%)
SINGLES	4,595,000	2,596,000 (DN 43.5%)

ALBUM FORMAT 2000 2001 CD 44,230,000 47,447,000 (UP 7.3%) 3,769,000 (DN 32.5%) CASSETTE 5,580,000 104,000 (DN 12.6%) 119,000 **OTHER**

YEAR-TO-DATE

SALES BY

OVERALL JNIT SALES THIS WEEK

12,956,000

LAST WEEK

13,061,000

CHANGE

DOWN 0.8%

11S WEEK

13.160.000

CHANGE DOWN 1.6%

SALES 11S WEEK

12,262,000

AST WEEK

12,364,000

CHANGE

DOWN 0.8%

11.880.000

UP 3.2%

SALES IIS WEEK 694,000 AST WEEK 697,000 CHANGE DOWN 0.4% IS WEEK 1,280,000 CHANGE

DOWN 45.8%

DISTRIBUTORS' MARKET SHARE (1/1/01 **UMVD** SONY WEA **INDIES BMG** 26.4% 14.4% 17.4% 16.7% 13.6%

TOTAL ALBUMS 11.5% **CURRENT ALBUMS** 27.7% 18.3% 15.2% 11.5% 15.7% 11.6% **TOTAL SINGLES** 19.9% 7.1% 32.5% 20.5% ROUNDED FIGURES

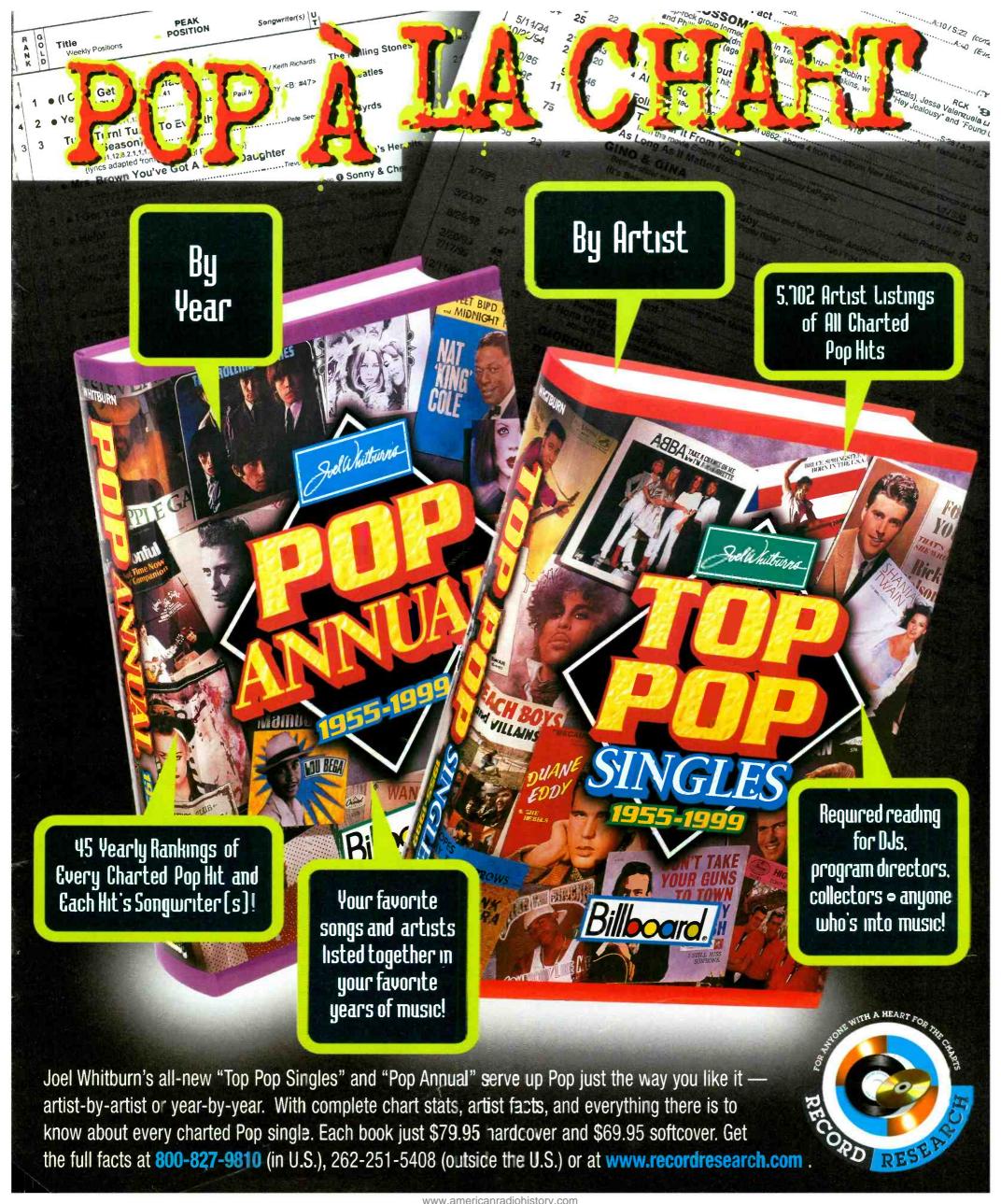
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