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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JANUARY 13, 2001

THE FACE OF THE INDUSTRY AS 2001 UNFOLDS

Music Companies Feel Dotcom Meltdown

BY BRIAN GARRITY
NEW YORK—File 2000 under the year the digital music bubble burst. Roughly 12 months after the promise of digital distribution allowed start-up Internet music companies to tap the capital markets for more than \$1 billion in financing and sent the share prices of many publicly traded businesses with ties to the music sector soaring to new heights, investors have turned to run in the opposite direction.

(Continued on page 92)

Radio Took A Big Hit On Wall St. Last Year

BY FRANK SAXE
NEW YORK—Following a record-setting year in 1999, the first year of the new century was much more difficult for the radio sector. Worries over an economic slowdown and a pronounced loss of Internet advertising led many investors to sell their stock and analysts to cut their ratings. According to Kagan Media Research, the broadcast sector was down 24% in 2000, with the radio sec-

(Continued on page 92)

Despite Strong Sales Of DVDs And The Beatles' '1,' Merchants Report A Flat Holiday Selling Season

This story was prepared by Ed Christman and Brian Garrity in New York and Eileen Fitzpatrick in Los Angeles.
The biggest week in the history of the music business, strong DVD sales, and the Beatles saved home entertainment retailers from suffering a disastrous holiday selling season. But even with those factors working in their favor, most merchants still reported flat to slightly down sales for the period. An explosive Christmas week, with album sales totaling 45.4 million, according to SoundScan, came to the rescue of music mer-

NEWS ANALYSIS

Album Sales Increase By Only 4% In 2000

BY ED CHRISTMAN
NEW YORK—While the music industry enjoyed its fourth straight year of positive sales growth since the mid-'90s sales slump, the rate of increase for album sales has been slipping. For 2000, album sales rose 4% to 785.1 million units, from 754.8 million units in 1999, according to SoundScan. But that comes on the heels of a 5.9% increase between 1998 and 1999 and a 9.1% increase between 1997 and 1998.

(Continued on page 88)

Rounder Records Releasing Alan Lomax Collection

BY ELENA OUMANO
NEW YORK—In 1962, ethno-musicologist/folklorist Alan Lomax traveled through the Eastern Caribbean, hauling a Nagra tape recorder and a pair of 3-foot-high loudspeakers. In the fields, city streets, and even in boats floating on the Southeastern edge of the Caribbean Sea, he recorded the music, rituals, and dances that had survived the Middle Passage, as well as Creole hybrids that resulted from interactions between Africans and between slaves and master. Each time Lomax recorded a group, he'd replay the sounds



Alan Lomax in La Plaine, Dominica, 1962.

for their delighted makers, capturing their reactions and asking questions. "Tombstone Feast: Funerary Music Of Carriacou" and "Martinique Cane Fields And City Streets," both due for release Jan. 23, are the latest installments in Rounder Records' "Caribbean Voyage" series, which is part of the label's comprehensive and ongoing Alan Lomax collection project. Virtually all the "Caribbean Voyage" material has never been previously released.

(Continued on page 90)

Grammy Cites Destiny, Scott

BY LARRY FLICK
NEW YORK—Without the media-ready romance of a comeback king like Carlos Santana or a monumental breakout newcomer like Christina Aguilera, retailers are viewing the nominations for the 43rd annual Grammy Awards as being business as usual—but good business as usual. Announced Jan. 3 at branches



SCOTT

(Continued on page 83)

What's Next For BMG?

New President Named

This story was prepared by Gordon Masson and Adam White in London, Wolfgang Spahr in Hamburg, and Don Jeffrey in New York.
Bertelsmann was expected to announce Jan. 5 that Rolf Schmidt-Holtz, its chief creative officer, would be the new president/CEO of major music company BMG Entertainment. In what would have been Rudi Gassner's first week in his dream job—president/CEO of BMG—Bertelsmann AG chairman/CEO Thomas Middelhoff was faced with the sad task of naming his successor: The announcement was to be made a day after the funeral for



(Continued on page 100)

The Gassner Legacy

BY ADAM WHITE
LONDON—All five of the multinational music groups that dominate today's record industry have long histories when you take into account some of their parts, such as the RCA assets acquired by the Bertelsmann Music Group in 1987 and the PolyGram properties swallowed by Universal in 1998. But today's BMG Entertainment also owes much of its muscular presence and global drive to the efforts of Rudi Gassner, who joined the company 14 years ago as it was being reinvented by co-chairmen Michael Dornemann and Monti



GASSNER

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Rudi Gassner
1942-2000

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Billboard Music Group

Universal Music Leads European Charts

BY EMMANUEL LEGRAND

LONDON—Universal Music has maintained its status as the largest record company in Europe.

According to chart share analysis compiled by Billboard's sister magazine Music & Media, during 2000 Universal led the full-year singles charts with a 22.4% share and the albums charts with 26%. Both figures show increases over the previous year. The figures are based on Music & Media's Eurochart Hot 100 Singles and European Top 100 Albums charts.

"This, of course, is a tremendous result and is particularly pleasing as there were so many in the industry who doubted that the merger between PolyGram and Universal would work," says Max Hole, Universal Music International senior VP, marketing and A&R.

However, the statistics also reveal that Universal would have lost its crown had EMI been combined with either Warner Music or BMG. If the EMI/Warner Music merger had proceeded, the new entity would have had a chart share of 32.4% in albums and 22.6% in singles, which would have placed it ahead of Universal in both categories. Had EMI been combined with BMG, the joint share would have been 27% albums and 26% singles.

In album share, Universal Music is ahead of Warner, which moved from third to second with a 17.3% share; EMI; BMG; and Sony, which fell from second position in 1999 (see chart, this

"We're fortunate to have extremely talented executives running all our companies in Europe, and this is a tribute to them and to all our artists who have consistently delivered the best music throughout the year"

- MAX HOLE -

page). Indie Zomba stands sixth with 4.4%. All companies gain points at the expense of Sony Music, with Warner cashing in the benefits of a year in which Madonna and the Corrs dominated European charts.

In singles, Universal is followed by Sony Music, at 16.1% up one position, thanks in no small part to high-scoring singles by Anastacia and Bomfunk MC's, BMG (which also gains one position), then EMI, Warner, and Zomba, which finished the year just 0.7% below its nearest competitor.

Universal's performance owes a lot to a release schedule that has not suffered any lapses during the year and to a steady flow of superstar releases from Bon Jovi, U2, Texas, and Eminem.

Says Hole, "We're fortunate to have extremely talented executives running all our companies in Europe, and this is a tribute to them and to all our artists who have consistently delivered the best music throughout the year." Meanwhile, Sony Music followed a

Shares by labels and companies in 2000 (compiled from Music & Media charts, weeks 1-51)

Chart share by company (albums)					
Company	2000	1999	1998	1997	1996
Universal	26.0	23.3	3.5 (20.0)	4.8 (23.9)	n/a (19.7)
Warner	17.3	15.3	16.0	9.9	17.1
EMI	15.1	14.4	19.2	24.5	21.1
BMG	11.9	10.1	11.4	12.9	12.3
Sony	11.5	23.3	23.0	15.6	19.9
Zomba	4.4	6.0	n/a	n/a	n/a
Others	13.8	7.6	6.9	8.4	9.9

Chart share by company (singles)					
Company	2000	1999	1998	1997	1996
Universal	22.4	19.5	6.7 (20.2)	6.3 (19.2)	n/a (17.0)
Sony	16.1	16.6	24.7	14.2	16.5
BMG	13.5	17.6	11.1	15.0	13.8
EMI	12.5	13.5	14.6	17.7	21.5
Warner	10.1	7.7	10.1	10.4	11.1
Zomba	9.4	11.6	n/a	n/a	n/a
Others	16.0	13.5	6.9	8.4	9.9

Note: For Universal years 1996-98, the figures in parentheses are PolyGram's share; EMI combines EMI and Virgin.

strong 1999 with a rather weak schedule in 2000, but was boosted at the end of the year by the simultaneous releases of works by Ricky Martin, Sade, and the Offspring.

BMG consolidated its position in the album charts, mainly thanks to the sales run of Santana's "Supernatural," Music & Media's album chart-topper of 2000. Other artists contributing to BMG's success were Whitney Houston, Westlife, Eros Ramazzotti, and Toni Braxton.

EMI lost single chart share during 2000 but improved its album chart share by about 5% with a year dominated by Radiohead, Coldplay, Robbie Williams, and Kylie Minogue on the EMI side and Melanie C., the Spice Girls, and Lenny Kravitz for Virgin. The release of the Beatles' compilation "1" also gave EMI's album performance a terrific boost.

Zomba enhanced its status as a leading independent company with close to a 10% share of the singles charts and almost 5% album chart share. London-based Zomba International record group managing director Stuart Watson says these results are "a testimony to the work of all our affiliates. We have put together a structure combining good A&R and innovative marketing with possibly the best people and the best records."

Adds Watson, "The results highlighted in Music & Media's year-end statistics illustrate just how far Zomba has come as a company in the last 12 months and confirms our growing status as a global record company that is now challenging the majors in Europe and around the world."

Watson says one of the characteristics of Zomba's success is that it is based on a very high ratio of hits vs. misses. Most of Zomba's performance is based on releases by Britney Spears, Backstreet Boys, Steps, 'N Sync, and R. Kelly.

"We are very focused; we have fewer releases and a very high strike rate. One out of three releases is a success," he explains.

Watson says Zomba's performance is even more remarkable considering that most of the company's affiliates were recently set up; the French company is only 15 months old, and Spain and Italy have only been operating for six months.

"Our managing directors should feel

very proud of our collective achievement," adds Watson. "We are a very young company, we're getting better at what we do, and there is still room for improvement."

EXCLUSIVE: MORE FROM GEORGE HARRISON ON THE BEATLES' NEW SUCCESS AND HIS OWN SOLO CATALOG



Featured in Reviews & Previews (see page 25) is a review of George Harrison's long-awaited reissue of his first proper solo album, 1970's acclaimed "All Things Must Pass." Due in stores Jan. 23 from Apple/Capitol, the revised 30th-anniversary edition features five previously unreleased bonus tracks and marks the start of a comprehensive reissuing of his entire solo output during his Capitol and subsequent Warner Bros. years, including his Warner recordings with the Traveling Wilburys.

At the Billboard.com Web site, readers can find a special expanded edition of Billboard Editor in Chief Timothy White's Dec. 30 installment of his Music to My Ears column, which contained a world-exclusive interview with Harrison. This version of the column includes more thoughts from the former Beatle regarding his old band and the huge international sales success of the Beatles' "1" album, in addition to more commentary on the historic background to "All Things Must Pass" and the nature of its new tracks—plus word on his next all-new solo album.

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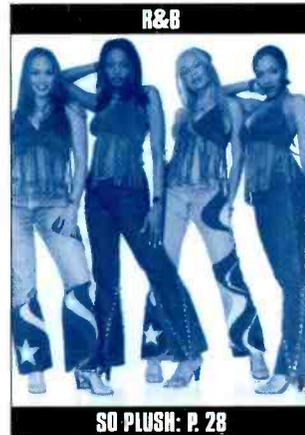
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Listen Lays Off Staff In Bid For Profitability

BY EILEEN FITZPATRICK

LOS ANGELES—In a restructuring move aimed at shortening its road to profitability, Listen.com has laid off 25% of its work force.

On Jan. 3, the company pink-slipped 42 employees from its engineering, marketing, editorial, and product- and business-development departments. All affected employees will receive severance packages, the company says. No layoffs, however, were made in the sales department.

In a statement, Listen.com CEO and founder Rob Reid said, "The realities of the market, the changes in our business model, and the need to minimize the time it takes to reach profitability all factored into this decision."

A company spokesman says that Listen.com is moving away from its consumer model to a business-to-business model. The layoffs had been planned for several weeks but were held off

until after the holidays, he says.

Like many music sites, privately held Listen.com is shifting to a business-to-business model by building up a suite of digital services that it will syndicate to other companies and Web portals.

For example, the company recently acquired WiredPlanet.com for radio streaming services and has partnered with the personalized music company Mood Logic.

"We don't know what distribution system will win out, but consumers will want to do more than type the name of their favorite band and download a track," the spokesman says.

The company continues to operate its search directory, which points consumers to legal music downloads on the Web.

Listen.com, however, doesn't have a peer-to-peer service. It failed in its bid to purchase the assets of Scour; on

Dec. 12, CenterSpan Communications outbid Listen.com for file-sharing company Scour in U.S. Bankruptcy Court (Billboard, Dec. 23). CenterSpan will incorporate the Scour Exchange file-sharing software into its own C-Star technology and plans to launch its service with licensed content in the next three months.

Reid has said that Listen.com does not want to develop its own proprietary file-sharing service and is actively looking for a partner.

The spokesman says that the company has "plenty of money in the bank" and that with the restructuring it expects to reach profitability by 2002.

Listen.com is financially backed by the five major record companies—BMG Entertainment, EMI Recorded Music, Sony Music Entertainment, Universal Music Group, and Warner Music Group.

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U2 Planning 2001 Tour

First Performance Scheduled For March

BY RAY WADDELL

NASHVILLE—Irish rock band U2 is poised to take on the world yet again with its upcoming 80-show arena tour, to roll out March 24 in Miami.

The band is expected to announce Jan. 9 a world tour in support of its Interscope release "All That You Can't Leave Behind." SFX will produce all dates, beginning with 50 North American shows, followed by 30 shows in Europe. More regions could be added, and multiple dates for certain markets will be tacked on as ticket sales warrant. PJ Harvey will open the North American dates.

As is typical of U2 tours, production will be unique and high-tech, with a 360-degree end-stage configuration. What is atypical, however, particularly among top-shelf rock acts such as U2, is a general admission (GA) setup on the entire floor.

Sources close to the tour say the ticket scale in the U.S. will be \$130 for gold circle (the seats in the first rows on either side of the stage), \$85 reserved, and \$45 for the GA floor. Eighty percent of the house is priced at \$85 or less.

GA floors are more popular in Europe, and the situation is "really what the band wants" this time out, the source says. "When you see the design of the stage, it makes sense."

Production will be less elaborate than past tours, following the overall feel of U2's more stripped-down current release. There will, however, be some "show-stopper" production elements, the source says.

Last time out on the PopMart worldwide stadium extravaganza, U2 grossed \$173,610,864 and drew

just under 4 million people to 95 shows. That tour was promoted by Toronto-based The Next Adventure (TNA), later acquired by SFX Entertainment; former TNA president Arthur Fogel now heads SFX Touring and spearheaded the company's efforts in putting the U2 tour deal together.

Despite the big numbers it generated, there was a perception by some in the industry that PopMart was something less than totally successful. Roughly half of the dates sold out, but U2 had gone clean at virtually every show on previous tours, albeit often at smaller venues. Regardless, PopMart did extremely well in Europe and most North American markets and remains one of the top-grossing tours of all time.

For PopMart, TNA received the bid to produce the tour, beating out two high-profile consortiums: Creative Artists Agency with Bill Graham Presents, and Metropolitan Entertainment Group, Premier Talent, and European promoters Harvey Goldsmith and Mark Lieberberg. U2's guarantee for the PopMart tour from TNA was reportedly as high as \$100 million or more, a figure TNA never confirmed.

Sources say there was no bid situation for the 2001 tour. Craig Evans will be TNA's tour director, working with tour manager Jake Berry (the Rolling Stones). SFX's regional network of promoters will coordinate media and production for each date locally.

Initial ticket on-sales for the first few markets will begin Jan. 13, with the rest going up in the following weeks. No corporate sponsors are involved, but MTV and VH1 are media partners in the tour.



Slater May Become Capitol's Head

BY MELINDA NEWMAN

LOS ANGELES—Artist manager/record producer Andy Slater has been offered the position of president of Capitol Records, according to sources. Should he accept, these sources say, he will be formally named to the U.S. post in mid-January at the earliest.

Roy Lott, who was brought into Capitol Records' parent EMI by EMI Recorded Music Worldwide president/CEO Ken Berry in March 1998 as EMI Recorded Music North America deputy president, has served as Capitol Records president as well since June 1998, following the departure of label president Gary Gersh.

At the time of Lott's appointment as Capitol Records president, Berry told Billboard that he would eventually seek a new permanent president. "At some point in the future," he said, "and it's quite some way away now, it's quite conceivable that we will appoint some-

one else to be the day-to-day Capitol Records president, but obviously Roy would still be remaining here in his existing role as deputy president, North America."

In his two years at Capitol's helm, Lott has made a number of changes, including reinstating a black music division that Gersh had disbanded. While Capitol is currently at the top of the charts with the Beatles' "1" album (which is in its fifth nonconsecutive week at No. 1), it has struggled to break a number of acts over the last few years, such as ex-Spice Girl Geri Halliwell and Robbie Williams. In addition to "1," the only other album to reach No. 1 on The Billboard 200 from the label in 2000 was Radiohead's "Kid A."

Sources say Slater is seen as someone who can bolster Capitol's artist roster because of his close ties to a number of acts. Among the artists Slater has managed are the Wallflowers and Fiona Apple. He

also runs his own Epic-distributed imprint, Clean Slate, which is home to such artists as Macy Gray and Apple. (Slater also received a Grammy nomination Jan. 3 for record of the year as producer of Gray's "I Try." See story, page 1).

Lott also holds the title of CEO/president of Capitol Records Group, a label consortium formed in June 1999 that encompasses a number of EMI-owned labels, including Capitol, Capitol Nashville, EMI Latin, EMI Canada, Angel Records, Blue Note, and the Christian Music Group. It is not known whether he will retain that role should Slater accept the Capitol Records post.

EMI is in the process of discussing a possible merger with BMG Entertainment. A planned merger with Warner Music Group failed last year.

EMI and Capitol representatives, as well as Lott, had no comment. Slater did not return calls.

Lawsuits Stall Release Of Beach Boys Set

BY CHRIS MORRIS

LOS ANGELES—Gordon Anderson, VP of Beverly Hills, Calif.-based Collectors' Choice Music, is bemused about the current federal court flap over some nearly 40-year-old recordings by the Beach Boys.

"This stuff's been out in various forms again and again," Anderson says, noting previous releases by such companies as Varese Vintage and DCC. "I don't know what the heck's going on."

In November, Collectors' Choice announced plans to release "First Wave—The Complete Hite Morgan Sessions," a comprehensive two-CD set of the Beach Boys' first 1961-62 recording sessions with L.A. producer Hite Morgan. The package was assembled by Surf's Up Records, a Pampa, Texas, firm operated by Beach Boys aficionado Brad Elliott.

However, those plans have been put on hold by an exchange of lawsuits. On Dec. 20, Brother Records, the Beach Boys' label entity, sued Elliott; Surf's Up; Hite Morgan's son, Bruce Morgan; and Morgan's label, Deck Records, in U.S. District Court in Los Angeles, alleging trademark infringement, unfair competition, and misappropriation of name, voice, and/or likeness. (Collectors' Choice is not a party in the suit.)

The same day, Bruce Morgan lodged his own suit for declaratory relief in the same court against Brother Records and surviving original Beach Boys members Brian Wilson, Mike Love, and Al Jardine. (Morgan's action was amended Dec. 29.)

District Judge Manuel Real immediately granted a temporary restraining order barring the sale or release of any Beach Boys material by Elliott, Surf's Up, Bruce Morgan, or Deck Records. On Monday (8), Real will hear arguments

regarding the granting of preliminary or permanent injunctions against the material's release.

Brother Records' action is a relatively unadorned presentation of its position. Noting that the name "the Beach Boys" was registered as a trademark in 1978 and renewed in 1998, the suit alleges that the defendants' intended use of the name constitutes "a willful and deliberate false designation of origin . . . [and is likely to] cause confusion, mistake, or deception by inducing the impression among purchasers,

and Dennis Wilson. One of Murry's compositions, "One Step Two Step," was published by the Morgans' company, Guild Music, in the mid-'50s, the suit claims.

Bruce Morgan's action alleges that on an occasional basis from 1959-60 and regularly from mid-1961 on, the Pendletones—a group (incorrectly referred to as "the Pendletons" in the suit) comprising the Wilson brothers, Love, and Jardine—rehearsed and created their sound at the Morgans' home in the Silver Lake area of L.A.

"In 1961, Dorinda Morgan suggested to Dennis Wilson that he create a list of surfing terms and that the group create songs using 'surfin' vernacular," the suit claims. ". . . Dorinda Morgan suggested that [the group] change their name to 'the Beach Boys,' which became the name of the group in late 1961."

In 1961-62, the suit alleges, Hite Morgan and his label, Deck Records, paid for various sessions that resulted in nine Beach Boys masters, including "Surfin'" and the original versions of the later hits "Surfin' Safari" and "Surfer Girl." "Surfin'" was subsequently released on the X Records label and licensed to Candix.

According to the suit, on March 29, 1962, Murry Wilson and Hite Morgan signed an agreement giving the Morgans the right to produce, record, and promote all Beach Boys recordings for a period of one year. The action claims that Capitol Records' July 16, 1962, contract with the group breached the Morgans' contract, but adds that the couple "took no action to effectuate their rights."

The action notes that as early as September 1962, Capitol licensed "Surfin'" from Deck Records and has distributed and sold the title for the past 38 years.

(Continued on page 100)



Devito's 'Party.' Louie Devito recently achieved a milestone by having his album "N.Y.C. Underground Party Volume 3" (E-Lastik Records) hit No. 1 on the Heatseekers chart. The album, which reached the top spot in the Dec. 16 issue of Billboard, was the first DJ-driven compilation to become a No. 1 Heatseekers hit. Devito recently stopped by Billboard's New York headquarters, where he was presented with a commemorative Billboard Heatseekers T-shirt.

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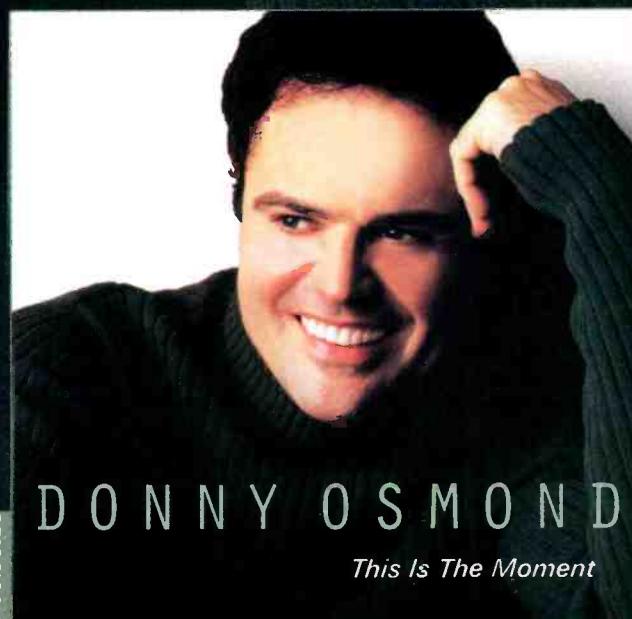
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Melody Maker Folds

U.K. Music Magazine To Merge With NME

BY PAUL SEXTON

LONDON—“Singer, bassist, and drummer wanted for new band. Influences: Zeppelin, Stones, Free, Who, Hendrix. Must be committed.”

The ambitious-sounding advertisement could have appeared at any time in the past 30 years, but this one had the sad distinction of being among the last to appear in the famous classified section of a fixture of British music journalism. The Dec. 20 edition of Melody Maker marked the last appearance, after almost 75 years, of one of the oldest music publications in the world.

Publisher IPC Music & Sport announced Dec. 14 that the title would merge with its other celebrated rock periodical, New Musical Express (NME), as of the Jan. 6 issue, since “market conditions made continued publishing impossible,” according to managing director Mike Soutar.

The classifieds, the conduit to success for countless future stars from T. Rex to Phil Collins, are transferring to NME and its nme.com Web site, where some staffers are being found jobs. The news swiftly followed rival publisher Emap’s decision to close its rock monthly, Select.

“It certainly didn’t go down for want of people’s effort or enthusiasm,” says Allan Jones, who first wrote for Melody Maker in 1974 and was editor from 1984 until 1997, when he left to launch IPC’s rock monthly Uncut. “But things are very different now. When I started buying the music papers, there was no other source of information. Even as late as the mid-1980s, you weren’t bombarded by the ubiquity of music coverage. It’s just very sad that music isn’t quite as singular a focus as it was when you and I were growing up.”

Melody Maker, which gave the first U.K. coverage to Louis Armstrong in 1927, was the

paper in which the Rolling Stones’ manager, Andrew Oldham, announced his “retirement” in 1964, where his Beatles counterpart Brian Epstein argued for the legalization of marijuana shortly before his death in 1967, and where David Bowie revealed his bisexuality in 1972.

Melody Maker’s circulation, regularly in excess of 200,000 in the 1970s, had fallen to an average of 32,206 for January-June 2000, according to figures from the Audit Bureau of Circulations (ABC). This followed drops of 11.5% and 18.2% in the same periods of 1999 and 1998, respectively. NME’s ABC figure for January-June last year was 76,215 (down 16%), and Select’s 50,534 (down 13%). Among youth-oriented rock titles, only Kerrang! has bucked the trend, with a January-June 2000 readership of 45,342, up 10% year-to-year.

Melody Maker was first published, as a monthly, in January 1926 and went weekly in 1933, by which time it was respected as the only British publication to champion both American and domestic jazz. The paper also staged its first dance band competition in 1933 and went on to have a key role in the mounting of jazz concerts. That coverage remained key through the 1960s, by which time rock and pop had infiltrated its columns. Following a somewhat grudging acknowledgement of new wave in the late 1970s, jazz, folk, and blues were excised from its pages soon afterward.

Former Billboard special issues editor Peter Jones was editor of Record Mirror in the late 1960s and early 1970s, when the thriving British music scene supported four weekly mainstream titles, also including Disc (later to be supplanted by Sounds). Melody Maker’s jazz coverage made it “required reading” (Continued on page 101)



BLACK

Edel To Supply Music To Napster

BY EILEEN FITZPATRICK

LOS ANGELES—Two months after aligning itself with Napster, Bertelsmann AG has convinced one other record company to endorse the file-sharing firm.

In a deal brokered by Bertelsmann eCommerce Group president/CEO Andreas Schmidt, Hamburg-based independent label edel music AG has agreed to supply content from its library to Napster when it launches a membership service later this year.

Prior to the launch, edel artists will be featured in Napster’s Featured Music Program area, which highlights new and emerging talent.

“We welcome Napster’s commitment to protect the interests of artists, songwriters, and other rights holders through their new business model, and we will support

any activity that provides for fair compensation for everyone involved,” says edel CEO Michael Haentjes.

Under the deal, edel will also attempt to enlist other labels for the new Napster and serve as an adviser for the company.



To date, no other major record company has agreed to sign on with Napster.

Each of the majors, including BMG Entertainment, is waiting for a ruling on an injunction against Napster from the 9th U.S. Circuit Court of Appeals in San Francisco. The case stems from the labels’ copyright infringement lawsuit filed against Napster more than a year

ago. It is unclear when the 9th Circuit will render a decision in the injunction appeal.

In the meantime, BMG and Napster are expected to reveal details of the new membership service within the next few months. BMG has loaned Napster \$50 million to develop a legal file-sharing technology, which it hopes will be accepted by the music industry.

Edel, which is Europe’s largest indie record company, also has majority stakes in alternative record labels Play It Again Sam and Eagle Rock, as well as U.S.-based distributor Red Distribution.

Over the past year, edel has forged several alliances in the digital music space, including deals with Liquid Audio and U.K.-based On Demand Distribution.

Radioactive Records Sues MCA, Universal

Joint Venture Regarding 1996 Live Album Basis Of \$10M Lawsuit

BY CHRIS MORRIS

LOS ANGELES—Following a protracted wrangle over the terms of what an informed source calls “an extremely expensive deal” between Radioactive Records and MCA Records, Radioactive has turned to the courts to resolve the conflict regarding its long-running joint venture.

On Dec. 20, Radioactive sued MCA, Universal Music Group, Universal Music and Video Distribution, and MCA Records Canada in California Superior Court in Los Angeles, alleging breach of contract, fraud, and breach of fiduciary duty. The label, headed by manager Gary Kurfirst, seeks damages in excess of \$10 million.

According to the suit, the Radioactive/MCA joint venture—signed in July 1990 and extended twice—“was successful, selling more than 15 million albums and producing in excess of \$100 million in net revenues to the venture from record sales.”

Most of those albums were undoubtedly moved by Radioactive’s most commercial act, the Pennsylvania-bred quartet Live, which cut four best-selling albums for the label; the most recent, “The

Distance To Here,” was released in October 1999. The rest of the company’s roster was considerably less potent and included such acts as the Ramones (who disbanded in 1997), Black Grape, Big Audio Dynamite, porn star-turned-dance artist Traci Lords, Angelfish (fronted by future Garbage lead vocalist Shirley Manson), and the Heads (featuring the rhythm section of Talking Heads, which was managed by Kurfirst).

According to Radioactive’s suit,

Radioactive’s lawsuit alleges breach of contract, fraud, and breach of fiduciary duty, seeking damages in excess of \$10 million

the label’s disagreement with its erstwhile joint-venture partner was sparked by divergent estimates of advance money owed to Kurfirst’s firm.

The suit claims that a second extension of the venture, of four years and six months, was structured to commence July 1, 1995, and end Dec. 31, 1999; the contract was not actually executed until July 1996.

Under the terms of the extension, Radioactive allegedly was to be paid an advance based on the profitability of one of Live’s albums, “if the measuring Live album sold approximately 2.2 million units, the Live advance payable to Radioactive would equal the \$10 million maximum or cap,” the suit claims.

The action alleges that Live’s 1996 album “Secret Samadhi,” the so-called “measuring album,” sold 1.6 million units in the U.S. and 1 million units outside the U.S. by July 1999, therefore leading Radioactive to expect the \$10 million maximum advance.

However, the suit alleges, in August 1999, “MCA notified Radioactive for the first time that MCA purportedly believed that the language it drafted in the 1996 amendment provided that overhead expenses incurred by the venture were deductible in calculating the Live advance . . . [and] to further reduce the amount of the Live advance payable to Radioactive, MCA also undertook improperly to increase the amount of other deductions with respect to the measuring album. As a result, MCA estimated that the Live advance would total only approximately \$900,000.”

The action continues that in late December 1999, “MCA refused to go through with its own proposal for a third extension unless Radioactive further agreed to modify the parties’ agreement regarding payment of the Live advance so that the calculation thereof would include the overhead expenses of the venture . . . In fact, MCA never intended to extend the agreement for a third extension unless Radioactive succumbed to the blackmail.”

The suit also alleges that MCA failed to fund the agreed Radioactive expense budget for 1998 and 1999, making a contribution of only \$1.8 million—purportedly some \$1.2 million less than agreed—in those years; failed to make contributions necessary to fund semi-annual bonuses payable to Kurfirst in 1997, 1998, and 1999; and refused in the second half of 1999 to provide Radioactive with accounting information.

With the expiration of the second extension of the venture at the end of 1999, the suit alleges, “MCA essentially shut down the venture as a going concern after refusing to go forward with its own proposal for a third extension. In connection therewith, MCA also undertook to put Radioactive out of business and otherwise to prevent Radioactive from competing in the record business after MCA’s closing of the venture.”

A Universal spokesman says the company does not comment on pending litigation.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sony Music Entertainment promotes **Adam Block** to VP/GM of Legacy Recordings in New York. Sony Music Entertainment also names **Ross L. Weston** senior counsel in New York. They were, respectively, VP of marketing for Legacy Recordings and a senior associate for Rosenman & Colin LLP.

Jeff Jones is promoted to senior VP of jazz for Columbia Records in New York. He is also senior VP of Legacy Recordings.

J Records names **Emio Zizza** VP of business and legal affairs and **Rani Hancock** VP of A&R administration in New York.



BLOCK



ZIZZA



HANCOCK



LAMBERTON

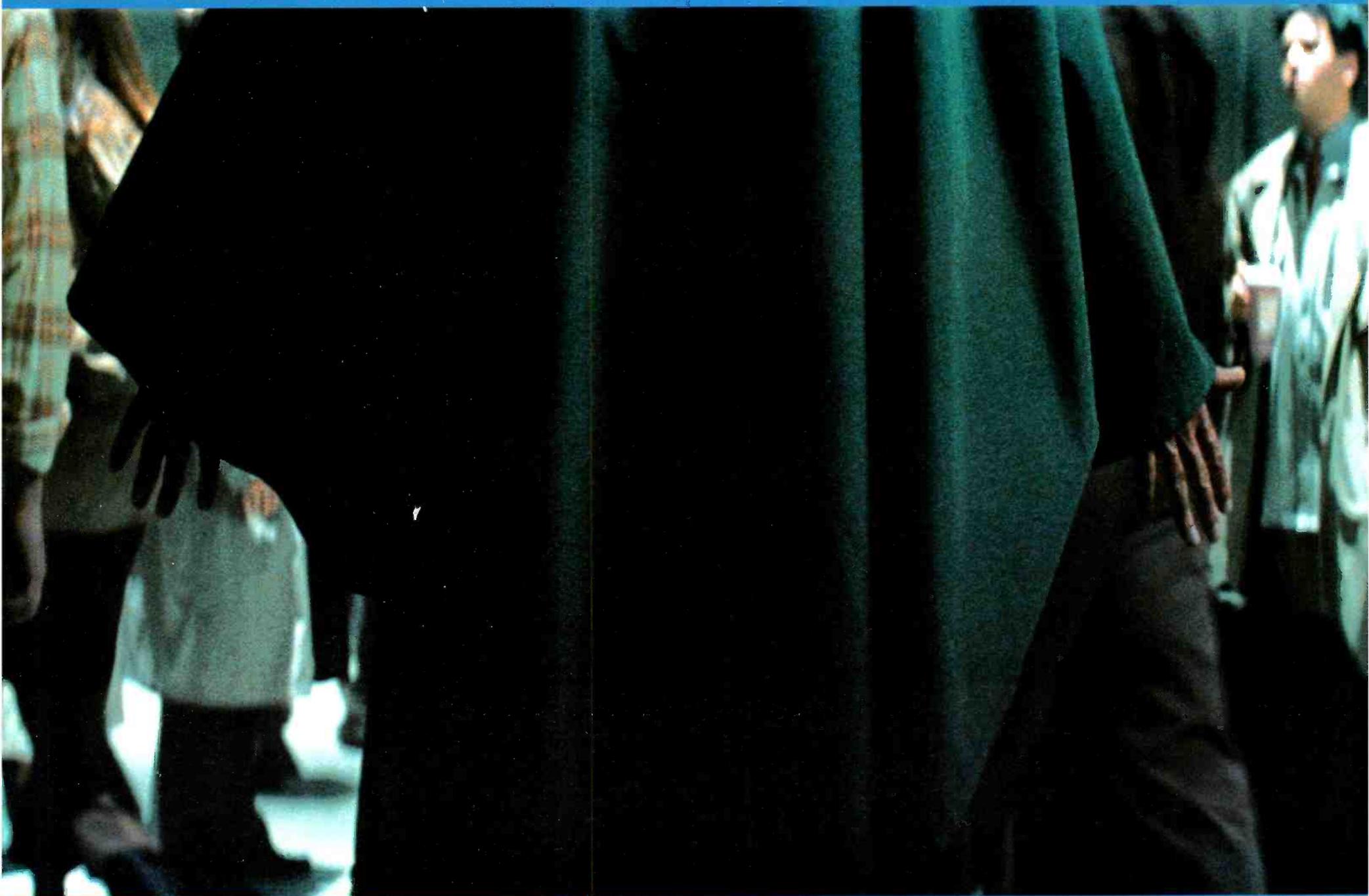
They were, respectively, senior director of business and legal affairs at Arista Records and director of A&R administration for Arista Records.

Rebecca Risman is named director of promotion for Concord Records in Concord, Calif. She was president of Laughing Redhead Productions.

PUBLISHERS. **Karen Lamberton** is promoted to VP of Quincy Jones Music Publishing in Los Angeles. She was senior director.

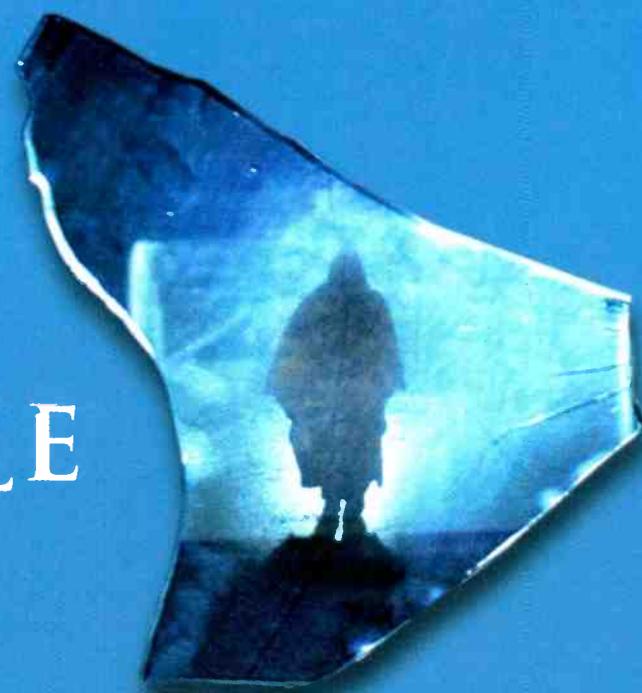
RELATED FIELDS. **Mark Meyuhas** is named mixer at AudioBanks in Santa Monica, Calif. He was a mixer at POP Sound.

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Sony Latin Aims For Int'l Exposure With Ednita Nazario Set

BY LEILA COBO

MIAMI—In her native Puerto Rico, Ednita Nazario long ago made the jump from singing star to becoming the undisputed reigning queen and icon of the island's vast musical scene. But ask about Nazario in Spain or in many places in Latin America or on the West Coast, and you're apt to be met with a blank stare.

"I've never been to Spain [promoting an album]," says Nazario ruefully. "I haven't been to Mexico in years. Latin America? My promotion there has been minimum to none."

That lack of recent international exposure is one of the reasons why, after a fruitful 10-year association with EMI Latin that yielded five studio albums, Nazario decided to switch labels and musical gears. Newly signed to Sony Latin, the singer is set to release her first disc on the label, "Sin Límites" (No Limits), Feb. 27.

"We'd been following her successful career for many years," says Jorge Pino, senior VP/GM of Sony Latin. "She's a fascinating artist. She sings, dances, produces, acts. When you see that much talent together, it generates interest."

Sony's main thrust, says Pino, is to take Nazario beyond the confines of Puerto Rico and truly make her an international star.

"Basically we're retaking a position that had been a little stalled," says Nazario's longtime manager, Angelo Medina (who also handles Ricky Martin), noting that Nazario has sold more than 3 million albums during a career that includes numerous hits in countries as disparate as Mexico, Venezuela, and Colombia. "So now we want to retake and fortify an international career that she deserves and that has its own merits, since she's already

knocked on those doors."

The final knock, so to speak, may have been Nazario's role in Paul Simon's Broadway show "The Capeman" alongside Rubén Blades and Marc Anthony, a part that showcased Nazario's acting abilities and her perfect command of English.

Although film roles are already in the works for the end of the year, the moment's priority is "Sin Límites," which will also be promoted through a May concert tour that kicks off in Puerto Rico and continues through Mexico, Argentina, and the U.S. It is, says Medina, Nazario's first international tour in approximately five years.

The availability of options open to Nazario reflects the sense of liberty prevalent in an album that—

as is Nazario's custom—is titled to reflect a central theme. Here, for the first time, instead of working with a single producer (past collaborators have included KC Porter and Robi Rosa), Nazario worked with three: Tommy Torres and César Lemos, who produced the bulk of the album, and Juan Vicente Zambrano, who produced one track he also co-wrote with Carlos Vives.

"I had a lot of liberty and a lot of options," says Nazario, speaking from a



NAZARIO

BILLBOARD EXCLUSIVE

Miami hotel room during a lull in recording and sporting newly darkened hair.

"Sin Límites," a collection of mostly pop and pop/rock material,

'She's a fascinating artist. She sings, dances, produces, acts. When you see that much talent together, it generates interest'

- JORGE PINO -

she knows the songs, she knows what she wants. It's a joy to work with her."

Last year, just months after releasing "Corazón" and months before signing with Sony, Nazario was already reviewing "an infinite amount" of material for her current album. "Precisely because of the versatility I can access, I resort to other people's sensibilities," says Nazario. "And I never look for the same people. Of course, I have people who've been with me a long time and know what I like. But I love to discover new people. There's a fresh approach that's important, and I think my responsibility as an artist is to look for new elements so the music continues to renew itself."

This time around, Nazario's writers include rocker Claudia Brant ("Después De La Lluvia"), Illiak Negroni ("Bajo Cero"), Yoel Henríquez ("Devuélveme"), and Ricardo Arjona, whose track "Porqué Hablamos"—a duet with Nazario—was also included in his album "Galería Caribe." The eclectic array mirrors Nazario's intuitive approach in selecting her music. Negroni, for example, is one of her backup singers, while Torres she knows solely from his recorded music.

Not surprisingly, "Sin Límites" includes an English track, "Having The Time Of My Life," which is a translation of another track, "Vida." For the bilingual Nazario, it was "an invitation" for those listeners who don't understand Spanish.

Expectations are high. "She has, almost, a guarantee stamp," says German Estrada, PD for WRMA Miami, while Aidita Oruna, marketing director for Puerto Rican retail chain La Gran Discoteca, says, "I think it's one of the most awaited albums this season."

CLASSICAL / KEEPING SCORE

Fest Unites N.Y. Composers

BY BRADLEY BAMBARGER

NEW YORK—This city has long been blessed with myriad cultural wonders, not the least of which is its diverse community of composers.

Arguably, the turn of the 21st century sees the scene at its richest ever. From serialist sages and Broadway veterans to jazz-savvy mavericks and soundtrack hitmakers, New York's composing talent runs the musical gamut.

Cellist Fred Sherry, a longtime new-music maven here, has commemorated the Big Apple's bounty by producing a festival of concerts and symposia dubbed "A Great Day In New York." To be held Jan. 13-Feb. 9 at Alice Tully Hall and Merkin Concert Hall here, the concert series will also be broadcast live on the radio and via the

(Continued on page 89)



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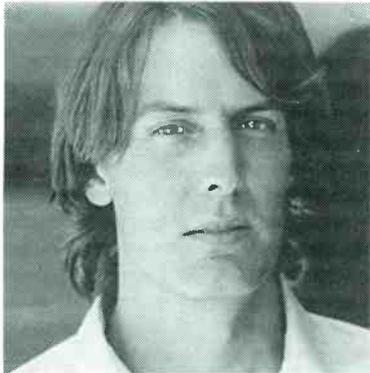
Pavement's Malkmus Steps Out

Band's Former Front Man Offers Solo Debut On Matador

BY JONATHAN COHEN

NEW YORK—With college rock stalwart Pavement unlikely to regroup in the foreseeable future, Stephen Malkmus, the band's former front man, is quickly moving on to new endeavors. After leading the band to critical acclaim over the past 10 years, the singer/guitarist issues his solo debut Feb. 13 on Matador—the New York-rooted label that released Pavement's five full-length albums.

Although Malkmus says a handful of the set's 12 tracks had been kicking around his brain for years, the bulk of the project came together during low-key rehearsal sessions this April in a basement in Portland, Ore., where the artist has been living of late. Drummer John Moen and bassist Joanna Bolme, both veterans of the Portland scene, played with Malkmus in an impromptu band, which eventually entered a variety of area studios to record the material with engineer Rick Saltzman.



MALKMUS

At first, Malkmus considered self-releasing the music. But when Matador staffers heard a rough mix, they jumped at the chance to extend their relationship with the artist. (Pavement was with Matador, as well.)

"He was like, 'I'll send you some stuff' in a shrug-of-the-shoulders kind of way," says Matador co-president Chris Lombardi. "And you know, [after that] my cassette deck might as well have been locked shut. It's the only tape I had in my car stereo all summer."

Although the new songs don't fall too far from Pavement's iconic, ironic indie-rock family tree, they demonstrate a welcome musical and emotional diversity. The set opens with the dense rocker "Black Book" and proceeds to test out everything from highly catchy keyboard-addled whimsy ("Phantasies") to reflective but immediate narratives of music and love ("Jenny And The Ess-Dog," "Church On White").

Then there's "Jo Jo's Jacket," which sounds like a tribute to late actor Yul Brynner but has been rumored to be about a certain bald electronic-music artist. Without clarifying the issue, Malkmus says, "When we were making rough tapes with headphones on, I would just say stuff to try and crack up the band, to keep it interesting. [Instead of

recording new lyrics], we thought we should definitely keep it."

As for the album as a whole, Malkmus says simply, "I think you'll like it if you're a Pavement fan." He adds that the writing process "was pretty similar" to past efforts, including Pavement's 1999 album "Terror Twilight," which peaked at No. 95 on The Billboard 200 and has sold more than 75,000 copies in the U.S., according to SoundScan.

"After you make an album, you get this release and momentum of thinking that you wanted to do things that you couldn't do," he says. "You get this burst of energy. I always do. That's when most of the songs are written."

Matador has high hopes for the album, which will be simultane-

ously released on Domino in Europe and P-Vine in Japan. College radio, on which Pavement remains a staple, will be a huge piece of the puzzle, according to Matador product manager Donovan Finn. Stations got a four-song sampler

around Christmas and will be serviced with a commercial single for the track "Discretion Grove," backed with two non-LP B-sides (the single hits retail Jan. 16). The full album goes to radio next month. Triple-A and alternative specialty radio will be the focus of another campaign involving the full-length set, which will be stickered with three emphasis tracks. Malkmus also plans to make a host of in-station appearances.

At retail, Matador is targeting chains that have posted historically strong sales with Pavement's catalog, including Tower, Best Buy, and Musicland, with listening stations and special displays.

"We're fairly confident that this record has the potential to outsell 'Terror Twilight,' because it's such a great record, and there's definitely a feeling of newness to it that was starting to not be there so much for Pavement," Finn says. "The anticipation is pretty high."

It's a sentiment echoed at Portland's Jackpot Records, where owner Isaac Slusarenko reports, "A lot of people have been asking about [the album]." In a gesture of hometown good will last fall, Malkmus and his bandmates showed up at the store's third-anniversary party and played an on-the-fly set of

alternative rock covers.

But Malkmus and company won't put their first public face on the material until a special Jan. 25 performance at New York's Bowery Ballroom, playing to a crowd that will likely consist of industry members, a small group of the general public, and contest winners, according to Finn.

A short tour of Europe is on the schedule for February, to be (Continued on page 23)



Gray Hits Gold. ATO/RCA recording artist David Gray was recently presented with a gold record for sales of his album "White Ladder." The presentation took place backstage at the "Saturday Night Live" studios, where Gray was the show's musical guest. Shown, from left, are Steve Ralbovsky, senior VP of A&R for RCA; Bob Jamieson, president of RCA; Rob Holden, Gray's manager; Jack Rovner, executive VP/GM at RCA; Gray; ATO Records' Michael McDonald; and Hugh Surratt, senior VP of artistic development and creative services for RCA.

Execs Cite Napster, Consolidation, Piracy As The Top Stories/Trends Of 2000

HAPPY NEW YEAR! At the end of last year, we asked several top music industry executives what they felt was the biggest industry story/trend of 2000, as well as what their company's biggest success story was (Billboard, Dec. 16). The following is part two of the survey.

JOHN BOULOS, Warner Bros. Records senior VP of promotions: Obviously, working at Warner Bros. brought the potential EMI deal to the forefront. I really feel this would have been an amazing opportunity for our company. I still have hopes that it will



BOULOS

work out in the future... Napster! We will as an industry hope-fully utilize Napster as a benefit in breaking new artists... Another great story is the fact that pop radio has started to play more rock music.

Personal success: Being part of a team that re-broke the **Red Hot Chili Peppers** and [had] amazing success in crossing **Faith Hill** from country to mainstream pop radio.

RAY COOPER, co-president, Virgin Records America: The biggest industry story of the year is the proliferation of Napster and its subsequent agreement with Bertelsmann. The approach that BMG has made is to find some workable solution of dealing with the business issues of Napster and take its unquestionable power into the mainstream.

The biggest stories for Virgin this year were our deals with Blackground, Grand Royal, Immortal, and I AM and the successes of the "Romeo Must Die"/**Aaliyah** soundtrack, **At The Drive-In**, the "Strait Up" project, **D'Angelo**, **Lenny Kravitz**, and the "Now" series.

CHARLES GOLDSTUCK, president/COO, J Records: The final elimination of the MAP [minimum advertised price] policy has [far-reaching consequences]. The retail community had put their houses in order during the last few years, but I think they're at risk again, especially the pure-play retail stores. On the positive side, the high number of artists who debuted with sales in excess of 1 million in their debut week show that superstar acts are more dominant now than at any other time. The upside is so much greater than it's ever been for a label, which allows for investment in future artist development.

Personally, the highlight was the creation of J Records with **Clive Davis** and the opportunity to really build a stellar company overnight.



GOLDSTUCK

DAVID MASSEY, executive VP of A&R for Epic Records Group: The story of the year is the reality of digital downloading—not the drama of Napster, but the massive marketing opportunities the digital world offers. Personally, it would be breaking **Anastacia** worldwide and Epic Records' proving it is possible to break artists around the world without relying on U.S. success.



MASSEY

DAVID RENZER, president, Universal Music Publishing Group Worldwide: While we in the publishing [and record] community were wringing our hands over the unstoppable piracy of the Internet, there were some signs of light at the end of the tunnel with the MP3/NMPA [National Music Publishers' Assn.] settlement and with the hope that Napster will legitimize its business



RENZER

through proper licensing. These developments suggest that a strong message is being sent that proper licensing and compensation for creators is what is appropriate, even as we as an industry sort out the particulars of licensing and distribution of said compensation.

The biggest story of the year for Universal Music Publishing Group was the addition of the amazing Ronda Music catalog, which brought us key copyrights of legendary songs from **the Beach Boys**, **the Carpenters**, **Tom Petty**, **Garbage**, and numerous other classics.

RICHARD SANDERS, president, V2 Music Group (U.S.): The trend posing the biggest threat to the industry is the devaluation of music as an intellectual property. The removal of MAP, chart-motivated singles sale pricing, and file-sharing technologies such as Napster are teaching consumers to pay little or nothing for music. The industry can't continue to thrive unless we protect the value of our creative properties.



SANDERS

The biggest story for V2 is our emergence as a leading label in electronic dance music. The nearly double-platinum success of **Moby's** "Play," combined with releases by **Underworld**, **Aphrodite**, **Rinoceros**, **Ian Pooley**, and **Alex Gopher**, cements V2's commitment to this genre.

JOHN SCHER, president, Metropolitan Entertainment Group: The biggest trend of the year is consolida-



SCHER

(Continued on page 22)



by Melinda Newman

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Music and Lyrics by
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Minneapolis' Honeydogs Will Test Their 'Luck' With Palm Debut

BY ANDREW BOORSTYN

NEW YORK—One listen reveals Honeydogs' "Here's Luck" (due Jan. 30 on Palm) as a richly textured album with solid rock songs, atmospheric instrumentation, fluid melodies, and haunting lyrics. But the chances of the band finding widespread success may hinge on another trait: endurance.

"This record definitely has a very dark vibe to it, and a lot of it has to do with this long tunnel we've been going through as a band, just trying to keep our heads above water," says Adam Levy, Honeydogs' lead vocalist, guitarist, keyboardist, and main songwriter. "A lot of the songs reflect that sense of doom and the walls closing in on you.

"But each song definitely has a light at the end of the tunnel," he continues. "It isn't just a record about being alienated and feeling like an outsider. There's some hope in all of these songs."

The journey began in 1994, when Levy formed Honeydogs with younger brother Noah on drums, Trent Norton on bass, and Tommy Borscheid on guitar. The Minneapolis-based group recorded two albums for local indie October Records, then moved up to the majors, releasing "Seen A Ghost" in 1997 on Mercury's Debris

imprint.

Soon afterward, Borscheid left the band. And after Honeydogs recorded "Here's Luck" as a trio, Debris shuttered. But the band, which soon added guitarist Brian Halverson and keyboardist Jeff Victor, continued to be propelled by word-of-mouth, especially among die-hard Minneapolis fans, and the sheer joy of playing music together—not to mention a surprise hit in several local markets.

"I Miss You," which is included on both the Honeydogs' self-titled debut and "Seen A Ghost," began receiving airplay at scattered triple-A stations throughout the U.S., performing strongly for individual outlets as recently as late 2000.

"Locally, it became our big calling card," says Levy. "When Mercury had lost interest in the band, all of a sudden we were getting airplay in Austin [Texas] and Buffalo, N.Y., and other places. It was very surprising to us. Two years after the record was done, all of a sudden it got a second life, and it kept us going."

The support of DJs and fans—some of them on Palm's staff—helped seal the label's decision to pick up the band, according to GM Celia Hirschman. "This band has a

much longer staying power than whatever this week's ratings are all about," she says, adding that the label, too, is in it for the long haul.

Hirschman explains, "Our intention is to build a strong fan base for



HONEYDOGS

the band to rest on for their next record [which is already in the works]. Our first plan of entry will be to go back to Minneapolis and really solidify that market in all areas—radio, press, retail positioning, and lifestyle marketing. Once we develop a sales story there, we want to use that to help us bridge other key markets.

"Building a band's awareness on a national level is truly about endurance," she adds. "What's critical here is to not go out of the box with guns blazing across the country and run out of steam in three months,

but rather to plan methodically."

Hirschman says Palm has serviced the album to a variety of radio formats in Minneapolis and to triple-A outlets around the country, with the misleadingly cheerful rocker "Sour Grapes" as the focus track. For Twin Cities retailers, the first pressing of "Here's Luck" will include a bonus disc containing "I Miss You" and two other previously released non-album tracks. In addition to intimate-room shows for their fans, Honeydogs will perform Jan. 10 at Minneapolis' esteemed First Avenue venue.

"That's our favorite place to play in the world," says Levy. "I grew up seeing all the great bands come through Minneapolis there—Bow Wow Wow, Steve Earle, Los Lobos, and Prince, of course.

"Growing up, the records that had the greatest impact on me were ones I could come back to again and again," he continues. "And we wanted to make ["Here's Luck"] a record that would be interesting upon repeated listening, on which you would discover new things, new layers, with songs that have a very carefully constructed movement and some sort of great climax. We like to build songs that way."

Levy says his day job served as an inspiration for much of the

album's material. "Having worked as a social worker for 10 years, I feel that has definitely seeped into a lot of the songwriting—seeing people in poverty, looking for jobs, and keeping their heads above water," he says, echoing the motif of survival against harsh odds. Perhaps this recurring idea made "Stonewall," a tribute to the 1969 riots that sparked the gay rights movement, the natural album opener, both thematically and musically.

"That's definitely a statement of intent," says Levy of the song. "It introduces a lot of the elements that you're going to find throughout the record—the different sonic textures, the Mellotron, all the electronic instruments, the breathy percussion, the vocals. It's right in your face. Part of that song is about the curiosity of being attracted to bisexuality—this almost fixation that people have that's exploded into a trend. There's definitely a look at that in the song—whether it's ironic or something really meaningful."

"Here's Luck" is such a strong album that almost any song could be considered a standout: the cheeky, shuffling "Red Dye #40"; the lewd, romance-gone-wrong
(Continued on page 22)

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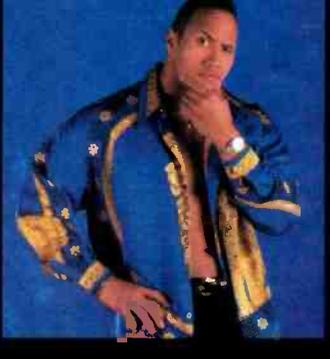
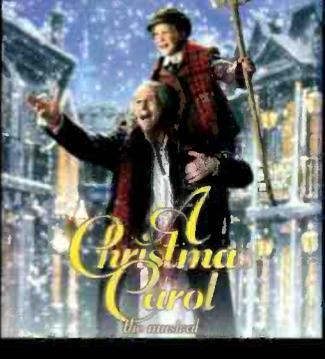
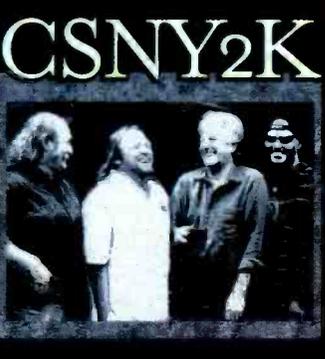
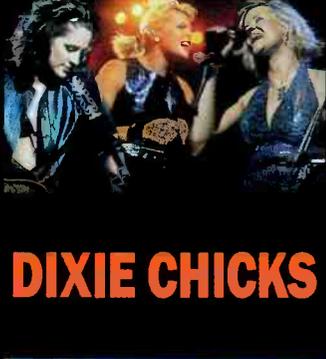
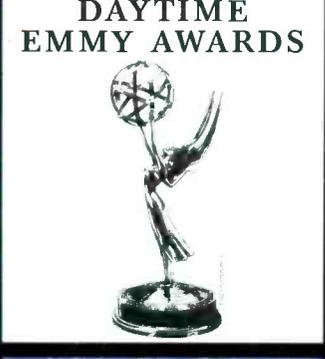
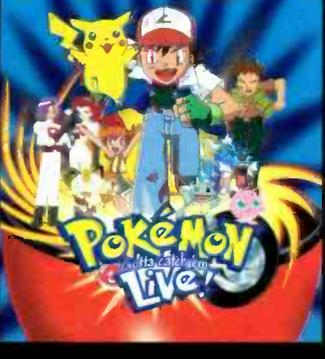
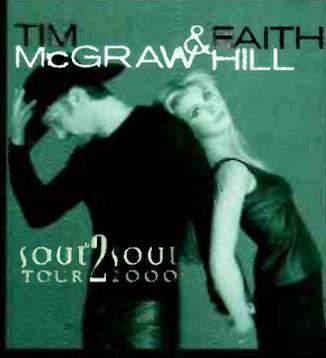
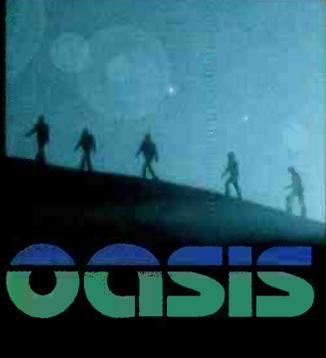
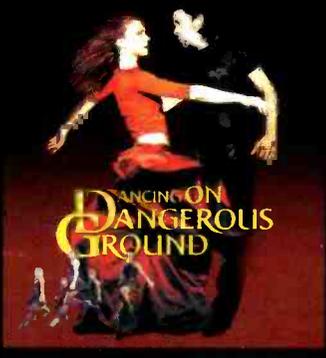
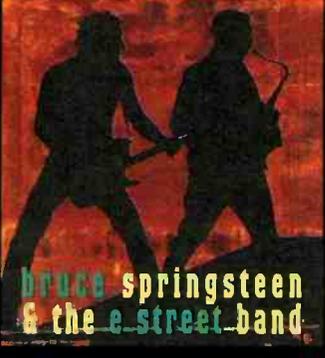
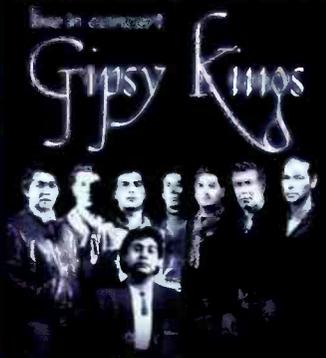
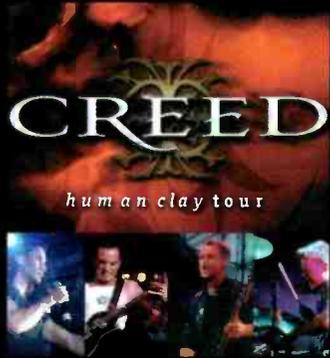
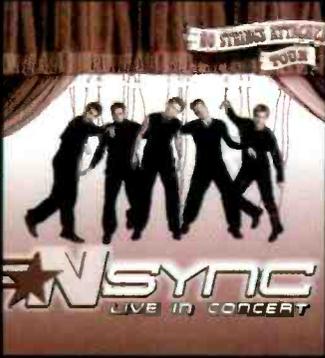
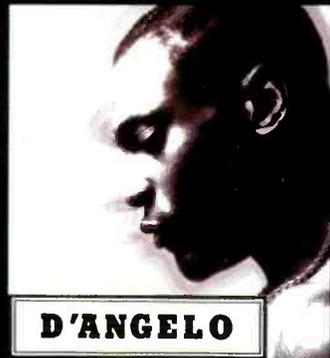
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Bersuit Vergarabat Seals Its Comeback With Universal Argentina's 'Hijos Del Culo'

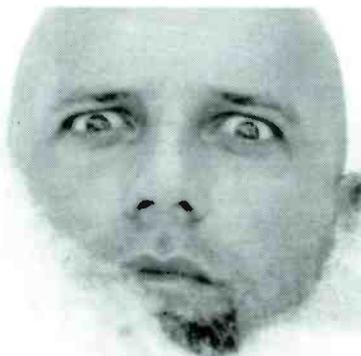
BY ENRIQUE LOPETEGUI

MIAMI—The cliché “least likely to succeed” is a good way to describe the early version of PolyGram Latin act Bersuit Vergarabat, which is now Argentina's hottest rock band.

“Bersuit is a band that, for good or bad, is fueled by hate,” says singer Gustavo Cordera in a phone conversation from Buenos Aires. “There is a bitter, filthy aspect about our thing, which has

a lot to do with resentment. But we use humor because, without it, our sound would be unbearable.”

That's the unique thing about Bersuit Vergarabat (pronounced bear-sweet bear-ga-ra-bat). As opposed to most Latin alternative “party” bands, what drives it is not the urge for fun, but the sense of despair. It claims to represent the screwed-up masses who, despite their state, have



CORDERA

stories to tell and demand their piece of the spotlight. Bersuit talks about a world of joy within the utmost frustration.

“We're a flower in the middle of the dung,” Cordera says with good humor.

After a well-received debut in 1991, Bersuit became an instant underground cult hit. But it also got swept up in its new-found popularity, resulting in a bad streak of three weak recordings and the near destruction of the band from drug abuse.

Unbeknownst to the band, it was during one of those hang-over days that the Los Angeles Times—mostly on the strength of that first album—named Bersuit one of the top 10 *rock en español* bands in Latin America. Clarín, Argentina's top daily, carried the story in Spanish. But instead of getting encouraged, Cordera got mad at God.

“I was at the lowest point of my life,” says Cordera. “No food, no sleep for days, too much coke and acid, and the band was going nowhere. What that story said didn't reflect the state of the band at that time. I thought that on that day, God had chosen me, specifically, to make my life miserable. I thought it was a tasteless joke.”

Gradually, Cordera began appreciating the fact that someone in the U.S. still believed in the band, and decided to make a comeback.

“We felt that, if people had confidence in you, it must be for something,” he notes. “We realized we owed ourselves and the fans a good album, and that we needed to feel more love for the songs. We decided to get serious and take charge.”

Cordera and the band did just that and, for the first time, made a careful plan. They needed a good producer, and the choice was obvious: Gustavo Santaolalla. The problem was that Santaolalla does not make a commitment to a band unless it has 50 solid songs to choose from for an album. Also, Santaolalla had heard the band's first album and had not been particularly impressed. Nevertheless, Bersuit accepted the challenge and came up with its best songwriting in years.

“This was a different band,”

says Santaolalla about the demos he heard. “They had things to say and, most important, they had the songs.”

“Libertinaje” (Libertinism) (1998) would've been a strong comeback even without “Sr. Cobranza” (Mr. Collector), a rap version of the song by tropical band Las Manos De Filippi. It is a merciless attack on then-Argentine President Carlos Saúl Menem and his team, whom the song explicitly accuses of drug dealing. The tune was an instant hit, and despite government censorship not seen since the military rule, Bersuit went gold (more than 30,000 copies) soon after its release. To date, according to the label, the album has sold more than 150,000 copies in Argentina, 20,000 in Mexico, 10,000 in Spain, and 10,000 in the

U.S.: excellent numbers for a rock en español act.

But the follow-up was the real test. Bersuit had to prove that it was a legitimate artistic alternative, not a populist four-letter word machine. “Hijos Del Culo,” released in Argentina in October 2000, is the band's best album to date and one of the year's finest. Despite its scatological title (roughly translated as “sons of the world's rear end”), “Hijos” shows a band at its poetic and musical peak. But despite Bersuit's newfound poetic subtlety, it's still angry.

“Nowadays, it is more radical and transgressive not to curse,” says Cordera, referring to Latin rock's fashionable habit of paying attention to the explicit language at the expense of the music.

(Continued on page 23)



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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
'N SYNC, BAHAMEN, LIL' BOW WOW, DREAM	Great Western Forum Inglewood, Calif.	Nov. 27-28	\$1,372,809 \$60.50/\$47.75/ \$35.75	28,689 two sellouts	Nederland Organization, SFX Music Group
DAVE MATTHEWS BAND. FUNKY METERS	Gund Arena Cleveland	Dec. 7	\$795,522 \$45	17,484 sellout	Belkin Productions
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	Air Canada Centre Toronto	Dec. 8	\$777,744 (\$1,188,665 Canadian) \$48.75/ \$42.20/\$32.39	18,000 sellout	House of Blues Canada
'N SYNC, BAHAMEN, LIL' BOW WOW, DREAM	Staples Center Los Angeles	Nov. 26	\$773,010 \$65/\$49.18/\$36.82	14,248 sellout	Nederland Organization, SFX Music Group
TIM MCGRAW & FAITH HILL, WARREN BROTHERS	TD Waterhouse Centre Orlando, Fla.	Dec. 12	\$650,356 \$59.50/\$29.50	13,287 sellout	Fantasma Productions, SFX Music Group
STEVIE WONDER'S HOUSE FULL OF TOYS: STEVIE WONDER, D.L. HUGHLEY, KIM BURRELL & GOSPEL CHOIR, CARL THOMAS, MYA, NORMAN BROWN, BONEY JAMES, GEORGE DUKE, DIANNE SCHUUR, LA LEY, KIRK FRANKLIN, JILL SCOTT, SISQO, CHARLIE WILSON, MACY GRAY	Great Western Forum Inglewood, Calif.	Dec. 16	\$581,395 \$250/\$150/\$75/\$35	9,705 14,974	Nederland Organization, Taxi Productions
ANGER MANAGEMENT TOUR: LIMP BIZKIT, DMX, GODSMACK	Schottenstein Center Columbus, Ohio	Dec. 5	\$415,675 \$42.50	10,230 12,450	Belkin Productions, SFX Music Group
DIXIE CHICKS, JOE ELY	Reed Arena College Station, Texas	Dec. 2	\$365,264 \$37	9,872 sellout	Jam Productions, Glenn Smith Presents
TED NUGENT, SAMMY HAGAR & THE WABORITAS	Palace of Auburn Hills Auburn Hills, Mich.	Dec. 31	\$346,708 \$45/\$39.50	10,367 14,618	Palace Sports and Entertainment Inc., SFX Music Group, Belkin Productions
PAUL WINTER'S 21ST ANNUAL WINTER SOLstice: PAUL WINTER CONSORT, LUCIANA SOUZA, ARTO TUNCOYACIYAN, DAVY SPILLANE	Cathedral of St. John the Divine New York	Dec. 14-16	\$340,594 \$65/\$38/\$28	9,317 10,600 four shows one sellout	Paul Winter Consort Inc.

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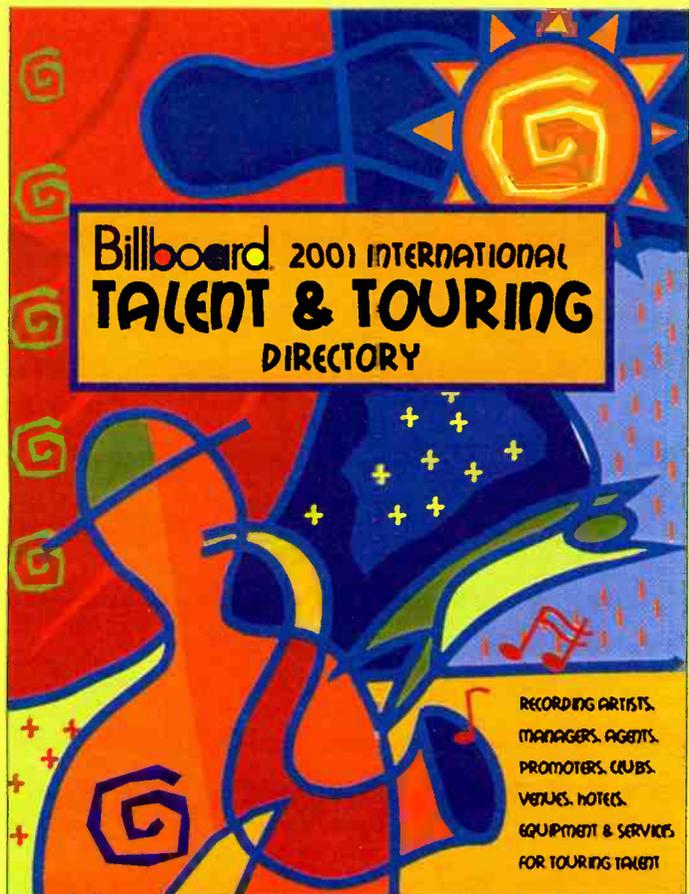
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Artists & Music

THE BEAT

(Continued from page 14)

tion on all levels of the entertainment business. The biggest story of the year is the completion of the Viacom/CBS merger, Viacom buying the rest of Infinity, and Viacom's purchase of BET, which now gives MTV Networks control of MTV, VH1, MTV2, the Box, CMT, and BET. Very quietly, [Viacom COO] **Mel Karmazin** has put together an integrated media company that really has no equal.

As far as Metropolitan's successes at the record division, it was **Guster**; on touring, **Up in Smoke**, **Sarah Brightman**, and **Further Festival**; on the management side, **Vertical Horizon**; and on the concert side, in this relatively unfriendly SFX concert world, it was a terrifically profitable year for us.

RON SHAPIRO, executive VP/GM, Atlantic Records: The biggest story of the year was unequivocally Napster. In the shortest period of time, Napster went from being something that people didn't really know about



SHAPIRO

to where we're watching seismic shifts occur in people's thinking about our business and plans for the future. I've never seen one thing so drastically alter everyone's thought process in the music business.

The biggest stories for Atlantic were taking Christian rock/rap band p.o.d. platinum, and finally breaking the Corrs in America. We've gone gold while still working the first single.

HONEYDOGS

(Continued from page 16)

"Hearts And Heads"; the epic, empathetic "Freak Show." But perhaps most striking is the ravishing rock waltz "Wilson Blvd."

"That song is about yearning for some kind of human connection—I want to hear my voice in the din," says Levy, who may find that the wish voiced in the song is granted by the public's reception to "Here's Luck."

"I think after all this time, we're starting to get some sense of connection—that people are hearing this record. Even internationally, we've been doing interviews with Japanese magazines, and there's just a sense of something growing," he says. "Having gone through two years of silence from the outside world, with very little response, it's very exciting to have people finally listening."

Levy, who has two children and another one on the way, says, "The record and my child are coming at the same time, although one has had an inordinately long gestation period. It feels like I'm actually having two kids."

Looking forward to this month's release of "Here's Luck" and, with hope, the end of a difficult stretch for Honeydogs, Levy says, "The long winter finally feels like it's over."

Continental Drift



BY LARRY FLICK

CREATIVE TRANSITIONS: If we had a penny for every industry acquaintance who is working behind the scenes but who is really striving to be an artist or a songwriter, we could retire. Unfortunately, if receiving that penny was contingent upon that same acquaintance's actual talent, we'd probably be homeless.

To that end, we're always a little uneasy every time someone in the biz slips us his or her demo. We were especially nervous when a songwriter's disc by venerable record promoter/marketing exec **Frank Ceraolo** (who recently ended a nearly 10-year association with Epic Records) arrived in the mail.

But our nerves were quickly eased by the first cut, "Somethin,'" a percussive, synth-spiked tune that Ceraolo penned with **Shai Lahav**. The words are smarter than your average top 40 ditty, and the melody is appropriately sticky. The five-song demo runs a stylistic gamut that ranges from dance/pop ("Sad But True") to adult-friendly pop ("If This Is True"). The strongest cut is "It's All About You," a breezy tune etched with an infectious title refrain and prickly verses about the twists and turns of romance.

Now based in Miami, Ceraolo is teaming with a variety of composers, while also seeking a publishing deal (or simply some smart A&R execs looking to flesh out forthcoming projects with solid songs). We were pleasantly surprised by the quality of this budding writer's skills, and we believe you will be, too.

For further information, call 305-762-6563, or E-mail Ceraolo directly at fiercefca@aol.com.

NATURAL SOUL: It's been a pleasure to watch **Paul Manchin's** music evolve over the past few years. The Canadian pop-star-in-waiting has been effectively mining a sound that lands somewhere between mainstream belter **George Michael** and club veteran **Robert Owens**. With his latest self-made disc, "Natural," he delivers his most assured, fully realized recording to date.

"Natural" integrates elements from soul, pop, R&B, electronica, hip-hop, and dance, which the artist playfully calls "SPREHD." "It's fresh and funky," he says. "A 'natural' progression in my sound."

"Natural" is the newest addition to Manchin's already impressive discography. His three previous B-Group releases received critical acclaim in the U.S. Sticking with a formula that works, Manchin has once again collaborated with **Brent Bodrug**, who produced the artist's discs "Phobia" (1997), "Debut" (1998), and "Life" (1999). Additionally, Manchin has worked with a range of musicians that includes **Spyros Poulos**, **Calvin Roberts**, **Chin Injeti**, and **Candi Pennella**. It all adds up to a feisty package of memorable, rhythm-smart gems.

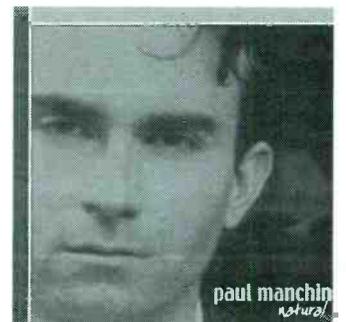
For more information and sound clips by Manchin, check out the B-Group Music Web site (bgroupmusic.com). You can also reach Manchin directly at paulm@hwen.org.

ALL HAIL THE QUEEN: The term "diva" continues to be tossed around a little too freely for comfort. It seems like all you need is a relatively big voice and a lot of makeup to declare yourself a diva—something we strongly disagree with. Sure, those are key elements one must possess. But one must also exude the energy of a person who has lived life to the max, from the hard knocks to the victories.

One up-and-comer who shows signs of being a real diva is **Sonja-Elise Freeman**, a New Yorker who is actually brave enough to don the stage name **Queen Diva**. The artist has been earning praise with a jazz-laced show playing in a variety of clubs throughout New York during the past year. Paired with pianist **Karl Browne**, Freeman flexes her gorgeous, five-octave voice throughout a set that is equal parts original material and pop standards.

We never miss the chance to hear this charismatic young woman sing, and neither should you. Folks outside of New York will soon get to hear Freeman on a self-made disc that she's currently recording, with plans to release it in the early spring. This is a woman to keep a close eye (and ear) on. She's something special.

For more details, call 917-564-0734, or E-mail queendi-vanyc@yahoo.com.



paul manchin natural

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan ®				
◀ NO. 1 ▶				
1	2	CREED ▲ ⁹ WIND-UP 13049 (11.98/18.98) HS	MY OWN PRISON 39 weeks at No. 1	170
2	3	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	153
3	18	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	104
4	4	'N SYNC ▲ ² RCA 67726 (11.98/18.98)	HOME FOR CHRISTMAS	31
5	1	KENNY G ▲ ² ARISTA 19090 (12.98/18.98)	FAITH: A HOLIDAY ALBUM	18
6	15	METALLICA ◆ ¹² ELEKTRA 61133/EEG (11.98/17.98)	METALLICA	490
7	12	KID ROCK ▲ ⁹ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	105
8	23	98 DEGREES ▲ UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS	20
9	7	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	165
10	36	AMY GRANT ● A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER	19
11	10	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	15
12	21	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	601
13	22	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1239
14	—	VARIOUS ARTISTS THE MOST WONDERFUL TIME OF THE YEAR LASERLIGHT 55610 (12.98 CD)		10
15	—	PHILADELPHIA ORCHESTRA (ORMANDY) ● THE GLORIOUS SOUND OF CHRISTMAS SONY CLASSICAL 6369 (5.98 EQ/9.98)		15
16	30	THE BEATLES ◆ ¹⁸ APPLE 46443/CAPITOL (15.98/34.98)	THE BEATLES	241
17	—	SUBLIME ▲ ³ GASOLINE ALLEY 111413/MCA (11.98/17.98)	SUBLIME	214
18	5	CELINE DION ▲ ⁴ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	38
19	13	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	145
20	45	U2 ● ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	46
21	—	LIMP BIZKIT ▲ FLIP 490124/INTERSCOPE (11.98/17.98) HS	THREE DOLLAR BILL, Y'ALL	126
22	20	ROSIE O'DONNELL ▲ COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS	16
23	—	2PAC ▲ ⁹ AMARU/DEATH ROW 491301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	77
24	28	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	323
25	17	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/13.98) HS	ROMANZA	161
26	—	THE BEACH BOYS ULTIMATE CHRISTMAS CAPITOL 95734 (10.98/16.98)		2
27	—	JIMI HENDRIX ● EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)		43
28	8	JEWEL ▲ ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION	17
29	25	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	192
30	50	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	76
31	—	TOOL ▲ ² VOLCANO 31087* (11.98/17.98)	AENIMA	171
32	—	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	212
33	42	THE BEATLES ◆ ¹¹ APPLE 46442*/CAPITOL (11.98/17.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	346
34	6	TRANS-SIBERIAN ORCHESTRA ● CHRISTMAS EVE AND OTHER STORIES LAVA/ATLANTIC 92736/AG (11.98/17.98) HS		26
35	49	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	235
36	38	THE BEATLES ◆ ¹¹ APPLE 46446*/CAPITOL (11.98/17.98)	ABBEY ROAD	148
37	—	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (11.98/17.98)	...AND JUSTICE FOR ALL	547
38	19	FAITH HILL ▲ ⁹ WARNER BROS. (NASHVILLE) 46790/WRN (11.98/17.98)	FAITH	133
39	—	DR. DRE ▲ ³ DEATH ROW/INTERSCOPE 50611*/PRIORITY (10.98/16.98)	THE CHRONIC	99
40	27	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE	24
41	31	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	527
42	41	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	89
43	35	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	196
44	—	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	345
45	—	AC/DC ◆ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	333
46	—	NIRVANA ◆ ¹⁰ DGC 424425*/INTERSCOPE (11.98/17.98)	NEVERMIND	275
47	—	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (11.98/17.98)	MASTER OF PUPPETS	488
48	—	MADONNA ▲ ⁹ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	324
49	9	KENNY G ▲ ⁹ ARISTA 18767 (12.98/18.98)	MIRACLES — THE HOLIDAY ALBUM	74
50	—	SADE ▲ ⁴ EPIC 66686* (11.98 EQ/17.98)	BEST OF SADE	160

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

Artists & Music

BERSUIT VERGARABAT SEALS ITS COMEBACK WITH UNIVERSAL

(Continued from page 20)

Among the usual mix of party-oriented ska, *chamamé*, *cumbia*, *candombe*, and even Brazilian-influenced fusions, the album includes "Negra Murguera" (Black Murguera), a multilayered song based on the *murga* rhythm and vocal format brought to neighboring Uruguay by a *zarzuela* from Cádiz, Spain, in the beginning of the century. For the song, Bersuit used Falta y Resto, one of Uruguay's most respected murgas, with astonishing results. It is the backbone of an album filled with powerful songwriting.

"We had so much respect for that song that it almost didn't make it into the album," says Cordera. "But eventually we were able to come up with the version that we wanted, the one that would make justice to it. It is a very powerful, very big song, in terms of historical and musical significance."

For "Hijos Del Culo," Universal Argentina decided on a frontal attack. The first single, "La Bolsa," a fast-driving *ska-cuartetazo* (a two-tone style popular in the Córdoba province), is far from being the best song on the album, but it's definitely the catchiest. Given the precarious state of Argentina's record industry, it was an openly commercial approach. The trick worked well: "Hijos Del Culo" went gold and spent several weeks as the best-selling album by an Argentine band, outsold only by Madonna. According to label executives, the album has so far sold nearly 70,000 copies in its homeland, an impressive figure for Argentina.

"Even though the Argentine music market is totally destroyed [by the economic crisis], the album is selling at a much better rhythm than 'Libertinaje,'" says Cordera.

But the marketing of a band like Bersuit in the rest of Latin America and the U.S. is a different matter. For starters, a nine-

piece band from Argentina can't even begin thinking about a U.S. tour without adding Mexico to the mix. That's what Bersuit did for "Libertinaje," and the results were encouraging.

"In Mexico, ['Libertinaje'] worked out pretty well," says Robbie Lear, Universal's regional director of Latin artists marketing. "The thing about Bersuit is that, in the Latin world, the albums and concerts leave a good taste in the public's mouths. Even in Spain, they win people over."

The main obstacle for Bersuit and all the other rock en español bands in the U.S. is the lack of radio airplay, so the label must emphasize other areas.

"We're planning lots of touring, of course," says Lear. "And coverage by Latin and Anglo press, because the generation that listens to rock en español is not only Latin. We want to conquer both the Latinos and the Anglos. This is a good album for Argentina, where the market is very difficult, but has enough balance to be

an exportable album. It has international quality."

Whatever the case, Bersuit first wants to make sure its position at home remains solid before attempting to conquer the U.S. market.

"Now we're really focused on working [in Argentina], because we needed it," said Cordera. "We hadn't played here for over a year and wanted to embrace our fans after so long."

Bersuit presented "Hijos Del Culo" Nov. 10 with a sold-out gig at Buenos Aires' Obras Sanitarias stadium, and followed up with shows in Rosario, Argentina, and throughout the province of Buenos Aires. Cordera added that the band will visit the U.S. and Mexico right after the early-March stateside release of "Hijos Del Culo," and its growing legion of fans will be able to confirm Bersuit's new attitude.

"We just got tired of living in the darkness," said Cordera. "Now we want to climb onstage to cheer people up, not the other way around."

PAVEMENT'S MALKMUS STEPS OUT

(Continued from page 14)

followed by a 30-date North American tour. After returning to Europe and hitting Japan, Malkmus and company will come back to the U.S. for a tour of secondary markets in late summer.

Although it's still under construction, Malkmus' official Web site (stephenmalkmus.com) will eventually feature sound samples, news, and contributions from the artist. For now, fans are redirected to Malkmus' section on the Matador site (matador-records.com). In mid-January, the four songs from the college radio sampler will be available for download at various retail sites, Finn says.

Malkmus says he has no plans to perform any Pavement songs in his live sets, but he and Matador

are hopeful that two archival projects—a live album and a DVD compilation—will eventually see the light of day. The DVD, compiling all the band's videos plus live footage, was initially set to be released around the time of Malkmus' album but has experienced a number of delays.

"Matador is still pursuing the archival projects. Whether or not we can get the [members of Pavement] in on it is another story," Lombardi says. "We're going to distance the DVD from the Malkmus record. The focus really is on this. We're not interested in tying this into Stephen's past, necessarily. There are similarities, but we're talking about him as he is, not who he was working with in the past."

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			JANUARY 13, 2001	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	6	8	COLDPLAY PARLOPHONE/NETTWERK 30162/CAPITOL (16.98 CD)	No. 1 PARACHUTES
2	5	6	LOUIE DEVITO E-LASTIK 5002 (16.98 CD)	N.Y.C. UNDERGROUND PARTY VOLUME 3
3	7	19	SOULDECISION MCA 112361 (11.98/17.98)	NO ONE DOES IT BETTER
4	14	6	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98)	CHA-CHA SLIDE
5	4	9	SAMANTHA MUMBA WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98)	GOTTA TELL YOU
6	9	16	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98)	EVAN AND JARON
7	11	10	NELLY FURTADO DREAMWORKS 450217/INTERSCOPE (8.98/12.98)	WHOA, NELLY!
8	25	12	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD)	RELATIONSHIP OF COMMAND
9	37	24	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98)	...AN EDUCATION IN REBELLION
10	10	9	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (8.98/12.98)	SHIVER
11	30	4	DOGGYS ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98)	PLEEZBALEEVIT!
12	3	74	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/17.98)	WHO NEEDS PICTURES
13	12	30	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
14	16	19	DONNIE MCCLURKIN VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...
15	31	12	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
16	27	33	NICKELBACK ROADRUNNER 8586 (11.98/17.98)	THE STATE
17	34	3	FIELD MOB MCA 112348* (12.98/18.98)	613: ASHY TO CLASSY
18	41	13	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD)	PERFECTO PRESENTS ANOTHER WORLD
19	21	35	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
20	23	29	HOKU GEFEN 490646/INTERSCOPE (11.98/17.98)	HOKU
21	18	7	CLEDUS T. JUDD MONUMENT 85106/SONY (NASHVILLE) (11.98 EQ/17.98)	JUST ANOTHER DAY IN PARODIES
22	2	5	NEWSONG BENSON 83327/JIVE (11.98/17.98)	SHELTERING TREE
23	RE-ENTRY		TAPROOT VELVET HAMMER/ATLANTIC 83341/AG (7.98/11.98)	GIFT
24	15	26	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98)	PHIL VASSAR
25	43	2	JUAN GABRIEL ARIOLA 80227/BMG LATIN (9.98/14.98)	ABRAZAME MUY FUERTE

26	28	10	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 (12.98/18.98)	NOT GUILTY... THE EXPERIENCE
27	13	18	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
28	RE-ENTRY		BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
29	50	6	DELERIUM NETTWERK 30165 (16.98 CD)	POEM
30	RE-ENTRY		DJ SKRIBBLE BIG BEAT/ATLANTIC 83343/AG (17.98 CD)	ESSENTIAL DANCE 2000
31	RE-ENTRY		NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
32	20	12	KEB' MO' OKEH/550 MUSIC 61428/EPIC (12.98 EQ/18.98)	THE DOOR
33	RE-ENTRY		STATIC-X ● WARNER BROS. 47271 (10.98/16.98)	WISCONSIN DEATH TRIP
34	RE-ENTRY		SPINESHANK ROADRUNNER 8563 (8.98/13.98)	THE HEIGHT OF CALLOUSNESS
35	45	15	DEBELAH MORGAN THE DAS LABEL/ATLANTIC 83342/AG (11.98/17.98)	DANCE WITH ME
36	47	6	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
37	RE-ENTRY		MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD)	L.D. 50
38	NEW ▶		DUST FOR LIFE WIND-UP 13060 (16.98 CD)	DUST FOR LIFE
39	32	20	RODNEY CARRINGTON CAPITOL (NASHVILLE) 24827 (10.98/17.98)	MORNING WOOD
40	RE-ENTRY		COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98)	13 WAYS TO BLEED ON STAGE
41	38	12	CHAYANNE SONY DISCOS 84098 (10.98 EQ/17.98)	SIMPLEMENTE
42	19	10	REBECCA ST. JAMES FOREFRONT 25251 (16.98 CD)	TRANSFORM
43	NEW ▶		PAULINA RUBIO △ UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
44	RE-ENTRY		KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
45	RE-ENTRY		NINA GORDON WARNER BROS. 47746 (11.98/17.98)	TONIGHT AND THE REST OF MY LIFE
46	NEW ▶		CHARLIE WILSON MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP
47	NEW ▶		DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM (19.98 CD)	PARTY TIME 2001
48	RE-ENTRY		INTOCABLE EMI LATIN 23730 (8.98/12.98)	ES PARA TI
49	RE-ENTRY		PRU CAPITOL 23120 (6.98/9.98)	PRU
50	22	13	ROY D. MERCER VIRGIN (NASHVILLE) 50003 (10.98/16.98)	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP

POPULAR UPRIISINGS

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

LOCAL BOYS MAKE GOOD: **Matthew Good Band** is already a hit act in its native Canada, where its album "Beautiful Midnight" reached No. 1 last year on the Canadian SoundScan chart.



Easton's 'Truth.' Singer/songwriter Tim Easton delivers a country-meets-folk style of rock on the set "The Truth About Us," to be released Jan. 23 on New West Records. Guests on the album include members of Wilco. Easton says Victoria Williams and ex-Jayhawks member Mark Olson joined him for a "sing-along" on the album track "Don't Walk Alone."

The set is due for U.S. release Jan. 30 on Atlantic Records. The U.S. version will contain three remixed tracks from the band's 1997 album "Underdogs": "Everything Is Automatic," "Deep Six," and "Apparitions." The Vancouver-based rock band has re-

leased three full-length albums and two EPs in Canada, but "Beautiful Midnight" is the act's U.S. debut album.

At last year's MuchMusic Video Awards, Matthew Good Band's "Load Me Up" won best video and best rock video. The clips for "Strange Days" and "Hello Time Bomb" have also been hits on MuchMusic.

The band's first U.S. single is "Hello Time Bomb," which has been released to rock radio and has been getting early airplay on such stations as KFRQ Me-Allen, Texas; WOTT Watertown, N.Y.; WZZO Allentown, Pa.; WSTZ Jackson, Miss.; and WCND Youngstown, Ohio.

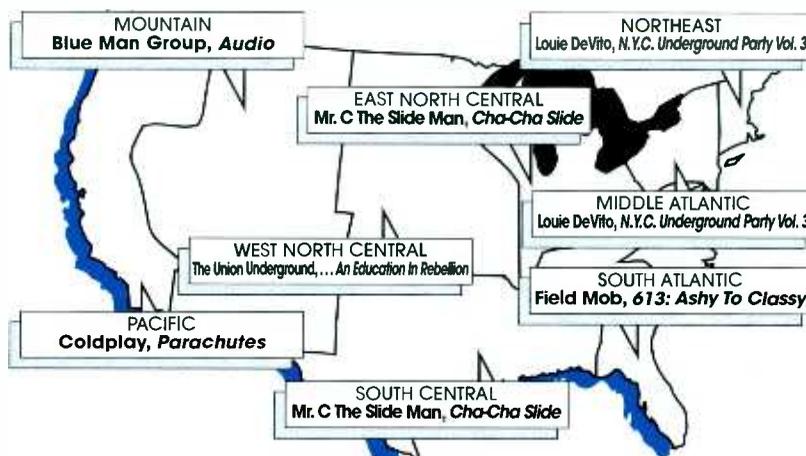
A ONE TRICK PONY: Country music act **Trick Pony** has built a loyal following through constant touring. The Nashville-based group—singer **Heidi Newfield**, guitarist **Keith Burns**, and bassist **Ira Dean**—has been playing more than 250 dates a year.

Trick Pony's self-titled debut is due to be released March 13 on H2E/Warner Bros. Nashville. The album's first single, "Pour Me," is ris-



Vini Vidi Vici. Brazilian artist Vinicius Catuária assembled such noted musicians as David Byrne, Bill Frisell, and Marc Johnson for Catuária's album "Vinicius," due March 6 on Transparent Music. The singer says his music is a mix of "old Brazilian attitude and contemporary touches."

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Mr. C The Slide Man Cha-Cha Slide	1. Field Mob 613: Ashy To Classy
2. Coldplay Parachutes	2. Mr. C The Slide Man Cha-Cha Slide
3. SoulDecision No One Does It Better	3. Coldplay Parachutes
4. The Union Underground ...An Education In Rebellion	4. Louie DeVito N.Y.C. Underground Party Volume 3
5. Nelly Furtado Whoa, Nelly!	5. Donnie McClurkin Live In London And More...
6. Samantha Mumba Gotta Tell You	6. SoulDecision No One Does It Better
7. Nickelback The State	7. Good Charlotte Good Charlotte
8. Evan And Jaron Evan And Jaron	8. Evan And Jaron Evan And Jaron
9. At The Drive-In Relationship Of Command	9. Chayanne Simplemente
10. Rascal Flatts Rascal Flatts	10. Brad Paisley Who Needs Pictures

ing up the Hot Country Singles & Tracks chart, bulleting at No. 29 this issue.

Upcoming concert dates include Feb. 14 in Houston; April 13-14 in Gulfport, Miss.; and May 27 in Cincinnati. The group is also on a promotional tour of such country radio stations as WTCR Huntington, W.Va., and WKKT Charlotte, N.C.

LUSH LIFE: New York alternative rock act **Vibrolush** is on the rise with "Touch And Go," the title track from its V2 Records set. The track has crossed over to mainstream radio and is getting airplay on such adult top 40 stations as WTMX Chicago; KALZ Fresno, Calif.; KCDA Spokane, Wash.; KUCD Honolulu; WCPT Albany, N.Y.; and KAMX Austin, Texas.

DANCE OF THE DJ: Ever since DJ compilation albums became eligible for the Heatseekers chart in 1999, such artists as **DJ Skribble**, **Funkmaster Flex**, **Louie DeVito**, and **DJ Escape** have made an impact upon it. A potential Heat-

seekers contender is **DJ Icey's** "DJ Icey's Essential Mix" (Sire-London), whose techno/dance album is currently bubbling under.

DJ Icey has already had hits on the dance charts. His 1998 single "This Is How My Drummer Drums" reached No. 32 on the Hot Dance Music/Club Play chart and No. 21 on the Hot Dance



Touched by Angelle. Country singer Lisa Angelle's current single, "A Woman Gets Lonely," was a No. 62 hit last year on the Hot Country Singles & Tracks chart. The single is from Angelle's self-titled album on DreamWorks, and the song's video got considerable CMT airplay. Summing up her musical perspective, she says, "I want it all!" Angelle is a songwriter who's penned songs for Wynonna and Kathy Mattea.

Music/Maxi-Singles Sales chart. On the latter chart, DJ Icey also had hits with three other singles.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

R & B / HIP-HOP

★ VARIOUS ARTISTS

Oz—The Soundtrack

PRODUCERS: various

Avatar/EMI 10007

This all-star compilation was inspired by HBO's acclaimed prison series "Oz," now breaking into its fourth season. Offering various takes on the hot topic of imprisonment, this who's-who-in-rap lineup lays it out pure and simple against a backdrop of R&B-inspired melodies and slamming hip-hop beats that will have you alternately rocking and contemplating the harsh realities of the prison/judicial system. As Styles & JadaKiss lyrically point out in "Some Niggas": "Some find Christ/Some stay humble/Some fight to the death." Among the 17-track album's other strong suits are first single "Behind The Wall" (Kurupt and Nate Dogg), "What Is The Law" (Pharoahe Monch), and "Shackled Up" (Krayzie Bone). And it's all for a good cause: Avatar is donating a per-copy royalty to legal aid organization the Innocence Project.

HERYL "HOUSEMAN" DE'CLOUET

The Houseman Cometh

PRODUCERS: Scott Billington, Theryl de'Clouet

Bullseye Blues & Jazz 11661-9637

Fans of the New Orleans-based jazz/funk band Galactic know de'Clouet as a lead vocalist with great promise. "The Houseman Cometh" is de'Clouet's solo debut effort, and it's very much in alignment with Galactic expectations. The overall feel of the album is a product of de'Clouet's Big Easy roots. The New Orleans soul vibe issues from a sensibility that pays an almost constant homage to traditional R&B and the influence of such artists as Irma Thomas and Johnny Adams, while infusing that sentiment with the spice of funk. De'Clouet is right there when it comes to bringing this particular feel to his music. A bit of rap sneaks in on "You Came" and the pointed commentary of "Ain't No Yachts In The Ghetto," but the sweet soul of "Tough On You, Tough On Me" and "Two Wrongs" is the ruling groove, which is perfectly suited to the ragged elegance of de'Clouet's voice.

DANCE

LISETTE MELENDEZ

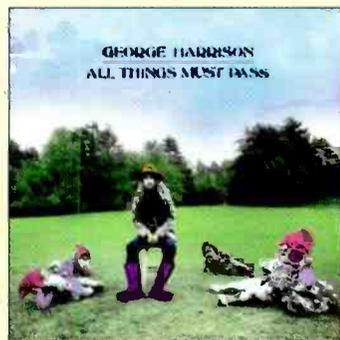
Greatest Hits

PRODUCERS: various

Fever/Warlock 2838

For a brief period during the early '90s, the pop world was treated to an appealing blend of Latin freestyle music that was led by Melendez. Working under the primary guidance of beat-savvy producer Carlos Berrios, the New York vamp cranked out such top 40 hits as "Together Forever" and "A Day In My Life." She wasn't the best singer of all time, nor was Berrios ever mistaken for a young Quincy

SPOTLIGHT



GEORGE HARRISON

All Things Must Pass

PRODUCERS: George Harrison, Phil Spector

Apple/Capitol 72435 30475

Easily among the very finest albums ever issued by a solo Beatle, this landmark work returns in a special 30th anniversary remastered edition that features five bonus tracks, including the original, spellbinding acoustic studio takes of "Beware Of Darkness" and "Behind That Locked Door." Just as winning among the previously unused gems is a wonderfully spare and open-souled ballad from the 1970 sessions, "I Live For You." That said, the exquisite remastering job by Jon Astley reveals the original 23-track project to be even more impressive than it seemed when it first hit No. 1 in Billboard's Jan. 2, 1971, issue. Harrison showed himself to be a composer of remarkable range on classics as varied as "I'd Have You Anytime," "Isn't It A Pity," "Apple Scuffs," "Behind That Locked Door," "What Is Life," and the prismatic "My Sweet Lord." In its rich moods and wide-ranging emotional and instrumental textures, this remains adventurous and honest songcraft of the highest rank. Billboard's first recipient of the Century Award (1992) outdid himself as a vocalist and guitarist, but the seminal Derek & the Dominos—as well as members of Badfinger—likewise lent deft hands, as do fiery U.K. female vocalist Sam Brown and Harrison's guitarist/keyboardist son Dhani on the

Jones, but the two had a chemistry that was downright combustible—not to mention a knack for crafting tasty jams. The fruits of their labor can be heard on this 14-cut beat-mixed compilation. —which

new "My Sweet Lord (2000)." Harrison has also resequenced the rollicking "Apple Jam" to reflect its actual in-studio momentum as well as to cap this rock banquet with a flourish. Quite simply, this is essential listening in any century by one of the most gifted artists in the history of popular music. (Visit Billboard.com for a special expanded edition of *Billboard* Editor in Chief Timothy White's recent *Music to My Ears* column, where he interviewed Harrison about this album, the success of the Beatles' "1" release, and more.)

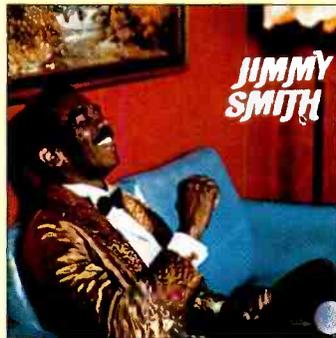
SPOTLIGHT

JIMMY SMITH

dot com blues

PRODUCER: John Porter

Blue Thumb/The Verve Music Group 314 543 978



This latest addition to soul/jazz organist Jimmy Smith's monster discography—his first studio album in five years—finds Smith playing host to several notable blues artists who help set the tone for this project, which is certainly a walk on the blues side. Dr. John, B.B. King, Keb' Mo', Etta James, and Taj Mahal lend vocal and, in most cases, instrumental support, and the Texacali Horns step in on four tracks. As might be expected, the combination of King and Smith on "Three O'Clock Blues" is very forceful, but Dr. John singing and handling piano on "Only In It For The Money," with Smith working out on B-3 and the Texacali Horns on the second line, is the most spot-on

effectively revisits Melendez's heyday while updating a handful of tunes with a new-millennium funk flavor. Songs like the giddy, hip-hop-laced "Goody Goody" have held up remarkably well over time,

extension of Smith's signature sound on the CD. Jazz fans may be taken aback by five vocal tracks on a Smith album, but it's still Smith's groove, and his playing is superb. Six fine instrumental cuts, including the Smith/Rebennack winner "Mr. Johnson," balance out the vocal numbers.

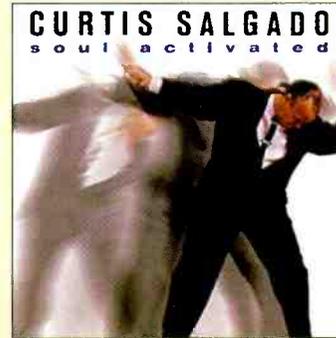
SPOTLIGHT

CURTIS SALGADO

Soul Activated

PRODUCER: Marlon McClain

Shanachie 9028



This aptly titled 11-song CD is a tour de force that showcases Salgado's range and power as a vocalist. Whether it's the Stax-inspired cover of Jimmy Cliff's "The Harder They Come," the hard-nosed blues of "Old Enough To Know Better," the beautifully measured R&B of Salgado's original tune "Summertime Life," or the phat sound of "More Love Less Attitude"—punctuated by the fiery work of the Memphis Horns and guitarist Jimmie Vaughan—Salgado throws down weighty, soulful vocals that are as much a product of his mature interpretive gift as they are a tribute to the muscular quality of his voice. It's worth noting that Salgado and producer Marlon McClain were hip enough in their choice of material, studio players, and guest musicians to give this project the chance to be exceptional. Plug in Salgado's vocal and harmonica chops, and we're talking a major artistic statement.

while "Time Passes By" and "Please Please Me" have a contemporary, electronic-spiked feel that could do the trick in reigniting interest in this charming (and still youthful) artist.

COUNTRY

CLAY BLAKER

Welcome To The Wasteland

PRODUCER: Clay Blaker

Neobilly Records 1709

Texan Clay Blaker's third release on his own Neobilly imprint is an authentic Lone Star roadhouse blitz, punctuated by lively guitarwork, accessible melodies, and honest lyrics. Blaker lives up to the Texas singer/songwriter tradition and also enlists the help of such notable co-writers as Jim Lauderdale, Luke Reed, and Leslie Satcher. Among the many highlights are the Waylonesque title cut; the cleverly written ballad "It's Not Too Late"; the Bakersfield tearjerker "This Heart's Not Mine"; and the good-natured shuffle "A Day Late And A Darlin' Short." David Lee Garza contributes accordion to the gorgeous "Brown Eyes Of Mexico," and guest vocalist Lisa Morales kills on Rodney Crowell's "No Memories Hangin' Around." While the production is occasionally muffled, musicianship is high throughout, and there's plenty here to please country fans both within and outside the borders of Texas. Contact 830-905-7709.

MARSHALL DYLLON

Enjoy The Ride

PRODUCER: Jim Mazza

Dreamcatcher Records 1012

Having already succeeded mightily with Kenny Rogers, Dreamcatcher now targets the other end of the demographic spectrum with Marshall Dyllon. Nashville's most calculated attempt yet to bring pop's boy-band phenomenon to the country airwaves. On that level, Marshall Dyllon succeeds, with layered, sophisticated vocal arrangements, punchy melodies, and lyrical content aimed squarely at the middle-school set. "God Bless This Town" is a peppy homage to small-town life, and "All I Wanna Do" and "Special Girl" are puppy-love ditties. Country instrumentation is mostly limited to the occasional acoustic guitar and fiddle break, although a banjo surprises on "Live It Up," a good-time song that is duplicated thematically on the title cut. Piano-based ballads like "You" and "Is She Gone" would fare equally well in the hands of Marshall Dyllon's pop radio counterparts, and the largely spoken-word "I'll Never Miss That Girl" is pretty much a waste of time, given these guys' considerable vocal chops. Too young to cry in their beer, MD can indeed sing. Oh, yeah—they're cute, too.

(Continued on next page)

VITAL REISSUES

KEN BURNS JAZZ

The Definitive Sidney Bechet

PRODUCER: Michael Brooks

Columbia/Legacy CK 61441

KEN BURNS JAZZ

The Definitive Lester Young

PRODUCERS: Ben Young, Richard Seidel

Verve 314-549-082

KEN BURNS JAZZ

The Definitive Ornette Coleman

PRODUCER: Ben Young

Columbia/Legacy CK 61450

Beyond an upcoming 19-hour PBS special, Ken Burns' documentary "Jazz" has also yielded a DVD Video boxed set (Warner Home Video), a coffee-table book (Knopf), and a hit five-CD boxed set (Columbia/Legacy). With unprecedented vision, Legacy and Verve collaborated on the wide-ranging CD set—even

licensing tracks from other labels to touch on those areas that their own capacious jazz archives didn't cover: Legacy and Verve also worked together to issue 22 marbled, single-disc anthologies surveying some of the pivotal artists featured in the Burns film, from such household names as Louis Armstrong and Miles Davis to an almost-forgotten figure like Fletcher Henderson.



Three particularly interesting titles help trace the saxophone's history in jazz, from the birth of the art in New Orleans and the glory of the swing era to the flowering of the '60s avant-garde. Legendarily idiosyncratic and pugnacious, Sidney Bechet was also the epitome of a soulful New Orleans musician, with a deep blues feeling and peerless virtuosity

on the clarinet and soprano saxophone. This disc covers 1923-47, with material from Victor, Blue Note, and Columbia. A highlight is his small-combo treatment of "Summertime," rendered as an elegy for a late musician friend. Lester Young was famously laconic, and



his reticent lyricism was a great influence on the later "cool school." Covering 1936-57, his album features items from Aladdin/Blue Note, Verve, Decca, and Columbia. Performances with the Kansas City Six and Count Basie Orchestra are here, as are such immortal items as "He's Funny That Way" with his soulmate/vocal partner, Billie Holiday. Ornette Coleman's freeing of jazz from previous rhythmic and harmonic constraints was equally

controversial and inspirational; his disc starts with a track from his '58 Contemporary debut and goes on to survey his classic tenure on Atlantic with such melodic gems in the rough as "Lonely Woman" and "Ramblin'." An excerpt from his '70s orchestral-jazz experiment



on Columbia is included, as is an electric-band standard from his later Verve period. The remastered sound quality is excellent for each disc (heroically so with the early material), and in an all-too-often neglected touch, the documentation points interested fans in the direction of other available albums. One could hardly hope for better single-disc digests of these enduring talents, which have been brought beautifully to light via Burns' "Jazz."

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

Reviews & Previews

(Continued from preceding page)

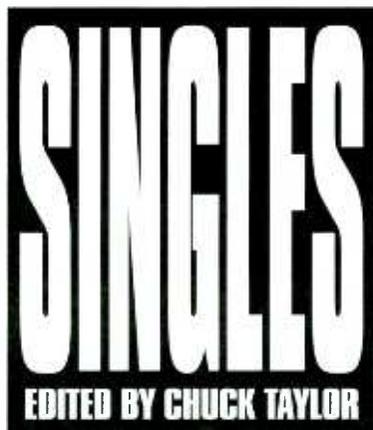
LATIN

FARREL

Farrel

PRODUCERS: Ramón Martínez, Carlos Velásquez
EMI Latin H2-7243-530187

If there's a slew of Italian artists doing Latin pop, what's to stop a Latin artist from singing Italian pop in Spanish? Newcomer Farrel, a Puerto Rican, has done just this on a debut album that spotlights primarily old Italian pop favorites, including the single "Pequeña Y Frágil"—originally sung more than two decades ago by Ricardo Cocciante—and "Sólo Tú Y Yo" ("Solo Noi" in its original Italian title). Even when Farrel turns toward new material, such as Rodolfo Barrera's "Entre Tú Y El" (which in the inside cover is labeled with a different title, by the way), the feel is distinctively Italian, down to the slightly raspy voice. The upshot is that all the songs are decidedly Italian pop (think sweeping, catchy, and evocative). That said, there's no real innovation to be found and certainly no original concept behind this venture.



POP

SOULDECISION Ooh It's Kinda Crazy (4:20)

PRODUCERS: Charles Fisher, Femi Jiya, SoulDecision
WRITER: T. Guthrie
PUBLISHER: not listed

MCA 26276 (CD promo)
SoulDecision's breakthrough single, "Faded," was one of those slow-growing hits whose groove was so easygoing and familiar-sounding, it took a while to grab listeners' ears. By the time all was said and done, however, the track scored top 10 airplay at mainstream top 40 and earned the trio a packed touring schedule throughout the fall and winter, including a steady stream of high-profile radio holiday shows at year's end. "Ooh It's Kinda

Crazy" maintains SoulDecision's miltempo '80s vibe, with lead Trevor Guthrie again doing his best George Michael impression. The song is plenty catchy and a pleasant enough ride, providing a smooth break from the rock edge and manic female R&B fodder currently pervading pop radio, and it should find its way to mainstream, hot AC, and AC stations that found success with "Faded."

SCOTT HOWARD Deseve You (5:04)

PRODUCERS: Scott Howard, Jon Gordon
WRITER: S. Howard

PUBLISHER: Scott Howard Music, ASCAP

Scott Howard Music SH7712 (CD track)

New York-based singer/songwriter Scott Howard has been a fixture on the local music scene for years. With the upcoming release of his first full-length CD, "Lucky One," he at last puts it all down for the public to enjoy at will. Throughout, the piano man aptly demonstrates a seamless continuity that brings his ultimate mission into clear focus. In the 10 tracks he wrote or co-wrote here, Howard reflects on those universal emotions that make life an ongoing adventure, but he does so by painting individual vignettes that become as much a visual treat in the mind's eye as an aural one. "Deseve You" is a straight-ahead love song, oozing with admiration and awe for the object of his affection: "Seeing you as you sleep/Too tired for anything/But you're here with me/What did I do to deserve you?" As always, Howard's ability to craft indelible melodies—here with a rejuvenating bridge awash in warmth and joy, thanks to a fine acoustic guitar solo from Jon Gordon—makes this outing all the sweeter. Conjuring images of artists ranging from Savage Garden to Barry Manilow, Howard is an old-school songwriter with a masculine albeit silky smooth voice that goes down as easy as butterscotch pudding. A real treat for adult-oriented pop stations. Find out more at scotthowardmusic.com or call 914-963-0547.

CLASSICAL

★ EDISON DENISOV: Film Scores

Orchestre De La Cinématographie Russe/Serguei Skripka

PRODUCER: Vadim Ivanov

Le Chant Du Monde 288172

Who would've thought that a Siberian composer could write music as warm, witty, and Western as these three suites? Edison Denisov (1929-1996) never compromised his avant-garde ideals, so his concert works were long banned by Soviet authorities. But like such fellow composer/dissidents as Alfred Schnittke, Denisov made a living via film scores—and from these three lighthearted suites, you would never know he created under repressive conditions. His music for the Russian films "A Nameless Star," "An Ideal Husband," and "Turtle Tortilla" range from outrageously tuneful, circuslike episodes to heart-melting romantic interludes. "A Nameless Star" is a small masterpiece; the main theme—given full rein in the moonlit slow movement—is a melody Aaron Copland would've been proud to have penned. "An Ideal Husband" also swoons irresistibly but kicks up its heels during the dances. If given a spin, this disc would have classical programmers' phones ringing off the hooks. Distributed by Harmonia Mundi.

CONTEMPORARY CHRISTIAN

MARY-KATHRYN

One Spirit

PRODUCER: Roy Salmond

Rhythm House RHD3812

Mary-Kathryn is a gifted singer/songwriter whose music resonates with warmth and a hope-filled charm. On her latest offering for San Antonio-based Rhythm House Records, producer Roy Salmond dresses her pensive lyrics in a variety of musical styles. The opening cut, "Let Us Praise," has a decidedly Middle Eastern flavor. "Unto The Least Of These" has a polished folkie feel. Throughout the project, Salmond incorporates instruments not commonly heard on contemporary Christian albums, such as sitar, ukulele, glockenspiel, and penny whistle. But the most affecting instrument on the album is Mary-Kathryn's lovely voice. There's a purity and clarity of tone that makes for soothing listening. Among the best cuts are "Walking On Water," "Savior," "Light Up The Darkness," and "Illuminate Me."

NEW & NOTEWORTHY

4TH AVENUE JONES R.E.S.P.E.C.T. (3:35)

PRODUCER: KP

WRITERS: 4th Avenue Jones, KP, R. Diggs, D. Coles, C. Woods, L. Hawkins, R. Jones, J. Hunter, I. Hayes, D. Porter

PUBLISHERS: Ahmad Music/Napz, Teef N' Earz Music/Beats by KP/Gary Grice, ASCAP; Careers-BMG Music Publishing/Wu-Tang Publishing/BMG Songs/Irving Music, BMI

Interscope 7459 (CD promo)



Los Angeles-based newcomer (of sorts) 4th Avenue Jones is creating a serious buzz in the hip-hop world with debut single "R.E.S.P.E.C.T." The seven-piece band, comprising three vocalists (Ahmad, Jabu, and Tena Jones) and four instrumentalists (guitarist Alex Woodstiff, bassist Greg B., violinist Gaily Cowart, and drummer "Drummy" Dave Dumonde), work a frantic pace out of the box. Cowart takes the forefront as her violin solo hums along in the background, while all three vocalists take their turn on the microphone. Some may remember Ahmad from his 1994 solo hit, "Back In The Day." Employing a sample from the Wu-Tang Clan's "C.R.E.A.M.," 4th Avenue Jones elevates a mere rap song to the next level with precise lyricism and a great live instrumental. Following in the tradition of other so-called "alternative" hip-hop acts like the Roots and Black Eyed Peas, 4th Avenue Jones grooves with a combination of soul and streetwise swagger.

R & B

BOYZ II MEN Thank You In Advance (4:14)

PRODUCER: Shep Crawford

WRITER: S. Crawford

PUBLISHERS: Shep 'N' Shep Music Publishing/Rondor Music Publishing/Hudson-Jordan Music Publishing, ASCAP

Universal 8443 (CD promo)

The Boyz are back in town with the second single from their latest set, "Nathan-Michael-Shawn-Wanya." The melodic, Shep Crawford-written "Thank You In Advance" is everything you would expect from the Philadelphia-based act—the striking harmonies, moving melodies, and heartfelt emotion—leaving little doubt that the quartet can do a tune better than any of the boy bands of the day. The song, which features Crawford's beautiful lyrics, is sure to be a wedding favorite in the near future. That said, unfortunately the release of this track puts Boyz II Men in the precarious position of releasing yet another ballad in a radio environment of teen pop confessions and R&B fluff. That's not likely to endear this enduring group to R&B radio's current core, unless they pick up the pace a bit. It's a bitter pill to swallow—that trends outweigh talent—but it's far from a phenomenon in the biz. Boyz II Men have done their part; now let's get the label behind the right song.

CASPER Cha Cha Slide (3:46)

PRODUCERS: Men on Business, Hudson Beauty

WRITER: W. Perry

PUBLISHER: M.O.B. Music, ASCAP

Universal 012 159 807 (CD promo)

Watch out, it's spreading. "Cha Cha Slide," this year's answer to the ultimate wedding reception song, started in Chicago and has already made its way east to Detroit. Now, it's hoping to take control of all places in between. Like the ubiquitous "Electric Slide" and "Macarena" before it, "Cha Cha Slide" is a fun record that actually contains instructions in the lyric (remember "The Bus Stop"?). In fact, the commercial single even comes

with a complementary instructional video. But in its production, this silly, quick-burn track sounds like a local record or something your uncle recorded in his basement studio. It contains elements of the Chicago house style along with some Latin percussion, while the vocals have a distinct effect that is as annoying as it is a standout. If you hear it in a club, this one may require a few drinks before you start dancing, but at least your grandmother will be willing to get funky with it at your cousin's wedding. Stranger things have hit; if radio takes a shine to this novelty record, Casper may scare up one monster smash.

COUNTRY

JOHN MICHAEL MONTGOMERY That's What I Like About You (3:06)

PRODUCERS: Buddy Cannon, Norro Wilson, John Michael Montgomery

WRITERS: L. Alderman, R. Fagan

PUBLISHERS: Milene Music/Of Music, ASCAP

Atlantic 300408 (CD promo)

The phenomenal success of John Michael Montgomery's chart-topping "The Little Girl" breathed new life into the crooner's career and spurred sales of his current album, "Brand New Me." This rowdy new single demonstrates the other side of Montgomery's musical personality. As affecting as he can be on a tender ballad, he's equally adept at delivering a rollicking good-time tune like this one. "That's What I Like About You" is an uptempo ode to all the things he appreciates about the woman he loves. There's a playfulness to his performance that sounds like a throwback to Saturday night performances in the bars of his native Kentucky. It's frisky and appealing and should garner attention at country radio. For anyone who may have considered Montgomery's career in a slide, he's proving he's still got the goods.

TYLER ENGLAND I Drove Her To Dallas (3:33)

PRODUCER: Garth Brooks

WRITERS: T. Martin, M. Narmore

PUBLISHERS: Starstruck Angel Music/Mitchelltown Music/Hamstein Cumberland Music/Baby Mae Music, BMI

Capitol 1444704 (Enhanced promo CD)

Tyler (formerly Ty) England has had a couple things to overcome that most new artists don't have to contend with. Well-known for the musical skills and showmanship he demonstrated in his years in Garth Brooks' band, he had to step out from under Brooks' shadow, and initially he was confused with Ty Herndon. Now with his new Capitol album, "Highways & Dance Halls," he's on the same label as Brooks—and Brooks is producing. So obviously he's no longer trying to outrun the association with Garth. And he's changed his moniker slightly to avoid further confusion. Sadly, while England gained notice on RCA with tunes like "Should've Asked Her Faster," he has yet to really get his due, and he deserves it. He's a solid, traditional vocalist who knows his way around a good lyric, and he's found a winner in this mournful ballad, penned by Tony Martin and Mark Narmore. It's a song about a man whose woman has left him and is heading back home for Dallas. He admits he might not be driving that Chevy truck, but emotionally he drove her away. It's a strong hook, good melody, and a great performance by England that should add up to a hit.

ROCK TRACKS

GEDDY LEE Grace To Grace (4:17)

PRODUCERS: Geddy Lee, Ben Mink, David Leonard

WRITERS: G. Lee, B. Mink

PUBLISHERS: Boge Songs, administered by Core Music Publishing/Zavon Enterprises, SOCAN

Atlantic 300391 (CD promo)

"Grace To Grace," the closing track from Geddy Lee's solo album, "My Favorite Headache," is a surprising choice as the set's second single. Although it has vibrant rock guitar licks, a strong composition, and Lee's less-is-more approach to

SPOTLIGHT



FAITH HILL If My Heart Had Wings (3:36)

PRODUCERS: Byron Gallimore, Faith Hill

WRITERS: A. Roboff, J.F. Knobloch

PUBLISHERS: Almo Music/ANWA Music/J. Fred Knobloch Music, ASCAP

Warner Bros. 47373 (CD promo)

The latest single from Faith Hill's multi-platinum "Breathe" album is an epic-sounding, uptempo number with big production that finds Hill's vocal riding atop a crest of instrumentation that would drown a less-confident vocalist. There's not much here that resembles country music, but it doesn't really matter. Hill has firmly established herself as a pop sensation yet still maintains her dominant presence at country radio. This single will likely find a home across multiple format lines. It's a buoyant anthem about the desire to be with the one you love despite life's demands, and, as always, Hill sounds like she's pouring her heart and soul into every line. The lyric about longing for a loved one when distance is keeping two people apart is no doubt one that Hill can relate to with her hectic schedule as one of the world's top entertainers. The year 2000 was a great one for Hill, and as she heads into 2001, the juggernaut is sure to continue. A fine, fine outing.

playing keyboards (which all make for a great tune), it doesn't leap to mind as the most radio-ready cut from the set. But considering Lee's membership in Rush—a band where going against the grain has always been par for the course—we should expect the unexpected, since it's one of the cornerstones of their success. This song should have little trouble being accepted at classic and modern rock formats, although it might have difficulty fitting in with the current crop of songs dominating the mainstream airwaves. "Grace" is also reminiscent of the Rush standard "Time Stand Still," which explains why it has the feel of already being a classic rock song even though it's brand-new. Nice to hear one of the most respected figures in modern rock continue to write songs that defy today's music-by-numbers landscape.

NEIL YOUNG Fool For Your Love/All Along The Watchtower (3:20/5:02)

PRODUCERS: Neil Young, Ben Keith

WRITERS: N. Young, B. Dylan

PUBLISHERS: Silver Fiddle Music, ASCAP/Dwarf Music, SESAC

Reprise 100507 (CD promo)

On his latest set, "Road Rock Vol. 1," Neil Young documents two nights of his Summer 2000 tour's shows at the Red Rocks Amphitheatre in Colorado. Young fills the disc with only eight cuts, two of which have been serviced on this CD promo. Fans will appreciate the first cut, the shufflin' "Fool For Your Love," released for the first time on this set. In lieu of three-chording the new tune, "Fool" sports an uncommon chord progression (similar to the oldie "Sea Of Love"). Young's voice is a little shaky in parts, though no more than normal, with

(Continued on next page)

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

(Continued from preceding page)

plenty of background voices to level things out. "All Along The Watchtower," edited from its eight-minute album version, acts as a vehicle for Young to really jam. Chrissie Hynde—who, with the Pretenders, opened some of Young's shows—sings a verse, offering a nice, more melodic alternative to Young's choppy delivery. When they actually try to sing together (it might be harmony, if their words came out at the same time), it doesn't really work. And the background singers are back again. Maybe an agent gave them the wrong date for the John Tesh show. The real highlight for "Watchtower" is Young's axework as well as the crowd energy, which pervades both tracks.

FIVE FOR FIGHTING Easy Tonight (3:17)

PRODUCER: Gregg Wattenberg
WRITER: J. Ondrasik
PUBLISHER: EMI Blackwood Music Inc., Five for Fighting Music/BMI
Aware/Columbia 16408 (CD promo)
Don't let the name fool you: Five For Fighting is a stage name for singer/guitarist/songwriter and social critic John Ondrasik. (The name refers to a hockey penalty—five minutes in the box for fighting.) On this debut single from Five's sophomore "America Town" set, the Los Angeles act rocks with a catchy, midtempo tune with an anti-suicide message: "Shotgun fire, anybody home/I got two dimes in the telephone.../It's not easy tonight" Ondrasik's airy vocal starts the track and, along with the instrumentation, grows through the relaxed verses, building to the louder chorus, which cranks up the guitar a bit. Five toured with Dave Matthews Band last summer, and its track "Superman" recently landed a spot on the second soundtrack to TV's "Dawson's Creek," a big feather for one's cap. Now on Columbia, the act has some great exposure for the teen crowd, not to mention Gen X-ers who thrive on "Dawson's" as a guilty pleasure. This should fit right at home on modern rockers and hit/modern AC, as well as triple-A stations.

NDRTH MISSISSIPPI ALLSTARS Drop Down Mama (4:40)

PRODUCER: not listed
WRITER: F. McDowell
PUBLISHER: Tradition Music, BMI
Tone-Cool Records (CD promo)
Straight outta the South comes "Shake Hands With Shorty," the debut album from the North Mississippi Allstars, a genre-fusing trio from, yup, northern Mississippi. On "Shorty," the guys—Luther Dickinson on slide guitar, mandolin, and vocals; his brother Cody on drums; and Chris Chew on the bass—break the traditional walls of styles, bringing a bluesy roots base together with an open, extended-jam flavor, along with some hip-hop samples and traces of alternative rock, ska, and punk. Back in the mid-'90s, the Dickinsons were principals in punk-funk group DDT, so the versatility in the story all comes together. Here, on "Drop Down Mama," Luther's vocals have a great bluesiness to them, and the whole tune has a fun, Southern/roots flavor. The solo section cranks up with the electric guitars, including a solo contributed by Alvin Youngblood Hart. The market might be limited for this kind of tune, but it'd be great to see these guys make some noise at triple-As and roots stations. And it's contemporary enough for some modern rock playlists.

DANCE

THE SOCA BOYS Follow The Leader (5:32)

PRODUCER: The Soca Boys
WRITERS: O. Gurley, N. Lewis
PUBLISHERS: Tia/Siamm II Music/Nanada Music
Republic/Universal 314 567 471 (12-inch)
On the heels of the Baha Men's foray into platinum stardom, the Soca Boys continue the soca movement with the peppy "Follow The Leader." The uptempo tune works with a peppy beat from the islands and an infectious refrain, creating a tune that straddles the line between party-

JAZZ

Directed by Ken Burns
Written by Geoffrey C. Ward
A production of Florentine Films and WETA Washington, D.C., in association with the BBC
PBS Home Video/Warner Home Video
19 hours; VHS, \$150; DVD, \$200

JAZZ: A HISTORY OF AMERICA'S MUSIC

By Geoffrey C. Ward and Ken Burns
Knopf
490 pages; \$65

As the knell sounds again for the "death of jazz," the improvised art is in a slump it hasn't seen since the late '70s. Jazz record sales are down, trailing even classical music in their share of the market. And jazz musicians across the spectrum are complaining that live gigs are drying up, too. Ken Burns' "Jazz" couldn't have come at a better time.

The director of acclaimed documentaries on the Civil War and baseball, Burns has added another compelling chapter to his epochal film history of America with "Jazz." As a 19-hour PBS special and home-video boxed set, "Jazz" incorporates some 500 pieces of music, 2,400 stills, and more than 2,000 film clips as it tells the tale of the country's greatest original art form—an art that Burns and company compare to American democracy in its dedication to individual expression within collective harmony. The project is magisterial in scope and deeply moving in detail. No multimedia work has ever traced the music's development from its turn-of-the-century roots in New Orleans to its great flowering in New York with the impact of "Jazz." And nothing has reanimated the lives and times of the past jazz giants quite like this film.

Yet "Jazz" isn't without its flaws. One disappointment is that the film more or less ignores the art as it has developed since the late 1960s, except for the '80s neo-traditionalist movement and its prodigious progenitor, Wynton Marsalis. Marsalis was a key artistic consultant for "Jazz," and his views (and those of his intellectual associates) most influence the vision of Burns and his screenwriter, Geoffrey C. Ward. This is both good news and bad. There are few artists—or people, period—who know and feel jazz history like Marsalis. He is a wonderful speaker, with his erudite but down-home commentary as rich

and annoying. The lyric amasses Simon says-esque lines ("Everybody put one hand in the air!" "Everybody repeat after me!"). While it's no "Hot Hot Hot!!," the resulting interactive game should have enough staying power to be a novelty for wedding receptions for years to come. The act is now on Republic, a haven for dance acts (Sonique, Alice Deejay, Eiffel 65), and its record should

and colorful as his trumpet playing (which he proffers for off-the-cuff musical explications). Still, some truly great jazz has been left out of "Jazz," and it generally encompasses music that doesn't fit the rather strict Marsalis mold.

There are limits to what even a 19-hour film can depict, of course. But by the final episode of "Jazz," a neophyte could be forgiven for seeing jazz in the past tense—which is hardly beneficial for the future of the music. Some pet peeves: Any history of jazz that doesn't include pianist Keith Jarrett—a unique, forward-minded artist also steeped in tradition—is lacking. There is also no acknowledgment of influential saxophonist/composer John Zorn or the fertile downtown New York scene of the '90s, and the virtues of electricity are almost completely disregarded (including some of Miles

Davis' masterpieces in the form). To be fair, "Jazz" makes an effort to portray its subject as a living art and not just a legacy; it does this through closing vignettes that allude to succeeding generations, with the spotlight on vibrant performers like Joe Lovano and Regina Carter.

When considering what "Jazz" contains rather than what it doesn't, one could fill volumes with praise. The film rises to the soulfulness of its subjects with savvy research, grand production values, and an unerring use of music. The lives and works of Jelly Roll Morton, Sidney Bechet, Bix Beiderbecke, Duke Ellington, Benny Goodman, Lester Young, Billie Holiday, Ella Fitzgerald, Charlie Parker, Thelonious Monk, Dave Brubeck, John Coltrane, Charles Mingus, Ornette Coleman, and many other icons are relayed during the course of the film. From beginning to end, Louis Armstrong is at the spiritual core of "Jazz." In this, the film couldn't be more right-minded or

gain some national attention as the rest of the country picks up on this.

DETROIT GRAND PU BAH'S Sandwiches (3:03)

PRODUCERS: Detroit Grand Pu Bah's
WRITERS: A. Toth, M. Goudy Jr.
PUBLISHERS: Zomba Enterprises/Dr. Bootygrabber Music/Throw Intuit Music, administered by Intuit Solar Music, administered by Zomba Enterprises Inc., ASCAP
Jive Electro 42757 (CD single)
Straight from Detroit, the birthplace of

full-hearted. And the key socio-political motif is the African-American experience from which jazz was born—particularly racism and its artistic antidote, the blues.

The experts Burns taps are almost uniformly apt, with critic Gary Giddins rivaling Marsalis for both screen time and sheer charm. Among other writers called upon are Gerald Early and Nat Hentoff; artists include such veterans as Jackie McLean and the late Doc Cheatham, along with relative youngsters like Joshua Redman and Cassandra Wilson. Also interviewed are behind-the-scenes stalwarts, including producer Michael Cuscuna and promoter George Wein. (Amid the



parade of expertise, however, there are a few duds. Singer Abbey Lincoln offers a nonsensical theory about rock's British Invasion being a conspiracy to "kill" jazz. And why does actor Ossie Davis appear so often while saxophone colossus Sonny Rollins and swing sage Benny Carter aren't interviewed even once? The film lingers thoughtfully over a few individual masterworks, such as Armstrong's "West End Blues," Holiday's "Strange Fruit," and Davis' "Kind Of Blue." But some of the priceless moments—snatches of the Ellington band's road movies, a reel of Dexter Gordon warming up backstage—hardly need commentary.

By far the finest, fullest way to experience the sublime sounds and indelible images of "Jazz" is through the 10-disc PBS/Warner DVD Video boxed set. More than any other music-oriented DVD Video this writer has seen, "Jazz" takes advantage of the new medi-

um's resources. The DVD edition features three additional full-length performances: Armstrong singing "I Cover The Waterfront," from a rare live film shot in 1933 in Copenhagen; Ellington in a 1942 "soundie," synched to the OKeh recording of "C Jam Blues"; and Davis in "New Rhumba" from a 1959 TV show, with Gil Evans conducting. The bonuses also include a 20-minute "making of" documentary. And by pushing the "title" button on a DVD controller, the viewer can easily access "information cards" providing helpful artist/source details for the music heard on the film.

More than just an addendum to the film, "Jazz: A History of America's Music"—a beautifully produced coffee-table-style tome by Ward and Burns—manages to cover even more ground. Simply put, there could hardly be a better illustrated introduction to jazz than this book. The wealth of photos includes rarities from turn-of-the-century New Orleans, and Ward's lucid narrative valiantly connects most of the dots in the contemporary age. In addition to an extended interview with Marsalis, there are essays by some of the best writers on jazz today. Giddins contributes a piece on the avant-garde. Early offers a generally well-balanced piece on the contribution and controversy of the white musician in jazz (including Jarrett). And jazz historian Dan Morgenstern adds a touching recollection of growing up a jazz buff in war-torn Europe. In addition to famous tales of jazz life triumphant (Ellington, Armstrong) and tragic (Parker, Holiday), the book finds space for passages on such relatively unsung figures as pianist/composer Mary Lou Williams and Jazz at the Philharmonic impresario Norman Granz.

In this era of ephemeral commercialism, Burns' "Jazz" should be universally applauded for its celebration of an art form that encompasses the highest intellectual/spiritual striving. But as a film and book (and five-CD Legacy boxed set), his venture will surely encounter criticisms surpassing the few mentioned here. On this, Marsalis has words to consider: "The debate around jazz is always heated because jazz music deals with the soul of our nation."

BRADLEY BAMBARGER

Female Quartet So Plush To Debut

Rodney Jerkins Lends A Hand To Dark Child Records Act's Set

BY RASHAUN HALL

NEW YORK—It says something about an emerging act's talent when a top-name producer decides to get involved with it. Female foursome So Plush finds itself in that enviable position with its self-titled Feb. 6 debut on Rodney Jerkins' Epic imprint Dark Child Records.

The quartet, featuring TJ Lottie, Rhonda Russell, Raquel Campbell, and Donielle Carter, was born three years ago at the suggestion of Campbell's mother. Manager John Atterbery put them through a series of vocal and grooming lessons, and then they auditioned for several label executives, including Jerkins. Once signed to Dark Child, So Plush tasted its first bit of success with the single "Damn" on the "Blue Streak" soundtrack.

"Damn" was originally recorded for our album," says Russell. "Epic was doing the soundtrack for Sony, and they liked it. Then later, through Epic, Ja Rule was added to the track."

"It ["Damn"] broke us in the business as far as the public seeing and hearing us," adds Campbell. "When we go out now, people remember we were on that soundtrack."

So Plush, whose name was chosen to reflect the quartet's elegant style, started recording its debut album a year ago. The foursome co-wrote a couple of the featured songs, one of which is "Hatin' On Me."

"I like the vocal arrangement on

'Hatin' On Me,'" says Russell. "Rodney did some different stuff with the track. I also like the song's lyrical content. It's basically talking about a relationship where everyone is in the couple's business."

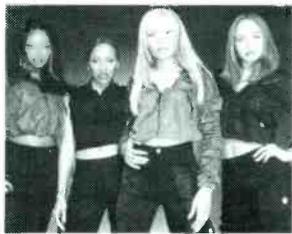
Although Jerkins' signature sound is sprinkled throughout the album's 14 cuts, the producer changes things up on certain songs.

Notes Russell, "He's constantly trying to do different things, like with 'Ain't My Fault,' an album track that doesn't have his signature sound. The sound effects that he puts on his records are intricate. We've found just how intricate his music is during rehearsals when we've done some of the songs a cappella."

Jerkins, whose industry clout also helped in securing guest commitments from Keith Sweat and Da Brat, has been a mentor to the group. "He's definitely taught us a lot about the business, writing, and producing," says Lottie. "He's been a big support throughout all this."

So Plush is beginning to reap the rewards for its hard work thus far. First single "Things I've Heard Before" is beginning to make noise, as are the group's live performances.

"When we first get onstage, people are a little hesitant because they don't know who we are," says Carter. "Some may remember 'Damn,' but they're not familiar with our faces or the songs we're doing. So we've recently incorporated 'Damn' into our show. We're

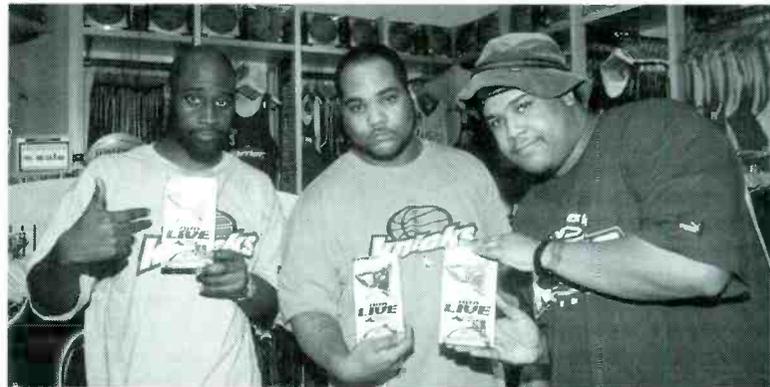


SO PLUSH

also getting a lot of good response at our Web site."

Despite the full support of Epic and Jerkins, So Plush knows the road ahead will not be an easy one. But they believe they have what it takes to persevere.

"Everybody is showcased on the album," says Campbell. "Kind of like what En Vogue used to do. And while being with Rodney alone makes us different, we're four girls with distinct personalities. And that shows through our music as well as through what we do onstage together."



Basketball De La Soul. Tommy Boy hip-hop trio De La Soul recently performed tracks from their fourth album, "Art Official Intelligence: Mosaic Thump," at New York's NBA Store as part of the outlet's ongoing concert series. The group also appears in NBA Entertainment/USA Home Entertainment's new compilation "NBA Live 2001: The Music Videos." Pictured, from left, are De La Soul's Posdnuos (aka Kelvin Mercer), Maseo (Vincent Mason), and Dave (David Jolicoeur).

Looking Ahead To 2001's Releases; Recalling Rap Pioneer Joe Robinson Sr.

ZEROING IN ON '01: Well, another new year is upon us. Is it me, or do they seem to be flying by? As to what 2001 holds in store, a cross section of industry players will share their pithy predictions in next issue's column. In the meantime, here's a quick look at what's happening in the immediate future, as well as a tribute to rap pioneer **Joe Robinson Sr.**

MMUSICAL ALERT: Avatar/EMI's "Oz—The Soundtrack"—with an all-star lineup ranging from **Kurupt** and **Nate Dogg** to **Pharoahe Monch** and **Talib Kweli**—hits stores Jan. 9... A week later Rhino weighs in with "Love Songs" packages by **Curtis Mayfield** and **Grover Washington Jr.** and new "Smooth Grooves"

entry "Live," followed by Jan. 30's "Steppin' Out," another "Smooth Grooves" set... A remix and video of Joe's "Stutter," featuring **Mystikal**, coincides with the Friday (12) release of the **Eddie Griffin/Orlando Jones** flick "Double Take." The video contains clips from the film... The Right Stuff/EMI gears up with Jan. 23's "Greatest Slow Jams" by **Teddy Pendergrass** and **the Whispers** (volume two), while its eighth edition of "Slow Jams Timeless" launches Feb. 13.

Babyface's legacy gets the reissue treatment on Feb. 6 with the rerelease of four classic Epic albums: "Lovers," "Tender Lover," "For The Cool In You," and "The Day." Each title features bonus tracks. Coming down Epic/Columbia/Legacy's "Rhythm & Soul" series pipeline on Feb. 13 are bonus-tracked reissues of **Maurice White's** "Stand By Me," **Earth, Wind & Fire's** "Spirit" and "Open Our Eyes," and an **O'Jays** hits compilation, "The Ultimate O'Jays."

A STARRY NIGHT: The United Negro College Fund's annual fund-raiser airs this Saturday (6) with hosts **Lou Rawls**, **Robert Townsend**, **Vivica A. Fox**, and **Debbie Allen**, plus performances by **Aretha Franklin**, **Chaka Khan**, **Patti LaBelle**, **Gladys Knight**, **Yolanda Adams**, **Mary Mary**, **Kevon Edmonds**, and others.

PROPS TO A PIONEER: You can't write the history of rap without including Englewood, N.J.-based Sugar Hill Records and the genre's hugely influential 15-minute '79 commercial breakthrough—the **Sugarhill**

Gang's "Rapper's Delight." And all of us music vets can recall where we were when we first heard the '82 social anthem "The Message," wherein **Grand Master Flash & the Furious Five** let loose with the memorable coda that still holds true some 28 years later: "It's like a jungle sometimes/It makes me wonder how I keep from going under."

"People called Joe street-wise," recalls independent U.K. publisher **John Merritt** of rap pioneer and Sugar Hill co-founder **Joe Robinson Sr.** "But I called him a hands-on record man; he would get things done."

Harlem, N.Y.-born Robinson, who died Nov. 5, 2000, at the age of 69 following a long bout with cancer, did just that during a career that included stints in real

estate, artist management (former wife and label co-founder **Sylvia**, who notched the 1973 hit "Pillow Talk"), nightclub ownership, and label operation. (In addition to launching the All Platinum label and offshoots Turbo, Stang, and Vibration, the Robinsons later bought the Chess catalog.)



by Gail Mitchell



Along the way, the intrepid entrepreneur scored pre-Sugar Hill R&B hits with **Shirley (And Company)** ("Shame, Shame, Shame") and **the Moments** ("Love On A Two-Way Street"), signed a pre-Arista **Angie Stone** when she was a member of Sugar Hill act **the Sequence**, and watched son **Joey Jr.** take up the family's musical cause as a member of **the West Street Mob**.

Sugar Hill later allied itself with MCA and then current U.S. owner Rhino, with Sanctuary/Castle handling the label in the U.K. and the rest of Europe. While Robinson's style and business dealings rubbed some people the wrong way, others, like former Castle executive **Bob Fisher**, remember him as being "personally generous. He'd think nothing of giving 100 pounds [\$150] to secretaries and others in similar jobs because he liked them." Adds Ensign Records co-founder **Nigel Grainge**, who helped obtain All Platinum's international license for Phonogram in '75, "I never saw the dark side of Joe. Obviously, he had connections. But he was such a nice man."

Harold Lipsius, president of Universal One-Stop in Philadelphia, sums up Robinson's cachet in nine words: "He lit the room up when he was around."

Assistance in preparing this column was provided by **Adam White** in London.



In The Land Of Oz. Avatar Records recently donated \$10,000 to the Innocence Project of the Benjamin N. Cardozo School of Law at Yeshiva University, which provides legal assistance to wrongly convicted prisoners. The presentation preceded Avatar's Jan. 9 release of "Oz—The Soundtrack," a compilation inspired by HBO's acclaimed prison series and featuring such rappers as Snoop Dogg, Talib Kweli, Master P, and Method Man—the latter two of whom will guest-star on the show when its fourth season resumes Jan. 7. Pictured during the ceremony are, from left, "Oz" actor Dean Winters, actor and soundtrack artist Lord Jamar, Avatar president Larry Robinson, soundtrack artist Pharoahe Monch, Innocence Project co-founder/defense attorney Barry Scheck, and "Oz" cast member muMs.

Hot R&B/Hip-Hop Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	2	14	I JUST WANNA LOVE U (GIVE IT 2 ME)	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
2	1	12	MS. JACKSON	OUTKAST (LAFACE/ARISTA)
3	3	18	I WISH	R. KELLY (JIVE)
4	4	19	MY FIRST LOVE	AVANT FEAT. KETARA WYATT (MAGIC JOHNSON/MCA)
5	5	11	DANGER (BEEN SO LONG)	MYSTIKAL FEAT. NIVEA (JIVE)
6	6	19	JUST FRIENDS (SUNNY)	MUSIQ (DEF JAM/DEF SOUL/IDJMG)
7	9	18	EMOTIONAL	CARL THOMAS (BAD BOY/ARISTA)
8	10	18	INDEPENDENT WOMEN PART I	DESTINY'S CHILD (COLUMBIA)
9	8	14	ONE WOMAN	DAVE HOLLISTER (DEF SQUAD/DREAMWORKS)
10	11	11	PROMISE	JAGGED EDGE (SO SO DEF/COLUMBIA)
11	7	9	BOW WOW (THAT'S MY NAME)	LIL BOW WOW (SO SO DEF/COLUMBIA)
12	13	11	IT WASN'T ME	SHAGGY FEATURING RICARDO "RIKROK" OUCENT (MCA)
13	14	20	911	WYCLEF JEAN FEAT. MARY J. BLIGE (COLUMBIA)
14	15	18	E.I.	NELLY (FO' REEL/UNIVERSAL)
15	12	10	PROJECT CHICK	CASH MONEY MILLIONAIRES (CASH MONEY/UNIVERSAL)
16	19	8	PUT IT ON ME	JA RULE (MURDER INC./DEF JAM/IDJMG)
17	16	9	IT'S OVER NOW	112 (BAD BOY/ARISTA)
18	17	28	WHAT'S YOUR FANTASY	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
19	22	8	STRANGER IN MY HOUSE	TAMIA (ELEKTRA/VEEG)
20	20	6	STUTTER	JOE FEATURING MYSTIKAL (JIVE)
21	18	7	IS THAT YOUR CHICK	MEMPHIS BLEEK (ROC-A-FELLA/DEF JAM/IDJMG)
22	21	24	BETWEEN ME AND YOU	JA RULE (MURDER INC./DEF JAM/IDJMG)
23	23	37	OPEN MY HEART	YOLANDA ADAMS (ELEKTRA/VEEG)
24	26	25	SHAKE YA ASS	MYSTIKAL (JIVE)
25	24	22	YOU SHOULD'VE TOLD ME	KELLY PRICE (DEF SOUL/IDJMG)
26	28	22	LIAR	PROFYLE (MOTOWN)
27	31	41	LET'S GET MARRIED	JAGGED EDGE (SO SO DEF/COLUMBIA)
28	25	16	NO MORE (BABY I'MA DO RIGHT)	3LW (NINE LIVES/EPIC)
29	30	25	BAG LADY	ERYKAH BADU (MOTOWN)
30	32	24	GIRLS DEM SUGAR	BEENIE MAN FEAT. MYA (SHOCKING VIBES/VP/VIRGIN)
31	35	34	JUST BE A MAN ABOUT IT	TONI BRAXTON (LAFACE/ARISTA)
32	27	8	X	XZIBIT (LOUD)
33	38	39	INCOMPLETE	SISQO (DRAGON/DEF SOUL/IDJMG)
34	33	5	A LONG WALK	JILL SCOTT (HIDDEN BEACH/EPIC)
35	29	6	OH NO	MOS DEF & PHAROAE MONCH (RAWKUS)
36	34	5	CHA-CHA SLIDE	MR. C THE SLIDE MAN (M.O.B./UNIVERSAL)
37	36	4	AFTER PARTY	KOFFEE BROWN (DIVINE MILL/ARISTA)

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

1	1	3	WIFEY	NEXT (ARISTA)
2	4	5	SUMMER RAIN	CARL THOMAS (GHET-O-VISION/BAD BOY/ARISTA)
3	5	18	TRY AGAIN	ALIIYAH (BLACKGROUND/VIRGIN)
4	13	14	WHATEVER	IDEAL FEAT. LIL' MO (VIRGIN)
5	9	8	WHERE I WANNA BE	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
6	3	4	THE LIGHT	COMMON (MCA)
7	—	1	DOWN FOR MY N'S	C-MURDER (TRU/NO LIMIT/PRIORITY)
8	8	16	I WISH	CARL THOMAS (BAD BOY/ARISTA)
9	2	4	WHAT MEANS THE WORLD TO YOU	CAM'RON (EPIC)
10	6	4	BAD BOYZ	SHYNE (BAD BOY/ARISTA)
11	—	11	SEPARATED	AVANT (MAGIC JOHNSON/MCA)
12	16	24	U KNOW WHAT'S UP	DONELL JONES (UNTOUCHABLES/LAFACE/ARISTA)
13	10	13	I WANNA KNOW	JOE (JIVE)

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

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

15	911	(Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMI/Te-Bass, BMI/Baby Kats, SOCAN/GCP, SDCAN/Warner-Tamerlane, BMI/Miss Mary's, BMI/Unichappell, BMI) HL		
43	AFTER PARTY	(A's Street, ASCAP/WB, ASCAP/Teron Beat, BMI/BMG Songs, ASCAP/Darker Brothers, ASCAP/Faith Force, BMI/Zomba, ASCAP/New Nation, ASCAP/Magic Man, PRS)		
49	ALL GOOD?	(T-Girl, BMI/Daisy Age, BMI/Chaka Khan, ASCAP/Rugged Jointz, ASCAP)		
77	ANTE UP (ROBBING-HOODZ THEORY)	(Blind Man's Bluff, ASCAP)		
48	BABY IF YOU'RE READY	(Nay D, ASCAP/Sokol, ASCAP/Black Blessed Girl, ASCAP/High Priest, ASCAP/Famous, ASCAP/Show Me How Daddy Bal, ASCAP/Black Fountain, ASCAP) HL		
25	BAG LADY	(Erykah Badu, ASCAP/Airt Nuthin' Goin' On But Funkin', ASCAP/Loot On My Leaves, ASCAP/Big Yacht, ASCAP/Sony/ATV Tunes, ASCAP/Phat Cat, ASCAP/Antraphil, BMI/Sharon Hill, BMI/Nate Dogg, BMI/Divine Pimp, ASCAP/BMG Songs, ASCAP) HL/WBM		
78	BARRE BABY	(Not Listed)		
27	BETWEEN ME AND YOU	(Slavery, BMI/White Rhino, ASCAP/Lil' Rob, BMI/DJ Irv, BMI/Ensign, BMI)		
56	BOUT DAT	(Big P, BMI)		
11	BOW WOW (THAT'S MY NAME)	(EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Nootime, SESAC/EMI Blackwood, BMI/My Own Chit, BMI) HL		
54	BY YOUR SIDE	(Argel, ASCAP/Sony/ATV Tunes, ASCAP) HL		
70	CANDLES	(Urp, ASCAP/WB, ASCAP/Kharotry, ASCAP/B.Black, ASCAP/Jobete, ASCAP)		
37	CASE OF THE EX (WHATCHA GONNA DO)	(Famous, ASCAP/Mo Better Grooves, ASCAP/Hitco South, ASCAP/Tubulous, ASCAP/Male Yeah, SESAC/Peertunes, SESAC) HL		
41	CHA-CHA SLIDE (M.O.B.)	(ASCAP)		
14	COULD IT BE (I-BALLAD)	(ASCAP/WB, ASCAP/Hood Classics, ASCAP/Want My Daddy's Records, ASCAP/Zabula, ASCAP/My Baby, BMI/EMI Longtude, BMI/Universal-PolyGram International Tunes, SESAC/Jahque Joints, SESAC) HL/WBM		
65	CRAZY (WB, ASCAP/2000 Watts, ASCAP/Link Browder, ASCAP/Design, BMI/EMI, ASCAP/Cord Kayla, ASCAP/LBN, ASCAP) HL/WBM			
72	CROSS THE BORDER	(EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Fatima & Baron Outlet, ASCAP/Main Music, ASCAP) HL		
46	DANCE WITH ME	(Frank, ASCAP/Lakshmi Puja, ASCAP/J & J Ross, ASCAP) HL/WBM		
6	DANGER (BEEN SO LONG)	(The Brads, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL/WBM		
44	DIDN'T CHA KNOW	(Divine Pimp, ASCAP/Tribes Of Kedar, ASCAP/BMG Songs, ASCAP)		
76	DO YOU	(Boomer X, ASCAP/Dead Game, ASCAP/DJ Irv, BMI/Famous, ASCAP/Gang, BMI/Second Decade, BMI/Warner-Tamerlane, BMI) HL/WBM		
91	DREAM WITH NO LOVE	(Divided, BMI/Songs Of Universal, BMI/Gibstein, BMI/Cleveland's Own, BMI)		
16	E.I.	(Jackie Frost, BMI/BMG Songs, ASCAP/Basement Beatz, ASCAP/Universal, ASCAP) HL/WBM		
8	EMOTIONAL	(Thom, ASCAP/Yellow Man, BMI/Butter Jinx, BMI/Magnetic, BMI/EMI Blackwood, BMI) HL		
55	FREE	(EMI April, ASCAP/Flyte Tyme, ASCAP/Urban Warfare, ASCAP/EMI Songs, BMI/Who Knows Music, BMI/Ella & Gene's Son's, ASCAP)		
82	GET CRUNKED UP	(Lynce And Beats, BMI)		
82	GET OFF THE CORNER	(Money Mack, BMI)		
68	GETO HEAVEN REMIX T.S.O.I. (THE SOUND OF ILLADELPH)	(Not Listed)		
35	GIRLS DEM SUGAR	(EMI Blackwood, BMI/The Waters of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP) HL		
83	GOODLIFE	(Chyna Baby, ASCAP/Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Music Of Windswept, ASCAP/Gallo, ASCAP) WBM		
96	GOTTA TELL YOU	(Ar Chrysalis Scandinavia, ASCAP/Murlyn, ASCAP/Universal, ASCAP/WB, ASCAP/Warner Chappell, PRS/EMI April, ASCAP) HL/WBM		
73	GRAVEL PIT	(Wu-Tang, BMI/Carriers-BMG, BMI/Pauliisa Moorman, BMI)		
75	GUILTY UNTIL PROVEN INNOCENT	(Lil Lu Lu, BMI/EMI Blackwood, BMI/Da'ya's Day, BMI/Warner-Tamerlane, BMI/Zomba, BMI/R. Kelly, BMI)		
81	HE DID THAT	(Big P, BMI)		
23	HE LOVES U NOT	(Stephan A. Kijner, ASCAP/EMI April, ASCAP/Muso, ASCAP/Griff Griff, ASCAP/Warner-Tamerlane, BMI/Appletree, PRS) HL/WBM		
58	HOW MANY LICKS?	(Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI/Yellow Man, BMI/Butter Jinx, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL/WBM		
100	I CAN TELL	(Jahque Joints, SESAC/Universal-PolyGram International Tunes, SESAC/June-Bug Alley, ASCAP/WB, ASCAP/Lite, ASCAP)		
1	I JUST WANNA LOVE U (GIVE IT 2 ME)	(Lil Lu Lu, BMI/EMI Blackwood, BMI/The Waters of Nazereth, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/Big Poppa, ASCAP/Denc Angetlette, BMI/Wind Tiger, BMI/Strand, BMI/Zomba, BMI/Mike City, BMI) HL/WBM		
50	I KNOW	(EMI Blackwood, BMI/Uncle Bobby, BMI/2 No-Tasha, BMI/Tri-A-Tunes, BMI/EMI April, ASCAP/Nyrraw, ASCAP)		
51	I'LL TRADE (A MILLION BUCKS)	(Mo Loving, ASCAP/Salter Sounds, ASCAP)		
32	INCOMPLETE	(Montell Jordan, ASCAP/Famous, ASCAP/Hudson - Jordan, ASCAP/Almo, ASCAP/Wxen, ASCAP) HL/WBM		
3	INDEPENDENT WOMEN PART I	(ENOT, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Songs, BMI/Cori Tiftani, BMI/Beyonce, ASCAP) HL		
22	IS THAT YOUR CHICK	(Lil Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP) HL/WBM		
19	IT'S OVER NOW	(Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Liquid Liquid, BMI/Sugarhill, BMI/Twenty Nine Black, BMI) HL		
13	IT WASN'T ME	(Livingstng, ASCAP)		
4	I WISH	(Zomba, BMI/R. Kelly, BMI) WBM		
36	JUST BE A MAN ABOUT IT	(Braxton, BMI/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Nootime Tunes, BMI/Black Baby, SESAC/Nootime, SESAC) WBM		
7	JUST FRIENDS (SUNNY)	(Warner-Tamerlane, BMI/Portable, BMI/Notable, ASCAP/EMI April, ASCAP/Touch By Jazz, ASCAP/Nvrcac Tyke, ASCAP/Double OH Eight, ASCAP) HL/WBM		
69	LADIES MAN	(Nature's Finest, ASCAP/New Day, ASCAP/Mo Loving, ASCAP/WB, ASCAP/Songs Of Windswept Pacific, BMI/Nuevo Dia, BMI/Music Of Windswept Pacific, ASCAP/All In Soundlab, ASCAP/16 Years Young, ASCAP) HL		
98	LET'S GET HIGH (WB, ASCAP/Airt Nuthin' Goin' On But Funkin', ASCAP/Famous, ASCAP/Eight Mile Style, BMI/Loot On Loose Leaves, ASCAP/Big Yacht, ASCAP/Rockin' It, BMI/Antraphil, BMI/Sharon Hill, BMI/Hard Workin' Black Folks, ASCAP) HL/WBM			
33	LET'S GET MARRIED	(So So Def, ASCAP/EMI April, ASCAP/Them Damn Tunes, ASCAP/Babyboy's Little, SESAC/Nootime, SESAC) HL		
15	7	GETTIN' IN THE WAY	(Jill Scott (Hidden Beach/EPIC)	
16	17	(HOT S**T) COUNTRY GRAMMAR	(Nelly Fo' Reel/Universal)	
16	17	25	THONG SONG	(Sisqo (Dragon/Def Soul/IDJMG)
71	25	25	WITHOUT YOU	(Charlie Wilson (Major Hits/Jake/Interscope)
18	11	3	THE NEXT EPISODE	(Dr. Dre (Aftermath/Interscope)
19	14	15	TREAT HER LIKE A LADY	(Joe (Jive)
20	12	5	BOUNCE WITH ME	(Lil Bow Wow (So So Def/Columbia)
22	24	22	PARTY UP (UP IN HERE)	(DMX (Ruff Ryders/Def Jam/IDJMG)
23	—	18	HE WASN'T A MAN ENOUGH	(Toni Braxton (Laface/Arista)
24	—	11	BIG PIMPIN'	(Jay-Z Feat. UGK (Roc-A-Fella/Def Jam/IDJMG)
25	—	6	JUMPIN', JUMPIN'	(Destiny's Child (Columbia)

Hot R&B/Hip-Hop Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	3	7	HE LOVES U NOT	DREAM (BIG BOY/ARISTA) 1 wk. at No. 1
2	2	5	MAMACITA	PUBLIC ANNOUNCEMENT (RCA)
3	4	6	COULD IT BE	JAHHEIM (DIVINE MILL/WARNER BROS.)
4	1	13	INDEPENDENT WOMEN PART I	DESTINY'S CHILD (COLUMBIA)
5	5	25	DANCE WITH ME	DEBELAH MORGAN (THE DAS LABEL/ATLANTIC)
6	6	7	CASE OF THE EX (WHATCHA GONNA DO)	MYA (UNIVERSITY/INTERSCOPE)
7	8	8	SOUL SISTA	BILAL (MOYO/INTERSCOPE)
8	11	9	BABY IF YOU'RE READY	SNOOP DOGG PRESENTS DOGG'S ANGELS (DOGGY STYLE/VEE) 1 wk. at No. 1
9	9	21	BAG LADY	ERYKAH BADU (MOTOWN)
10	7	6	I KNOW	SUNDAY (BETTER PLACE/CAPITOL)
11	12	3	THANK YOU IN ADVANCE	BOYZ II MEN (UNIVERSAL)
12	13	8	WHERE I WANNA BE	BAMIZAZ PRESENTS SHAGGY'S ANGELS (DOGGY STYLE/VEE)
13	14	17	HE DID THAT	SILKKE THE SHOCKER (NO LIMIT/PRIORITY)
14	10	4	WIN	BRIAN MCKNIGHT (MOTOWN)
15	15	15	MOST GIRLS	PINK (LAFACE/ARISTA)
16	20	10	SOUJAS	MASTER P (NO LIMIT/PRIORITY)
17	16	22	DOESN'T REALLY MATTER	JANET (DEF JAM/DEF SOUL/IDJMG)
18	18	12	CROSS THE BORDER	PHILLY'S MOST WANTED (ATLANTIC)
19	27	7	R.N.S.	FREDDIE FOXX BUMPY KNUCKLES (KJACLANDSPEED)
20	26	6	SHIT ON YOU	D-12 (SHADY/RAWKUS/INTERSCOPE)
21	21	5	OH NO	MOS DEF & PHAROAE MONCH (RAWKUS)
22	17	24	INCOMPLETE	SISQO (DRAGON/DEF SOUL/IDJMG)
23	22	21	GOTTA TELL YOU	SAMANTHA MUMBA (WILD CARD/INTERSCOPE)
24	30	24	DOESN'T THINK I'M NOT	KANDI (COLUMBIA)
25	19	4	DANGER (BEEN SO LONG)	MYSTIKAL FEAT. NIVEA (JIVE)
26	25	16	WHARTY U	CHARLIE WILSON (MAJOR HITS/JAKE/INTERSCOPE)
27	24	4	ALL GOOD?	DE LA SOUL FEATURING CHAKA KHAN (TOMMY BOY)
28	31	32	WIFEY	NEXT (ARISTA)
29	29	5	IT WASN'T ME	SHAGGY FEATURING RICARDO "RIKROK" OUCENT (MCA)
30	28	24	JUMPIN', JUMPIN'	DESTINY'S CHILD (COLUMBIA)
31	36	18	LIAR	PROFYLE (MOTOWN)
32	33	18	CAN'T GO FOR THAT	TAMIA (ELEKTRA/VEEG)
33	41	3	PUT IT ON ME	JA RULE (MURDER INC./DEF JAM/IDJMG)
34	32	10	THAT OTHER WOMAN	CHANGING FACES (ATLANTIC)
35	43	13	IT'S OK	SLIMM CALHOUN (AQUEMINI/EASTWEST/VEEG)
36	44	17	MOVE SOMETHIN'	TALIB KWELI & HI-TEK (RAWKUS/PRIORITY)
37	37	5	IS THAT YOUR CHICK	MEMPHIS BLEEK (ROC-A-FELLA/DEF JAM/IDJMG)

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

38	35	2	PLAYA HATER	CHICO DEBARGE (RUFFNATION/MOTOWN/WARNER BROS.)
39	39	49	I DON'T CARE	NO QUESTION (PHADELPHIA INTERNATIONAL/RUFFNATION/WARNER BROS.)
40	23	22	BOUNCE WITH ME	LIL BOW WOW (SO SO DEF/COLUMBIA)
41	45	19	SHAKE IT LIKE A DOG	KANE & ABEL (MOST WANTED EMPIRE)
42	—	1	STUTTER	JOE FEATURING MYSTIKAL (JIVE)
43	64	5	NO! NO! NO!	SUNNI BLACK (KING PIN STATION)
44	60	27	CALLIN' ME	LIL' ZANE FEAT. 112 (WORLDWIDE/PRIORITY)
45	67	4	GRAVEL PIT	WU-TANG CLAN (WU-TANG/LOUD/COLUMBIA)
46	58	3	SOUTHERN HOSPITALITY	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
47	40	13	BIG DOE	SUICIDE (FUTURESCOPE)
48	38	29	NO MORE	RUFF ENDOZ (EPIC)
49	47	18	IS IT REALLY LIKE THAT?	ABSOLUTE (NOONTIME/ATLANTIC)
50	34	10	I JUST WANNA LOVE U (GIVE IT 2 ME)	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
51	52	4	PEACE OF MIND	DARINDE BALLAZ FEATURING TWISTA (LEGIT BALLIN')
52	46	22	BABY U ARE	GERALD LEVERT (EASTWEST/VEEG)
53	48	7	W.O.E. IS ME (WORLD OF ENTERTAINMENT)	JURASSIC 5 (INTERSCOPE/RAWKUS)
54	70	29	CRYBABY	MARIAH CAREY FEAT. SNOOP DOGG (COLUMBIA)
55	56	24	TA DA	LIL' MO (EASTWEST/VEEG)
56	50	14	DON'T MESS WITH MY MAN	LUCY PEARL (POOKIE/BEYOND)
57	66	23	DAILY	TQ (CLOCKWORK/EPIC)
58	63	23	FEELIN' SO GOOD	JENNIFER LOPEZ (WORK/EPIC)

Billboard TOP R&B/HIP-HOP ALBUMS

JANUARY 13, 2001

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	—	2	SNOOP DOGG	NO LIMIT 23225*/PRIORITY (12.98/18.98)	1
▶ No. 1 ◀						
2	2	—	2	LIL WAYNE	CASH MONEY 860911/UNIVERSAL (12.98/18.98)	2
3	5	6	21	SHAGGY	MCA 112096 (11.98/17.98)	3
4	4	2	8	R. KELLY	▲ JIVE 41705* (12.98/18.98)	1
5	7	5	10	OUTKAST	▲ LAFACE 26072*/ARISTA (12.98/18.98)	2
6	8	1	3	XZIBIT	LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	1
7	3	7	14	LIL BOW WOW	▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	3
8	6	4	7	SADE	▲ EPIC 85185 (12.98 EQ/18.98)	2
9	9	12	27	NELLY	▲ FO' REEL 157743/UNIVERSAL (12.98/18.98)	1
10	14	23	12	JA RULE	▲ MURDER INC./DEF JAM 542934*/DJMG (12.98/18.98)	1
11	10	8	10	JAY-Z	▲ ROC-A-FELLA/DEF JAM 548203*/DJMG (12.98/18.98)	1
12	11	3	4	MEMPHIS BLEEK	ROC-A-FELLA/DEF JAM 542587*/DJMG (11.98/17.98)	1
13	12	14	14	MYSTIKAL	▲ JIVE 41696* (12.98/18.98)	1
14	16	20	11	LUDACRIS	▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/DJMG (12.98/18.98)	2
15	13	9	6	ERYKAH BADU	▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	3
16	15	10	4	K-CI & JOJO	MCA 112398 (12.98/18.98)	3
17	17	11	7	MUSIQ SOULCHILD	DEF SOUL 548289*/DJMG (11.98/17.98)	7
18	21	15	5	MASTER P	NO LIMIT 26008*/PRIORITY (11.98/17.98)	2
19	24	16	7	WU-TANG CLAN	▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	1
20	23	22	6	DAVE HOLLISTER	DEF SQUAD/DREAMWORKS 450278*/INTERSCOPE (11.98/17.98)	10
21	26	13	4	FUNKMASTER FLEX	LOUD 1961* (12.98/18.98)	5
22	20	24	33	EMINEM	▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	1
23	18	99	3	QB FINEST	ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	18
24	22	28	24	JILL SCOTT	▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98)	9
25	19	26	4	3LW	NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	19
26	27	21	6	B.G.	▲ CASH MONEY 860909/UNIVERSAL (11.98/17.98)	5
27	34	17	5	VARIOUS ARTISTS	RAWKUS 26131*/PRIORITY (10.98/16.98)	7
28	30	19	7	KEITH SWEAT	ELEKTRA 62515/EEG (12.98/18.98)	5
29	35	18	7	CAPONE -N- NOREAGA	TOMMY BOY 3110* (12.98/18.98)	8
30	36	25	6	BBALL & MJG	JCOR 860915/INTERSCOPE (12.98/18.98)	9
31	32	29	10	TAMIA	ELEKTRA 62516/EEG (11.98/17.98)	8
32	38	32	16	CASH MONEY MILLIONAIRES	▲ CASH MONEY 153291/UNIVERSAL (11.98/17.98)	2
33	33	33	38	CARL THOMAS	▲ BAD BOY 73025/ARISTA (10.98/17.98)	2
34	25	27	10	SOUNDTRACK	▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	9
35	41	40	3	VARIOUS ARTISTS	DEF JAM 520062/DJMG (12.98/18.98)	35
36	42	46	12	MR. C THE SLIDE MAN	M.O.E. 159807/UNIVERSAL (12.98/18.98)	36
37	28	37	39	PINK	▲ LAFACE 26062/ARISTA (11.98/17.98)	23
▶ GREATEST GAINER ◀						
38	84	—	2	SOUNDTRACK	HOLLYWOOD 162288 (18.98 CD)	38
39	43	48	50	JAGGED EDGE	▲ SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	1
40	40	34	34	AVANT	▲ MAGIC JOHNSON 112069/MCA (12.98/18.98)	6
41	39	44	36	MYA	▲ UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	7
42	29	30	67	YOLANDA ADAMS	▲ ELEKTRA 62439/EEG (11.98/17.98)	5
43	31	36	75	DESTINY'S CHILD	▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	2
44	52	38	8	PRODIGY OF MOBB DEEP	▲ INFAMOUS/VIOLATOR 1873*/LOUD (12.98/17.98)	6
45	51	54	59	DR. DRE	▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	1
46	61	47	13	SCARFACE	▲ RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	2
47	49	41	11	PROFYLE	MOTOWN 159744/UNIVERSAL (11.98/17.98)	13
48	46	42	19	WYCLEF JEAN	▲ COLUMBIA 62180*/CRG (12.98 EQ/18.98)	3
49	48	43	7	CHANTE MOORE	SILAS 112377/MCA (12.98/18.98)	10

50	53	35	3	FIELD MOB	MCA 112348* (12.98/18.98)	613: ASHY TO CLASSY	35
51	47	50	36	TONI BRAXTON	▲ LAFACE 26069/ARISTA (11.98/18.98)	THE HEAT	1
52	70	57	15	SHYNE	▲ BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
53	56	53	28	LIL' KIM	▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	1
54	62	51	11	TALIB KWELI & HI-TEK	RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	5
55	65	85	15	LIL' ZANE	WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	4
56	50	56	16	BOYZ II MEN	▲ UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	3
▶ PACESETTER ◀							
57	91	58	17	MACK 10	HOO-BANGIN' 50148*/PRIORITY (11.98/17.98)	THE PAPER ROUTE	4
58	54	52	27	KELLY PRICE	DEF SOUL 542472/DJMG (11.98/17.98)	MIRROR MIRROR	3
59	66	68	7	BONE THUGS-N-HARMONY	RUTHLESS 85172*/EPIC (12.98 EQ/18.98)	THE COLLECTION: VOLUME TWO	15
60	58	59	16	RACHELLE FERRELL	CAPITOL 94980 (11.98/17.98)	INDIVIDUALITY (CAN I BE ME?)	16
61	63	63	37	JOE	▲ JIVE 41703 (12.98/18.98)	MY NAME IS JOE	1
62	69	55	7	PRU	CAPITOL 23120 (6.98/9.98)	PRU	49
63	57	49	3	SPM	DOPE HOUSE/COY 013336/UNIVERSAL (11.98/17.98)	TIME IS MONEY	49
64	85	76	6	DOGGYS ANGELS	DOGGY STYLE 2130*/TVT (10.98/17.98)	PLEEZBALEEVIT!	35
65	72	80	55	DMX	▲ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
66	83	84	33	BIG TYMERS	▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	1
67	77	74	16	LL COOL J	DEF JAM 546819*/DJMG (12.98/18.98)	G.O.A.T. FEAT. JAMES T. SMITH: THE GREATEST OF ALL TIME	1
68	92	87	29	THREE 6 MAFIA	HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	2
69	73	61	8	OUTLAWZ	OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US	16
70	64	67	6	TUPAC SHAKUR	AMARU 490813/INTERSCOPE (12.98/18.98)	THE ROSE THAT GREW FROM CONCRETE VOLUME 1	28
71	59	65	17	DONNIE MCCLURKIN	VERITY 43150 (10.98/16.98)	LIVE IN LONDON AND MORE...	50
72	37	31	8	YOLANDA ADAMS	ELEKTRA 62567/EEG (11.98/17.98)	CHRISTMAS WITH YOLANDA ADAMS	31
73	44	45	8	SOUNDTRACK	MAVERICK 47850/WARNER BROS. (12.98/18.98)	RUGRATS IN PARIS: THE MOVIE	41
74	71	71	7	BABYFACE	EPIC 85132 (12.98 EQ/18.98)	A COLLECTION OF HIS GREATEST HITS	28
75	55	69	35	MARY MARY	▲ C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
76	98	90	18	C-MURDER	TRU/NO LIMIT 50083*/PRIORITY (12.98/17.98)	TRAPPED IN CRIME	1
77	82	73	25	BEENIE MAN	SHOCKING VIBES/VP 49093*/VIRGIN (11.98/16.98)	ART AND LIFE	18
78	79	72	3	CYPRESS HILL	COLUMBIA 85184/CRG (12.98 EQ/18.98)	LIVE AT THE FILLMORE	72
79	80	98	90	EMINEM	▲ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	1
80	RE-ENTRY	13	TOO SHORT	▲ SHORT 41711/JIVE (11.98/17.98)		YOU NASTY	4
81	67	82	56	SISQO	▲ DRAGON/DEF SOUL 546816*/DJMG (12.98/18.98)	UNLEASH THE DRAGON	2
82	68	70	27	SOUNDTRACK	OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL	15
83	76	75	4	SOUNDTRACK	EDMONDS/DEF SOUL 548156/DJMG (12.98/18.98)	SOUL FOOD: THE SERIES — THE BEST R&B OF 2000	60
84	90	93	7	CHARLIE WILSON	MAJOR HITS/JAKE 490371/INTERSCOPE (17.98 CD)	BRIDGING THE GAP	70
85	RE-ENTRY	11	E-40	SICK WID' IT 41742/JIVE (11.98/17.98)		LOYALTY AND BETRAYAL	4
86	94	—	27	NEXT	▲ ARISTA 14643* (10.98/17.98)	WELCOME II NEXTASY	4
87	89	96	64	DONELL JONES	▲ UNTOUCHABLES/LAFACE 26060/ARISTA (11.98/17.98)	WHERE I WANNA BE	6
88	RE-ENTRY	5	NATALIE WILSON & THE S.O.P. CHORALE	GOSPO CENTRIC 490675/INTERSCOPE (11.98/17.98)		[GIRL DIRECTOR]	64
89	60	66	75	MACY GRAY	▲ EPIC 69490* (12.98 EQ/18.98)	ON HOW LIFE IS	9
90	RE-ENTRY	50	JAY-Z	▲ ROC-A-FELLA/DEF JAM 546822*/DJMG (12.98/18.98)		VOL. 3... LIFE AND TIMES OF S. CARTER	1
91	RE-ENTRY	7	TRIPLE 6 MAFIA	SMOKED OUT 9997/STREET LEVEL (11.98/16.98)		KINGS OF MEMPHIS: UNDERGROUND VOL. 3	28
92	97	—	37	TRINA	▲ SLIP-N-SLIDE/ATLANTIC 83212*/AG (11.98/17.98)	DA BADDEST B**H	11
93	95	78	17	NO QUESTION	PHILADELPHIA INTERNATIONAL/RUFFNATION 47750/WARNER BROS. (11.98/17.98)	NO QUESTION	47
94	45	39	7	VARIOUS ARTISTS	▲ ARISTA/RCA 41741/JIVE (12.98/18.98)	PLATINUM CHRISTMAS	39
95	75	81	10	PATTI LABELLE	MCA 112267 (11.98/17.98)	WHEN A WOMAN LOVES	26
96	RE-ENTRY	11	TELA	RAP-A-LOT 49856*/VIRGIN (12.98/16.98)		THE WORLD AIN'T ENUFF	8
97	RE-ENTRY	29	504 BOYZ	▲ NO LIMIT 50722*/PRIORITY (11.98/17.98)		GOODFELLAS	1
98	RE-ENTRY	9	WILLIE D	RAP-A-LOT 50022/VIRGIN (12.98/16.98)		LOVED BY FEW, HATED BY MANY	25
99	78	89	18	BEBE	MOTOWN 159405/UNIVERSAL (11.98/17.98)	LOVE AND FREEDOM	11
100	100	—	22	SOUNDTRACK	▲ DEF JAM/DEF SOUL 542522*/DJMG (12.98/18.98)	NUTTY PROFESSOR II: THE KLUMPS	1

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

WORDS & DEEDS

(Continued from page 29)

ly—and successfully—released mostly 12-inch singles since launching in 1997. “It’s not about how many records you sell,” he says of how he stays afloat. “It’s whether people pay you or not, meaning retailers and distributors. I have managed to get my money.”

ABB averages around 7,000 units sold per 12-inch single release. “While the vinyl pie is much smaller [than the CD pie],” adds Beni B, “it’s probably the most important piece, because of its link to the

streets, clubs, and ultimately radio.”

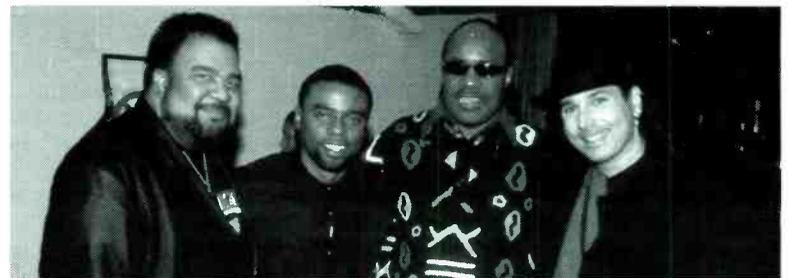
ABB’s first release was Defari’s “Bionic,” produced by Evidence of Dilated Peoples. To date, the independent label has issued more than 25 releases, primarily 12-inch singles featuring such acts as the aforementioned Defari (on Open Bar), Dilated Peoples (Capitol), and Planet Asia.

Beni B’s goal for 2001 is to release two or three albums. He’s only released two full-length albums, including a compilation, since the company’s inception. Meanwhile,

he’s about to release several 12-inch singles, including Amad Jamal’s “The Renaissance,” produced by Evidence (Feb. 6), and Joey Chavez’s “The Original Structure” (March 6), the follow-up to Chavez’s “After The Heat” single.

For more information, contact Fat Beats spokesman Amir at 718-875-8191 or ABB Records via Beni B at 510-986-9412.

Marci Kenon can be reached at urbanfocusla@hotmail.com.



Toy Story. Stevie Wonder’s fifth annual House Full of Toys holiday benefit concert at Inglewood, Calif.’s Great Western Forum—presented by Wonder-owned radio station KJLH Los Angeles—attracted such R&B/pop performers as Carl Thomas, Mya, Sisqó, Jill Scott, Dianne Schuur, Kirk Franklin, Macy Gray, and Charlie Wilson, plus host D.L. Hughley. From left, jazz performers George Duke, Norman Brown, and Boney James flank Wonder backstage.

Trip Downtown Raises The Question, 'Is There A DJ In The House?'

WISHIN' & HOPIN': Thanks to some much-needed downtime over the holidays, we were able to make our way to New York's Deitch Projects art gallery for its installation, "Paradise Garage—Keith Haring And Music," which runs through Feb. 10.

Consisting of large, colorful paintings, objects, and drawings, the exhibition spotlights the work **Haring** did that mirrors the spirit of the Paradise Garage, as well as pieces that he made specifically for events and performances at the legendary (and now defunct) New York club. Along the way, the lovingly executed show celebrates the creative fusion inspired by Haring and the Paradise Garage experience.

Standing in the center of the main gallery space, we couldn't help but feel nostalgic for the club that was

housed in a former parking garage at 84 King St. in the Lower West Side of Manhattan's SoHo neighborhood. Within seconds, we were being transported back in time, reliving our first visit to the club (summer 1979).

Songs I remember hearing that night—**Kano's** "I'm Ready," **Chantal Curtis'** "Hit Man," **Inner Life's** "I'm Caught Up (In A One Night Love Affair)," **Phreek's** "Weekend"—flooded the mind. One night in heaven, indeed.

At the time, I knew next to nothing about the Garage's resident DJ, **Larry Levan**. All I knew was that he was playing the kind of dance music that made me feel completely alive. Now, days after witnessing Haring's exuberant installation, I find myself still reflecting on the Paradise Garage.

In 1983, after moving to New York from Cleveland, I became an official card-carrying member of the Paradise Garage. Until the club closed in '87,

the bulk of my Saturday nights—and Sunday mornings—were spent ensconced within the cavernous disco's four walls, blissfully immersed in the rhythmic magic that sparked from Levan's turntables.

Within a short period of time, and with Levan's incessant pushing of the musical envelope, I discovered the most important role a DJ can play: educator.

Remember the night he debuted **Taana Gardner's** wickedly downtempo "Heart-beat"? Yes, that's right, the dancers stormed off the dancefloor in protest. Weeks later, and thanks to Levan's belief and perseverance, the track became a bona fide Garage classic. And what about the night he introduced us to **Skipworth & Turner's** "Thinking About Your Love"? Well, after playing the song nine times in the course of one of his marathon sets, we finally got it!

Yes, Levan was rather adept at



by Michael Paoletta



An Everlasting Love. Twenty-five years after debuting with the top 10 hit "This Will Be," multi-Grammy Award winner Natalie Cole remains in the spotlight. Late last year, Elektra Records issued "Natalie Cole: Greatest Hits, Volume 1," which coincided with the release of the singer's tell-all book, "Angel On My Shoulder—An Autobiography." In addition to highlighting the singer's many R&B, pop, and dance hits, the 19-track collection features two new songs, including "Livin' For Love," which peaked at No. 1 on the Billboard Hot Dance Music/Club Play chart the week of Dec. 23. Penned by Cole, Denise Rich, and Garianno Lorenzo, the Brian Rawling-produced "Livin' For Love" was remixed by Frankie Knuckles and Hex Hector. Shown celebrating, from left, are Rich; Rawling; Jimmy Hester, GM/VP of Denise Rich Songs; Cole; and singer Luther Vandross.

The Dance Trax HOT PLATE

•**Photek**, "Mine To Give" (Science/Astralwerks single). When Photek dropped its third album ("Solaris") last September, house purists immediately claimed the **Robert Owens**-fronted and melancholia-hued track "Mine To Give" as their own. Dreamy in its original state, the song now sports hard-tinged restylings by both **David Morales** and **Satoshi Tomiie**. Count on this one being massive!

•**BM Dubs Presents Mr. Rumble Featuring Brasstooth & Kee**, "Whoop!" (There It Is) (Incentive U.K. single). **Tag Team's** Miami bass hit from 1994 has been restyled into a ghetto-tech anthem (we can already hear **DJ Assault** and **Basement Jaxx** championing this one!) for the new millennium. You can thank producers **Andy K.** and **Hugh Williams**. **DJ Mr. Rumble**, and **MCs Brasstooth** and **Kee** for this wicked slab of contemporary hip-house. Out Feb. 12.

•**Chili Hi Fly**, "Is It Love?" (Razor & Tie single). Originally appearing as a Ministry Of Sound import last winter, Chili Hi Fly's "Is It Love?" is now ready to dominate U.S. dancefloors and radio. A full-on male vocal dominates this deliciously filtered house track, which spotlights a certain lil' trumpet sample (think **Kool & the Gang**). Available Feb. 13.

•**Ian Van Dahl Featuring Marsha**, "Castles In The Sky" (Robbins Entertainment single). Equal parts buoyant pop and euphoric trance, "Castles In The Sky" is the next logical step for those who embraced **Fragma's** "Toca's Miracle," **Lustral's** "Everytime," **DJ Jurgens's** "Higher & Higher," and **ATB's** "9 PM (Till I Come)." Out Feb. 13.

•**Blaze Featuring Palmer Brown**, "My Beat" (Kickin'/Slip 'N' Slide U.K. single). This three-year-old gem from fave New Jersey act sees the light of day (again) with a new hard-house restructuring courtesy of the Netherlands' **Ambassador**, who has recorded under such guises as **DJ Misjah**, **Jonah**, and **Rank**. Also included is **Derrick Carter's** long-since-deleted Disco Circle remix. Out Jan. 22.

•**Everything But The Girl Vs. Soul Vision**, "Tracey In My Room" (V/C Recordings/Virgin U.K. single). Circulating via limited promotional 12-inch for the past few months, this deft merging of **EBTG's** "Wrong" and **SV's** "Come Into My Room" sees the (commercial) light of day Monday (8). Note: The track is one of many highlights on the Astralwerks compilation "Lazy Dog," which was beat-mixed by **Jay Hannan** and **EBTG's Ben Watt**.

•**Soulstice**, "Lovely" (Om Records single). Enjoy the laid-back, late-night club vibes of **Everything But The Girl** and **Sade**, as well as the entire Naked Music catalog? If so, prepare yourself to be worked over in lovely fashion. San Francisco's **Soulstice** obviously knows what it means to be funky, cool, and sophisticated (love the live horns and the detached vocals of **Gina Rene**). The beautiful "Lovely" is culled from the act's sublime album "Illusion," which arrives Apr. 20.

•**WR**, "Love To Love You Baby" (Rhythm/Warner Music France single). A delicious cover of the **Donna Summer** classic, with drop-dead-gorgeous vocals by **Lidy Arbogast** and deft mixes by **Tom Moulton** (orchestral slo-mo), **DJ Cam** (bumpin' 2-step), and **Ben Mays** (jazzy house).

Oakenfull's Columbia Set Sees U.S. Release

BY JUNE JOSEPH

NEW YORK—Though a ubiquitous, albeit background, fixture on the thriving acid-jazz scene of the early '90s as a member of the influential outfit **K-Creative**, **Ski Oakenfull** has ensured his place in the spotlight with the release of his solo debut, "Life Changes," which Columbia Records France issued last fall.

In an inspired move, Sony Records will release the album in the U.S. Jan. 30 via its relatively new Sony Music Imports division of Sony Music International. Content-wise, the imports are the same as those released in the artists' home territories, but they are priced at less than \$20, giving artists such as **Oakenfull**—who is part of the innovative London-based collective of talent spearheaded by influential DJ and label maven **Gilles Peterson**—a fair shot at competing with similar domestic releases.

Explains **Jennifer Lynn**, associate director of artist development for Sony Music International, "Sony Music Imports' mission is to provide distribution and, in some cases, grass-roots marketing support for Sony's international artists that we believe have U.S. sales potential, yet which do not currently have U.S. release commitments through Sony's U.S. labels."

The set's first single, "Fifths," is scheduled to be serviced to club and radio (college and specialty) DJs next month.

"With 'Life Changes,' it was the first time I felt I had the freedom to do what I wanted," acknowledges

London-based **Oakenfull**, who produced, recorded, and mixed the album. "I've always been involved with other people in bands. I finally had the financial freedom to be [musically] selfish. So, I gave myself a year to do the project. I revisited ideas from five years ago. I'd say half the album is [sonic] noodlings, the result of me messing around with old ideas, while the other half is entirely new material."



OAKENFULL

"Life Changes" melds a contemporary, albeit raw, jazz aesthetic with left-field, dance-floor-friendly beats and melodies. It easily makes the transition from club to stage to lounge, meshing live instrumentation with electronic-based sonics.

"If I was to define the style of the album, I would say it was electronic funk encompassing many different elements," says the London-based artist, whose songs are published by **Chrysalis Music Ltd.** "Artists like **Larry Heard** influenced me a lot. I'm really into the ambient sounds of artists like **Eno** and **Aphex Twin**. I'm also very much into jazz artists like **Herbie Hancock**, **Miles Davis**, and **Weather Report**. And I like classical composers such as **Debussy**."

Oakenfull says he worked closely with **Marie Gomis-Trezise** of Sony France's A&R department, who helped the artist in selecting the album's songs. "We wanted the songs that best exemplified my dis-

parate musical manifesto," he says. "Out of 22 possible tracks, Marie and I picked the ones that worked. Musically, we're on a similar tip."

At the time of the album's European release, **Oakenfull** embarked on a series of club dates throughout Europe. His seven-piece band includes his **K-Creative** cohort **Jim Carmichael** on drums. **Oakenfull** says he hopes to take the "Life Changes" live experience to the numerous British music festivals in the coming year.

Oakenfull first made his presence known as a member of **K-Creative**, which debuted in '91 with the album "Q.E.D." on **Peterson's Talkin' Loud** imprint. When the group broke up two years later, **Oakenfull** performed session keyboard duties with Britain's **Raw Stylus** after a brief stint in Japan writing jingles. Shortly thereafter, he became an integral member of acid jazz outfit **Galliano**; he co-produced the act's critically acclaimed album "4." He also collaborated with **Incognito** as a producer/remixer before finally embarking on his debut solo effort.

Oakenfull is understandably pleased with the way things are taking shape with the release of "Life Changes." He does, however, harbor hopes of a U.S. label push. "I don't really know how the process works," he offers. "But I'd really love to see 'Life Changes' receive a proper domestic release in the U.S."

Oakenfull is managed by **Guy Trezise** of London-based **Head-On Management** and booked by London-based **Primary Talent**.

music that he believed they needed to know and care about.

Levan thought nothing of playing a session that consisted of **Pat Benatar's** "Love Is A Battlefield," **Inner Life's** "Ain't No Mountain High Enough," **Lenny Williams'** "Choosing You," **Betty Wright's** "One Step Up, Two Steps Back," **Gwen Guthrie's** "Seventh Heaven," **the Clark Sisters'** "You Brought The Sunshine," **Yoko Ono's** "Walking On Thin Ice," **the Clash's** "Magnificent Seven," **Tom Tom Club's** "Genius Of Love," **Stevie Nicks'** "Stand Back," **Eddie Grant's** "Time Warp," **ESG's** "Moody," **Sylvester's** "I Need You," **LaBelle's** "Messin' With My Mind," **Yello's** "Bostich," and **MFSB's** "Love Is The Message." Steeped in musical variety, Levan's marathon sets were challenging, exciting, diverse, and fun—never monotonous.

Sadly, it's these very elements that are all too frequently missing from today's club experience. Are the various members of the club community—

(Continued on next page)

Billboard. Dance
HOT Breakouts

JANUARY 13, 2001
CLUB PLAY

- NOTHINGNESS** KARMADELIC FEAT. SANDY B JELLYBEAN
- SUNNY TRUMPETS** MDC GROOVILICIOUS
- ON THE BEACH** YORK RADIKAL
- STAND UP** THUNDERPUSS VS. LOVE TRIBE. NO LABEL
- ALL THOSE TRIBAL BEATS** THEATRE OF THE MIND G2

MAXI-SINGLES SALES

- FICTION** (DREAMS IN DIGITAL) ORGY ELEMENTREE
- LOUDER, SOFTER** DJ JAM X RADIKAL
- WEEKEND** BAD HABIT BOYS RADIKAL
- KOMODO** MAURO PICOTTO RADIKAL
- READY TO FLOW** TRANCE ALL-STARS ULTRA

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

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	2	9	THE UNDERGROUND STAR 69 509	CELEDA
2	1	1	8	ONE MORE TIME VIRGIN 38758	DAFT PUNK
3	5	5	6	DON'T TELL ME MAVERICK PROMO/WARNER BROS. †	MADONNA
4	6	6	7	LADY (HEAR ME TONIGHT) BARCLAY 587900/MCA †	MODJO
5	4	4	9	PULL UP TO THE BUMPER EDEL AMERICA 18237	GRACE JONES VS. FUNKSTAR DE LUXE
6	12	12	6	BEAUTIFUL DAY ISLAND PROMO/INTERSCOPE †	U2
7	3	3	9	THE POWER OF ONE ATLANTIC 85021	DONNA SUMMER
8	14	14	7	LIFETIME TO LOVE 4 PLAY 2029	CECE PENISTON
9	7	7	9	FABULOUS (GUIDE YOUR ROCKET) JELLYBEAN 2611	BORIS & BECK
10	13	13	8	GLORIOUS KINETIC PROMO/REPRISE †	ANDREAS JOHNSON
11	8	8	10	LIVIN' FOR LOVE ELEKTRA 71532/EEG	NATALIE COLE
12	19	19	7	U TURN ME NERVOUS 20435	BYRON STINGILY FEATURING LEE JOHN
13	15	15	8	RISE IN NERVOUS 20447	STEVE LAWLER
14	17	17	6	DO YOU LOVE ME JELLYBEAN 2613	JOE T. VANNELLI PROJECT FEATURING MIJAN
15	24	24	4	LOVIN' YOU RCA PROMO	KRISTINE W
16	10	10	11	INDEPENDENT WOMEN PART I COLUMBIA 79493 †	DESTINY'S CHILD
17	9	9	11	LULLABY OF CLUBLAND ATLANTIC 85009	EVERYTHING BUT THE GIRL
18	29	29	4	BOY (REMIX) REPRISE PROMO	BOOK OF LOVE
19	26	26	6	TESTIFY EMI GOSPEL 20305/CAPITOL	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS
20	32	32	4	BY YOUR SIDE EPIC PROMO †	SADE
21	11	11	12	DREAMIN' SALSOL 58891/THE RIGHT STUFF	LOLEATTA HOLLOWAY
22	16	16	10	ISSUES G2 2010/STRICTLY RHYTHM	VERNESSA MITCHELL
23	18	18	11	TOTALLY ATLANTIC 85044	SHABOOM
24	25	25	8	ROCK DJ CAPITOL PROMO †	ROBBIE WILLIAMS
25	22	22	9	STAND UP! STAR 69 1207	MAGIC CUCUMBERS FEAT. JOCELYN BROWN & CONNIE HARVEY
26	31	31	5	NIGHT IN THE CITY REPRISE PROMO	PM DAWN
27	33	33	5	YOU TAKE MY BREATH AWAY GROOVILICIOUS 234/STRICTLY RHYTHM	SUREAL
◀ Power Pick ▶					
28	38	38	4	NOT THAT KIND DAYLIGHT 79483/EPIC †	ANASTACIA
29	27	27	7	SHE BANGS COLUMBIA PROMO †	RICKY MARTIN
30	23	23	9	EVERYBODY'S FREE TOMMY BOY SILVER LABEL 2126/TOMMY BOY	RICHARD [HUMPTY] VISSION FEAT. ROZALLA
31	39	39	4	IDOL WARNER BROS. 44887 †	AMANDA GHOST
32	21	21	13	MISS THE WAY GROOVILICIOUS 226/STRICTLY RHYTHM	RAZOR N' GUIDO FEATURING REINA
33	46	46	3	BY YOUR SIDE TOMMY BOY SILVER LABEL 2174/TOMMY BOY	MALINA
34	41	41	4	OPEN MY HEART ELEKTRA 67118/EEG †	YOLANDA ADAMS
◀ HOT SHOT DEBUT ▶					
35	NEW ▶		1	ME DREAMWORKS PROMO	KINA
36	42	42	3	CAN'T FIGHT THE MOONLIGHT CURB 77098 †	LEANN RIMES
37	49	49	3	ALL GOOD? TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
38	43	43	3	HOLLER VIRGIN PROMO †	SPICE GIRLS
39	50	50	3	MANGAMANIA MIXOLOGY 0001/4 PLAY	CORMANO
40	20	20	15	GOTTA TELL YOU WILD CARD PROMO/INTERSCOPE †	SAMANTHA MUMBA
41	30	30	10	FEEL IT STRICTLY RHYTHM 12586	INAYA DAY
42	NEW ▶		1	PAPA'S GOT A BRAND NEW PIGBAG TOMMY BOY SILVER LABEL PROMO/TOMMY BOY	THUNDERPUSS
43	35	35	7	SUNSET (BIRD OF PREY) SKINT 38748/ASTRALWERKS †	FATBOY SLIM
44	47	47	3	CHANGIN' WEST END 1003	LINDA CLIFFORD
45	36	36	10	MY HEART GOES BOOM (LA DI DA DA) LOGIC 79126 †	FRENCH AFFAIR
46	40	40	8	SEM CONTENCAO ZIRIGUIBOOM 5026/SIX DEGREES	BEBEL GILBERTO
47	NEW ▶		1	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
48	34	34	13	SANDSTORM GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
49	28	28	17	LOVE ONE ANOTHER TOMMY BOY 2145 †	AMBER
50	45	45	12	WITHIN OR WITHOUT YOU RASAM 004/STRICTLY RHYTHM	LOTUS

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

MAXI-SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	14	INDEPENDENT WOMEN PART I (T) (X) COLUMBIA 79493/CRG †	DESTINY'S CHILD
2	2	2	4	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
3	3	3	16	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
4	4	4	20	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
5	5	5	3	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
6	6	6	36	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
7	8	7	25	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
8	7	—	2	WHO LET THE DOGS OUT (X) TRULY HYPE 71211	BAHAMA MAMA'S
9	9	24	4	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
10	10	9	3	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
11	15	11	5	ONE MORE TIME (T) (X) VIRGIN 38758	DAFT PUNK
12	11	10	10	THAT OTHER WOMAN (T) (X) ATLANTIC 84939/AG †	CHANGING FACES
13	14	8	5	ALL GOOD? (T) (X) TOMMY BOY 2178 †	DE LA SOUL FEATURING CHAKA KHAN
14	20	15	35	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
15	12	14	39	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA
16	17	16	23	DANCE WITH ME (T) (X) THE DAS LABEL/ATLANTIC 84684/AG †	DEBELAH MORGAN
17	16	18	3	SPENTE LE STELLE (T) (X) PENDRAGON 99050/RADIKAL	OPERA TRANCE FEAT. EMMA SHAPPLIN
18	19	13	28	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
19	13	12	20	THE HAMPSTERDANCE SONG (X) KOCH 8161 †	HAMPTON THE HAMPSTER
20	18	19	43	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
◀ GREATEST GAINER ▶					
21	26	25	4	EVERYTHING YOU DO (T) ATLANTIC 85045/AG	M2M
22	21	20	22	I WANT YOU TO NEED ME/THAT'S THE WAY IT IS (X) 550 MUSIC 79473/EPIC †	CELINE DION
23	22	21	32	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
24	25	23	38	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
25	29	22	9	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
26	23	17	4	LULLABY OF CLUBLAND (T) (X) ATLANTIC 85009/AG	EVERYTHING BUT THE GIRL
27	31	29	35	WHERE YOU ARE/I WANNA LOVE YOU FOREVER (T) (X) COLUMBIA 79391/CRG †	JESSICA SIMPSON FEAT. NICK LACHEY
28	27	30	36	FEELIN' SO GOOD (T) (X) WORK 79388/EPIC †	JENNIFER LOPEZ FEATURING BIG PUN & FAT JOE
29	24	27	34	YOU SANG TO ME (T) (X) COLUMBIA 79428/CRG †	MARC ANTHONY
30	30	26	6	WE ARE ALIVE (T) (X) MUTE 69145	PAUL VAN DYK
31	28	28	9	NOT THAT KIND (X) DAYLIGHT 79483/EPIC †	ANASTACIA
32	33	31	37	IT'S A FINE DAY (T) (X) RAMPAGE 0104	MISS JANE
33	34	34	23	LET'S GET MARRIED (T) (X) SO SO DEF/COLUMBIA 79437/CRG †	JAGGED EDGE
34	36	38	55	I DO BOTH JAY & JANE (T) (X) BADD KAT/AUREUS 431/WARLOCK	LA RISSA
35	35	35	37	I SEE STARS (T) (X) STREETBEAT 067	ROBIN FOX
36	32	36	19	NO ME DEJES DE QUERER/COMO ME DUELE PERDERTE (X) EPIC 79456 †	GLORIA ESTEFAN
37	44	—	22	TELL ME WHY (THE RIDDLE) (T) (X) MUTE 9129 †	PAUL VAN DYK FEATURING ST. ETIENNE
38	47	47	17	NEVER GONNA COME BACK DOWN (T) (X) NETTWERK 33114 †	BT FEATURING M. DOUGHTY
39	41	—	24	DREAMING (T) (X) NETTWERK 33105	BT
40	43	46	28	CAN'T TAKE THAT AWAY (MARIAH'S THEME) (T) (X) COLUMBIA 79399/CRG †	MARIAH CAREY
41	42	44	62	SUN IS SHINING (T) (X) EDEL AMERICA 005880	BOB MARLEY VS. FUNKSTAR DE LUXE
42	49	—	33	WINDOWLICKER (X) WARP 35007/LONDON-SIRE †	APHEX TWIN
43	38	32	4	IDOL (T) (X) WARNER BROS. 44887 †	AMANDA GHOST
44	37	33	10	DON'T MESS WITH MY MAN (T) (X) POOKIE 78162/BEYOND †	LUCY PEARL
45	RE-ENTRY		10	EVERYBODY'S FREE (T) (X) TOMMY BOY SILVER LABEL 2126/TOMMY BOY	RICHARD [HUMPTY] VISSION FEAT. ROZALLA
46	RE-ENTRY		2	FREESTYLER (T) (X) EPIC 79520 †	BOMFUNK MCS
47	RE-ENTRY		9	KILLER (T) (X) RADIKAL 99034 †	ATB
48	46	—	34	DON'T STOP (T) (X) RADIKAL 99015	ATB
49	RE-ENTRY		14	BLOW YA MIND (T) (X) JIVE ELECTRO 42707/JIVE	LOCK 'N' LOAD
50	RE-ENTRY		72	BLUE MONDAY (T) (X) F-111/REPRISE 44555/WARNER BROS. †	ORGY

DANCE TRAX

(Continued from preceding page.)

DJs, producers, remixers, punters, promoters, label execs, artists—too narrow-minded, too blinded by the hype of the day?

You be the judge. A recent sojourn to Twilo left us ice cold. Why? The DJ (whom we'll spare by leaving nameless) regaled the groove-hungry crowd with a "happy" blend of faceless dubs. (Who can even tell if they were current or not? They were *that* innocuous.) And the so-called "hits of the day" were designed to impress the handful of promoters in the

house.

Where was the vision? Where was the inspiration? Where was the DJ's point of view? Alas, by the fourth or fifth cocktail—or by increased consumption of "party favors"—most didn't care. They had surrendered to the fact that this DJ was not an educator; nor was he a leader. He was a follower. A product of an industry that had taken away his power to make his own decisions. Or upon further thought, had he simply sold out? Just a lil' some-

thing to think about as we begin 2001. Time truly does march on.

LET'S MAKE A DEAL: Atlanta-based duo **Dagizmo** is currently shopping a five-track demo that demands your immediate attention. Band mates vocalist/songwriter **Veronica "Roni Gizmo" Clay** and producer/musician/songwriter **Darryl "Dario S" Stewart** seamlessly merge incredibly infectious melodies with soulful house rhythms. Just try getting tracks

like "Close The Door," "The Vibe," and "Blessed By The Beat" out of your head. Contact 404-522-8459.

Also looking for a label to call home is **DJ T.J.** But this is not a turntable whiz—DJ T.J. is the clever moniker of 26-year-old Dayton, Ohio-based producer/songwriter **Tyrese Jones**, who credits his father (lyricist/guitarist/album contributor **Delbert Jones**) with the idea for this dance project; hence, the initials of both father and son!

Tentatively titled "Caution

Dance!Floor," the 11-track set finds DJ T.J. surrounding the listener with R&B-rooted dance grooves of the hip-hop, house, funk, electro, and Miami bass kind. Providing the vocal fire are **Chantell Burrell**, **Anthony Burton**, and **Tyrese**. Choice cuts include "Fantasy Frequency," "Not Gon' Cry," "Promise To You," "Window Pain," and "U & Me (Together, Baby)." A&R execs desiring a listen should contact **Leotis Clyburn** of Atlanta-based Ground Control Music at 404-733-5511.

Country Music Leaders Predict Trends For The New Year

BY DEBORAH EVANS PRICE and PHYLLIS STARK

NASHVILLE—In the last issue of 2000, we asked industry leaders in various facets of the country music business what the top stories and issues of the year were.

Now looking forward, we asked them for their projections and predictions for what the emerging issues and trends of the new year will be. While the most oft-cited answers were satellite radio, alt.country, and technology issues, there were also some surprises among the responses.

Those include Sony Nashville president Allen Butler's prediction about the rise of bluegrass and Asylum Records president Evelyn Shriver pointing to the emergence of folk-oriented music in the format.

Ron Baird
Agent
Creative Artists Agency

1. The good news is, there's a number of artists who look as though they could emerge the next 12-18 months as possible headliners. They include Shedaisy, Lonestar, Jo Dee Messina,

Lee Ann Womack, Billy Gilman, and several others.

2. There [were] at least three major country tours listed in the top 20 tours of [2000], all formats, and overall the format looks and feels good. But there is a dark side, which is the mid-level artists. There is going to be a continued decline in the mid-level artist pack. The shakedown is not over. They are going to have to drop their pricing, reduce the number of dates they play, [and] find new opportunities to play because, in many cases, they've overplayed most markets, or

they need a tremendously strong new hit record.

I predict you'll see more midlevel acts lose their record deals, more combinations of artists into one package, and other creative methods to create a "one-plus-one-plus-one-equals-five" [scenario].

3. Another trend you're going to see is the continued efforts and successful achievement of country artists crossing over into AC and pop. Country has the broadest demo of any format that appeals to most mainstream adults, and I think we'll see continued growth and expansion in those crossover formats.

for independent labels and younger bands to get exposure they might not have been able to get with the current chart system. Satellite radio is going to be very important to us.

3. Another trend that is continuing in the touring industry is more casinos and corporate-sponsored events. With SFX now the primary promoter in the country, you are going to see [fewer] independent promoters out there and less opportunities for acts to negotiate. So they are going to be turning to what outlets are available, and casinos and corporate events are fast becoming a mainstay of the touring industry.

Paisley Reflects On Opry Membership; CMT Ups Hastaba, Parr, Hagewood

IF 2000 HADN'T ALREADY been a year of dreams come true for emerging Arista/Nashville star **Brad Paisley**, it certainly would have become one last month, when he was invited to become a member of the Grand Ole Opry cast.

Paisley, a faithful Opry supporter, has performed at the venerable live radio institution 36 times since May 1999. In June, he told *Billboard*, "Every time I have a Friday or a Saturday night off, I go play there, even if I'm burned [out], because, to me, that recharges me."

His membership seemed inevitable. Paisley grew up listening to the Opry, is well-versed in its history and traditions, and has befriended many of its stars. In fact, Paisley called for this interview from the hospital bedside of ailing Opry artist **Johnny Russell**.

Paisley was surprised onstage during his Dec. 16 Opry performance by friends **Bill Anderson**, **Little Jimmy Dickens**, and **Jeannie Seely**, who extended the membership invitation. His formal induction will take place Feb. 17 at the Ryman Auditorium, where the Opry is being held this month and next.

So what was his reaction to being asked to join? Surprisingly, Paisley says, "I felt a little guilty." Guilty? "I think it's because it's so early in my career," Paisley explains. "I don't know that I deserve this as much as some that come to mind."

Paisley says the invitation left him "humbled and at the same time very excited and optimistic about my potential to get to play [the Opry] for as long as I want to. It's kind of like a given, set-in-stone, every-weekend gig for the rest of your life if you want it, which is a wonderful thing for a performer. The history of this place got me so into it over the years. I found myself so taken by the path that the Opry has forged for this entire format."

For Paisley, success is measured not in awards and gold records but in "feeling like I'm making a difference in a positive way toward this format of ours." The biggest thrill, he says, is "knowing my name would go on that long list of people" who have been part of the Opry's rich history.

After his Opry induction, Paisley will embark on the George Strait Country Music Festival tour. The first single from his sophomore album is due in March, with the album, "Part 2," to follow in the spring.

ON THE ROW: **Paul Hastaba** is promoted from VP/GM to senior VP/GM at CMT in Nashville. **Chris Parr** is upped from director of programming to VP of music and talent. He will now split his time between the current CMT offices on Opryland Drive and the company's Music Row office. Also, **Stacey Killian Hagewood** is promoted from director of creative services to VP, creative, at CMT. **Dixie Weathersby** recently joined CMT as a publicist. She previously was media relations manager at the Country Music Assn.

Former Intersound/Platinum Records Nashville chief **George Collier** has been tapped as president of the newly opened RMG Records, a division of Row Music Group. The label, distributed by Navarre Corp., had signed country veterans **Eddy Raven**, **Don Williams**, and **Ricky**

Lynn Gregg and new duo **James/Dean**. Collier says he is also negotiating with six additional established artists. **Steve Pope** joins the label as creative director and will oversee its publishing arm.

Brenner Van Meter joins Dreamcatcher Artist Management as director. An attorney formerly in private

practice, Van Meter has been the personal manager for RCA artist **Sara Evans** for the past five years and brings Evans into the fold at Dreamcatcher, which also represents **Kenny Rogers**, **Diamond Rio**, **Linda Davis**, **3 Of Hearts**, and **Marshall Dyllon**.

Entertainment attorney **Linda Edell** joins Stokes Bartholomew Evans & Petree as head of the firm's new Music Row office. She most recently was with Loeb & Loeb in Nashville and previously was VP of operations at PolyGram Music Publishing in New York.

Kay Smith has been promoted to VP, A&R administration, at Sony Music Nashville. She previously was senior director of the department. Also at Sony, **Mark Janese** is upped from Southwest regional promotion manager for Columbia Records to the newly created position of associate director, regional country promotion, for Columbia and sister label Lucky Dog. He remains based in Dallas. Monument Records West Coast regional promoter **Pamela Newman** exits.

ARTIST NEWS: **Kitty Wells**, 81, and **Johnny Wright**, 86, gave their farewell performance Dec. 31 at the Nashville Nightlife Theater. The pair, who have been performing together since their marriage in 1937, announced plans to retire last year. The farewell show aired live on **WSM-AM**.

Allen Butler
President
Sony Music Nashville

1. We'll be able to get the younger audience back into the format, very similar to the one we had in the mid-'80s, because the artists once again—even if they are country and do traditional music—have the ability, through their hipness and presentation, to appeal to a younger audience. That's very healthy for us.

2. [With Dixie Chicks] having a fiddle and banjo as the predominant instruments in their presentation and, on a lot of tour dates, having Ricky Skaggs [open the shows] with 12-year-old girls screaming at this guy who is basically a bluegrass artist, I think you are going to see—believe it or not—some bluegrass influence this year in a lot of people's music. There's Nickel Creek, and Alison Krauss has always been around adding to it. [Sony] might even look at some things in that area this year.

3. I'm still excited about the alternative country thing that's going on in Texas. I think that will grow in some areas this year.

Gary Falcon
Founder
Falcon-Goodman Management

1. The Internet and Internet sales—that is the story that is going to continue to develop and become a real focal point of the entire music industry, not just country music. As the opportunities grow and the technology catches up, the Internet is going to be the story to watch.

2. Satellite radio—it's huge. The concepts are yet to be defined as to how it's going to impact all of our lives, but the concept of having commercial-free radio—and radio that you can follow from Maine to New Mexico and up to Washington state is wonderful. Also, the fact that they are going to be able to offer many different subformats... It's going to really present opportunities

Donna Hilley
President/CEO
Sony/ATV Tree Publishing

Because of mechanical sales being down overall in country, we are going to have to be more creative with how we work our catalogs. You are going to see more commercials, big commercials with country songs. [earning] a lot of sync fees. We are pushing more for the money you can get right away, money in movies, TV shows, commercials, money in secondary usages. You are going to see the emergence of that happening bigger and better.

Basically, the business is going to get real. There's just not going to be any funny money out there, and if it is, it won't be us, because when business gets tough, you have to get tough in business. I don't think you are going to be seeing a lot of crazy deals happening. It has to be a partnership. What's good for me has to be good for the person I'm dealing with.

Jon Kerlikowske
GM
Tower Records, Nashville

1. The first of every year there's been a traditional drop-off in cassette sales, because people get CD players for Christmas. This past year was so much more dramatic. Usually it had been in the 8%-12% range. That's where that drop-off had been. This [past] year it was probably in the 30% range. [As for] the cassette single, they might as well not make them anymore. I carry very few of them at all.

2. I don't see the Internet as a big trend that is going to hurt us, the brick-and-mortar stores, dramatically. The download times are just far too slow. The amount of time that it's going to take to really wire everyone so that they can get downloads at a really quick pace is going to take a long time and is going to be very expensive. Ask any university president that has wired all his dorms how long it took and how much it cost.

Paige Levy
Senior VP, A&R
Warner Bros. Records

1. Napster and MP3 issues will continue to be in the news for at least another year while the labels

(Continued on page 37)



by Phyllis Stark



PAISLEY



BUTLER



FALCON



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
				◀ No. 1 ▶		
1	1	1	22	MY NEXT THIRTY YEARS B.GALLIMORE,J.STROUD,T.MCGRAW (P.VASSAR)	TIM MCGRAW CURB ALBUM CUT	1
2	2	2	20	WITHOUT YOU B.CHANCEY,P.WORLEY (N.MAINE,S.SILVER)	DIXIE CHICKS MONUMENT ALBUM CUT †	2
3	3	3	29	BORN TO FLY P.WORLEY (S.EVANS,M.HUMMON,D.SCOTT)	SARA EVANS (V) RCA 69008 †	3
4	4	4	22	I LOST IT B.CANNON,N.WILSON (N.THRASHER,J.OLANDER)	KENNY CHESNEY (V) BNA 69007 †	3
5	5	7	17	TELL HER D.HUFF (C.WISEMAN,KWESI B.)	LONESTAR BNA ALBUM CUT	5
6	8	10	13	BURN B.GALLIMORE,T.MCGRAW (T.ARENA,P.RESWICK,S.WERFEL)	JO DEE MESSINA CURB ALBUM CUT †	6
7	9	11	14	ASHES BY NOW M.WRIGHT (R.CROWELL)	LEE ANN WOMACK (V) MCA NASHVILLE 172182 †	7
8	12	12	21	THERE IS NO ARIZONA K.STEGALL (J.O'NEAL,L.DREW,S.SMITH)	JAMIE O'NEAL (V) MERCURY 172177 †	8
9	7	6	15	WWW.MEMORY K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69020 †	6
10	11	9	28	BEST OF INTENTIONS B.J.WALKER, JR., T. TRITT (T. TRITT)	TRAVIS TRITT (C) (D) COLUMBIA 79404 †	1
11	6	5	29	WE DANCED F.ROGERS (B.PAISLEY,C.DUBOIS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69009 †	1
12	10	8	31	JUST ANOTHER DAY IN PARADISE B.GALLIMORE,P.VASSAR (P.VASSAR,C.WISEMAN)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	1
13	13	16	14	BUT FOR THE GRACE OF GOD M.ROLLINGS,K.URBAN (C.CAFFREY,J.WEIDLIN,K.URBAN)	KEITH URBAN (V) CAPITOL 58877 †	13
14	14	17	8	WILD HORSES A.REYNOLDS (B.SHORE,D.WILLS)	GARTH BROOKS CAPITOL ALBUM CUT	14
15	17	18	12	YOU SHOULDN'T KISS ME LIKE THIS J.STROUD,T.KEITH (T.KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT	15
16	15	13	18	THIS EVERYDAY LOVE M.BRIGHT,M.WILLIAMS (D.WELLS,G.NELSON)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	13
17	16	14	21	THE LITTLE GIRL B.CANNON,N.WILSON,J.M.MONTGOMERY (H.ALLEN)	JOHN MICHAEL MONTGOMERY (V) ATLANTIC 85006	1
18	18	20	15	A GOOD DAY TO RUN F.ROGERS,J.STROUD (D.WORLEY,B.TOMBERLIN)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	18
19	20	19	19	MEANWHILE BACK AT THE RANCH B.GALLIMORE,T.MCGRAW (G.KENNEDY,W.KIRKPATRICK)	THE CLARK FAMILY EXPERIENCE (C) (D) CURB 73118 †	18
20	21	21	11	WHEN IT ALL GOES SOUTH D.COOK,ALABAMA (J.JARVIS,R.CARNES,J.CARNES)	ALABAMA (V) RCA 69019 †	20
21	22	25	10	ONE MORE DAY M.D.CLUTE,DIAMOND RIO (S.D.JONES,B.TOMBERLIN)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	21
22	24	24	13	LUCKY 4 YOU (TONIGHT I'M JUST ME) D.HUFF (K.OSBORN,J.DEERE,C.MCCABE)	SHEDAISY LYRIC STREET ALBUM CUT †	22
23	23	23	14	YOU MADE ME THAT WAY D.MALLOY,J.G.SMITH (D.MALLOY,G.BURR)	ANDY GRIGGS RCA ALBUM CUT	23
24	26	28	7	DON'T MAKE ME COME OVER THERE AND LOVE YOU T.BROWN,G.STRAIT (J.LAUDERDALE,C.WOOD)	GEORGE STRAIT (V) MCA NASHVILLE 172194	24
25	27	27	9	WHO I AM B.GALLIMORE (B.JAMES,T.VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT †	25
26	28	29	13	MOVE ON B.WARREN,B.WARREN,C.FARREN (B.WARREN,B.WARREN,D.WILDE)	THE WARREN BROTHERS BNA ALBUM CUT	26
27	29	26	16	GEORGIA P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,T.VERGES)	CAROLYN DAWN JOHNSON (C) (D) (V) ARISTA NASHVILLE 69010 †	26
28	31	34	11	SHE MISSES HIM D.MALLOY (T.JOHNSON)	TIM RUSHLOW ATLANTIC ALBUM CUT †	28
29	34	36	11	POUR ME C.HOWARD (TRICK PONY,R.BEIGHLEY,S.WEDLOCK)	TRICK PONY (C) (D) (V) WARNER BROS. 16816/WRN †	29
30	32	31	14	WHAT DO YOU KNOW ABOUT LOVE P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	30
31	35	30	15	ALL NIGHT LONG J.SCAIFE (C.DANIELS,T.DIGREGORIO,C.HAYWARD,J.GAVIN,B.R.BROWN)	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS (C) (D) (V) COLUMBIA 79515 †	30

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
32	33	35	10	THINGS CHANGE B.GALLIMORE,J.STROUD,T.MCGRAW (A.MAYO,C.LINDSEY,B.LUTHER,M.GREEN)	TIM MCGRAW CURB PROMO TRACK	32
33	38	38	16	RIGHT WHERE I NEED TO BE T.BROWN,M.WRIGHT (C.BEATHARD,K.MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	33
34	39	37	12	OKLAHOMA D.MALLOY,B.CHANCEY (D.V.WILLIAMS,J.ALLEN)	BILLY GILMAN (C) (D) (V) EPIC 79503 †	34
35	47	51	3	IT'S MY TIME M.MCBRIDE,P.WORLEY (B.CRAIN,T.HYLER,K.TRIBBLE)	MARTINA MCBRIDE RCA ALBUM CUT	35
36	41	40	10	WRONG FIVE O'CLOCK K.STEGALL (H.HEATHERLY,R.E.CARPENTER)	ERIC HEATHERLY MERCURY ALBUM CUT	36
37	44	42	8	THE HUNGER W.C.RIMES (B.MONTANA,D.FLINT)	STEVE HOLY CURB ALBUM CUT †	37
38	42	45	4	PLEASE B.J.WALKER, JR. (M.DULANEY,J.STEELE,J.HOBBS)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	38
39	48	43	16	LIVE IT UP R.BYRNE,P.VASSAR (R.BYRNE,P.VASSAR)	MARSHALL DYLLON DREAMCATCHER ALBUM CUT †	39
40	25	32	6	WHERE ARE YOU CHRISTMAS? B.GALLIMORE,F.HILL (J.HORNER,W.JENNINGS,M.CAREY)	FAITH HILL INTERSCOPE SOUNDTRACK CUT/WRN †	25
41	50	46	10	I'M IN R.FOSTER (R.FOSTER,G.MIDDLEMAN)	THE KINLEYS (C) (D) EPIC 79496 †	41
42	53	50	8	GO BACK J.TAYLOR (J.CAMPBELL,D.HACKETT)	CHALEE TENNISON ASYLUM ALBUM CUT/WRN	42
43	54	48	10	SHE'S ALL THAT D.HUFF,C.RAYE (C.RAYE,S.WRAY)	COLLIN RAYE EPIC ALBUM CUT †	43
44	60	—	4	IT'S A GREAT DAY TO BE ALIVE B.J.WALKER, JR., T. TRITT (D.SCOTT)	TRAVIS TRITT COLUMBIA ALBUM CUT	44
45	46	39	19	EVERY MAN FOR HIMSELF E.SEAY,J.HOBBS (M.ELLIOTT,T.JOHNSON)	NEAL MCCOY (C) (D) (V) GIANT 16837	37
46	RE-ENTRY	5	5	LOOKIN' FOR LOVE M.A.MILLER,B.TANKERSLEY (W.MALLETTE,P.RYAN,B.MORRISON)	SAWYER BROWN CURB ALBUM CUT	46
47	55	52	9	SCREAM B.J.WALKER, JR. (H.DARLING,JENAI)	MINDY MCCREARY (V) CAPITOL 58890 †	47
48	51	33	18	WE'RE SO GOOD TOGETHER D.MALLOY,R.MCINTIRE (A.ROBOFF,B.DIPIERO,J.S.SHERRILL)	REBA MCENTIRE (V) MCA NASHVILLE 172181 †	20
49	36	49	6	DECK THE HALLS D.HUFF (PUBLIC DOMAIN)	SHEDAISY (D) LYRIC STREET 164036 †	36
				◀ Hot Shot Debut ▶		
50	NEW ▶	1	1	IF MY HEART HAD WINGS B.GALLIMORE,F.HILL (A.ROBOFF,J.F.KNOBLOCH)	FAITH HILL WARNER BROS. ALBUM CUT/WRN	50
51	52	60	4	BLUE CHRISTMAS J.STROUD (J.JOHNSON,B.HAYES)	CLAY WALKER GIANT ALBUM CUT	51
52	45	54	3	LITTLE DRUMMER BOY D.HUFF (K.DAVIS,H.ONORATI,H.SIMEONE)	LONESTAR BNA ALBUM CUT	45
53	57	41	16	I WANT TO KNOW (EVERYTHING THERE IS TO KNOW ABOUT YOU) C.CHAMBERLAIN (L.ANDERSON,B.REGAN)	MARK WILLIS (V) MERCURY 172184 †	33
54	NEW ▶	1	1	THE LAST THING ON MY MIND E.GORDY, JR. (C.WISEMAN,A.ANDERSON)	PATTY LOVELESS EPIC ALBUM CUT	54
55	30	44	4	THE CHRISTMAS SHOES L.AHLSTROM (E.CARSWELL,L.AHLSTROM)	NEWSONG BENSON ALBUM CUT/JIVE	30
56	RE-ENTRY	7	7	LEGACY J.KELTON (N.COTY,R.VAN WARMER)	NEAL COTY (D) (V) MERCURY 172183 †	53
57	40	59	3	O HOLY NIGHT M.MCBRIDE (J.S.DWIGHT,A.ADAM)	MARTINA MCBRIDE RCA ALBUM CUT	40
58	43	58	6	JINGLE BELLS D.HUFF (TRADITIONAL)	SHEDAISY LYRIC STREET ALBUM CUT	43
59	NEW ▶	1	1	PEOPLE LIKE US A.TIPPIN,B.WATSON,M.BRADLEY (D.L.MURPHY,K.TRIBBLE)	AARON TIPPIN LYRIC STREET ALBUM CUT †	59
60	58	—	4	HAVE YOURSELF A MERRY LITTLE CHRISTMAS M.MCBRIDE,P.WORLEY (H.MARTIN,R.BLANE)	MARTINA MCBRIDE RCA ALBUM CUT	53

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

Billboard Top Country Singles Sales

JANUARY 13, 2001

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◀ No. 1 ▶	
1	1	1	15	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
2	2	2	12	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
3	3	3	20	CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
4	4	5	10	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
5	6	6	9	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
6	5	4	17	MY CELLMATE THINKS I'M SEXY MONUMENT 79495/SONY	CLEDUS T. JUDD
7	10	11	48	BREATHE ● WARNER BROS. 16884/WRN	FAITH HILL
8	13	14	9	GEORGIA ARISTA NASHVILLE 69010	CAROLYN DAWN JOHNSON
9	11	10	30	THAT'S THE WAY CURB 73106	JO DEE MESSINA
10	8	7	23	BEST OF INTENTIONS COLUMBIA 79404/SONY	TRAVIS TRITT
11	9	9	26	YOU WON'T BE LONELY NOW MONUMENT 79440/SONY	BILLY RAY CRITT
12	12	12	12	I'M IN EPIC 79496/SONY	THE KINLEYS
13	7	8	12	ALL NIGHT LONG/MERRY CHRISTMAS FROM THE FAMILY COLUMBIA 79515/SONY	MONTGOMERY GENTRY FEATURING CHARLIE DANIELS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	13	16	MY LOVE GOES ON AND ON VIRGIN 58867	CHRIS CAGLE
15	15	15	12	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON
16	17	17	13	SO WHAT EPIC 79502/SONY	TAMMY COCHRAN
17	18	18	186	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
18	16	16	36	ONE VOICE EPIC 79396/SONY	BILLY GILMAN
19	20	20	36	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY
20	22	19	27	THAT'S THE KIND OF MOOD I'M IN EPIC 79447/SONY	PATTY LOVELESS
21	21	22	45	GOODBYE EARL ● MONUMENT 79352/SONY	DIXIE CHICKS
22	19	24	4	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
23	24	21	24	I NEED YOU SPARROW 58863/CAPITOL/CURB	LEANN RIMES
24	NEW ▶	1	1	WHAT DO YOU WANT FROM ME NOW COLUMBIA 79405/SONY	BILLY YATES
25	RE-ENTRY	56	56	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES

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.

COUNTRY CORNER



by Wade Jessen

WHAT A DIFFERENCE A WEEK MAKES: In this first issue of the new year, comparisons with the previous, unpublished retail and airplay charts approach the sublime and the ridiculous. Perhaps feast and famine is a bit too pointed, but whatever descriptive you like best, this is the week every year when the temperatures aren't the only thing taking a plunge.

On Top Country Albums, sales dip 65% from Christmas-week volume of approximately 2.67 million, while catalog album sales decrease roughly 64% from the 677,000 units during the fat week. Meanwhile, singles sales slide 41%. (For a comprehensive analysis of this transition week, see Between the Bullets, page 102.)

A pair of titles on Top Country Albums, one driven by television fulfillment and another by a hot new film, fare better than most during this post-Christmas swoon. **Anne Murray's** "What A Wonderful World" (Straightway) shoots 25-15 in rank, in spite of a 39% decrease, while the "O Brother, Where Art Thou?" soundtrack (Mercury) vaults 41-18, down approximately 7%, the smallest decrease of any title on the chart.

Tim McGraw's "Greatest Hits" (Curb) manages to scan a respectable 143,000 units to retain control of Top Country Albums. McGraw's first hits set found its way into at least 428,000 holiday stockings.

Meanwhile, McGraw's "My Next Thirty Years" is saluted for a fifth consecutive week atop Hot Country Singles & Tracks. As post-holiday airplay patterns return to more normal behavior, it is possible the track could stay on top next issue. If that happens, it would become his second solo single to net six weeks at No. 1. Previously, McGraw's "Just To See You Smile" spent six weeks there in 1998, as did "It's Your Love," a 1997 duet with **Faith Hill**.

DO NOT ADJUST YOUR SET: Billboard's Hot Country Singles & Tracks takes on a new look this issue, along with a significant change to the rule that moves songs to recurrent status (see Country Corner, Billboard, Dec. 23, 2000). Aside from trimming 15 positions at the lower end of our former 75-position list, descending titles are now removed after 20 weeks when they fall below No. 20. Under the old policy, such titles were taken off the list after 20 weeks when they dipped below No. 25.

As is usually the case when Billboard revises chart methodology, rankings in the "last week" and "two weeks ago" columns for Hot Country Singles & Tracks have been adjusted to reflect where the song would have been if the new depth and recurrent criteria had already been employed. In several instances, these ranks will be different from the ones published in our last issue, dated Dec. 30, 2000. Likewise, the "weeks on chart" data reflects how long each song would have charted had the new parameters already been in place.

The revised "weeks on chart" column benefits **Gary Allan's** "Right Where I Need To Be" (MCA Nashville), which had accumulated 23 weeks prior to the changes but had been allowed to remain on the chart due to consistent weekly airplay gains (38-33). Its adjusted number of chart weeks is 16.

Please direct any questions or comments concerning the changes to me at wjessen@billboard.com.

COUNTRY MUSIC LEADERS PREDICT TRENDS FOR NEW YEAR

(Continued from page 35)

figure out the best compromise.

2. Americana and alt.country—there must be a reason why a third of the acts I get pitched fall into that alternative country genre. There are so many talented artists out there making great music that does not fit our contemporary country genre. We've got to find a way to get bigger and better exposure for them. This is how we win the younger audiences.

3. More shrinking playlists at country radio will result in even less exposure for our new artists. More consolidation and roster-cutting will take place in an effort to focus on fewer new artists.

Eric Logan Operations Manager WQYK/WRBQ Tampa, Fla.

1. Garth [Brooks] returns, or at least that is what he has said. Having the biggest icon of our format with new material back on the radio will help everyone—ratings, record sales, etc. We know that he is not going to tour, but a new CD will mean that the Garth marketing machine will be promoting Garth, and the entire country format should see a benefit.

2. XM and Sirius [Satellite Radio] go live. All the talk about satellite radio will become reality in 2001. We will finally hear what all the buzz is about.

3. Streaming of radio stations. The recent ruling of licensing fees that radio stations will have to pay to stream might change the entire commerce strategy of radio stations. It's so early, so it's hard to say how, but radio stations are responsible for fees dating back to 1998.

Gary Overton Executive VP/GM EMI Music Publishing

1. You are going to see more companies making singles deals with artists. Record companies can't afford to stay in the game as long and wait for album No. 2. Costs are so high these days. The risks are so high.

2. There's going to be further consolidation through town in just about every facet of the business. Business isn't great right now, so I think you are going to see a lot of things dictated by the dollar. Within all that, there will be

entrepreneurs whose spirit will lead the way with cool new music. [There'll be] great new writers and new artists. That's all it takes... It's just finding real music that will touch people. There's nothing new about that.

The key is not as much searching for a genre of music—it's finding true performers. In Nashville, everybody waits for that.

That's one of the keys if you look at the big sellers who do well in country music. Shania [Twain] spent years and years at those resorts. That's how she made her living. [Same with] Dixie Chicks—they are performers. Brad Paisley also and the Clark Family Experience. Jamie O'Neal grew up in her family band opening for country acts. She's done it her whole life. That's the key to finding great, unique talent. That's what they do for a living. That's the difference between them and people who come to town and [just] sit... The amount of A&R an artist [needs] is directly inverse to the amount of success they will have.

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Evelyn Shriver President Asylum Records

1. An emerging trend is folk-oriented music. Lyrically, it's going to swing to folk again. [The music is] so candy-coated and so teen-oriented at this moment, that's the only way it can go.

2. The strength of the independents—so much is falling through the cracks, and there is business out there for people who are content to pick up the crumbs. It's going to hit country, [which] is always late.

Look at the pop scene, the whole hip-hop thing. Those were all basically custom labels, and they got taken over by the majors and distributed. The usual evolution has country being

five years behind everybody else. [This] year we'll see it impact Nashville. You see it in little bits from Audium Records to Eddy Raven's little label. You're going to see more of that, and they are going to do very well.

Scott Siman President rpm management

1. Technology issues will continue to dominate: Napster, MP3, Web sites, Webcasts, making money online, online delivery services. The list is endless.

2. The new Country Music Hall of Fame—this building is going to be the talk of Nashville in 2001. It's something we as an industry can take incredible pride in.

Phil Vassar Arista/Nashville Artist

It's a great time for great songs. I think it always is, but it's more competitive right now, so you almost have to come out with your guns blazing. It's a great time to be a songwriter, too, if you write different things. Sometimes when genres get really, really hot, it seems like it's just one after another of the same kind of thing. I don't think that's going on

right now. It's really good for us. It's good for country music.

VASSAR

Tim Wiperman Executive VP/GM Warner/Chappell Music

1. Determining how to divide the royalty streams between the creators' community (songwriters), the artists' community, and the business community (publishers, record companies, etc.) in a new business model of subscriptions and digital applications.

2. What is the new business model? A legitimized Napster? New wireless technologies? Brain implants?

3. In the country music business, the question may be how to circumvent the traditional terrestrial radio bottleneck to expose our artists to a larger audience.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
31 ALL NIGHT LONG (Miss Hazel, BMI/Songs Of Universal, BMI) WBM	
7 ASHES BY NOW (Tessa, BMI)	
10 BEST OF INTENTIONS (Post Oak, BMI) HL	
51 BLUE CHRISTMAS (Universal-PolyGram International, ASCAP) WBM	
3 BORN TO FLY (Sony/ATV Tree, BMI/Careers-BMG, BMI/Floyd's Dream, BMI/Chuck Wagon Gourmet, ASCAP/Famous, ASCAP) HL	
6 BURN (EMI Blackwood, BMI/EMI April, ASCAP/My Own Chit, BMI) HL	
13 BUT FOR THE GRACE OF GOD (BMG, BMI/Weedackers, BMI/Coburn, BMI/Ten Ten, BMI) HL/WBM	
55 THE CHRISTMAS SHOES (Sony/ATV Songs, BMI/Lowery, BMI/WB, ASCAP/Jerry's Haven, ASCAP) HL/WBM	
49 DECK THE HALLS (Public Domain)	
24 DON'T MAKE ME COME OVER THERE AND LOVE YOU (Mighty Nice, BMI/Laudersongs, BMI/Scrambler, ASCAP) HL	
45 EVERY MAN FOR HIMSELF (Sony/ATV Tree, BMI/EMI Blackwood, BMI/Tim Johnson, BMI) HL	
27 GEORGIA (EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP/EMI Longitude, BMI/Wedgewood Avenue, BMI)	
12 JUST ANOTHER DAY IN PARADISE (EMI April, ASCAP/Phil Vassar, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM	
54 THE LAST THING ON MY MIND (Almo, ASCAP/Daddy Rabbit, ASCAP/Mighty Nice, BMI/Al Andersongs, BMI/Bluewater, BMI)	
56 LEGACY (Murray, BMI/Neal Coty, BMI/Caribbean Stud, ASCAP/Big Picture, ASCAP/Suzabelle, ASCAP) WBM	
52 LITTLE DRUMMER BOY (Mills Music, ASCAP/International Korwin, ASCAP) WBM	
17 THE LITTLE GIRL (Coburn, BMI/Ten Ten, BMI) WBM	
39 LIVE IT UP (EMI Blackwood, BMI/Arbyrne, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL	
46 LOOKIN' FOR LOVE (Music City Music, ASCAP/EMI April, ASCAP/Southern Days, ASCAP/CMI, ASCAP) HL	
22 LUCKY 4 YOU (TONIGHT I'M JUST ME) (Without Anna, ASCAP/LehsemSongs, BMI/Music & Media International, ASCAP/WB, ASCAP/Big Tractor, ASCAP) CLM/HL/WBM	
19 MEANWHILE BACK AT THE RANCH (Universal-PolyGram International, ASCAP/Sondance Kid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM	
26 MOVE ON (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/One Hundred Billion Dollar, ASCAP) HL/WBM	
1 MY NEXT THIRTY YEARS (EMI April, ASCAP/Phil Vassar, ASCAP) HL	
57 O HOLY NIGHT (Public Domain)	
34 OKLAHOMA (WB, ASCAP/Richard And Castle, ASCAP/Song Of Van, ASCAP) WBM	
21 ONE MORE DAY (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM	
59 PEOPLE LIKE US (Encore, ASCAP/Scott And Soda, ASCAP/Did Desperados, ASCAP/N2D, ASCAP/MRBI, ASCAP/Brian's Dream, ASCAP/CMI, ASCAP/Willdawn, ASCAP)	
38 PLEASE (Airstream Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Little Blue Box, ASCAP) HL/WBM	
29 POUR ME (Warner-Tamerlane, BMI/WB, ASCAP/Rope & String, ASCAP) WBM	
33 RIGHT WHERE I NEED TO BE (Acuff-Rose, BMI/601 Broadway, BMI) HL	
47 SCREAM (Dayspring, BMI/Little Chatterbox, BMI/Writers Extreme, BMI/Sis 'N Bro, ASCAP/Moraine Park, ASCAP)	
28 SHE MISSES HIM (EMI Blackwood, BMI/Tim Johnson, BMI) HL	
43 SHE'S ALL THAT (EMI Blackwood, BMI/BritSar, BMI) HL	
5 TELL HER (Almo, ASCAP/Daddy Rabbit, ASCAP) WBM	
8 THERE IS NO ARIZONA (EMI April, ASCAP/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL	
32 THINGS CHANGE (BMG Songs, ASCAP/DreamWorks Songs, ASCAP/Big Tractor, ASCAP/Warner-Tamerlane, BMI/Golden Wheat, BMI) CLM/HL/WBM	
16 THIS EVERYDAY LOVE (Irving, BMI/360 Music, SESAC/Emelia, SESAC) WBM	
11 WE DANCED (EMI April, ASCAP/Sea Gayle, ASCAP) HL	
48 WE'RE SO GOOD TOGETHER (Almo, ASCAP/Anwa, ASCAP/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL/WBM	
30 WHAT DO YOU KNOW ABOUT LOVE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM	
20 WHEN IT ALL GOES SOUTH (Sony/ATV Cross Keys, ASCAP) HL	
40 WHERE ARE YOU CHRISTMAS? (WB, ASCAP/Universal, ASCAP/Blue Sky Rider, BMI/Sony/ATV Tree, BMI/Rye Songs, BMI/Songs Of Universal, BMI) HL/WBM	
25 WHO I AM (Sony/ATV Tree, BMI/Songs Of Teracl, BMI/Songs Of Universal, BMI) HL/WBM	
14 WILD HORSES (WB, ASCAP/Cash Crop, ASCAP/Warner-Tamerlane, BMI) WBM	
2 WITHOUT YOU (Scrapin' Toast, ASCAP/EMI April, ASCAP/703, ASCAP/Bughouse, ASCAP) HL	
36 WRONG FIVE O'CLOCK (Still Working For The Woman, ASCAP/Pyschobilly, ASCAP/RC Moon Pie, ASCAP/MRBI, ASCAP)	
9 WWW.MEMORY (WB, ASCAP/Yee Haw, ASCAP) WBM	
23 YOU MADE ME THAT WAY (Starstruck Angel, BMI/Malloy's Toys, BMI/Universal-MCA, ASCAP/Gary Burr, ASCAP/Warner-Tamerlane, BMI) HL/WBM	
15 YOU SHOULDN'T KISS ME LIKE THIS (Tokco Tunes, BMI)	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	6	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	GREATEST HITS	1
2	2	2	60	FAITH HILL ▲ ⁵ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
3	3	3	70	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
4	5	5	14	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
5	4	4	28	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
6	6	6	8	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
7	8	8	32	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
8	14	14	22	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	1
9	11	12	86	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
10	10	10	22	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
11	12	11	12	SARA EVANS RCA 67964/RLG (11.98/17.98)	BORN TO FLY	8
12	9	9	14	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
13	17	13	14	SHEDAISY LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR	10
14	15	15	61	TOBY KEITH ● DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
15	25	24	63	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
16	19	20	83	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	3
17	23	17	12	LONESTAR BNA 67975/RLG (11.98/17.98)	THIS CHRISTMAS TIME	11
▶ PACESETTER ◀						
18	41	53	4	SOUNDTRACK MERCURY 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	18
19	7	7	11	BILLY GILMAN ● EPIC 61594/SONY (11.98 EQ/17.98)	CLASSIC CHRISTMAS	4
20	18	19	16	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
21	16	18	23	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
22	13	16	15	GEORGE STRAIT MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
23	27	29	9	JAMIE O'NEAL MERCURY 170132 (8.98/12.98) HS	SHIVER	22
24	20	21	13	TRAVIS TRITT COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
25	21	22	83	BRAD PAISLEY ● ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	13
26	28	27	30	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
27	22	23	87	TIM MCGRAW ▲ ⁸ CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	1
28	39	40	48	KEITH URBAN CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	18
29	26	26	9	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
30	34	31	7	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
31	24	25	43	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
32	30	36	11	JOHNNY CASH AMERICAN/COLUMBIA 69691*CRG (17.98 EQ CD)	AMERICAN III: SOLITARY MAN	11
33	29	28	45	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
34	38	41	91	JOHNNY CASH LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	18
35	37	38	15	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
36	46	46	62	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
37	31	33	62	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2

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38	35	39	68	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
39	32	34	86	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	6
40	47	43	20	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
41	33	35	58	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
42	36	30	12	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
43	RE-ENTRY	18	ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY	19	
44	62	61	30	RONNIE MILSAP VIRGIN 48871 (17.98/24.98)	40 #1 HITS	28
45	55	54	8	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
46	40	37	13	ROY D. MERCER VIRGIN 50003 (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
47	43	48	96	KENNY CHESNEY ▲ ⁸ BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
48	57	57	82	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
49	52	52	91	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	10
50	48	32	9	VARIOUS ARTISTS HIP-0 541831/UNIVERSAL (11.98 CD)	A COUNTRY SUPERSTAR CHRISTMAS III	22
51	50	49	19	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
52	45	42	9	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	41
53	67	65	9	BRYAN WHITE ASYLUM 47890/WRN (11.98/17.98)	GREATEST HITS	25
54	58	56	37	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
55	42	45	13	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
56	44	44	11	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
57	51	51	62	LEANN RIMES ▲ CURB 77947 (11.98/17.98)	LEANN RIMES	1
58	RE-ENTRY	38	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	37	
59	RE-ENTRY	38	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	36	
60	49	47	36	ROY D. MERCER VIRGIN 49085 (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
61	68	69	4	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK	61
62	RE-ENTRY	8	CHRIS CAGLE VIRGIN 28293 (8.98/12.98)	PLAY IT LOUD	59	
63	64	66	85	DWIGHT YOAKAM ● REPRISE 47389/WRN (10.98/16.98)	LAST CHANCE FOR A THOUSAND YEARS: GREATEST HITS FROM THE 90'S	10
64	72	—	22	STEVE EARLE E-SQUARED 751.033/ARTEMIS (16.98 CD)	TRANSCENDENTAL BLUES	5
65	75	—	20	THE KINLEYS EPIC 69593/SONY (10.98 EQ/17.98) HS	II	18
66	56	60	9	PATSY CLINE UTV 560214 (21.98 CD)	THE ULTIMATE COLLECTION	49
67	RE-ENTRY	38	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	36	
68	60	67	68	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
69	RE-ENTRY	11	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33	
70	61	68	22	CHRIS LEDOUX CAPITOL 26601 (10.98/17.98)	COWBOY	17
71	69	73	37	ERIC HEATHERLY MERCURY 170124 (11.98/17.98) HS	SWIMMING IN CHAMPAGNE	17
72	54	55	37	VINCE GILL MCA NASHVILLE 170098 (11.98/17.98)	LET'S MAKE SURE WE KISS GOODBYE	4
73	59	64	66	CLINT BLACK ● RCA 67823/RLG (10.98/16.98)	D'LECTRIFIED	7
74	53	50	63	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
75	66	63	35	CHAD BROCK WARNER BROS. 47659/WRN (11.98/17.98) HS	YES!	17

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

Billboard Top Country Catalog Albums

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

JANUARY 13, 2001

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	DIXIE CHICKS ◆ ¹⁰ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	153
2	2	SHANIA TWAIN ◆ ¹⁸ MERCURY 536003 (12.98/18.98)	COME ON OVER	165
3	3	GARTH BROOKS ▲ CAPITOL 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS	17
4	4	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	141
5	5	MARTINA MCBRIDE ● RCA 67842/RLG (10.98/16.98)	WHITE CHRISTMAS	34
6	8	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	172
7	10	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION	24
8	9	GEORGE STRAIT ● MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE	25
9	6	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	271
10	7	GARTH BROOKS ◆ ¹³ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	111
11	14	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	343
12	11	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	132
13	13	BURL IVES MCA SPECIAL PRODUCTS 322177/MCA (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	28

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	17	JO DEE MESSINA ▲ ² CURB 77904 (11.98/17.98)	I'M ALRIGHT	144
15	12	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	107
16	—	TRISHA YEARWOOD ● MCA NASHVILLE 111091 (3.98/6.98)	THE SWEETEST GIFT	29
17	18	GARTH BROOKS ◆ ¹⁰ CAPITOL 30119 (16.98 CD)	NO FENCES	389
18	21	WILLIE NELSON LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	121
19	16	TIM MCGRAW ▲ ⁴ CURB 77886 (11.98/17.98)	EVERYWHERE	184
20	23	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	109
21	19	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	716
22	24	KENNY ROGERS ● MAGNATONE 108 (8.98/12.98)	THE GIFT	30
23	15	FAITH HILL ▲ ³ WARNER BROS. 45872/WRN (7.98/11.98)	IT MATTERS TO ME	124
24	—	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	240
25	—	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	542

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

'N Sync, Spears, And Backstreet Boys Make Jive Label 2000's Certs Story

BY JILL PESSELNICK

LOS ANGELES—Jive Records' teen-pop acts 'N Sync, Britney Spears, and Backstreet Boys sold a total of 31 million albums in 2000, according to the Recording Industry Assn. of America's (RIAA) year-end awards, making the independent label this year's success story.

Projects by R. Kelly, Mystikal, and Aaron Carter brought Jive's year-end sales to nearly 40 million albums.

The year's best-selling album was 'N Sync's "No Strings Attached," which became the band's second consecutive diamond-award winner, for sales of 10 million units. The group achieved this feat less than nine months after the project was released. In January, 'N Sync's self-titled debut earned the band its first diamond.

Albums by Britney Spears and Backstreet Boys came closest to 'N Sync's numbers. Spears' sophomore album, "Oops! ... I Did It Again," reached sales of 8 million copies, while her debut, "... Baby One More Time," added 3 million units this year to be certified at 13 million.

Backstreet Boys' "Black & Blue" was also certified at the 8 million level. The project was the highest debut certification of the year and was simultaneously certified gold, platinum, and eight-times platinum. The Boys sold a total of 10 million units this year, after adding the certifications of their self-titled debut and "Millennium" at an additional million copies each.

The year's highest-certified-act title belongs to the Beatles. With their greatest-hits collection "1" (Apple/Capitol) being certified for sales of 5 million copies in December and with eight catalog titles earning additional awards this year, the Fab Four were certified for sales of more than 18 million units. The group continues to reign as the best-selling act of all time, with domestic sales of more than 156 million units.

A month after Michael Jackson's "Thriller" (Epic) tied the Eagles' "Their Greatest Hits 1971-1975" (Elektra) as the best-selling album of all time with sales of 26 million units each, the Eagles project regained the title after being certified at the 27 million level in November.

A special honor was earned by Garth Brooks in May, when his "Double Live" (Capitol Nashville) album was certified for sales of 13 million copies, making him the first solo artist to sell 100 million albums. This certification also made him the top-selling artist of the 1990s and the fastest-selling artist in history.

Santana's "Supernatural" (Arista) tied with Spears and Backstreet Boys as the second best-selling album of 2000. The project moved 8 million units this year and is currently certified at the 13-million level. Along with becoming the

best-selling album by an artist of Latin heritage, "Supernatural" earned Santana his first diamond award and spawned his first two certified singles, "Smooth" and "Maria Maria." Both have reached the platinum level.

The year's best-selling hip-hop album, certified for sales of 7 million copies, and the third-highest certified album was Eminem's "The Marshall Mathers LP" (Web/Aftermath/Interscope). With sales of 6 million, Dr. Dre's "Dr. Dre—2001" (Aftermath/Interscope) was the second-highest certified hip-hop project of 2000.

Projects by country divas Faith Hill and Dixie Chicks tied as the best-selling country albums of the year. Faith Hill's "Breathe" (Warner Bros. Nashville) was certified at the 5 million level, and Dixie Chicks' "Fly" (Monument/Sony Nashville) moved 5 million units this year, to reach total sales of 8 million. Also this year, the Chicks earned their first diamond award for sales of 10 million units for "Wide Open Spaces."

In the RIAA's December certifications, Shania Twain's "Come On Over" (Mercury Nashville) bolstered its lead as the best-selling country album of all time, with its certification for sales of 18 million units. The album has now surpassed the soundtrack to "The Bodyguard" by Whitney Houston as the best-selling album by a solo female artist. Twain's "The Woman In Me" reached the 12 million level this month.

Limp Bizkit, DMX, and Godsmack, acts involved in the Anger Management tour, earned a slew of platinum and multi-platinum awards. Limp Bizkit's "Chocolate Starfish And The Hot Dog Flavored Water" (Flip/Interscope) was certified gold, platinum, and four-times platinum. DMX's "It's Dark And Hell Is Hot" (Ruff Ryders/Def Jam) reached the 4 million level, and his "Flesh Of My Flesh Blood Of My Blood" was certified triple-platinum. Additionally, Godsmack earned its second consecutive platinum album with "Awake" (Republic/Universal).

Just one month after being released, Ricky Martin's "Sound Loaded" (Columbia) and Sade's "Lovers Rock" (Epic) were each certified double-platinum. Country artist Tim McGraw earned his fifth consecutive gold and platinum award with "Greatest Hits" (Curb). McGraw's total album sales are now 15 million, which ties wife Faith Hill's total.

First-time platinum honors were earned by Aaron Carter, Three 6 Mafia, Lil' Bow Wow, and Carl Thomas, and first-time gold awards went to David Gray, Linkin Park, Prodigy Of Mobb Deep, and Sparkle.

DECEMBER CERTIFICATIONS

MULTI-PLATINUM ALBUMS

Shania Twain, "Come On Over," Mercury Nashville, 18 million.

Britney Spears, "... Baby One More Time," Jive, 13 million.

Shania Twain, "The Woman In Me," Mercury Nashville, 12 million.

'N Sync, "No Strings Attached," Jive, 10 million.

Backstreet Boys, "Black & Blue," Jive, 8 million.

Dixie Chicks, "Fly," Monument/Sony Nashville, 8 million.

Christina Aguilera, "Christina Aguilera," RCA, 8 million.

Creed, "Human Clay," Wind-Up, 8 million.

Britney Spears, "Oops! ... I Did It Again," Jive, 8 million.

Faith Hill, "Breathe," Warner Bros. Nashville, 5 million.

The Beatles, "1," Apple/Capitol, 5 million.

Creed, "My Own Prison," Wind-Up, 5 million.

Nelly, "Country Grammar," Fo' Reel/Universal, 5 million.

Juvenile, "400 Degreez," Cash Money/Universal, 4 million.

Limp Bizkit, "Chocolate Starfish And The Hot Dog Flavored Water," Flip/Interscope, 4 million.

DMX, "It's Dark And Hell Is Hot," Ruff Ryders/Def Jam, 4 million.

Various artists, "Now 5," Sony/Zomba/Universal/EMI, 4 million.

3 Doors Down, "The Better Life," Republic/Universal, 4 million.

DMX, "Flesh Of My Flesh Blood Of My Blood," Ruff Ryders/Def Jam, 3 million.

Lonestar, "Lonely Grill," BNA, 3 million.

Pink, "Can't Take Me Home," LaFace/Arista, 2 million.

Sade, "Lovers Rock," Epic, 2 million.

Ricky Martin, "Sound Loaded," Columbia, 2 million.

R. Kelly, "TP-2.com," Jive, 2 million.

Jay-Z, "The Dynasty Roc La Familia (2000 —)," Roc-A-Fella/Def Jam, 2 million.

PLATINUM ALBUMS

Various artists, "Wow 2001," Sparrow.

Aaron Carter, "Aaron's Party (Come Get It)," Jive, his first.

Three 6 Mafia, "When The Smoke Clears Sixty 6, Sixty 1," Hypnotize Minds/Loud, its first.

Toby Keith, "Greatest Hits Volume One," DreamWorks Nashville/Interscope, his second.

Lil' Bow Wow, "Beware Of Dog," So So Def/Columbia, his first.

Jay-Z, "The Dynasty Roc La Familia (2000 —)," Roc-A-Fella/Def Jam, his fourth.

Charlotte Church, "Dream A Dream," Sony Classical, her third.

R. Kelly, "TP-2.com," Jive, his fourth.

(Continued on page 101)

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 	
			◀ No. 1 ▶	
1	1	9	VARIOUS ARTISTS ▲ SPARROW 1779/CHORDANT 9 weeks at No. 1	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
2	2	67	YOLANDA ADAMS ▲ ELEKTRA 62439/CHORDANT HS	MOUNTAIN HIGH...VALLEY LOW
3	3	6	DC TALK FOREFRONT 5274/CHORDANT	INTERMISSION: THE GREATEST HITS
4	4	9	YOLANDA ADAMS ELEKTRA 62567/CHORDANT	CHRISTMAS WITH YOLANDA ADAMS
5	17	63	ANNE MURRAY ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
6	18	66	P.O.D. ▲ ATLANTIC 83245/CHORDANT HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN
7	10	9	LONESTAR BNA/SPARROW 69326/CHORDANT	THIS CHRISTMAS TIME
8	20	19	DONNIE MCCLURKIN VERITY 43150/PROVIDENT HS	LIVE IN LONDON AND MORE...
9	6	6	MICHAEL W. SMITH REUNION 10002/PROVIDENT	FREEDOM
10	11	31	MARY MARY ● C2/COLUMBIA 7602/WORD	THANKFUL
11	16	81	VARIOUS ARTISTS ▲ MARANATHA/INTEGRITY 1583/WORD	WOW WORSHIP: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
12	9	10	NEWSBOYS SPARROW 1787/CHORDANT	SHINE: THE HITS
13	7	32	PLUS ONE 143/ATLANTIC 83329/CHORDANT	THE PROMISE
14	8	17	JACI VELASQUEZ WORD 7392	CRYSTAL CLEAR
15	5	6	NEWSONG BENSON 83327/PROVIDENT HS	SHELTERING TREE
16	12	14	AVALON SPARROW 1733/CHORDANT	JOY: A CHRISTMAS COLLECTION
17	25	18	BEBE MOTOWN/UNIVERSAL 159405/PROVIDENT	LOVE AND FREEDOM
18	13	40	VARIOUS ARTISTS ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
19	33	10	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139/PROVIDENT HS	NOT GUILTY... THE EXPERIENCE
20	27	2	VARIOUS ARTISTS HOSANNA/HILLSONG AUSTRALIA/INTEGRITY 1867/WORD	SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING DARLENE ZSCHECH
21	19	18	STACIE ORRICO FOREFRONT 5253/CHORDANT HS	GENUINE
22	15	25	THIRD DAY ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
23	29	19	KIRK FRANKLIN PRESENTS 1NC B-RITE 9426/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
24	22	30	VARIOUS ARTISTS WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
25	14	19	VARIOUS ARTISTS ESSENTIAL 10607/PROVIDENT	CITY ON A HILL—SONGS OF WORSHIP AND PRAISE
26	23	10	REBECCA ST. JAMES FOREFRONT 5251/CHORDANT HS	TRANSFORM
27	RE-ENTRY		KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC/INTERSCOPE 4267/WORD HS	AWESOME WONDER
28	24	12	CAEDMON'S CALL ESSENTIAL 10559/PROVIDENT	LONG LINE OF LEAVERS
29	21	20	ZOEGIRL SPARROW 51734/CHORDANT HS	ZOEGIRL
30	37	12	AARON NEVILLE TELL IT/EMI GOSPEL 0287/CHORDANT	DEVOTION
31	28	81	STEVEN CURTIS CHAPMAN ▲ SPARROW 1695/CHORDANT	(SPEECHLESS)
32	30	97	SONICFLOOD GOTE 2802/CHORDANT HS	SONICFLOOD
33	31	21	VARIOUS ARTISTS ● PROVIDENT 10533	WOW GOLD: 30 LANDMARK CHRISTIAN SONGS OF THE 70'S, 80'S AND 90'S
34	RE-ENTRY		MXPX TOOTH & NAIL/A&M 1156*/CHORDANT	THE EVER PASSING MOMENT
35	26	59	VARIOUS ARTISTS ▲ SPARROW 1703/CHORDANT	WOW 2000: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
36	RE-ENTRY		FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
37	RE-ENTRY		VARIOUS ARTISTS MYRRH 7082/WORD	ONE SILENT NIGHT
38	36	4	RANDY TRAVIS ATLANTIC 83417/CHORDANT	INSPIRATIONAL JOURNEY
39	RE-ENTRY		CECE WINANS ● WELLSRING GOSPEL/SPARROW 1711/CHORDANT	ALABASTER BOX
40	39	8	PASSION WORSHIP BAND SPARROW 1768/CHORDANT HS	PASSION: ONEDAY LIVE

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

In the SPIRIT



by Lisa Collins

LET THE GOOD TIMES ROLL: With a huge slate of major releases powered by gospel's biggest guns and the entry into the gospel market of secular stars like **Lou Rawls** and **Sean "Puffy" Combs** (whose gospel project is tentatively scheduled for release this spring), 2001 promises to be brighter than ever—creatively and commercially—for the gospel music industry.

Among the forthcoming first- and second-quarter releases sure to fuel gospel's momentum are "Wow Gospel 2000" and sets by **CeCe Winans**, **Tramaine Hawkins**, **Bishop T.D. Jakes & Potter's House Choir**, **Kim Burrell**, and the **Mississippi Mass Choir**. Also scheduled for 2001 release are the debut of **Clark Sisters** siren **Dorinda Clark-Cole** and the second installment of **Hezekiah Walker's Love Fellowship Crusade Choir**. Squeezing out every bit of success it can for **Yolanda Adams**, Elektra hopes to deliver a K.O. punch—and attract growing mainstream audiences—with the release of a live project by Adams in March.

Also set for release in March is the Gospo Centric debut of **Dru Hill's Woody Rock** and the premiere of **Fred Hammond's F. Hammond Series** label, a compilation set called "In Case You Missed It" (featuring tunes Hammond recorded with **Commissioned**).

The release of **Kirk Franklin's** long-awaited "church project"—featuring **Shirley Caesar**, **Willie Neal Johnson**, **Adams**, **John P. Kee**, and **Crystal Lewis**—is sure to spike sales, as are two gospel-flavored soundtracks. The first is "Boycott," a soundtrack

to an HBO film. Due next month, it features **Aaron Neville**, the **Tri-City Singers**, **Franklin**, **Lamar Campbell**, and **Brent Jones**. The second is the April release of Fox Films' "Kingdom Come Soundtrack," featuring **Franklin**, **Natalie Wilson & the S.O.P. Chorale**, **Trin-I-Tee 5:7**, and **Kurt Carr**, along with **Deborah Cox**, **Tamar Braxton**, and **Boyz II Men's Sean Stockmon**.

FIGHTING BACK: Gospel music artists and leaders joined with the U.S. surgeon general's office and the Congressional Black Caucus to announce a campaign addressing the HIV/AIDS epidemic in the black community.

The One Voice: Gospel Artists Respond to AIDS campaign is led by the Rev. **Yvette Flunder**, executive director of Ark of Refuge. The campaign includes some of the industry's most well-known leaders and artists, including **Dr. Bobby Jones**, **Edwin Hawkins**, **Kirk Franklin**, **Walter Hawkins**, **Richard Smallwood**, **Al Hobbs**, **Vickie Winans**, **Andraé Crouch**, and **Sandra Crouch**, along with former NBA star/HIV activist **Earvin "Magic" Johnson**.

"This campaign will bring gospel artists to the forefront in the United States and Africa to help address the HIV/AIDS epidemic with an emphasis on prevention, education, and dismantling fear," says Flunder, who is also a gospel music artist. The campaign will include a series of concerts in three major cities. The first is scheduled for March 2 in Chicago.

BRIEFLY: EMI Gospel artist **Sharon Riley** will team with P.A.J.A.M. Productions, **J. Moss**, **Paul Allen**, **Fred Hammond**, and **Roger Ryan** for the **Faith Chorale's** sophomore project, tentatively slated for release this spring.

Men Of Standard have worked out their problems with Malaco Records and are back at work on a new album set for release in May.

along with staffers **Laura MacCorkle**, **Brad Edmon-ton**, and **Joe Petrosek**.

CLARK PRODUCES DOVES: Always seeking a higher profile for the Dove Awards telecast, the Gospel Music Assn. (GMA) has signed an agreement with dick clark productions to produce the 32nd annual Dove Awards, slated for April 26 at Nashville's Grand Ole Opry House. No word yet on where the show will air, as dick clark productions, William Morris (GMA and dick clark productions' mutual agent), and the GMA are in talks with different outlets.

"We are honored that they want to work with us," says GMA president **Frank Breeden**. "Dick Clark is very well connected in the Hollywood community, which means he could help us talk to that community and explain what this property is. That was a big part of our decision, [because] he is willing to help us approach the television buyers and networks so they can properly evaluate the potential that this market, the show, and the market it represents can be to advertisers, sponsors, and networks."

R.A. "Rac" Clark, senior VP of production and programming for dick clark productions, says the company's initial interest in working with the GMA was spurred by the late **Gene Weed**, senior VP of television at dick clark productions and producer of the Academy of Country Music Awards. "He was very interested in the GMA," recalls Clark. Like Weed, Clark also saw promise in partnering with the GMA. During his tenure with TNN's now-defunct "Prime Time Country," he became more involved in the Nashville community and developed an interest in seeing the Dove Awards reach its potential.

"I think the networks out here don't realize how big this genre of music is," Clark says. "It's just a matter of education. The GMA has done a fantastic job of working within their industry and promoting outside of it... and I think there's a way for us, like we do at the American Music Awards and Academy of Country Music

(Continued on next page)

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	67	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG [CS] 27 weeks at No. 1	MOUNTAIN HIGH...VALLEY LOW
2	2	10	YOLANDA ADAMS ELEKTRA 62567/EEG	CHRISTMAS WITH YOLANDA ADAMS
3	4	20	DONNIE MCCLURKIN VERITY 43150 [CS]	LIVE IN LONDON AND MORE...
4	3	35	MARY MARY ● C2/COLUMBIA 63740/CRG	THANKFUL
5	5	18	BEBE MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
6	7	11	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43139 [CS]	NOT GUILTY... THE EXPERIENCE
7	6	20	KIRK FRANKLIN PRESENTS 1NC B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
8	12	15	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE [CS]	AWESOME WONDER
9	8	14	AARON NEVILLE TELL IT 20287/EMI GOSPEL	DEVOTION
10	11	42	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43140	PURPOSE BY DESIGN
11	10	64	CECE WINANS ● WELLSRING GOSPEL 51711/SPARROW	ALABASTER BOX
12	9	47	VARIOUS ARTISTS ● EMI/WORD 43149/VERITY	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
13	18	9	DOTTIE PEOPLES ATLANTA INT'L 10268	SHOW UP & SHOW OUT
14	17	10	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 [CS]	GOOD TIME
15	22	9	NATALIE WILSON & THE S.O.P. CHORALE GOSPO CENTRIC 490675/INTERSCOPE [CS]	[GIRL DIRECTOR]
16	13	62	YOLANDA ADAMS VERITY 43144	THE BEST OF YOLANDA ADAMS
17	23	13	LUTHER BARNES & THE SUNSET JUBILAIRE AIR GOSPEL 10259/ATLANTA INT'L	WHEREVER I GO
18	15	17	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC [CS]	YOU CAN MAKE IT
19	14	15	T.D. JAKES INTEGRITY/WORD 61069/EPIC [CS]	GET READY! THE BEST OF T.D. JAKES
20	30	24	RICKY DILLARD & "NEW G" (NEW GENERATION CHORALE) CRYSTAL ROSE 20960 [CS]	NO LIMIT
21	16	54	TRIN-I-TEE 5:7 B-RITE 490359/INTERSCOPE [CS]	SPIRITUAL LOVE
22	20	19	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2635	LIVE & ALIVE
23	RE-ENTRY		SOUNDTRACK GOSPO CENTRIC 490754/INTERSCOPE	HIS WOMAN, HIS WIFE
24	40	39	CHESTER D.T. BALDWIN & MUSIC MINISTRY MASS JDI 1259	SING IT ON SUNDAY MORNING!
25	37	19	DOROTHY NORWOOD WITH MIAMI MASS CHOIR MALACO 6032	OLE RICKETY BRIDGE
26	19	60	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43132 [CS]	FAMILY AFFAIR
27	RE-ENTRY		NORMAN HUTCHINS JDI 1258 [CS]	BATTLEFIELD
28	25	44	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 20251 [CS]	TRI-CITY4.COM
29	26	14	TONEX TOMMY BOY/VERITY 43153/JIVE	PRONOUNCED TOE-NAY
30	39	12	DAMITA ATLANTIC 83330/AG	DAMITA
31	35	41	VARIOUS ARTISTS MALACO 1003	CELEBRATE THE HERITAGE OF GOSPEL 2
32	36	14	BISHOP CARLTON PEARSON ATLANTIC 83399/CHORDANT [CS]	BISHOP CARLTON PEARSON PRESENTS: AZUSA PRAISE JUBILEE!
33	27	65	WINANS PHASE2 MYRRH/WORD 69881/EPIC [CS]	WE GOT NEXT
34	RE-ENTRY		GOD SQUAD AMEN 1501	GOOD MORNING NEIGHBOR
35	21	37	THE BROOKLYN TABERNACLE CHOIR M2.0 COMMUNICATIONS/WORD 63805/EPIC	GOD IS WORKING — LIVE
36	29	90	T.D. JAKES ISLAND INSPIRATIONAL 524630/DJMG [CS]	SACRED LOVE SONGS
37	32	14	B.B. JAY HARRELL 41699/JIVE [CS]	UNIVERSAL CONCUSSION
38	34	86	VARIOUS ARTISTS ● VERITY 43125	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
39	RE-ENTRY		BISHOP CLARENCE E. MCLENDON PRESENTS THE HARVEST FIRE MEGA MASS CHOIR INTEGRITY/WORD 63542/EPIC	SHOUT HALLELUJAH
40	RE-ENTRY		LAMAR CAMPBELL & SPIRIT OF PRAISE EMI GOSPEL 20290	WHEN I THINK ABOUT YOU

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

HIGHER GROUND



by Deborah Evans Price

MUSICFORCE.COM ACQUIRED: Those concerned about the future of Christian E-tailing breathed a sigh of relief when it was announced that Christian Book Distributors was purchasing Musicforce.com from Gaylord Entertainment. Musicforce.com and Lightsource.com went on the block when Gaylord announced it was closing the company's Internet division, Gaylord Digital (Billboard, Dec. 16, 2000). Lightsource.com remains on the market.

Christian Book Distributors purchased Musicforce.com for an undisclosed amount. The sale doesn't include Gaylord Digital's distribution facility in Nashville.

Based in Peabody, Mass., Christian Book Distributors is a privately held company that is widely regarded as the most successful catalog company in the Christian market. Well known for its low-key approach to doing business, Christian Book Distributors has quietly built a strong, successful operation without a lot of flash and high-profile glitz. The company has been serving the Christian Internet community through its Web site, Christianbook.com, and the addition of Musicforce.com will add a sizable amount of muscle.

According to a statement by **Steve Hendrickson**, president of Christian Book Distributors, the company plans to maintain an office in Nashville utilizing key members of the Musicforce.com regime. Hendrickson couldn't be reached by press time, but according to a source formerly with the company, Webmaster **Bill Marcus** remains with Musicforce.com

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<p>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan</p>				
1	1	25	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN
<p>◀ NO. 1 ▶ 25 weeks at No. 1</p>				
2	2	6	THE VERY BEST OF UB40 VIRGIN 50525	UB40
3	3	59	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
4	6	32	REGGAE GOLD 2000 VP 1599*	VARIOUS ARTISTS
5	4	6	STRICTLY THE BEST 26 VP 1620*	VARIOUS ARTISTS
6	9	3	BEST OF BEENIE MAN SHOCKING VIBES 1613*/VP	BEENIE MAN
7	7	19	UNCHAINED SPIRIT ANTI/PENTHOUSE 86580*/EPITAPH HS	BUJU BANTON
8	5	6	STRICTLY THE BEST 25 VP 1619*	VARIOUS ARTISTS
9	11	10	BIGGEST RAGGA DANCHALL ANTHEMS 2000 GREENSLIEVES 4002	VARIOUS ARTISTS
10	8	78	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
11	12	76	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
12	10	8	LIVE VOLUME 1 ELEKTRA 62590/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
13	NEW		BEST OF BEENIE MAN COLLECTOR'S EDITION SHOCKING VIBES 1605*/VP	BEENIE MAN
14	14	9	WOW...THE STORY ARTISTS ONLY 56*	BABY CHAM
15	15	17	WORDS OF TRUTH VP 1597*	SIZZLA

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<p>◀ NO. 1 ▶ 21 weeks at No. 1</p>				
1	1	23	WHO LET THE DOGS OUT ▲ ² S-CURVE 751052/ARTEMIS HS	BAHA MEN
2	2	92	SOGNO ▲ ² POLYDOR 547222	ANDREA BOCELLI
3	3	35	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES HS	BEBEL GILBERTO
4	7	12	CHANCHULLO WORLD CIRCUIT/NONESUCH /AG HS	RUBEN GONZALEZ
5	8	17	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
6	4	95	THE IRISH TENORS ● MASTERTONE 8552/POINT HS	JOHN MCDERMOTT/ANTHONY KEARNS/RONAN TYNAN
7	9	34	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO WORLD CIRCUIT/NONESUCH 79603/AG HS	OMARA PORTUONDO
8	10	80	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG HS	IBRAHIM FERRER
9	6	19	A CELTIC CHRISTMAS: PEACE ON EARTH WINDHAM HILL 11461	VARIOUS ARTISTS
10	5	36	THE IRISH TENORS LIVE IN BELFAST MASTERTONE 9018/POINT HS	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
11	RE-ENTRY		DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
12	RE-ENTRY		PEACE: A CELTIC CHRISTMAS INTEGRITY/WORD 1817/EPIC	SHEILA WALSH
13	11	37	WATER FROM THE WELL RCA VICTOR 63637	THE CHIEFTAINS
14	NEW		COLLECTION THE MOUNTAIN APPLE COMPANY 82085	HAPA
15	RE-ENTRY		OUR BEFORE DAWN SHANACHIE 78041	SOLAS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<p>◀ NO. 1 ▶ 29 weeks at No. 1</p>				
1	1	29	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON
2	5	85	BEST OF B.B. KING THE MILLENNIUM COLLECTION MCA 111939	B.B. KING
3	2	6	SRV LEGACY 65714/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
4	3	12	THE DOOR OKEH/550 MUSIC 61428/EPIC HS	KEB' MO'
5	4	15	MILK COW BLUES ISLAND 542517/IDJMG	WILLIE NELSON
6	6	14	CROSSING MUDDY WATERS VANGUARD 79576	JOHN HIATT
7	9	11	NEW MILLENNIUM BLUES PARTY RHINO 79968	VARIOUS ARTISTS
8	7	93	THE REAL DEAL: GREATEST HITS VOLUME 2 ● LEGACY 65873/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
9	8	3	MATRIARCH OF THE BLUES PRIVATE MUSIC/WINDHAM HILL 82205/RCA	ETTA JAMES
10	11	60	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
11	10	64	LIVE ON ● GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
12	13	78	BEST OF ETTA JAMES MCA 111953	ETTA JAMES
13	12	39	BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
14	14	34	CIRCLE PACHYDERM 8 HS	INDIGENOUS
15	15	10	WISH I WAS IN HEAVEN SITTING DOWN FAT POSSUM 80332	R.L. BURNSIDE

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

Gollehon Gets 'In The Spirit Of Fats'



by Steve Graybow

PROPS TO FATS: When trumpeter Mac Gollehon began a two-month engagement at New York's Blue Note last January, he dedicated his performances to the late trumpeter Fats Navarro to commemorate the 50th anniversary of the bebop master's passing. Performing weekly at the club's Sunday brunch, Gollehon and his Smokin' Section (pianist James Hurt, bassist Lonnie Plaxico, drummer Ronnie Burrage, trombonist Frank Lacy, and saxophonist/organist Bill Holloman) explored Gollehon's own arrangements of Navarro's repertoire, along with original material written with Navarro in mind.

Gollehon and the Smokin' Section's "In The Spirit Of Fats Navarro" (Half Note, Jan. 2) features material shaped and honed during the Blue Note run.

"I always loved the way Fats played, so playing his material came very naturally," says Gollehon, a Virginia native who has been a familiar face on the New York scene for over two decades. "We got a lot of positive feedback from the audience, because people seem to be



GOLLEHON

drawn to his style of music."

Gollehon notes that he "changed some of the time signatures and the instrumentation" of Navarro's compositions to better express his own playing style. "I wanted everyone in the band to be able to add something of their own to the music," he explains. "Jazz develops in the live setting, and playing the compositions from week to week ultimately had a huge impact upon the final arrangements."

Among the Navarro compositions heard are "Fats Blows" (Gollehon named one of his own compositions, "Mac Blows," in the spirit of this piece) and "Nostalgia." The ballad "Ten Til Twilight," another Gollehon original, was written to evoke the late-night milieu of the bebop era.

True to Gollehon's intent, "In The Spirit Of Fats Navarro" pays heartfelt tribute to Navarro while providing a showcase for Gollehon's own explosive trumpet playing. Although it is a studio recording, it boasts an intensity and swing that rivals many live performances. Gollehon is a masterful leader, directing his ensemble with fresh, enticing arrangements that showcase their prodigious talents while stoking the musical fires with his own highly emotive and often playful solos. Joining the Smokin' Section are vocalist Tamm E. Hunt, who pays tribute to Navarro on Gollehon's gospel-flavored "Bebop Revolution," and guest baritone saxophonist Ronnie Cuber.

The four Gollehon compositions that grace the project were written in the progressive bebop style favored by Navarro, using the late trumpeter's concepts as a springboard rather than a template. "I always felt that there was a lot of promise in Fats' music that never fully developed because he died so young [at 27]," says Gollehon. "Fats

played bebop but with ideas that went beyond bebop. I never understood why he didn't get more credit."

Gollehon, who can be heard on recordings by David Bowie (that's Gollehon's trumpet firing up Bowie's 1983 hit single "Let's Dance"), Chic's Nile Rodgers, and pop/rock band Duran Duran, notes that treading the line between progressive creativity and historical accuracy in jazz can be a difficult proposition. "There is an identity crisis in jazz," he says. "You have to pay respect to the past, you have to capture the history of jazz, but you still must add something new to the music."

"A lot of clubs don't allow jazz to progress and move on to something new," Gollehon continues. "It gets to the point where jazz becomes like a museum piece, with compositions being played note for note just like they were first recorded, rather than moving forward. Jazz should always be about moving forward."

AND: Columbia Records names Jeff Jones senior VP of its jazz department. Jones will continue as senior VP of Legacy Recordings as well as head of Sony Direct . . . Georgie Fame's "Poet In New York" (Go Jazz) was awarded Prix Billie Holiday honors for best vocal jazz album by France's Academie Du Jazz . . . Baritone saxophonist Cecil Payne and his ensemble the Brooklyn Four Plus One received a proclamation from Brooklyn, N.Y., borough president Howard Golden naming them "cultural ambassadors of American classical music representing the borough of Brooklyn, N.Y." Payne celebrated his 78th birthday Dec. 14 . . . The National Jazz Museum launches its site, nationaljazzmuseum.org, which is dedicated to educating the public about jazz while providing a focal point for Chicago's jazz community . . . Brazilian vocalist Flora Purim interprets material by Chick Corea, McCoy Tyner, and Ira Gershwin on "Perpetual Emotion" (Feb. 13), her first straight-ahead jazz release in over a decade and her label debut for Narada Jazz.

HIGHER GROUND

(Continued from preceding page)

Awards, to bring it to a bigger audience. Living in Nashville like I did, I saw how big the music was."

Clark says meetings are being scheduled to present the show to the networks and see who bites.

"It's an opportunity to present Christian music to a wider audience," he says. "It's the Gospel Music Assn.'s award show, and we are going to stay true to that, but I think there is a way to make it more mainstream. I have a sense of the music. I don't profess to be an expert. My personal observation is that this is a music genre that's under-served in the mainstream market, and there's an opportunity to help the industry grow through exposing it on a bigger, national level."

GAITHER GOES TO PAX: Bill Gaither's successful "Gaither Family Music Series" has been added to PAX TV's Saturday-night lineup. Under a new agreement, PAX will air 30 one-hour Gaither variety shows throughout the year on PAX affiliates across the country. The series is set to kick off Jan. 6 with "He Touched Me: The Gospel Music Of Elvis Presley."

Also, heartfelt congratulations to Gaither and his entire organization on Gaither's Spring House label's being named Billboard's No. 1 music video company of 2000. Since launching his series of "Homecoming" videos in 1992, Gaither product has dominated Billboard's video chart and has revived the careers of many of Southern gospel's legendary performers.

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Timbaland Brings An Artist's Sensibility To His Producing

IF THE LAST FIVE YEARS ARE any indication, 2001 will likely be another chapter in a success story that has brought producer/artist **Timbaland**, aka **Tim Mosley**, tremendous notoriety and praise. With a long list of production, remixing, and writing credits, most of which are featured on, at minimum, double-platinum singles and albums, Timbaland is now receiving due credit for his magic touch—he was named top hot R&B/hip-hop producer in Billboard's year-end issue (Dec. 30), finishing the year with nine charting titles.

The Norfolk, Va., native is indeed one of the hottest producers in the business by virtue of his productions for artists such as **Missy "Misdemeanor" Elliott**, **Ginuwine**, **Aaliyah**, **Jay-Z**, and **Magoo**, the latter of whom he has worked with since the duo were teens in Virginia. The 1996 hit "Pony" broke Ginuwine's career. But it was Aaliyah's "One In A Million," also in 1996, that propelled Timbaland to major recognition: He produced and wrote several tracks on the double-platinum release, including the title track, "If Your Girl Only Knew," "Heartbroken," and "Never Coming Back."

Continuing a string of hits with acts including **SWV** and **Lil' Kim**, Timbaland—with Magoo—then took his production skills higher on Elliott's acclaimed "Supa Dupa Fly" in 1997, which featured guest appearances from such artists as **Busta Rhymes**, **Lil' Kim**, **Da Brat**, and **Aaliyah**. With "Supa Dupa Fly" in fact, Elliott (who is also from Virginia), Magoo, and Timbaland have established the South as a hip-hop mecca to rival New York and Los Angeles.

With one hit after another for various artists, Timbaland quickly became one of the most in-demand producers in hip-hop. His production and remixes of tracks by such acts as **Rhymes** and **All Saints** are featured

on the soundtracks to "Money Talks," "Soul Food," "Can't Hardly Wait," "Dr. Dolittle," and "Nutty Professor II: The Klumps." He has contributed heavily to Jay-Z's albums, adding his touch to several tracks on "In My Lifetime, Vol. 1," "Vol. 2 . . . Hard Knock Life," and "Vol. 3 . . . Life And Times Of S. Carter." His discography also includes **Nas**, **Ludacris**, **Elsie Muniz**, and **Jodeci**, among others.

As the act **Timbaland & Magoo**, the producer and his friend released the platinum-selling "Welcome To Our World" in 1997, which included the single "Up Jumps Da Boogie" (featuring Elliott and Aaliyah), a track that reached No. 12 on The Billboard Hot 100. Late in 2000, work commenced on a follow-up album. Often going all night, the team, which included engineer **Jimmy Douglass**, is working at the midtown Manhattan, N.Y., recording studio that has practically been Timbaland's home for the last few years. Though he has worked in Los Angeles, he prefers the vibe, not to mention the privacy, at this studio equipped with a Neve VR 72 and Studer A827/Sony 3348 tape machines.

Rough mixes of Timbaland & Magoo's latest work provide a glimpse of what the team has been up to while sequestered in the studio: creating overwhelmingly powerful, complex, and unique music, encompassing a wide array of instrumentation and styles. Sitting at the Neve in the control room, one is simply blown away by the force of the sonic mosaic contained within a single track.

"I want to do a 5.1 mix of that one," confides Timbaland after the final song fades. The only barrier to a surround mix, he explains, is that his relentless work schedule won't currently allow it. Timbaland & Magoo's current project, "Indecent Proposal," had been ongoing for some six weeks

at the time of this interview and is utmost in the minds of its creators, who provided insight into their creative process during an illuminating discussion in the studio's lounge.

"They already accept him," says Timbaland of Magoo, "but I think



by Christopher Walsh

they're going to accept him on a whole other level. I feel like it's up there with 'Chronic 2001' [by **Dr. Dre**]*—it's got a lot of elements. They're going to really look at us as official, that's my personal opinion. Once they do that, I think he should just come right back out [with another album]. I don't think he should relax.*"

"You think I should come back out?" Magoo asks.

"Yeah, because you'll get better and better. I'm thinking one more time, because when you stop, it'll take at least three weeks to get back into the groove."

"You're right," Magoo answers.

"That's what happened when I first came up here," Magoo explains. "It took a long time to get used to being in a studio and being creative. Like he said, it's elements and vibes, and he's got a good vibe. He likes to be creative, and I know he loves music, so I know that he gets happy about making a track. Tim gets excited, so he makes you want to be creative. We're friends, but when I get in a studio I've got a different respect for him. He's a good director, so I don't like to write when I'm not around him. He makes me think a lot deeper than I would if I was just home writing."

Timbaland's genius, perhaps, lies in this creation of an atmosphere between himself, as producer, and the artist. Being an artist himself, he has a talent for integrating his abilities with the artist's, producing startlingly original work. Yet he has, until recently, kept a slightly lower profile than the artists with whom he works. In addition to "Welcome To Our World," Timbaland released his own "Tim's Bio" in 1998. "Indecent Proposal" is due in early 2001.

On top of the hip-hop world—and on top of his considerable accomplishments—Timbaland is widening his scope, recently working with **Beck**, **Limp Bizkit**, and **No Doubt**, three widely diverse rock acts. "I want to

work with rock artists," he says. "**No Doubt**, **Metallica**, the **Cranberries**—her [**Dolores O'Riordan**] voice is so gorgeous. I would work with **Björk** too. I can do them all. It's where I'm at right now, creatively."

"I've got to be cocky for a minute," Timbaland admits. "I look at all these producers out there, and I like them all. But I can take a rugrat and build him to Willy Wonka. This man sold 2 million records!" he says, pointing to Magoo. "I bring everybody out of the hole! That's what I do."

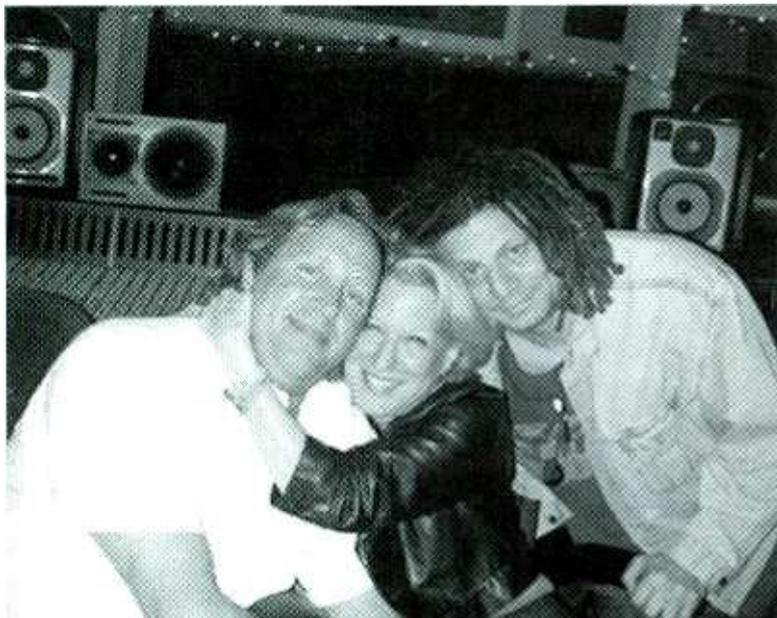
The next moment, however, Timbaland is his soft-spoken self. "I look at it like this: I've got a job, and I just don't want to get laid off."

DVD-AUDIO NEWS: On Dec. 21, DTS announced plans to begin shipment of the first DVD Audio music recordings produced by its company-owned DTS Entertainment record label by late February. Each DVD Audio title will be marketed as a DTS Music Experience and will include MLP (Meridian Lossless Packing, a form of high-fidelity audio compression) multichannel and stereo tracks for DVD-A players, plus a DTS Master Quality multichannel soundtrack and a Dolby Digital stereo track (for compatibility with all existing DVD Video players).

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JANUARY 6, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE	INDEPENDENT WOMEN PART 1	INDEPENDENT WOMEN PART 1	MY NEXT THIRTY YEARS	LOSER	HEMORRHAGE (IN MY HANDS)
Artist/ Producer (Label)	Destiny's Child/ Poke & Tone B. Knowles (Columbia)	Destiny's Child/ Poke & Tone B. Knowles (Columbia)	Tim McGraw/ B. Gallimore T. McGraw (Curb)	3Doors Down/ P. Ebersold (Republic/Universal)	Fuel/ Ben Grosse (550 Music)
RECORDING STUDIO(S) Engineer(s)	LOBO/SUGAR HILL (Deer Park) Manelich Sotolongo Ramon Morales	LOBO/SUGAR HILL (Deer Park) Manelich Sotolongo Ramon Morales	OCEANWAY (Nashville) Julian King	ARDENT (Memphis) Paul Ebersold Matt Martone	RIGHT TRACK (New York) Ben Grosse Lloyd Puckitt
CONSOLE(S)/ DAW(S)	SSL 9000J/ Mackie 48-8	SSL 9000J/ Mackie 48-8	custom Oceanway Neve 8078	SSL 4064	Neve VX
RECORDER(S)	Studer A827/Sony JH24	Studer A827/Sony JH24	Sony 3348 Otari DTR-900	Sony APR 24	Pro Tools
MIX MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy GP-9	Pro Tools
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Rich Travali	HIT FACTORY (New York) Rich Travali	IMAGE (Hollywood) Chris Lord-Alge	THE RECORD PLANT (Los Angeles) Toby Wright	THE MIX ROOM (Los Angeles) Ben Grosse
CONSOLE(S)/ DAW(S)	Neve VR 60 w/ Flying Faders	Neve VR 60 w/ Flying Faders	SSL 4056 G computer	SSL 4080G plus	SSL J9000
RECORDER(S)	ATR 100 1"	ATR 100 1"	Studer A827 Otari DTR-900	Pro Tools Sony 3348	Pro Tools Mix Plus Version 5.01
MASTER MEDIUM	Quantegy 499	Quantegy 499	Quantegy 499	Quantegy GP-9	Pro Tools
MASTERING Engineer	STERLING SOUND Tom Coyne	STERLING SOUND Tom Coyne	MASTERING LAB Doug Sax	A&M MASTERING Stephen Marcussen	PRECISION MASTERING Tom Baker
CD/CASSETTE MANUFACTURER	SONY	SONY	UNI	BMG	SONY



The Divine Miss M. Bette Midler mixed her latest album, "Bette," at Hollywood's Record Plant in the SSL 4 room, which is equipped with an 80-channel Solid State Logic SL 9000 console. The album was engineered by Ed Cherney and produced by Don Was. Pictured, from left, are Cherney, Midler, and Was.

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Azul Azul To Embark On U.S. Tour

A BOLIVIAN BOMB READIES FOR U.S. TOUR: Azul Azul, the Bolivian band responsible for the megahit "La Bomba" (The Bomb), has announced plans to embark on its first full-fledged U.S. tour this spring.

The quartet, which has been based in Mexico for the past six months to accommodate its hectic touring schedule there, will hit the road in late February or March in the U.S. According to tour organizers **Walter Torres** and the PM Group, at least 25 stops are scheduled in cities across the country, including Detroit, Chicago, Dallas, Houston, and Atlanta.

For the members of Azul Azul, it's the latest coup in what can only be described as an unbelievable year for a previously little-known group from a country with virtually no tradition in Latin pop. Azul Azul, in fact, had one previous album, released on the Musicanga label, which received widespread airplay in Bolivia but failed to translate into sales. This is due in part to the massive amount of piracy in the country. In 1999, however, Musicanga released "El Sapo" (The Frog), a second Azul Azul CD that included "La Bomba," a barely two-minute-long track reminiscent of "La Macarena" (The Macarena) (albeit with saucier lyrics) that's buried toward the end of the album.

"Frankly, we didn't expect anything to happen with it," says lead singer/songwriter **Fabio Zambrana**. "It's the last song I wrote for the album. We put out two other singles first, but then, people started calling stations and requesting 'La Bomba.'"

The track became such a hit that Sony Peru purchased the masters from Musicanga, and Azul Azul was formally signed by Sony Chile. From that point on, "La Bomba" made the rounds in South America, with unexpected results. In Argentina, **King Africa** covered the song and exported it to Spain, where it became a smash hit, much to Zambrana's chagrin.

"Maybe it had to do with us being the first Bolivian group that has such a big hit, but many countries didn't want to release the album when we offered it to them," says Zambrana. "We were never able to convince Sony Spain to release it, even after it was such a hit in South America. And then King Africa gets there [with independent label **Oid Mortales**] and becomes so successful that by the time Sony Spain



by Leila Cobo

reacted, it was too late." Zambrana was also irked by the fact that in a first printing, King Africa changed the lyrics to "La Bomba" from "Here comes Azul Azul with this dance that's a bomba" to "Here comes King Africa," despite the fact that Zambrana hadn't granted permission to do so. The change, he argued, implied that King Africa had written the track. Zambrana took the matter to court through Spain's Society of Authors and Editors, and King Africa, he says, was forced to change the lyrics back to the original version.

"It isn't fair that these people try to pass off as the creators of 'La Bomba.' I recently ran into El Puma, and even he thought Jump had written the song"

- FABIO ZAMBRANA -

[singer **José Luis Rodríguez**], and even he thought Jump had written the song."

Still, Azul Azul has managed to sell more than 150,000 copies in the U.S. and more than 400,000 in the region, according to Sony. The song peaked at No. 22 on the Billboard Hot Latin Tracks chart.

Following the U.S. tour, Zambrana and his bandmates plan to return to Bolivia to record a follow-up album that will again mix styles—samba, reggae, pop, merengue, house—and retain Azul Azul's basic concept.

"It's a band that's fun," says Zambrana. "And our music is very simple. It's music designed to reach people. I don't need to be **Santana** to put together a song."

SANGALO TOPS CHARTS: The power of a soap was in full force in Brazil as **Ivete Sangalo** topped the year-end Brazilian radio charts with the ballad "Se Eu Nao Te Amasse Tanto Assim," which became a hit after being included in the soundtrack of the soap opera "Uga Uga" on Globo.

The track, written by **Herbert Viana** and **Paulo Sérgio Valle**,

remained at the top of the list published by Revista Sucesso CD, which compiles tracks based on voluntary reports from 400 stations nationwide plus reports by radio tracking service Crowley from 200 stations in Brazil's 10 largest cities.

Second to Sangalo was **Marisa Monte** (indeed, both singers were in a constant battle for the first spot for months) with the single "Amor I Love You." Monte was the only MPB (Musica Popular Brasileira) singer with songs in the top 10, which also included two singles from pagode band **Os Travessos**—"Tô Te Filmando" (fourth place) and "Meu Querubim" (eighth place). Another pagode group, **Karametade**, locked up the seventh spot with its version of "Morango Do Nordeste."

The most-charted act, judging by the number of tracks in the top 100 list, was **Sandy & Junior**, with a total of six songs, including a duet with **Enrique Iglesias**. **Zezé Di Camargo & Luciano** came in second with five tracks.

But the biggest success story of the year might have been that of **Harmonia Do Samba**, a new group that charted four titles and

(Continued on next page)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	WKS. ON CHART	LAST WEEK	2 WKS. AGO	WKS. ON CHART
4 A PURO DOLOR (EMOA, ASCAP)	12	2	4	12
7 ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP)	11	5	6	11
8 BORRACHO TE RECUERDO (EMI April, ASCAP)	46	3	3	46
13 CUANDO (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP)	9	4	1	9
5 CUANDO SEAS MIA (MISS ME SO BAD) (Realsongs, ASCAP/WB, ASCAP)	24	6	5	24
28 CUANDO UNA MUJER (EMOA, ASCAP)	7	7	7	7
20 DE PAISANO A PAISANO (TN Ediciones, BMI)	15	12	14	15
26 DEJA (Arpa, BMI)	14	9	8	14
22 DIME, DIME, DIME (Elzaz, BMI)	11	11	9	11
30 DISCULPE USTED (Huina, BMI)	31	8	16	31
35 EL ULTIMO ADIOS (World Deep Music, BMI/Sony/ATV Latin, BMI)	21	14	11	21
32 EN CADA GOTTA DE MI SANGRE (EMI Blackwood, BMI)	6	10	12	6
37 EN MI VIEJO SAN JUAN (Music Sales, ASCAP)	18	15	19	18
11 ENSENAME A OLVIDARTE (Ser-Ca, BMI)	7	22	22	7
29 ENTRE TU Y MIL MARES (WB, ASCAP)	11	23	30	11
27 FUEGO EN EL FUEGO (EMI)	10	31	29	10
21 HISTORIA ENTRE TUS DEDOS (Universal Musica, BMI)	3	17	23	3
3 INFIEL (EMI April, ASCAP)	5	18	13	5
39 LA BOMBA (Sony/ATV Discos, ASCAP)	17	27	24	17
31 LLORAN LAS ROSAS (Rubet, ASCAP/Universal Musica, ASCAP)	5	19	28	5
25 ME GUSTA VIVIR DE NOCHE (Flamingo, BMI)	5	28	31	5
17 MI PRIMER AMOR (Caribbean Waves, ASCAP)	17	25	27	17
23 MY BABY YOU (Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP)	5	21	21	5
33 NO PUEDO OLVIDAR TU VOZ (Mas Music, ASCAP)	9	24	26	9
38 NO TE CAMBIO POR NINGUNA (WB, ASCAP)	20	16	10	20
18 PEGAME TU VICIO (Cibao, BMI)	29	20	18	29
6 POR AMARTE ASI (Erami, ASCAP/WB, ASCAP)	20	29	—	20
10 QUE SEPAN TODOS (SACM Latin, ASCAP)	14	31	27	14
40 SHE BANGS (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Sony/ATV Tunes, ASCAP/WallyWorld, ASCAP/Desmundo, ASCAP)	12	30	28	12
9 SIN TU AMOR (Sony Music, BMI)	14	27	24	14
1 TE QUISE OLVIDAR (BMG Songs, ASCAP)	11	32	25	11
15 TE SONE (Mas Music, ASCAP)	14	38	33	14
24 TU Y LAS NUBES (Peer Intl., BMI)	2	40	—	2
16 UN SUENO (Not Listed)	11	37	37	11
36 VEN A MI (RUN TO ME) (Gibb Brothers, BMI/Careers-BMG, BMI)	12	35	—	12
34 VENENO (Huina, BMI)	11	34	—	11
14 WOW FLASH! (Lida Socapi, ASCAP)	11	32	25	11
19 Y (Peer Intl., BMI)	14	38	33	14
12 Y SIGUES SIENDO TU (YOU'RE STILL THE ONE) (Universal-Songs Of PolyGram, BMI/Loon Echo, BMI/Zomba, ASCAP)	12	37	37	12
2 YO TE AMO (Sony/ATV Latin, BMI/World Deep Music, BMI)	17	33	17	17

Hot Latin Tracks™



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 89 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT 7 DAYS A WEEK

THIS WEEK	LAST WEEK	WKS. ON CHART	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
1	2	4	12	MDO SONY DISCOS †	TE QUISE OLVIDAR A. JAEEN (Y. MARIN, F. C. BAUTISTA)
2	1	2	14	CHAYANNE SONY DISCOS †	YO TE AMO ESTEFANO ESTEFANO
3	5	6	11	ROCIO DURCAL ARIOLA/BMG LATIN	INFIEL NOT LISTED (V. YUNES CASTILLO)
4	3	3	46	SON BY FOUR SONY DISCOS †	A PURO DOLOR A. JAEEN (O. ALFANNO)
5	4	1	9	SON BY FOUR COLUMBIA/SONY DISCOS †	CUANDO SEAS MIA R. WAKE (O. ALFANNO, Y. HENRIQUEZ, D. WARREN)
6	6	5	24	CHRISTIAN CASTRO ARIOLA/BMG LATIN †	POR AMARTE ASI K. SANTANDER (E. REYES, A. MONTALBAN)
7	7	7	7	JUAN GABRIEL ARIOLA/BMG LATIN †	ABRAZAME MUY FUERTE E. MAGALLANES (J. GABRIEL)
8	12	14	15	VICENTE FERNANDEZ SONY DISCOS	BORRACHO TE RECUERDO P. RAMIREZ (J. V. FLORES)
9	9	8	14	PEDRO FERNANDEZ MERCURY UNIVERSAL LATINO †	SIN TU AMOR H. PATRON (D. HARRIS, D. TERRY, JR.)
10	11	9	11	PEPE AGUILAR MUSART BALBOA †	QUE SEPAN TODOS PAGUILAR (I. RAMIREZ)
11	13	15	7	INTOCABLE EMI LATIN	ENSENAME A OLVIDARTE R. MUNOZ (R. MARTINEZ, L. PADILLA)
12	8	16	31	ROGELIO MARTINEZ DISCOS CISNE	Y SIGUES SIENDO TU T. SANDOVAL (S. TWIN, R. LANGE)
13	14	11	21	RICARDO ARJONA SONY DISCOS †	CUANDO R. ARJONA, A. "CUCO" PENA (R. ARJONA)
14	10	12	6	ELVIS CRESPO SONY DISCOS †	WOW FLASH! J. DUCLERC (R. BARRERAS)
15	15	19	18	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN †	TE SONE E. PAEZ, J. A. LUGO RUBIO (J. SASUETA)
16	22	22	7	LOS ANGELES DE CHARLIE FONOVISIA †	UN SUENO I. RODRIGUEZ (E. AVIGLIANO)
17	23	30	11	KEVIN CEBALLO RMM	MI PRIMER AMOR I. INFANTE (W. DUVAL)

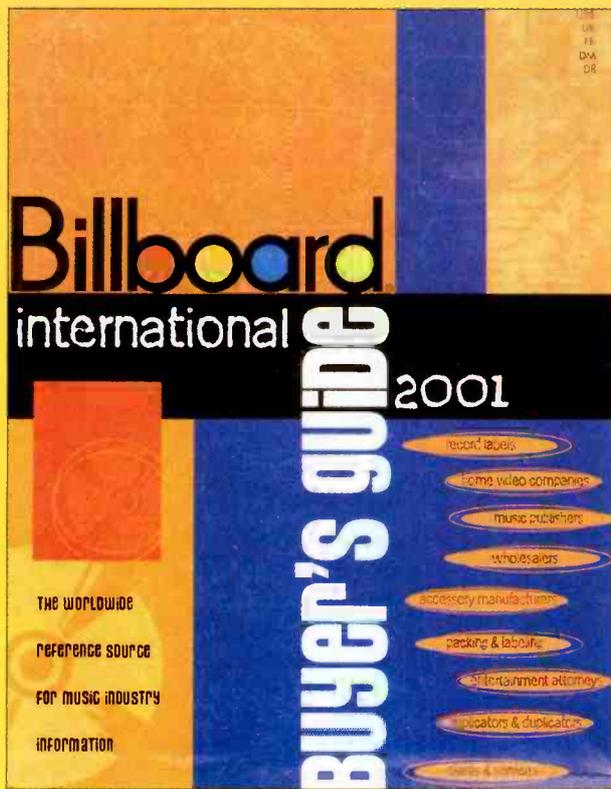
GREATEST GAINER

18	31	29	10	EDDY HERRERA J&N	PEGAME TU VICIO M. TEJADA (E. SAM. S.)
19	17	23	3	LUIS MIGUEL WEA LATINA †	Y L. MIGUEL (M. DE JESUS BAEZ)
20	18	13	19	LOS TIGRES DEL NORTE FONOVISIA †	DE PAISANO A PAISANO E. HERNANDEZ (E. VALENCIA)
21	27	24	17	MICKEY TAVERAS KAREN UNIVERSAL LATINO	HISTORIA ENTRE TUS DEDOS M. TAVERAS (L. MASSIMO G. GRIGNANI)
22	19	28	5	CONJUNTO PRIMAVERA FONOVISIA	DIME, DIME, DIME NOT LISTED (O. OCHOA)
23	28	31	5	MARC ANTHONY COLUMBIA †	MY BABY YOU W. AFANASIEFF, D. SHEA (M. ANTHONY, W. AFANASIEFF)
24	25	27	17	LUPILLO RIVERA SONY DISCOS	TU Y LAS NUBES RIVERA (J. A. JIMENEZ)
25	21	21	10	LOS TUCANES DE TIJUANA UNIVERSAL LATINO	ME GUSTA VIVIR DE NOCHE NOT LISTED (M. J. UINTERO LARA)
26	24	26	5	BANDA EL RECODO FONOVISIA	DEJA NOT LISTED (J. A. BARRERAS)
27	16	10	9	EROS RAMAZZOTTI ARIOLA/BMG LATIN †	FUEGO EN EL FUEGO R. NOWELLS (N. MANO, E. RAMAZZOTTI, C. GIUDETTO, A. COGLIATI)
28	RE-ENTRY	29	20	MELINA LEON SONY DISCOS	CUANDO UNA MUJER A. JAEEN (O. ALFANNO)
29	20	18	17	LAURA PAUSINI WEA LATINA †	ENTRE TU Y MIL MARES A. CERRUTI (I. BALLESTEROS, B. ANTONACCIO)
30	29	—	2	LOS HUMILDES RCI/BMG LATIN	DISCULPE USTED J. L. AYALA (F. DE JESUS MTZ. JR.)
31	RE-ENTRY	14	14	DOMINIC PRESTIGIO/SONY DISCOS †	LLORAN LAS ROSAS A. FERNANDEZ (R. GONZALEZ, A. MATHEUS)
32	30	36	24	CONJUNTO PRIMAVERA FONOVISIA	EN CADA GOTTA DE MI SANGRE J. GUILLÉN (J. DE JESUS PINEDA RAMOS)
33	35	—	20	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN †	NO PUEDO OLVIDAR TU VOZ J. A. LEDEZMA (M. A. RUIZ)
34	NEW ▶	1	1	LIMITE UNIVERSAL LATINO	VENENO J. C. CARRILLO (F. DE JESUS JR.)
35	32	25	11	PAULINA RUBIO UNIVERSAL LATINO †	EL ULTIMO ADIOS C. RODRIGUEZ (ESTEFANO)
36	38	33	14	OSCAR DE LA HOYA EMI LATIN †	VEN A MI R. PEREZ (G. GIBB, B. GIBB, M. GIBB)
37	40	—	2	MARCO ANTONIO SOLIS FONOVISIA	EN MI VIEJO SAN JUAN NOT LISTED (N. ESTRADA)
38	37	37	11	LUIS FONSI UNIVERSAL LATINO †	NO TE CAMBIO POR NINGUNA V. RENN (F. DE VITA)
39	RE-ENTRY	12	12	AZUL AZUL SONY DISCOS †	LA BOMBA R. SAAVEDRA (Z. ZAMBRANA MARCHETTI)
40	33	17	15	RICKY MARTIN COLUMBIA/SONY DISCOS †	SHE BANGS W. WALKER, F. D. CH. (M. AFANASIEFF, J. OCHOA, B. BARRERAS, J. OCHOA, J. OCHOA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
24 STATIONS	15 STATIONS	56 STATIONS
1 MDO SONY DISCOS TE QUISE OLVIDAR	1 EDDY HERRERA J&N PEGAME TU VICIO	1 VICENTE FERNANDEZ SONY DISCOS BORRACHO TE RECUERDO
2 CHRISTIAN CASTRO ARIOLA/BMG LATIN POR AMARTE ASI	2 MDO SONY DISCOS TE QUISE OLVIDAR	2 INTOCABLE EMI LATIN ENSENAME A OLVIDARTE
3 CHAYANNE SONY DISCOS YO TE AMO	3 ELVIS CRESPO SONY DISCOS WOW FLASH!	3 ROGELIO MARTINEZ DISCOS CISNE Y SIGUES SIENDO TU
4 SON BY FOUR SONY DISCOS A PURO DOLOR	4 MICKEY TAVERAS KAREN/UNIVERSAL LATINO HISTORIA ENTRE TUS DEDOS	4 EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN TE SONE
5 ROCIO DURCAL ARIOLA/BMG LATIN INFIEL	5 KEVIN CEBALLO RMM MI PRIMER AMOR	5 LOS ANGELES DE CHARLIE FONOVISIA UN SUENO
6 SON BY FOUR COLUMBIA/SONY DISCOS CUANDO SEAS MIA	6 SON BY FOUR COLUMBIA/SONY DISCOS CUANDO SEAS MIA	6 LOS TIGRES DEL NORTE FONO- VISA DE PAISANO A PAISANO
7 JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE	7 DOMINIC PRESTIGIO/SONY DIS- COS LLORAN LAS ROSAS	7 CONJUNTO PRIMAVERA FONO- VISA DIME, DIME, DIME
8 RICARDO ARJONA SONY DIS- COS CUANDO	8 MARC ANTHONY COLUMBIA MY BABY YOU	8 LUPILLO RIVERA SONY DIS- COS TU Y LAS NUBES
9 EROS RAMAZZOTTI ARIOLA/BMG LATIN FUEGO EN EL FUEGO	9 TONNY TUN TUN KAREN/UNIVER- SAL LATINO TU ME PROVOCAS	9 LOS TUCANES DE TIJUANA UNIVERSAL LATINO ME GUSTA VIVIR DE NOCHE
10 MARC ANTHONY COLUMBIA/SONY DISCOS MUY DENTRO DE MI	10 LIMI-T 21 EMI LATIN EL TIEMPO DIRA	10 BANDA EL RECODO FONO- VISA DEJA
11 LUIS MIGUEL WEA LATINA Y	11 CULTURA PROFETICA LUAR MEDLEY EN VIVO	11 BANDA EL RECODO FONOVISIA YO SE QUE TE ACORDARAS
12 ELVIS CRESPO SONY DISCOS WOW FLASH!	12 CHAYANNE SONY DISCOS YO TE AMO	12 LOS HUMILDES RCI/BMG LATIN DISCULPE USTED
13 LUIS FONSI UNIVERSAL LATINO NO TE CAMBIO POR NINGUNA	13 DESTINY'S CHILD COLUMBIA INDEPENDENT WOMEN PART I	13 PEPE AGUILAR MUSART/BAL- BOA QUE SEPAN TODOS
14 LAURA PAUSINI WEA LATINA ENTRE TU Y MIL MARES	14 LOS TOROS BAND UNIVER- SAL LATINO MI NINA	14 CONJUNTO PRIMAVERA FONOVISIA EN CADA GOTTA DE MI SANGRE
15 MELINA LEON SONY DISCOS CUANDO UNA MUJER	15 RIKARENA J&N/SONY DISCOS CUANDO EL AMOR SE DANA	15 LIMITE UNIVERSAL LATINO VENENO

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 26 weeks will not receive a bubble, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. † Videoclip availability. © 2001 Billboard/BPI Communications, Inc.

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LATIN NOTAS

(Continued from preceding page)

whose debut album, "O Rodo," on independent label Abril Music, was No. 1 in sales during the month of November. It's the first time in recent memory that an independent label reached the top sales spot in a market dominated by the majors and Som Livre, the TV Globo Network label (notwithstanding the fact that Abril is a division of giant publishing company Abril Group, responsible for magazines like Caras, Veja, and Playboy).

MORE DIGITAL DOWNLOADS: Digital Internet music site Devorame.com has opened its U.S. offices, based in Miami Beach, with Dennis Murcia as its director of marketing and communications. Aside from selling downloadable music, Devorame offers more than 90 streaming radio channels in all styles.

Downloadable music is also being offered in Spain, free of charge, through a one-month joint venture between Gran Via Musical and Reciprocal that ends Jan. 14. During that time, users can download tracks, videos, and information.

IN BRIEF: Ricky Martin and Christina Aguilera have recorded a duet of "Nobody Wants to Be Lonely," a song from Martin's album "Sound Loaded." The single will be released later this month... Rock will have a spot south of the border not only in Brazil's Rock in Rio and, later, in Argentina, but also in Caracas, Venezuela, when the Caracas Pop Festival kicks off Jan. 18 with performances from Sting and Sheryl Crow. Promoted by Miami-based Water Brother International & Evenpro, the festival continues with appearances by Mana and Ruben Blades on Jan. 19, Aguilera and Five on the 20th, and Oasis, Collective Soul, and Igancio Peña on the 21st. Water Brother & Evenpro will also take Aguilera to Panama's Estadio Nacional on Jan. 22... In Chile, the Asociación de Periodistas de Espectáculos (Assn. of Entertainment Journalists) held the year-end Aspes Awards honoring artists in music, TV, movies, radio, and theater. The best male singer award went to singer/songwriter Fernando Ubiergo, while romantic balladeer Palmenia Pizarro won best female singer. Reggae group Gondwana won the new artist award while rock/pop group La Ley won in the best production and best international projection categories. Rodolfo Roth (Radio Universo) and Marcela Soto (Radio Cooperativa) won the best radio host and hostess awards, respectively.

Assistance in preparing this story was provided by Sergio Fortuño in Chile and Tom Gomes in Brazil. Leila Coho may be reached at 305-361-5279 or at lcobo@billboard.com. Material may be mailed to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla. 33149.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE			
◀ No. 1 ▶								
1	1	16	CHRISTINA AGUILERA	RCA 69323/BMG LATIN	MI REFLEJO			
2	2	13	LUIS MIGUEL	WEA LATINA 84573	VIVO			
3	6	4	JUAN GABRIEL	ARIOLA 80227/BMG LATIN HS	ABRAZAME MUY FUERTE			
4	7	6	VICENTE FERNANDEZ	SONY DISCOS 84185 HS	HISTORIA DE UN IDOLO VOL. 1			
5	4	46	SON BY FOUR	SONY DISCOS 83181 HS	SON BY FOUR			
6	11	6	VARIOUS ARTISTS	J&N 83752/SONY DISCOS	MERENHITS 2001			
7	3	13	CHAYANNE	SONY DISCOS 84098 HS	SIMPLEMENTE			
8	13	27	PAULINA RUBIO	UNIVERSAL LATINO 543319 HS	PAULINA			
9	9	6	INTOCABLE	EMI LATIN 22730 HS	ES PARA TI			
10	8	6	ELVIS CRESPO	SONY DISCOS 84151	WOW FLASH!			
11	16	9	MARCO ANTONIO SOLIS	FONOVISIA 0521 HS	EN VIVO			
12	23	6	VARIOUS ARTISTS	J&N 82754/SONY DISCOS	BACHATAHITS 2001			
13	20	9	LOS ANGELES DE CHARLIE	FONOVISIA 6096 HS	UN SUENO			
14	5	12	OSCAR DE LA HOYA	EMI LATIN 21967 HS	OSCAR DE LA HOYA			
15	26	7	LOS TUCANES DE TIJUANA	MERCURY 155675/UNIVERSAL LATINO HS	ME GUSTA VIVIR DE NOCHE			
16	15	16	VARIOUS ARTISTS	EPIC 85133/SONY DISCOS	2000 LATIN GRAMMY NOMINEES			
17	17	15	LOS TIGRES DEL NORTE	FONOVISIA 6092 HS	DE PAISANO A PAISANO			
18	14	60	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING			
19	24	5	VARIOUS ARTISTS	J&N 83753/SONY DISCOS	SALSAHITS 2001			
20	18	14	ALEJANDRO SANZ	WEA LATINA 85052 HS	EL ALMA AL AIRE			
21	10	13	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79503/AG HS	CHANCHULLO			
22	12	17	GIPSY KINGS	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS			
23	32	7	LOS TUCANES DE TIJUANA	MERCURY 013021/UNIVERSAL LATINO HS	CORRIDOS DE PRIMERA PLANA			
24	27	8	EROS RAMAZZOTTI	ARIOLA 79330/BMG LATIN	ESTILO LIBRE			
25	19	23	ROCIO DURCAL	ARIOLA 75173/BMG LATIN HS	CARICIAS			
26	22	44	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED			
◀ GREATEST GAINER ▶								
27	44	19	AZUL AZUL	SONY DISCOS 83941	EL SAPO			
28	28	9	MDO	SONY DISCOS 84070	SUBIR AL CIELO			
29	29	32	GLORIA ESTEFAN	EPIC 62163/SONY DISCOS	ALMA CARIBENA — CARIBBEAN SOUL			
30	30	63	CARLOS VIVES	EMI LATIN 22854 HS	EL AMOR DE MI TIERRA			
31	35	4	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 71815	EN VIVO... EL HOMBRE Y SU MUSICA			
32	31	80	MANA	WEA LATINA 27864	MTV UNPLUGGED			
33	33	16	LAURA PAUSINI	WEA LATINA 84397	ENTRE TU Y MIL MARES			
34	37	36	THALIA	EMI LATIN 26232 HS	ARRASANDO			
35	38	83	CHRISTIAN CASTRO	ARIOLA 66275/BMG LATIN HS	MI VIDA SIN TU AMOR			
36	39	93	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 99189 HS	AMOR, FAMILIA Y RESPETO...			
37	21	34	OMARA PORTUONDO	WORLD CIRCUIT/NONESUCH 795394 HS	BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO			
38	RE-ENTRY		CONJUNTO PRIMAVERA	FONOVISIA 10118 HS	EL RECADO			
39	36	18	RICARDO ARJONA	SONY DISCOS 84014 HS	GALERIA CARIBE			
◀ HOT SHOT DEBUT ▶								
40	NEW		NOELIA	FONOVISIA 80526	GOLPEANDO FUERTE			
41	40	5	ANA GABRIEL	SONY DISCOS 84181	30 GRANDES EXITOS			
42	48	4	VARIOUS ARTISTS	SONY DISCOS 84135	TOP LATINO 2000			
43	RE-ENTRY		BANDA MACHOS	WEAMEX 84015/WEA LATINA	MI GUITARRA Y YO			
44	34	44	SELENA	EMI LATIN 23332	ALL MY HITS — TODOS MIS EXITOS VOL. 2			
45	RE-ENTRY		MARCO ANTONIO SOLIS	FONOVISIA 0516 HS	TROZOS DE MI ALMA			
46	41	18	PEPE AGUILAR	MUSART 12326/BALBOA HS	LO GRANDE DE LOS GRANDES			
47	25	72	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 795323 HS	BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER			
48	47	19	OJV	SONY DISCOS 83967	CDOO			
49	RE-ENTRY		JOAN SEBASTIAN	MUSART/BALBOA 2280/CAIMAN HS	SECRETO DE AMOR			
50	RE-ENTRY		LOS ORIGINALES DE SAN JUAN	EMI LATIN 29560	LA CASPA DEL			
			POP	TROPICAL/SALSA	REGIONAL MEXICAN			
1	CHRISTINA AGUILERA	RCA/BMG LATIN MI REFLEJO	1	SON BY FOUR	SONY DISCOS	1	VICENTE FERNANDEZ	SONY DISCOS
2	LUIS MIGUEL	WEA LATINA VIVO	2	VARIOUS ARTISTS	J&N/SONY DISCOS	2	INTOCABLE	EMI LATIN
3	JUAN GABRIEL	ARIOLA/BMG LATIN ABRAZAME MUY FUERTE	3	ELVIS CRESPO	SONY DISCOS	3	LOS ANGELES DE CHARLIE	FONOVISIA
4	CHAYANNE	MUY DISCOS SIMPLEMENTE	4	VARIOUS ARTISTS	J&N/SONY DISCOS	4	LOS TUCANES DE TIJUANA	MERCURY/UNIVERSAL LATINO
5	PAULINA RUBIO	UNIVERSAL LATINO PAULINA	5	MARC ANTHONY	RMM/SONY DISCOS	5	LOS TIGRES DEL NORTE	FONOVISIA
6	MARCO ANTONIO SOLIS	FONOVISIA EN VIVO	6	VARIOUS ARTISTS	J&N/SONY DISCOS	6	LOS TUCANES DE TIJUANA	MERCURY/UNIVERSAL LATINO
7	OSCAR DE LA HOYA	EMI LATIN OSCAR DE LA HOYA	7	RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH	7	RAMON AYALA Y SUS BRAVOS	DEL NORTE
8	VARIOUS ARTISTS	EPIC/SONY DISCOS 2000 LATIN GRAMMY NOMINEES	8	GLORIA ESTEFAN	EPIC/SONY DISCOS	8	CONJUNTO PRIMAVERA	FONOVISIA
9	ALEJANDRO SANZ	WEA LATINA EL ALMA AL AIRE	9	CARLOS VIVES	EMI LATIN	9	BANDA MACHOS	WEAMEX/WEA
10	GIPSY KINGS	NONESUCH VOLARE! VERY BEST OF THE GIPSY KINGS	10	OMARA PORTUONDO	WORLD CIRCUIT/NONESUCH	10	SELENA	EMI LATIN
11	EROS RAMAZZOTTI	ARIOLA/BMG LATIN ESTILO LIBRE	11	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH	11	PEPE AGUILAR	MUSART/BALBOA
12	ROCIO DURCAL	ARIOLA/BMG LATIN CARICIAS	12	TONNY TUN TUN	KAREN/UNIVERSAL LATINO	12	JOAN SEBASTIAN	MUSART/BALBOA
13	SHAKIRA	SONY DISCOS MTV UNPLUGGED	13	TITO PUENTE & EDDIE PALMIERI	RMM OBRA MAESTRA (MASTERPIECE)	13	LOS ORIGINALES DE SAN JUAN	EMI LATIN
14	AZUL AZUL	SONY DISCOS EL SAPO	14	VARIOUS ARTISTS	J&N/SONY DISCOS	14	INTOCABLE	EMI LATIN
15	MDO	SONY DISCOS SUBIR AL CIELO	15	CELIA CRUZ	RMM CELIA CRUZ & FRIENDS	15	LOS TEMERARIOS	FONOVISIA

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards: C Certification for net shipment of 100,000 units (Oro). Δ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2001, Billboard/BPI Communications and SoundScan, Inc.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

McLachlan Resurfaces In Europe Arista Singer/Songwriter Finds Success Via Dance Remixes

BY PAUL SEXTON

LONDON—Sarah McLachlan, one of the most successful acoustically inclined artists in the world, is finally “Surfacing” in the U.K. by coming up through the clubs.

In the process, the multi-platinum Canadian artist is creating a highly desirable import rarity for her millions of North American devotees, to be released only in the U.K. this month to capitalize on her newly won—and seemingly incongruous—status as a hot dance property.

McLachlan’s place among the upper stratosphere of singer/songwriters was elevated immeasurably by her 1997 Arista album, “Surfacing,” which is certified for 7 million sales in the U.S. alone. But it’s been a different story in the U.K., where McLachlan has a solitary hit single to her name: “Adia,” a No. 18 entry from that album in October 1998, while “Surfacing” itself spent just two weeks on the official Chart Information Network (CIN) sales chart that month, peaking at No. 47—and that occurred more than a year after its local release.

At that time, the perceived wisdom was that the planned European expansion of McLachlan’s phenomenally successful female multi-artist tour, Lilith Fair, held the key to her own development here as a creative and commercial force. Instead, constrained by potential touring costs and with mainstream exposure remaining hard to come by, she is staking a new claim to fame among fans of a culture that at first glance may seem foreign to her.

“Silence,” her apparently indestructible 1997 collaboration with her Nettwerk Management stablemates Delerium, the electronica duo of Bill Leeb and Rhys Fulber, has not only been a top five Canadian single of late but recently completed one of the longest club crossover incubations in recent U.K. memory. The song had bubbled under on a previous single release by Nettwerk (distributed in Britain by Pinnacle) in June 1999, spending one week on the bottom rungs of the official CIN singles chart and selling just under 5,000 copies in total.

But during September 2000, the buzz about “Silence” grew deafening in U.K. clubs, and after Nettwerk’s reissue of the single Oct. 2, it gate-crashed the CIN chart at No. 3. Twelve weeks later, with British sales estimated at 300,000 copies, the song is still holding down a place in the Christmas-week top 75 and is charting healthily in Germany, Holland, and Finland. All that is in addition to its

platinum status in Canada, Australia, and New Zealand and its latest reissue in the U.S. on Island, sparked by an appearance on the “Bounce” soundtrack.

But far from being a one-off, the U.K. success of “Silence” is about to prompt the release (in Britain only) of a set of remixes of “Sweet Surrender,” a song from the “Surfacing” album that looks set to give McLachlan a new British hit in her own name. Arista will release the song, with mixes by Boilerhouse, DJ Tiesto (another Nettwerk Management client who also did one of the “Silence” mixes), and U.K. drum’n’bass guru Roni Size Jan. 22.



McLACHLAN

McLachlan is happy for her songs to be put in front of the public at a dramatically increased bpm if it will help draw attention to her identity as an album artist. “You don’t want your song to be bastardized, but it’s a good market” she says. “If it’s the only way people are going to hear your music, you have to shit or get off the pot.”

“The climate of music in the U.K. is quite different. I know music is universal, and if you have a beautiful melody and interesting lyrics, there are some people that are going to like it, and I know not everybody in the U.K. likes dance music, [but it’s a question of] getting it to the people. One of the best ways to do that is touring, but unfortunately that’s really expensive, and it’s probably the only reason I haven’t gone over there to do a full tour. But things are going to change.”

In the wake of “Silence,” Arista
(Continued on page 51)

Chrysalis Music Clips On A Spanish Joint Venture

This story was prepared by Tom Ferguson in London and Howell Llewellyn in Madrid.

London-based publisher Chrysalis Music has made a significant move into the Latin market with the launch of ChrysalisClip Music S.L., a joint venture with leading Spanish independent publisher Ediciones Musicales Clipper’s. The new company is described by Chrysalis Group music division CEO Steve Lewis as “a genuine partnership of equals.” ChrysalisClip Music S.L. is based in Clipper’s Barcelona headquarters.

The day-to-day operation of ChrysalisClip in Spain was intended to be handled by Clipper’s president Julio Guiu Arabeloa and his son, VP Julio Guiu Marquina. However, the announcement of the joint venture was overshadowed by the death a few

days later of Guiu Arabeloa on Dec. 23, after being taken suddenly ill. No comment from Clipper’s was available at press time, although it is anticipated that Guiu Marquina will become company president.



LEWIS

“completely shocked” by Guiu Arabeloa’s death, describes him as “an absolutely charming, likable man . . . someone who helped build the Spanish industry.”

The ChrysalisClip deal is unaffected by Guiu Arabeloa’s death, confirms Lewis, who calls Clipper’s “by far the best and most successful independent publisher in Spain.”

“We’re working out of Clipper’s existing operation, but we don’t own any part of their existing catalog,” he continues. “They have some existing sub-publishing agreements, particularly with a lot of American—and some U.K.—catalogs, plus a considerable number of European catalogs, which are, and will continue to be, their business.”

As part of the deal, Clipper’s will no longer acquire new Spanish or Portuguese works; those will be handled by ChrysalisClip. Says Lewis, “We are going to start acquiring copyrights immediately.”

Guiu Marquina emphasizes that Clipper’s will continue to operate as a strong stand-alone operation outside
(Continued on page 51)

Revamped Victoires To Push New Talent

BY MARIE-AGNES BRUNEAU

PARIS—The organizers of the annual French music awards Les Victoires de la Musique are promising that this year’s show will include a significant number of innovations, including a greater emphasis on new talent.

This year’s awards—the 16th—will be broadcast live on public TV channel France 2 Feb. 17. Rhythmic AC network Europe 2 will carry the radio coverage. Four new categories have been created, with two specifically

dedicated to highlighting new talent. Those are the best live new talent award, for which the artist must have



performed at least 20 live concerts during the qualifying year in three different areas of France; and the best album by a new talent award, for which a minimum sales level of 50,000 units is required. (If the artist has released any previous albums, sales

of each must have been under 50,000 units.)

The two other new awards are for rock album of the year, which replaces the previous band of the year category, and for best artist Web site. The latter award is sponsored by music portal Mcity.fr, part of the Lagardere group, which is currently building the Les Victoires de la Musique Web site.

Another major change is that vot-
(Continued on page 83)

Malaysia Fights Piracy Via Tougher Laws, Awareness Campaign

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—The next 18 months will see a two-pronged crackdown on piracy in Malaysia.

While the government attempts to combat the trade in counterfeit tapes and CDs by enforcing its recently passed Optical Disc Act (Billboard, July 29, 2000), the domestic music industry is stepping up its efforts to educate the public about the threat posed by piracy.

Following the passage of the Optical Disc Act 2000 in September, the government has been taking a harder line on music piracy. “Sentences are getting tougher,” says Recording Industry Assn. of Malaysia (RIM) chairman Tony Fernandes. “Recently, a petty dealer was [sentenced to a] fine of 18,000 ringgit [\$4,737] or eight months’ jail for car-

rying 50 pirated CDs. Before, there were ridiculously low fines, which were a few hundred ringgit.”

Optical disc manufacturers have until March 1 to register with the government to comply with the law, which is broadly based on the Optical Disc Ordinance enforced in Hong Kong. RIM GM T.S. Lam says manufacturers will then be given an additional six months to comply with the new regulations.

Fernandes, who is also ASEAN region VP of Warner Music International, applauds anti-piracy efforts by Malaysian Domestic Trade and Consumer Affairs Minister Tan Sri Muhyiddin Yassin and Datuk Pahamin Rajab, secretary-general of the same ministry. The two men, who took up their respec-

tive positions in November 1999 following Malaysia’s most recent elections, have been instrumental in the country’s anti-piracy drive.



FERNANDES

“They are godsend to the music industry,” says Fernandes. “The political will to end piracy is there. I can see some light at the end of the tunnel.”

Meanwhile, International Federation of the Phonographic Industry affiliate RIM, which estimates Malaysia’s piracy rate at more than 60%, says it will emphasize piracy’s close links to organized crime in a public-awareness campaign titled “Save The Local Music Industry.”

“RIM wants to make the public conscious of piracy’s links to organized crime,” says Fernandes. “It’s a campaign that implies that if you support

piracy, you support drugs and prostitution. People have got to realize the seriousness of the issue—there will be no Malaysian music industry left if this problem persists. We’re giving ourselves 18 months to get it down to a manageable level—basically, pushing piracy off the main streets.”

Fernandes says that Prime Minister Mahathir Mohamad will personally launch the campaign this month. “It will run from six months to a year,” he says. “It will be high-profile; it will be on television. We want to take artists to schools to educate the youth on copyright protection. We basically want to make pirated products unfashionable. At the moment, it’s accepted social practice. People tell me that they buy pirated products because they’re in front of shopping malls, and it’s so tempting.”

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HITS OF THE WORLD

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THIS WEEK	LAST WEEK	SINGLES
1	2	EVERYTHING MISIA BMG/FUNHOUSE
2	1	I WILL GET THERE J-FRIENDS J-FRIENDS PROJECT
3	3	LILY'S E.P.—AMPOUD SHIZUKANA HIBINO KADANNWO DRAGON ASH VICTOR
4	5	SAYONARA DAISUKINA HITO HANA HANA WARNER JAPAN
5	6	CHRISTMAS EVE TATSURO YAMASHITA WARNER JAPAN
6	NEW	NEVER FADE THE ALFEE TOSHIBA/EMI
7	NEW	SABOTEN PORNO GRAFFITTI SONY
8	7	LION HEART SMAP VICTOR
9	8	ANGEL SONG—EYE NO KANE THE BRILLIANT GREEN DEFSTAR
10	4	HAIKEI ROMAN 19 VICTOR
11	NEW	EVEN IF KEN HIRAI DEFSTAR
12	9	KOYANAGI THE CHRISTMAS YUKI KOYANAGI WARNER JAPAN
13	12	REACH FOR THE SKY MAI KURAKI GIZA STUDIO
14	11	TWENTY FOUR SEVEN DREAMS COME TRUE TOSHIBA/EMI
15	17	SAUTERZI PORNO GRAFFITTI SONY
16	13	TREASURE HIRO TOY'S FACTORY
17	10	MISSING YOU GLAY UNLIMITED
18	NEW	KOKUHAKU THE GOSPELLERS KIDOND
19	NEW	LAST SMILE LOVE PSYCHEDELICO VICTOR
20	NEW	MISAKI LONDONBOOTS 1-GO 2-GO AVEV TRAX
ALBUMS		
1	NEW	B'Z ELEVEN ROOMS
2	1	GLAY DRIVE—GLAY COMPLETE BEST UNLIMITED
3	3	THE BEATLES 1 TOSHIBA/EMI
4	2	SOUTHERN ALL STARS BALLADS 3—THE ALBUM OF LOVE VICTOR
5	7	VARIOUS ARTISTS MAX BEST SONY
6	14	VARIOUS ARTISTS THE BEST OF DETECTIVE CONAN ZAIN
7	4	NORIYUKI MAKIHARA TAIYO WARNER JAPAN
8	8	ENYA A DAY WITHOUT RAIN WARNER JAPAN
9	5	SHOGO HAMADA THE HISTORY OF SHOGO HAMADA "SINCE 1975" SONY
10	10	VARIOUS ARTISTS MUSIC OF THE MILLENNIUM UNIVERSAL
11	NEW	FUKUYAMA MASAHARU WITH THE ROYAL PHILHARMONIC ORCHESTRA FUKUYAMA PRESENTS MAGNUM CLASSICS—KISSIN' IN THE HOLY NIGHT UNIVERSAL
12	6	MARIYA TAKEUCHI SOUVENIR—MARIYA TAKEUCHI LIVE WARNER JAPAN
13	15	RIZE ROOKEY EPIC
14	9	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA
15	12	VARIOUS ARTISTS IMAGE SONY
16	11	BIRD MINDTRAVEL SMEJ ASSOCIATED
17	NEW	TOKO FURUUCHI DARK OCEAN SONY
18	NEW	NORIYUKI MAKIHARA NORIYUKI MAKIHARA SINGLE COLLECTION—SUCH A LOVELY PLACE 1997-1999 SONY
19	NEW	AYUMI HAMASAKI DUTY AVEV TRAX
20	NEW	MİYUKI NAKAJIMA TAN PEN SYU YAMAHA

THIS WEEK	LAST WEEK	SINGLES
1	1	ES IST GEIL EIN ARSCHLOCH ZU SEIN CHRISTIAN HAN
2	2	LA PASSION GIGI D'AGOSTINO ZYX
3	3	STAN EMINEM FEATURING DIDO MOTOR/UNIVERSAL
4	7	MANCHMAL HABEN FRAUEN DIE ARZTE MOTOR/UNIVERSAL
5	6	STRONGER BRITNEY SPEARS JIVE/ZOMBA
6	8	WHO LET THE DOGS OUT BAHAMEN EDEL
7	4	BASS, BEATS & MELODY BROOKLYN BOUNCE SONY
8	13	GRAVEL PIT WU-TANG CLAN EPIC
9	5	THE SPIRIT OF THE HAWK REDNEX JIVE/ZOMBA
10	10	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
11	9	GEH DAVON AUS SOEHNE MANNHEIMS SONY
12	12	LOVE DON'T COST A THING JENNIFER LOPEZ EPIC
13	11	GO BACK JEANETTE POLYDOR/UNIVERSAL
14	14	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
15	NEW	EMPIRE AMADEUS BARTHONI UNIVERSAL
16	18	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA
17	16	ICH GEH' NICHT OHNE DICH WALTER HANSA
18	RE	UPSIDE DOWN A*TEENS MOTOR/UNIVERSAL
19	15	ABSOLUTELY EVERYBODY VANESSA AMOROSI UNIVERSAL
20	NEW	SUPREME ROBBIE WILLIAMS EMI
ALBUMS		
1	1	THE BEATLES 1 EMI
2	2	WESTERNHAGEN SO WEIT... WEA
3	6	MADONNA MUSIC MAVERICK/WEA
4	4	EROS RAMAZZOTTI STILELIBERO ARIOLA
5	3	ENYA A DAY WITHOUT RAIN WEA
6	7	ANDRE RIEU LA VIE EST BELLE! POLYDOR/UNIVERSAL
7	5	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA
8	12	HELMUT LOTTI LATINO CLASSICS EMI
9	10	CARRERAS/DOMINGO/PAVAROTTI WEIHNACHTEN MIT DEN 3 TENOEREN SONY
10	8	BRITNEY SPEARS OOPS!... I DID IT AGAIN JIVE/ZOMBA
11	15	EMINEM THE MARSHALL MATHERS LP MOTOR/UNIVERSAL
12	11	SADE LOVERS ROCK EPIC
13	9	SOHNE MANNHEIMS ZION SONY
14	13	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
15	14	LENNY KRAVITZ GREATEST HITS VIRGIN
16	19	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
17	17	DI ARZTE RUNTER MIT DEN SPENDIERHOSEN MOTOR/UNIVERSAL
18	16	PUR MITTENDRIN EMI
19	18	ANASTACIA NOT THAT KIND EPIC
20	RE	U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN WE FIX IT BOB THE BUILDER BBC
2	3	STAN EMINEM FEATURING DIDO INTERSCOPE
3	4	NEVER HAD A DREAM COME TRUE S CLUB 7 POLYDOR
4	2	WHAT MAKES A MAN WESTLIFE RCA
5	5	WHO LET THE DOGS OUT BAHAMEN EDEL
6	6	NO GOOD 4 ME OXIDE & NEUTRINO FEATURING MEGAMAN EASTWEST
7	9	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
8	7	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/LONDON
9	11	OPERATION BLADE (BASS IN THE PLACE) PUBLIC DOMAIN XTRAVAGANZA
10	14	STRONGER BRITNEY SPEARS JIVE
11	10	SUPREME ROBBIE WILLIAMS CHRYSALIS
12	8	NUMBER 1 TWENNIES BBC MUSIC
13	12	NEW YEAR SUGABABES LONDON
14	13	911 WYCLEF FEATURING MARY J. BLIGE COLUMBIA
15	15	WALKING AWAY CRAIG DAVID WILSTAR
16	16	DON'T TELL ME MADONNA MAVERICK/WARNER
17	17	WASSUUP DA MUTTZ ETERNAL/WEA
18	19	GRAVEL PIT WU-TANG CLAN EPIC
19	18	PLEASE STAY KYLIE MINOGUE PARLOPHONE
20	RE	INCOMPLETE SISQO DEF SOUL/MERCURY
ALBUMS		
1	1	THE BEATLES 1 APPLE
2	6	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
3	3	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS
4	2	WESTLIFE COAST TO COAST RCA
5	4	MADONNA MUSIC MAVERICK/WARNER
6	5	TEXAS GREATEST HITS MERCURY
7	7	S CLUB 7 POLYDOR
8	8	COLDPLAY PARACHUTES PARLOPHONE
9	10	CRAIG DAVID BORN TO DO IT WILSTAR
10	14	DESTINY'S CHILD THE WRITING'S ON THE WALL COLUMBIA
11	9	ELVIS PRESLEY THE 50 GREATEST HITS RCA
12	13	DAVID GRAY WHITE LADDER EASTWEST
13	11	RONAN KEATING RONAN POLYDOR
14	15	WHITNEY HOUSTON WHITNEY: THE GREATEST HITS ARIOLA
15	18	TOPLOADER ONKA'S BIG MOKA SONY S2
16	20	STEPS BUZZ JIVE
17	16	SAVAGE GARDEN AFFIRMATION COLUMBIA
18	RE	BOYZONE BY REQUEST POLYDOR
19	12	ENYA A DAY WITHOUT RAIN WEA
20	RE	ALL SAINTS SAINTS & SINNERS LONDON

THIS WEEK	LAST WEEK	SINGLES
1	1	LES ROIS DU MONOE D'AVILLA/SARGUE/BAGUET MERCURY/UNIVERSAL
2	3	MOI...LOLITA ALIZEE POLYDOR/UNIVERSAL
3	2	PARLES-MOI ISABELLE BOULAY V2/SONY
4	4	THINGS I'VE SEEN SPOOKS EPIC
5	5	AVANT DE PARTIR ANGELI EVE M6/SONY
6	NEW	DESSINE—MOI UN MOUTON MYLENE FARMER POLYDOR/UNIVERSAL
7	8	STAN EMINEM FEATURING DIDO POLYDOR/UNIVERSAL
8	7	ELLE EST A TOI ASSIA VIRGIN
9	6	ONE MORE TIME DAFT PUNK
10	9	LES 10 COMMANDEMENTS/ENVIE D'AIMER DANIEL LEVI MERCURY/UNIVERSAL
11	11	L'ALIZE ALIZEE POLYDOR/UNIVERSAL
12	12	LA PEINE MAXIMUM/LES 10 COMMANDEMENTS PABLO VILLA FRANCA MERCURY/UNIVERSAL
13	10	ET UN JOUR UNE FEMME FLORENT PAGNY MERCURY/UNIVERSAL
14	13	ANGELA SAIAN SUPA CREW SOURCE/VIRGIN
15	NEW	NOT THAT KIND ANASTACIA EPIC
16	17	GOTTA TELL YOU SAMANTHA MUMBA POLYDOR/UNIVERSAL
17	14	SIMON PAPA TAPA YANNICK NOAH SAINT GEORGES/SONY
18	15	MUSIC MADONNA MAVERICK/WEA
19	19	J'EN REVE ENCORE GERALD DE PALMAS POLYDOR/UNIVERSAL
20	NEW	YOU ARE MY HIGH DEMON VS. HEARTBREAKER SMALL/SONY
ALBUMS		
1	NEW	MYLENE FARMER MYLENIUM TOUR POLYDOR/UNIVERSAL
2	1	VARIOUS ARTISTS NOEL ENSEMBLE (100 ARTISTES ENSEMBLES CONTRE LE SIDA) MERCURY/UNIVERSAL
3	2	VARIOUS ARTISTS ROMEO & JULIETTE DE LA HAINE A L'AMOUR MERCURY/UNIVERSAL
4	3	MUSICAL LES 10 COMMANDEMENTS MERCURY/UNIVERSAL
5	4	FLORENT PAGNY CHATELET LES HALLES MERCURY/UNIVERSAL
6	5	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
7	9	HELENE SEGARA AU NOM D'UNE FEMME ORLANDO/WARNER
8	7	GAROU SEUL COLUMBIA
9	6	JULIEN CLERC SI J'ETAIS ELLE VIRGIN
10	14	MADONNA MUSIC MAVERICK/WEA
11	10	ALIZEE GOURMANDISES POLYDOR/UNIVERSAL
12	12	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA
13	8	JOHNNY HALLYDAY OLYMPIA 2000 (LIVE) MERCURY/UNIVERSAL
14	17	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
15	11	SADE LOVERS ROCK EPIC
16	16	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
17	13	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
18	15	ISABELLE BOULAY MIEUX QU'ICI-BAS V2/SONY
19	18	ALAIN SOUCHON AU PAS DES PAQUERETTES VIRGIN
20	NEW	NTM LE CLASH ROUND 2 EPIC

THIS WEEK	LAST WEEK	SINGLES
1	5	SANDSTORM DARUDE POPULAR
2	1	LIQUID DREAMS O-TOWN J/BMG
3	3	ONE MORE TIME DAFT PUNK VIRGIN/EMI
4	7	\$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL
5	4	LADY (HEAR ME TONIGHT) REMIX MODJO UNIVERSAL
6	8	SOUTH SIDE MOBY FEATURING GWEN STEFANI V2
7	11	SILENCE DELERIUM FEATURING SARAH MCLACHLAN NETWERK
8	6	SHAPE OF MY HEART BACKSTREET BOYS JIVE/BMG
9	10	MUSIC MADONNA MAVERICK/WARNER
10	9	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA/SONY
11	12	DESERT ROSE STING FEATURING CHEB MAMI A&M/INTERSCOPE/UNIVERSAL
12	14	THE HAMPSTER SONG HAMPTON THE HAMPSTER KOCH
13	17	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
14	15	BEAUTIFUL DAY (PART 1) U2 ISLAND/INTERSCOPE/UNIVERSAL
15	18	I DON'T BELIEVE YOU JOEE MCA/UNIVERSAL
16	RE	FIXED NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
17	NEW	THE ITCH VITAMIN C ELEKTRA/WARNER
18	13	BEAUTIFUL DAY (PART 2) U2 ISLAND/INTERSCOPE/UNIVERSAL
19	2	PEACE ON EARTH/LITTLE DRUMMER BOY DAVID BOWIE & BING CROSSBY RCA/BMG
20	RE	DON'T TELL ME (IMPORT) MADONNA MAVERICK/WARNER
ALBUMS		
1	2	VARIOUS ARTISTS BIG SHINY TUNES 5 BIG SHINNY S/WARNER
2	3	VARIOUS ARTISTS MUCHDANCE 2001 UNIVERSAL
3	1	THE BEATLES 1 APPLE/CAPITOL/EMI
4	6	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP/INTERSCOPE/UNIVERSAL
5	7	LENNY KRAVITZ GREATEST HITS VIRGIN/EMI
6	9	SHAGGY HOTSHOT MCA/UNIVERSAL
7	4	BACKSTREET BOYS BLACK & BLUE JIVE/BMG
8	15	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA/SONY
9	5	VARIOUS ARTISTS WOMEN AND SONG 4 WARNER
10	11	OUR LADY PEACE SPIRITUAL MACHINES COLUMBIA/SONY
11	RE	OUTKAST STANKONIA LAFACE/ARISTA/BMG
12	RE	EMINEM THE MARSHALL MATHERS LP WEB/AFTER-MATHS/UNIVERSAL
13	RE	MADONNA MUSIC MAVERICK/WARNER
14	RE	BLINK-182 THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!) MCA/UNIVERSAL
15	NEW	SNOOP DOGG THA LAST MEAL NO LIMIT/PRIORITY/EMI
16	8	U2 ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE/UNIVERSAL
17	18	DIDO NO ANGEL ARISTA/BMG
18	14	CREED HUMAN CLAY EPIC/SONY
19	RE	THE TEA PARTY TANGENTS—THE TEA PARTY COLLECTION EMI
20	RE	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
2	4	LUNA ALESSANDRO SAFINA MERCURY
3	3	STAN EMINEM FEATURING DIDO POLYDOR/UNIVERSAL
4	2	WER BISTO TWARRES EMI
5	5	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
6	7	ANGEL LIONEL RICHIE MERCURY
7	8	GRAVEL PIT WU-TANG CLAN EPIC
8	6	OH BAMBOLERO JODY BERNAL DINO
9	9	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA
10	12	SILENCE DELERIUM FEATURING SARAH MCLACHLAN NEWS
11	13	WALKING AWAY CRAIG DAVID EDEL
12	10	WHO LET THE DOGS OUT BAHAMEN EDEL
13	11	QUE SI, QUE NO JODY BERNAL DINO
14	16	MY LOVE WESTLIFE BMG
15	14	STRONGER BRITNEY SPEARS JIVE/ZOMBA
16	20	SUMMER RAIN JUAN WELLS EMI
17	15	WALK ON WATER MILK INC. EMI
18	17	LAND OF THE LIVING MILK INC. EMI
19	NEW	HEY BABY (UHH, AHH) COOLD. CAFE FEATURING DJ STEFAN DURECO
20	RE	COUNTRY GRAMMAR NELLY MERCURY/UNIVERSAL
ALBUMS		
1	1	ALESSANDRO SAFINA INSIEME A TE MERCURY/UNIVERSAL
2	2	THE BEATLES 1 EMI
3	5	ENYA A DAY WITHOUT RAIN WARNER
4	4	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY/UNIVERSAL
5	13	GOLDEN EARRING THE DEVIL MADE US DO IT UNIVERSAL
6	3	U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL
7	7	ANASTACIA NOT THAT KIND EPIC
8	8	ILSE DELANGE LIVIN' ON LOVE WARNER
9	9	FRANS BAUER ZIJN GROOTSE HITS VIRGIN
10	14	LIONEL RICHIE RENAISSANCE MERCURY/UNIVERSAL
11	11	EMINEM THE MARSHALL MATHERS LP POLYDOR/UNIVERSAL
12	15	LENNY KRAVITZ GREATEST HITS VIRGIN
13	6	ACDA EN DU MUNNIK HIER ZIJN COLUMBIA
14	18	MADONNA MUSIC MAVERICK/WARNER
15	20	CRAIG DAVID BORN TO DO IT EDEL
16	10	MUSICAL 42ND STREET POLYDOR/UNIVERSAL
17	17	HKH PRINSES CHRISTINA MY CHRISTMAS ALBUM EDDY OUDENS
18	16	UB40 THE VERY BEST OF—1980-2000 VIRGIN
19	RE	MOBY PLAY PIAS
20	RE	BLOF WATERMAKERS EMI

THIS WEEK	LAST WEEK	SINGLES
1	1	TEENAGE DIRTBAG WHEATUS COLUMBIA
2	2	CRUISIN' GYWNETH PALTROW AND HUEY LEWIS FESTIVAL
3	3	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
4	9	SEVEN DAYS CRAIG DAVID SHOCK
5	7	ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA
6	19	DANCE WITH ME DEBELAH MORGAN WEA
7	6	HE DON'T LOVE YOU HUMAN NATURE COLUMBIA
8	13	THE POWER/EVERY TIME I CLOSE MY EYES VANESSA AMOROSI TRANSISTOR/BMG
9	8	THE ITCH VITAMIN C WEA
10	4	GRADUATION (FRIENDS FOREVER) VITAMIN C WEA
11	12	DDN'T TELL ME MADONNA MAVERICK/WARNER
12	10	GROOVEJET (IF THIS AIN'T LOVE) SPILLER EMI
13	11	LET'S GET LOUD JENNIFER LOPEZ COLUMBIA
14	5	BRUCE 2000—A SPECIAL TRIBUTE THE 12TH MAN VIRGIN
15	14	LADY (HEAR ME TONIGHT) MODJO UNIVERSAL
16	16	HOLLER/LET LOVE LEAD THE WAY SPICE GIRLS VIRGIN
17	NEW	STRONGER BRITNEY SPEARS ZOMBA
18	17	KIDS ROBBIE WILLIAMS AND KYLIE MINOGUE EMI
19	20	COME ON OVER BABY (ALL I WANT IS YOU) CHRISTINA AGUILERA RCA
20	15	SHE BANGS RICKY MARTIN COLUMBIA/SONY
ALBUMS		
1	1	THE BEATLES 1 EMI
2	2	PDWOFINGER ODYSSEY NUMBER FIVE GRUO/UNIVERSAL
3	3	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
4	4	KYLIE MINOGUE LIGHT YEARS FESTIVAL
5	6	THE OFFSPRING CONSPIRACY OF ONE COLUMBIA
6	12	SOUNDTRACK CHARLIE'S ANGELS COLUMBIA
7	18	CRAIG DAVID BORN TO DO IT SHOCK
8	9	MADONNA MUSIC MAVERICK/WEA
9	11	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
10	5	MATCHBOX TWENTY MAD SEASON BY MATCHBOX TWENTY EASTWEST
11	10	ANASTACIA NOT THAT KIND EPIC
12	7	ENYA A DAY WITHOUT RAIN WARNER
13	8	THE CORRS IN BLUE 143/LAVA/WARNER
14	NEW	LENNY KRAVITZ GREATEST HITS VIRGIN
15	22	BLINK-182 THE MARK, TOM AND TRAVIS SHOW (THE ENEMA STRIKES BACK!) UNIVERSAL
16	RE	VANESSA AMOROSI THE POWER TRANSISTOR/BMG
17	16	VARIOUS ARTISTS MORE MUSIC—LIVE FROM THE PANEL LIBERATIONS/SONY
18	17	HUMAN NATURE HUMAN NATURE COLUMBIA
19	25	BAHAMEN WHO LET THE DOGS OUT FESTIVAL
20	21	RONAN KEATING RONAN POLYDOR/UNIVERSAL

THIS WEEK	LAST WEEK	SINGLES
1	1	GOODNIGHT MOON SHIVAREE EMI
2	2	DON'T TELL ME MADONNA MAVERICK/WEA
3	5	IO SONO FRANCESCO TRICARICO UNIVERSAL
4	4	I'M OUTTA LOVE ANASTACIA EPIC
5	3	AGAIN LENNY KRAVITZ VIRGIN
6	6	SUPREME ROBBIE WILLIAMS EMI
7	10	BEAUTIFUL DAY U2 ISLAND/UNIVERSAL
8	7	SHE BANGS RICKY MARTIN COLUMBIA
9	9	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
10	8	IF I EVER FEEL BETTER PHOENIX VIRGIN
11	13	SEVEN DAYS CRAIG DAVID EDEL
12	11	FUOCO NEL FUOCO EROS RAMAZZOTTI BMG
13	16	VIVRE LA VIE JOICE KELLY UNIVERSAL
14	NE	LA CANZONE CHE SCRIVO PER TE MARLENE KUNTZ EMI
15	18	ONE MORE TIME DAFT PUNK VIRGIN
16	RE	STRONGER BRITNEY SPEARS JIVE/ZOMBA
17	14	MUSIC MADONNA MAVERICK/WEA
18	17	THANK YOU FOR LOVING ME BON JOVI MERCURY
19	15	ORIGINAL PRANKSTER THE OFFSPRING COLUMBIA
20	NEW	TERRA PROMESSA RAG. GRANDE FRATELLO BMG
ALBUMS		
1	1	THE BEATLES 1 EMI</

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

EUROCHART 12/30/00 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	STAN EMINEM FEATURING DIDO AFTERMATH/INTERSCOPE
2	2	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
3	3	STRONGER BRITNEY SPEARS JIVE
4	4	LES ROIS DU MONDE D'AVILLA/SARGUE/BAGUET MERCURY
5	6	WHO LET THE DOGS OUT BAHA MEN ARTEMIS/EDEL
6	8	DON'T TELL ME MADONNA MAVERICK/WARNER
7	14	CAN WE FIX IT BOB THE BUILDER BBC
8	5	SHAPE OF MY HEART BACKSTREET BOYS JIVE
9	9	MOI... LOLITA ALIZEE POLYDOR
10	7	ONE MORE TIME DAFT PUNK VIRGIN
ALBUMS		
1	1	THE BEATLES 1 APPLE
2	2	BACKSTREET BOYS BLACK & BLUE JIVE
3	4	MADONNA MUSIC MAVERICK/WARNER
4	3	ENYA A DAY WITHOUT RAIN WEA
5	7	EROS RAMAZZOTTI STILELIBERO ARIOLA
6	5	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND
7	6	LENNY KRAVITZ GREATEST HITS VIRGIN
8	9	EMINEM THE MARSHALL MATHERS INTERSCOPE
9	8	SADE LOVERS ROCK EPIC
10	10	WESTLIFE COAST TO COAST RCA

SPAIN (AFYVE/ALEF MB) 12/23/00

THIS WEEK	LAST WEEK	SINGLES
1	1	NO CAMBIE TAMARA SUPEREGO/UNIVERSAL
2	2	ENAMORADA MONICA NARANJO EPIC
3	9	STAN EMINEM FEATURING DIDO POLYDOR/UNIVERSAL
4	3	ONE MORE TIME DAFT PUNK VIRGIN
5	NEW	CACHO A CACHO ESTOPA ARIOLA
6	4	SHE BANGS RICKY MARTIN COLUMBIA
7	6	LADY MODJO UNIVERSAL
8	4	DON'T TELL ME MADONNA MAVERICK/WEA
9	7	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
10	8	BEAUTIFUL DAY U2 MERCURY/UNIVERSAL
ALBUMS		
1	1	ESTOPA ESTOPA ARIOLA
2	2	THE BEATLES 1 EMI
3	4	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
4	3	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS ARIOLA
5	5	ALEJANDRO SANZ EL ALMA AL AIRE WEA
6	6	ENYA A DAY WITHOUT RAIN WEA
7	NEW	CARLOS CANO DE LO PERCICO Y OTRAS COPLAS EMI
8	7	BACKSTREET BOYS BLACK & BLUE JIVE/ZOMBA
9	9	SADE LOVERS ROCK EPIC
10	11	U2 ALL THAT YOU CAN'T LEAVE BEHIND MERCURY/UNIVERSAL

NEW ZEALAND (Record Publications Ltd.) 12/30/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	THE BEATLES 1 EMI
2	2	WESTLIFE COAST TO COAST BMG
3	3	FINN/DOBBYN/RUNGA TOGETHER LIVE IN CONCERT EPIC/SONY
4	5	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING EMI
5	7	ENYA A DAY WITHOUT RAIN WARNER
6	4	UB40 THE VERY BEST OF UB40—1980-2000 VIRGIN
7	9	CREED HUMAN CLAY EPIC/SONY
8	6	LENNY KRAVITZ GREATEST HITS VIRGIN
9	8	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
10	NEW	ELTON JOHN ONE NIGHT ONLY UNIVERSAL

PORTUGAL (Portugal/AFP) 12/12/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	THE BEATLES 1 EMI
2	2	LENNY KRAVITZ GREATEST HITS VIRGIN/EMI
3	3	U2 ALL THAT YOU CAN'T LEAVE BEHIND ISLAND/UNIVERSAL
4	4	BACKSTREET BOYS BLACK & BLUE JIVE/EMI
5	6	SADE LOVERS ROCK SONY
6	6	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER UNIVERSAL
7	5	THE OFFSPRING CONSPIRACY OF ONE SONY
8	8	THE CORRS IN BLUE 143/LAVA/WARNER
9	NEW	SIMPLY RED IT'S ONLY LOVE WARNER
10	RE	ALEJANDRO SANZ EL ALMA AL AIRE WARNER

SWEDEN (GLF) 12/31/00

THIS WEEK	LAST WEEK	SINGLES
1	4	CAN'T FIGHT THE MOONLIGHT LEANN RIMES WEA
2	1	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA
3	2	UPSIDE DOWN A*TEENS STOCKHOLM
4	3	WHO LET THE DOGS OUT? BAHA MEN EDEL
5	5	STAN EMINEM FEATURING DIDO INTERSCOPE
6	8	SUPERSTAR ROLLERGIRL UNIVERSAL
7	7	INDEPENDENT WOMEN PART I DESTINY'S CHILD COLUMBIA
8	9	DET HAR AR DITT LANO BLANDAIDE ARTISTER EMI
9	6	STRONGER BRITNEY SPEARS JIVE
10	12	MEDIAHORA/TILLSAMMANS BIG BROTHER WSM/KANAL 5
ALBUMS		
1	1	THE BEATLES 1 EMI
2	2	EMINEM THE MARSHALL MATHERS LP INTERSCOPE
3	7	SADE LOVERS ROCK EPIC
4	12	WYCLEF JEAN THE ECCLETTIC: 2 SIDES II A BOOK COLUMBIA
5	8	LENNY KRAVITZ GREATEST HITS VIRGIN
6	6	WESTLIFE COAST TO COAST RCA
7	3	ULF LUNDELL I ETT VINTERLAND ROCKHEAD
8	4	ENYA A DAY WITHOUT RAIN WEA
9	RE	KENT B-SIDOR 95-00 RCA
10	RE	CRAIG DAVID BORN TO DO IT WILD STAR

DENMARK (IFPI/Nielsen Marketing Research) 12/30/00

THIS WEEK	LAST WEEK	SINGLES
1	1	YOU YOU YOU MARK LINN DOMANI/VIRGIN
2	3	STAN EMINEM FEATURING DIDO UNIVERSAL
3	2	INDEPENDENT WOMEN PART I DESTINY'S CHILD SONY
4	4	MY GOLDEN DANISH COLLECTION TUBBY GOLD CMC
5	6	SHAPE OF MY HEART BACKSTREET BOYS JIVE/ZOMBA
6	8	WHO LET THE DOGS OUT BAHA MEN EDEL RECORDS
7	9	HANG DN FREEDOM SCOOP
8	10	HOS DIG (ER JEG ALT) BLA OJNE SPIN/EDEL
9	NEW	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
10	5	FLY HIGH ME & MY EMI
ALBUMS		
1	1	THE BEATLES 1 EMI
2	2	CREAMY WE GOT THE TIME RECAR/CMC
3	4	ANASTACIA NOT THAT KIND SONY
4	5	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL
5	7	THOMAS HELMIG WANTED (GREATEST HITS) BMG
6	RE	MADONNA MUSIC MAVERICK/WARNER
7	3	ROLLO & KING MIDT I EN LOBETID MEGA/EDEL
8	RE	LIS SORENSEN ROSE RECAR/CMC
9	9	SVEN-BERTIL TAUBE SYNGER EVERT TAUBE—DE BEDSTE 1 EMI
10	RE	TEXAS GREATEST HITS UNIVERSAL

NORWAY (Verdens Gang Norway) 12/30/00

THIS WEEK	LAST WEEK	SINGLES
1	3	911 WYCLEF JEAN FEATURING MARY J. BLIGE COLUMBIA
2	6	MAYBE BABY CHRISTIAN STRAND BMG
3	1	WHO LET THE DOGS OUT BAHA MEN EDEL
4	9	PLAYING LIVE IN A ROOM KINGS OF CONVENIENCE BMG
5	2	SAME OLD BRAND NEW YOU A1 SONY
6	5	DON'T TELL ME MADONNA MAVERICK/WARNER
7	11	DARKSIDE HYPTRAXX EMI
8	3	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WARNER
9	12	CAN'T GET OVER YOU ICE BONNIER
10	4	WALKING AWAY CRAIG DAVID EDEL
ALBUMS		
1	7	THE BEATLES 1 EMI
2	7	HERBORG KRAKEVIK KRAKEVIK'S SONGBOK UNIVERSAL
3	15	MADONNA MUSIC MAVERICK/WEA
4	5	A1 THE A LIST SONY
5	11	SOUNDTRACK COYOTE UGLY CURB/WARNER
6	6	SISSSEL KYRKJEBO ALL GOOD THINGS UNIVERSAL
7	13	BRISKEY JEANS FOR ONASSIS UNIVERSAL
8	8	BJORN EIDSVAG HITTIL OG LITTLIT SONY
9	18	CRAIG DAVID BORN TO DO IT EDEL
10	8	WESTLIFE COAST TO COAST BMG

FINLAND (Radiomafia/IFPI Finland) 12/03/00

THIS WEEK	LAST WEEK	ALBUMS
1	1	THE BEATLES 1 EMI
2	NEW	SMURFFIT HIP HOP HITT! VOL. 7 EMI
3	3	BACKSTREET BOYS BLACK & BLUE JIVE/EMI
4	5	THE OFFSPRING CONSPIRACY OF ONE SONY
5	7	NELJA RUUSUA POPMUSEO PARLOPHONE/EMI
6	4	LENNY KRAVITZ GREATEST HITS VIRGIN
7	RE	DARUOE BEFORE THE STORM 16 INCH/BMG
8	10	ULTRA BRA VESIREITTEJA PYRAMIDI/JOHANNA KUSTANNUS
9	2	HELMUT LOTTI GOES CLASSIC CMC/EMI
10	6	MARK KNOPFLER SAILING TO PHILADELPHIA UNIVERSAL

ARGENTINA (CAPIF) 12/30/00

THIS WEEK	LAST WEEK	ALBUMS
1	3	LENNY KRAVITZ GREATEST HITS EMI
2	2	CHAYANNE SIMPLEMENTE SONY
3	15	THE BEATLES 1 EMI
4	7	BACKSTREET BOYS BLACK & BLUE EMI
5	1	PATRICIO REY Y SUS REDONITOS DE RICOTA MOMO SAMPLER DBN
6	NEW	JOAQUIN SABINA NOS SOBRAN LOS MOTIVOS BMG
7	14	CHRISTINA AGUILERA MI REFLEJO BMG
8	4	U2 ALL THAT YOU CAN'T LEAVE BEHIND UNIVERSAL
9	8	LUIS MIGUEL VIVO WARNER
10	5	VARIOUS ARTISTS COLECCION REGGAE CUAL ES? MUSIC BROKERS

FRENCH MOOGMEISTERS Nicolas Godin and Jean-Benoit Dunckel, better known as the French duo **Air**, are set to release the follow-up to their successful 1998 debut album, "Moon Safari" (Source/Virgin), which racked up 1.3 million sales worldwide. In between, Air has started its own independent label, Record Makers, and composed the soundtrack for the **Sofia Coppola** film "The Virgin Suicides," released in February 2000. Air's recently finished and still untitled new album (Record Makers/Source/Virgin) will be released worldwide in late May and contains 11 songs recorded in Los Angeles and Paris. The new album features vocals by such artists as Beck and Tokyo duo **Buffalo Daughter**. Air manager **Stéphane Elfassi** describes the group's new sound as "nouvelle musique," and those who've heard the record agree it is less retro than past offerings. "It's positively futurist," says executive producer **Marc Teissier du Cros**. "This is an album in 3D with real sonic depth. You're in space when you listen to it. It conjures up vivid images like **Stanley Kubrick's** film '2001: A Space Odyssey.'" **MILLANE KANG**

HAVING ALREADY made a stir in Taiwan, Mando-pop group **Beauty 4** is looking to capitalize on the oddity factor as it heads off on a Greater China tour in early 2001. The four girls are a new mix of the familiar girly-pop genre, with two foreigners (**Anji**, 17, and **Ayesha**, 22), one American-Chinese (**Belinda**, 20) and one Aboriginal-Taiwanese (**Djavan**, 20). EMI has pumped a lot into promoting the group's self-titled debut album, and tour dates are planned for Singapore, Hong Kong, Malaysia, and China. **TIM CULPAN**

"IT'S NOT THE SAME as being the son of **John Lennon** or **Bob Dylan**," says 24-year-old **Teddy Thompson**, whose self-titled debut album is released on Virgin in early February. "I don't think the guy who signed me had even heard of my dad." In fact, his father and one-time **Fairport Convention** stalwart, **Richard Thompson**, has been one of Britain's finest and most distinctive singer/songwriters for more than 30 years and sets an exacting standard for anyone bearing the family name. Teddy proves he is a chip off the old block with the 10 well-crafted songs on his new album. His father plays guitar on several tracks, returning the compliment after Teddy sang backing vocals on Richard's last album, "Mock Tudor" (Parlophone). But there are generational differences. "A lot of my fans turn up to [Teddy's] shows, and I don't think he's too thrilled about that," Richard says. "He'd much rather have an audience of 17-year old girls." **NIGEL WILLIAMSON**

THE BIG TWO RELEASES from New Zealand in the early part of 2001 are a second solo album from former **Crowded House** front man **Neil Finn** and an international release on Interscope for the triple-platinum album (platinum in New Zealand is 15,000 copies) "Silencer" from Universal NZ act **Zed**. Finn will tour New Zealand in February and March playing solo shows, and EMI says his as-yet-unnamed album will be released through Parlophone in March. **The Beatles-esque** Zed will travel to the U.S. during the same month for promotional duties. **Martin Kierszenbaum**, head of international for Interscope U.S., says, "We are excited to be working with such talented guys and look forward to the impending Zedification of America." Zed also has confirmed release commitments from Universal affiliates in Japan, Australia, South Africa, Holland, Singapore, Hong Kong, Malaysia, Thailand, Italy, Denmark, and the U.K. **DAVID McNICKEL**

EL CANTO DEL LOCO'S pre-Christmas, five-concert Spanish tour with this year's sales sensation **Estopa** should prove the perfect launch pad for this exciting young pop/rock Madrid group, which already has a solid fan base in its home city. Those who saw the act live witnessed what many in Madrid have known for a while—**El Canto Del Loco** (The Song Of The Madman) is the freshest and most vital new pop/rock act to have been signed by a major label in Spain in more than two years. Their eponymous debut BMG Ariola album has already sold nearly 30,000 units. Guitarist **Ivan Ganchevski**, 23, says, "Singer **Dani** and I met at the theater school where we studied and formed the band after agreeing that Spain's main music problem was the almost total lack of good pop/rock." Comparisons have been made with **Green Day** and **the Offspring**, as well as with '80s Spanish hit bands **Los Rodriguez** and **Los Ronaldos**. **HOWELL LLEWELLYN**

"**GROWING UP IN THE GRASSLANDS** of Mongolia, I always felt I was somehow different from the Han Chinese I met when I came to Beijing to make music," says ethno-alternative/pop/rock diva **Siqin Gerile**. Trained as a Mongolian folk dancer, she traded in her dancing shoes for an electric bass in the mid-'90s and taught herself to play rock music at a time when many still regarded it as a symbol of Western barbarism and the domestic music market was still struggling to find its own voice. One of the few women in the mainland music scene to play her own instrument and write her own songs, she sings with a forcefulness absent from most Chinese pop, and her alluring sound secured impressive week-one sales of 40,000 units of her newly released debut album, "New Century" (Cim International). **MAYA KOVSKAYA**

1st Qtr. Looks Bright At Universal Canada Under Lennox, Company Ready To Follow Up A Strong 2000

BY LARRY LeBLANC

TORONTO—In major markets around the globe, the effect of French utilities firm Vivendi's recent acquisition of Seagram is still being evaluated, a process that will continue in the coming months. In Canada, however, there's no disputing that, after a dip in fortunes following the 1998 purchase of PolyGram by Seagram, the resultant Universal Music Canada bounced back strongly in 2000.

"Universal lost market share in 1999 but gained it back last year," says SoundScan Canada GM Doug Spence. "Randy Lennox has every right to be happy with the results."

Lennox, a 22-year company veteran who was appointed president of Universal Music Canada following the December 1998 merger, says, "We're in good shape for the first quarter; there's a fair amount of carry-over sellers."

Universal commands the lion's share of Canada's music market. According to SoundScan's year-end 1998 figures, PolyGram Group

had a 15.9% Canadian market share and Universal a 14.8% share—a combined share of 30.7%. In 1999, the newly merged company's share dipped to 27.2%, but Universal Music Canada vigorously reversed its Canadian market-share slippage in 2000.

According to SoundScan, for the week ending Dec. 17, the company had a robust 29.53% share, followed by Sony (15.18%), Warner (14.5%), BMG (12.92%), EMI (12.9%), and the independent sector (14.97%).



LENNOX

Boosting Universal's market share in the last year were albums by such internationally signed acts as Eminem, U2, Limp Bizkit, Dr. Dre, Enrique Iglesias, S Club 7, Shaggy, 98*, Godsmack, Aqua, and Bon Jovi, plus such domestically signed acts as the Matthew Good Band, the Tragically Hip, and soulDecision.

Despite its enormous clout, Lennox claims that Universal has

not veered from its traditional "micro-managed" approach to the marketplace. "We conduct our business the way we did when we only had a 14% share," he says.

"Universal has performed above and beyond expectations since the merger," notes Tim Baker, buyer for the 32-store Sunrise Records chain. "There's a real good team in place there, and the sales department is leading it."

Less impressed, however, is Lane Orr, head buyer of A&B Sound, which has 19 stores in western Canada. "They've done OK [consolidating], but they are still pushing a lot of product for one company, and they are a bit overstaffed," he says.

Matthew Good Band manager Steve Hoffman credits Universal's tight business practices for the double-platinum (200,000 units) breakthrough of the band's "Beautiful Midnight" album, which was released in September 1999 in Canada. The album—a follow-up to the band's platinum (100,000 units) 1997 album "Underdogs" (Darktown/A&M)—will be re-released Jan. 30 in the U.S. on Atlantic.

During 'Underdogs,' we lost key members of Matthew's label team due to the transition," recalls Hoffman. "There was a concern over assembling this new company and the pace of acclimatizing people to their new positions. But Randy has done an amazing job. When we released 'Beautiful Midnight,' it debuted at No. 1, which was absolutely incredible."

At the Juno Awards 2000, held March 12, the Matthew Good Band was named top group, and "Beautiful Midnight" was honored as top rock album.

Lennox directs all national operations of Universal Music Canada, including its two key pop divisions: Interscope/MCA—which, under senior VP Sarah Norris, oversees the Interscope, Geffen, A&M, MCA, and DreamWorks labels—and Universal/Mercury—which, under senior VP Steve Kane, oversees Universal, Mercury, Motown, and Island/Def Jam as well as distribution of U.S.-based labels Rounder and TVT.

Also reporting to Lennox are the combined classical/jazz department (handling the Deutsche Grammophon, Verve, and Telarc labels); the sales, strategic marketing, E-commerce, and A&R departments; and the company's distribution division. Lennox—who reports to Universal Music Canada chairman Ross Reynolds—refuses to speculate about the domestic impact of Vivendi's buyout or to disclose if any commitments were made to Canadian regulators in order to get the agreement approved. But he says, "There has been a clear message
(Continued on page 80)

newsline...

VETERAN ARTISTS ACKER BILK AND MADDY PRIOR were among those recognized in the Queen's New Year Honors List. Jazz musician Bilk, whose "Stranger On The Shore" was the first British single to top The Billboard Hot 100 in 1962, was made an MBE (Member of the Order of the British Empire), as did former Steeleye Span vocalist Prior for services to folk music. Long-serving BBC Radio 1 presenter Annie Nightingale became an MBE for services to broadcasting, while songwriter Roger Greenaway, also senior VP of international at ASCAP, was made an OBE (Officer of the Order of the British Empire).

PAUL SEXTON



REINHOLD KREILE, CEO of German authors' body GEMA, was elected president of GESAC, the Brussels-based umbrella organization for European performing right societies, on Dec. 20. Serving a two-year term, he succeeds GESAC founding president Jean-Loup Tournier. The heads of three European societies have been elected GESAC VPs: John Hutchinson from the U.K.'s Performing Right Society, Gunnar Petri from Sweden's STIM, and Bernard Miyet, who succeeded Tournier as president of French authors' group SACEM Jan. 1. Tournier will hold the title of honorary president for GESAC, which he launched in 1991.

LEADING DUTCH RETAIL CHAIN Free Record Shop (FRS) saw an 11.7% increase in sales to 510 million guilders (\$231 million) in the 12 months ending Sept. 30, compared with the previous year. Sales were boosted by the acquisition of the Virgin Megastores businesses in the Netherlands and Belgium during the year (Billboard, July 8, 2000). Net profit in the same period increased 12.7% to 16.8 million guilders (\$7.6 million). FRS forecasts sales in excess of 550 million guilders (\$250 million) in the next financial year. With more than 280 outlets in the Netherlands, Belgium, Luxembourg, Norway, and Finland, FRS reported losses only in Finland in the past financial year. The chain recently announced it is to set up a digital database from which consumers will be able to compile and burn CDs in stores (BillboardBulletin, Dec. 28). Among the record companies supplying catalog will be BMG, EMI, and Warner Music.



ROBERT TILLI

THE NORDISK COPYRIGHT BUREAU (NCB), the Copenhagen-based mechanical licensing society for the Nordic region, plans to reduce its staff in 2001 from 100 to 75 and to further integrate its operations with those of its owners, the performing right societies STIM in Sweden, KODA in Denmark, TONO in Norway, and TEOSTO in Finland.

KAI R. LOFTHUS

FRANKFURT-BASED MEDIA GROUP In-Motion AG has taken a 51% stake in Hannover, Germany-based record company Schallplatten Produktion & Vertrieb GmbH (SPV). Manfred Schütz will remain managing director of SPV, whose hard-rock-based roster includes Jimmy Page, UFO, and Judas Priest. In-Motion recently acquired 51% of Sherman Oaks, Calif.-based Trauma Records for a reported \$6 million (BillboardBulletin, Oct. 17).

WOLFGANG SPAHR

SPANISH PARAMILITARY CIVIL GUARDS smashed a Madrid-based CD and video-game piracy gang and arrested 29 foreigners in December during what they claim was the biggest anti-piracy operation yet mounted in Europe. Eight apartments were raided; some 16 CD recording towers plus more than 30,000 CDs were seized. According to labels' association AFYVE, 10% of all CDs sold in the Madrid region in the first 10 months of 2000 were illegal copies.

HOWELL LLEWELLYN

BMG HAS TAKEN an undisclosed minority stake in Stockholm-based artist fan club site FanGlobe.com, which recently opened an affiliate in London. The stake is understood to be between 5% and 10%. The London operation is headed by FanGlobe co-founder Peter Carnello, who recently relocated there from Stockholm, where the other founder, Anders Hedqvist, remains. The site is expected to expand to other territories, including the U.S.

KAI R. LOFTHUS

Ex-Airman George Martin Produces WW II Project

BY DAVID STARK

LONDON—Sir George Martin has rolled back the years to his days as a flyer during World War II by composing and producing a new piece of music at Air Studios in northwest London.

Titled "Stringbag Serenade," the track recognizes and commemorates the Swordfish aircraft—nicknamed the Stringbag—and the pilots and crews who flew the biplanes in the '30s and early '40s.

The London Chamber Orchestra performs the six-minute piece together with a piece by film composer Nick Bicat called "Channel Dash Heroes." Bicat's work, produced by project coordinator Francis Rockliff, commemorates a heroic action taken by a squadron of Swordfish against the German Navy.

The recordings will be used as the introductory soundtrack to a new online conference aimed at the Aviation Industry, called Aviation2001 (rmr-aviation2001.com), to be held entirely on the Internet March 5-16. The music will also be used at aviation-themed concerts at Blenheim Palace and other U.K. venues this summer under the banner "Wings And Strings." No deal has yet been struck for the commercial release of the tracks on CD.

Martin, who was in the Royal Navy's Fleet Air arm during World War II, says, "The music is a medley of tunes which the pilots



Sir George Martin is pictured at Air Studios in northwest London, where he recorded his composition "Stringbag Serenade"—with a model of a Stringbag on the recording console. Shown clockwise, from top left, are Jason Hills, sales manager at online conference company RMR plc; project coordinator Francis Rockliff of Rockliff Music Management; Martin; and freelance engineer Keith Grant.

and crew used to sing to keep their spirits up when they were flying in what could be very tricky conditions. The Swordfish was an extraordinary aircraft; I now work alongside the Swordfish Heritage Trust, helping to raise the profile of historic aircraft and helping to raise money to keep them in the skies."

Warner Australia's Restructured A&R Pays Off

BY CHRISTIE ELIEZER

MELBOURNE—Against a background of fresh interest in Australian talent, Warner Music Australia has clocked up its highest-ever rate of success with its domestic roster.

According to the company, sales by Australian acts currently make up 17% of its overall business; seven years ago, when Warner's then chairman Brian Harris restructured its A&R division under GM of Australian artists Mark Pope, that figure was closer to 3%. The turnaround has come through the development of a string of new acts, plus some sterling work by such veterans as rock vocalist Jimmy Barnes.

The majority of Australia's record sales come from overseas acts. The Australian Record Industry Assn. (ARIA) says that domestic output accounts for 23% of annual business. According to the International Federation of the Phonographic Industry, that figure is considerably higher in many Asian and European territories with healthy domestic markets. In the U.K., it's around 50%,



JAMES

and in Sweden—successfully exporting acts from a healthy domestic scene—it's more than 30%. Closer to home, in Japan, the domestic/international split is virtually reversed.

Present Warner chairman Shaun James doubts, however, that it would be realistic to expect the company's domestic share to push much past the 17% mark—despite the temptation to do so. "You can't detract from existing signings," he says.

Australian A&R has been buoyant in recent years, as signified by bidding wars for new acts, the emergence of an audience that supports new local talent, and labels finding new marketing strategies to break them.

James concedes that investment in local repertoire is still "high risk." He adds, "We're wearing all the start-up costs. Going into domestic repertoire filled a niche in the [Australian] market and increased our profitability. But we always had an eye on the international export market. If you want repertoire that is world-class, you need world-class budgets." Emphasizing the budget point, James says that since 1997, the company's annual investment in domestic repertoire has been "seven figures plus."

In the past 12 months, Warner acts

have found their markets. Folk/pop act Taxiride has sold 250,000 copies globally of its "Imagine" album and is amassing a growing European following after midyear dates with Tina Turner. And rock act Regurgitator's "Art" album is headed toward platinum status (70,000 units) here, with its "Crush The Losers" single providing a timely sendup of Olympic sentiments.



POPE

There have also been strong local sales for dance duo Pnau, R&B duo Kaylan, and, in the pop field, Bardot, the all-female act created from "Popstars," a 13-part series about the making of a hit act. Bardot notched up three hits, including a No. 1 with its debut single, "Poison." Bardot is finding a market in Southeast Asia, behind the screening of the TV show in these territories. The act recently showcased through Thailand, Malaysia, and Indonesia and will return to Taiwan and the Philippines in the first quarter of this year.

In recent months, sales were fueled by three of Warner's biggest domestic acts: Barnes—an icon Down Under—plus rock bands the

Whitlams and the Superjesus. Warner has the back catalog of Barnes' earlier band Cold Chisel and has sold 2 million units of its works since its 1983 split.

Barnes' debut set for Warner is a sequel to his early '90s set of R&B covers, "Soul Deep," which is Mushroom's biggest seller, with sales of 750,000 units. Despite initial hesitation from rock format stations in spinning it, "Soul Deeper" sold 95,000 copies in the first two weeks after its Nov. 19 release and debuted at No. 3 on the ARIA chart ending Dec. 16.

The Superjesus' sophomore effort, "Jet Age," debuted on the ARIA charts at No. 5 and is nearing gold status (35,000 units) here. Its "Gravity" single also sold 35,000 units (gold), while the Whitlams' "Love This City" album, released November 1999, continues to sell. It peaked at No. 3 on the ARIA chart and has sold 133,000 copies to date.

Says Pope, "We make albums that sell over a long period. A lot of our acts fall in between radio formats—too cool for commercial radio and too mainstream-sounding for [the] Triple J [network]. It's all a question of having the guts, the deep pockets, and the faith in your acts that they'll pull through."

MCLACHLAN RESURFACES IN EUROPE

(Continued from page 46)

U.K. re-promoted "Surfacing" (without the addition of either dance mix), and McLachlan now senses a sharper focus on her within the U.K. company. "I have a great new hope for BMG and Arista in the U.K.," she says. "The trouble is every time I put out a record, there's a complete turnover in the company, so I have [had] no relationships with anybody. But I had a meeting with [VP of international A&R, BMG Group] Nick Stewart, and he seems so gung-ho, very hands-on. He seems like he can get something done, so I'm excited about that.

"For me it's always been really hard to come over there [to play], especially with the band, because your start-up costs are like 70 grand, just to get everybody over there, and when you're not selling any records, the record company really doesn't want to give you that money—and justifiably so," she adds.

Stewart says that during 2001 he hopes McLachlan's name will become better established in the U.K. via "Sweet Surrender," improved sales of "Surfacing," and the likely follow-up single release of "Angel." Then he is eyeing a possible best-of set for the summer, "to get up to speed for when her new studio album comes, which is due in 2002." Stewart hopes to persuade McLachlan to record one new song for the compilation.

Acknowledging that the cultural trans-Atlantic divide is "as wide as it was before 1964, when the Beatles went in," Stewart says that McLachlan's music nevertheless always creates interest and enthusiasm

wherever it is heard in the U.K. "In a very crowded market, really talented singer/songwriters, of which Sarah is a prime example, sometimes do struggle to get heard amidst all the noise," notes Stewart. "If she can have success and be heard through the medium of dance and remixes, and it gets her voice and vision heard by people, then that's fine. But she doesn't imagine turning into some sort of dance diva, and neither does Arista U.S."

George Maniatis, senior VP of A&R at Netzwerk Productions in Toronto, emphasizes that neither he nor anyone

else in McLachlan's inner circle would presume to reshape her career direction. "Nobody A&Rs Sarah—she delivers her masters finished," he says. "But her voice is so unique, it lends itself to that genre of electronica, so I try to set her up with inventors. I don't like to work with 'plumbers.'"

Maniatis cites previous McLachlan mixes by William Orbit, BT, and others, stressing that they have all remained true to her melodic principles. This is often not the case in U.K. club culture, in which remixes are often commissioned by major

labels at vast expense for pure DJ name value, bearing almost no connection to the original track.

"Sarah's very comfortable with doing these mixes because they're on her terms," he says. "There's no bells and whistles and no chipmunks—that just won't happen, because then you'd just be breaking a mixer."

In the week before Christmas, word of the "Sweet Surrender" mixes had spread out of the U.K. and along the club grapevine into many other territories. "The phone's ringing off the hook," says Maniatis.

CHRYSALIS MUSIC CLIPS ON A SPANISH JOINT VENTURE

(Continued from page 46)

of Latin America and the Iberian Peninsula. "For example, if I sign Elvis Presley material tomorrow worldwide, that will be Clipper's only. Our international business continues exactly the same as before."

As well as seeking out new works, ChrysalisClip will subpublish the various Chrysalis catalogs in Spain, Portugal, and Central/South America when existing deals expire at the end of 2001 and has the immediate responsibility of exploiting the Chrysalis catalog in Spain and Portugal.

Lewis says that through the deal "we'll be providing our writers with a better service in Spain. I'm very happy that we've now got such an active subpublisher working in Spain for the Chrysalis writers."

"For Clipper's," adds Guiu Marquina, "this means the acquisition of

a very important catalog in the Latino world. It is a very good deal for both sides because it will mean far more activity in the fast-growing Spanish-language music scene."

Clipper's catalog is already represented in Germany, Switzerland, and Austria by Global Chrysalis, the Munich-based company created by Chrysalis' acquisition of German publisher Global in 1999. The catalog will be subpublished by Chrysalis in all other territories where the latter has an office, when other existing agreements expire. Clipper's main Spanish writers include Catalan rumba king Peret, veteran flamenco singer Juanito Valderrama, Los Sencillos, Dyan-go, and Moncho.

Guiu Marquina says new Chrysalis Clip joint operations will open up in Latin American countries when condi-

tions are right. He says, "We'd be mad to set up an operation in Argentina right now with the economy there so weak." However, he adds that in the short term he sees the creation of operations in countries with more viable economies, such as Mexico.

Lewis is full of praise for the company's new partners. He recalls, "The first time I met Julio Guiu Marquina—Julio junior—at a meeting, I thought, 'This guy's got to become part of the team.' I didn't realize he was Julio senior's son, and I tried to hire him! He is fantastic—sharp as a tack.

"Julio junior and I will put our heads together when it comes to new signings," Lewis adds. "I'm not going to try and make the A&R judgments. He's going to make those, and I'll work on the deals with him. We're already working on a couple."

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Borders Chiefs' Contracts Contested

Investor Unhappy With Chain's Fiscal Performance In 2000

BY ED CHRISTMAN

NEW YORK—Unhappy with the Borders Group's fiscal performance, a minority shareholder is challenging the employment contracts of the top two executives at the chain.

According to press reports, Lafer Equity Investors, which controls roughly 2% of the chain's stock, is unhappy that senior management executives at Borders only have to work half time under their contracts. Lafer Equity is proposing that Borders chairman Robert DiRomualdo and vice chairman George Mrkonjic work

Lafer Equity Investors is considering contesting management's control of the company at the company's annual meeting this spring



full time. Furthermore, Lafer Equity is considering contesting management's control of the company at the company's annual meeting this spring.

Lafer Equity isn't the only investor unhappy with the chain's performance. Borders' share price dropped 20% in 2000, closing at \$11.50 on Dec. 29.

In its most recent financial reporting, Borders had a net loss of \$5 million, or 6 cents per share, in the fiscal quarter that ended Oct. 22, 2000, on sales of \$703.8 million, according to data filed with the Securities and Exchange Commission Dec. 6. That loss was more than triple the \$1.5 million (or 2 cents per share) in red ink the company generated in the corresponding time period in 1999, when the company had sales of \$656.3 million.

Sales for the 2000 third quarter increased 7.2% over the total rung up in the third quarter of 1999. Earnings before interest, taxes, depreciation, and amortization were \$6.7 million, in contrast with \$8.5 million in the third quarter of 1999.

Gross margin slipped to 25.1% of revenue from 26.3% in 1999 because of an increase in

the cost of merchandise. Selling, general, and administrative expenses (SG&A) shrank slightly to 25.1% of revenue, from 25.5%.

For the first 39 weeks of its fiscal year, Borders generated

\$2.08 billion in sales, up 9.4% from the \$1.9 billion rung up in the same period in 1999. In addition, Borders lost \$7.5 million, or 10 cents per diluted share, which is slightly less than the \$8.2 million, or 11 cents per share, it lost in the same period in 1999. Gross margin for the nine-month period was 25.5% of total sales, down from 26% in

the first nine months of fiscal 1999. SG&A almost held steady at 25.2%, vs. 25.3% in 1999. Comparable-store sales in the superstore division increased 2.4%

The Borders Group operates 324 superstores under the Borders name in the U.S., nine in the U.K., two in Australia, and one each in Singapore and New Zealand. It also operates 31 stores under the Books Etc. logo in the U.K. and 890 mall-based stores in the U.S., primarily under the name Waldenbooks.

Breaking out sales by division, the Borders stores posted \$460.2 million in sales; Walden, \$188.1 million; international, \$48.2 million; and Borders.com, \$7.3 million. The company also broke out income by unit, with Borders posting a \$6.5 million profit, Walden a \$1.2 million loss, international a \$4 million loss, and Borders.com a \$4.7 million loss. The company does not break out revenue by product line.

During the third quarter, the company opened 18 superstores. Those stores posted a 1.3% increase in comparable-store sales during that quarter.

According to the balance

sheet, accounts payable totaled \$754.1 million at the end of the third quarter. The company's long-term debt totaled \$15.6 million, and other long-term liabilities were \$70.1 million. Inventories totaled \$1.4 billion.

The company drew down \$263.8 million from its revolving credit facility at the end of the quarter. That facility allows for multi-currency borrowing of up to \$472.8 million and expires in October 2002.



Platinum Or Clay. When Creed played Lubbock, Texas, Bill Lardie, president of Anderson Merchandisers, was on hand to present the band with a plaque commemorating sales of 1 million units of its "Human Clay" album through Wal-Mart. Pictured, from left, are Derek Graham, senior VP of sales for Wind-Up Records; Creed members Scott Phillips, Mark Tremonti, and Scott Stapp; and Lardie.

Best Buy, Circuit City Moves Are Costly

Preparations For The Digital Age Show Impact On The Bottom Line

BY BRIAN GARRITY

NEW YORK—Best Buy and Circuit City are making moves to prepare for the digital future in everything from music to video to gaming. But expensive, long-term expansion and repositioning efforts by the consumer electronics giants aren't winning many fans on Wall Street thus far.

Both companies say that moves to attract new customers accounted for the softer results recently reported for the third quarter and will affect future earnings as well, including the fiscal fourth quarter.

Best Buy, which recently agreed to buy the Musicland Group for about \$425 million and assume \$260 million in Musicland debt, says that it expects the acquisition to dilute its fourth-quarter earnings by 5 cents a share. And the Minneapolis-based company expects to take a 25-cent hit on earnings through the first three quarters of fiscal 2002.

Meanwhile, Circuit City, which is in the midst of exiting the major-appliance business and is remodeling all of its superstores for strictly consumer-electronics and home-office sales, has experienced higher expenses than expected, which contributed to significantly lower earnings in the third quarter.

While both companies argue that moving in step with the popularity of digital and Internet-oriented consumer electronics—and spending on the future now—will prove to be a boon to the bottom line in the long term, investors aren't showing much patience.

Both stocks are trading near 52-

week lows in the wake of disappointing third-quarter results, affected in part by heavy Thanksgiving loss-leadering in music, among other sales categories.

Best Buy shares, which traded as high as \$88 earlier in the year, hit a low of \$21 a share in early December and closed the year at \$29.56. Circuit City shares have experienced an even steeper decline, sinking to a low of \$8.69 last month, from a high of \$65.19 last March.

Circuit City, in its last reporting period, posted a third-quarter net loss of \$62.5 million, or 32 cents a share, vs. a profit of \$51.6 million, or 26 cents a share, the same time a year ago. The company said that for the quarter that ended Nov. 30, total sales at its consumer electronics operations declined 7% to \$2.33 billion, down from \$2.5 billion last year.

Comparable-store sales declined 10% for the quarter.

At Best Buy, revenue rose 20% to \$3.7 billion and comparable-store sales rose 5.9%, but net earnings for the third quarter fell 27% to \$57.3 million, or 27 cents per share, from \$78.4 million, or 37 cents per share, in the same period last year.

Both companies blamed the declines on a "more promotional environment" that affected margins.

However, the concern among investors appears not to be the companies' short-term discounting but, rather, their future growth strategies.

In a conference call with ana-

lysts in which he announced third-quarter results, Best Buy CEO Richard M. Schulze said he was "disappointed" by Wall Street's negative reaction to the Musicland acquisition.

He said the deal provides an important

opportunity for the company to add more than \$10 billion in

incremental sales over the next 10 years, which are on top of its previously announced goal of \$26 billion in sales by fiscal 2004.

"These opportunities are expected to come from a completely differentiated customer segment without significant cannibalization of Best Buy's existing sales base," Schulze said.

He also said that Best Buy, which will remodel the Sam Goody stores to make room for consumer electronics products, will also be in a much stronger position to partner with the labels to add value, thus becoming a much stronger part of the digital future.

"Our value add is going to come in the form of the sales of new digital-technology products, breaking new artists, and selling subscription services for digital downloading of entertainment. These changes enhance our ability to monetize the downstreaming of entertainment products," Schulze said.

Best Buy additionally plans to re-brand and expand the base of Musicland's rural On Cue stores by approximately 75 stores per year over the next 10 years, to an expected total of 1,000 stores.

"We anticipate that the addition

newsline...

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) has announced the finalists for its 2000 merchandiser and supplier of the year awards. Finalists for retailer of the year, large division, are Best Buy, Borders, Musicland, Tower Records/Video/Books, Trans World Entertainment, and Wherehouse Entertainment. Up for the distributor award, large division, are BMG Distribution, EMI Music Distribution, RED, Sony Music Distribution, WEA, and Universal Music and Video Distribution. Finalists for wholesaler of the year, large division, are Alliance One Stop Group, Anderson Merchandisers, Handleman, Navarre, Pacific Coast One-Stop, and Valley Media. Finalists for entertainment software supplier of the year, large division, are Arista Records, Jive Records, Priority Records, Rhino Entertainment, and Warner Bros. Records. Billboard magazine is a finalist in the related products and services category, medium division. Billboard *Bulletin* is up for the same award in the small division. Each category includes awards for small, medium, and large divisions. Winners will be announced the closing night of the NARM Convention, which runs March 11-14 in Orlando, Fla.

FORMULA GROWTH FUND, a Canadian mutual fund, has liquidated its stock holdings in CD Warehouse. The fund disclosed in a filing with the Securities and Exchange Commission that it sold its remaining stake of 300,000 shares between Aug. 31 and Nov. 15, 2000, at prices ranging from 34 cents to \$1.50.

MUSICLAND STORES announced its top-selling music and video titles for 2000. In music the top titles for the year were Eminem, "The Marshall Mathers LP"; 'N Sync, "No Strings Attached"; Dr. Dre, "Dr. Dre—2001"; Britney Spears, "Oops!... I Did It Again"; Nelly, "Country Grammar"; Creed, "Human Clay"; Santana, "Supernatural"; Sisqó, "Unleash The Dragon"; Limp Bizkit, "Chocolate Starfish And The Hot Dog Flavored Water"; and DMX, "... And Then There Was X." In video, the top DVD titles were "Gladiator," "The Sixth Sense," "X-Men," "The Matrix," and "The Patriot." The top VHS titles were "Star Wars: Episode 1—The Phantom Menace," "Tarzan," "Toy Story 2," "Stuart Little," and "X-Men."

BEST BUY began its \$12.55-a-share tender offer for all outstanding Musicland Stores Corp. stock on Dec. 21. The tender offer expires at midnight on Jan. 22. The company has also completed its acquisition of Seattle-based Magnolia Hi-Fi for \$87 million. Magnolia will operate autonomously as a wholly owned subsidiary.

GAYLORD ENTERTAINMENT has sold Musicforce.com, a Christian music E-commerce Web site, to privately held Christian Book Distributors of Peabody, Mass. Terms of the sale were not disclosed. Christian Book Distributors said it intends to set up a Nashville office staffed with some of the key personnel from the Musicforce.com team. Gaylord Entertainment acquired Musicforce.com in 1999 and made it a founding component of its Gaylord Digital division. The sale does not include Gaylord Digital's distribution facility in Nashville. Negotiations for the sale of Lightsource.com, another component of Gaylord Digital, continue, according to the company.

VIACOM, owner of MTV and VH1, plans to sell up to \$5 billion in debt securities under a shelf registration filing with the Securities and Exchange Commission. Proceeds will go to general corporate purposes, including paying down debt and providing working capital for closing a number of previously announced deals. Among them are Viacom's \$2.9 billion purchase of Black Entertainment Television, announced in November, and its plan to buy the outstanding shares of Infinity Broadcasting that it does not already own for \$12.5 billion. Both deals are expected to close in the first quarter of 2001. Under a shelf registration, a company may sell securities from time to time in one or more separate offerings, with the size, price, and terms to be determined at the time of sale.

STREAMWAVES—a digital music services company that recently announced a content-licensing deal with EMI Recorded Music—will make its streaming-music subscription service available on Uplister, an online music community. The service will be available for a monthly fee and is expected to launch in the first quarter of 2001. Uplister is a music Web destination that posts the playlists of its users.

MEDIA METRIX reports 31.8 million unique visitors went to online retail sites during the week that ended Dec. 24—a 28.4% increase over Internet shopping levels during the same week a year ago. Traffic decreased 10.9% from a peak of 35.6 million unique visitors in week two of the 2000 holiday shopping season, ending Dec. 3. Book sites and computer sites (many of which also sell music) were the top two retail sub-categories during the week before Christmas, with 2 million and 1.9 million average daily unique visitors, respectively.

BEST BUY, CIRCUIT CITY

(Continued from preceding page)

of exciting new products—including telecom, digital imaging and photography, digital broadcast satellite, gaming, Internet appliances, connections, and of course digital downstream—is going to enable us to more than double the productivity of these existing stores," Schulze said.

However, those plans are not free of expense. While the company says it expects to break even on the deal by the end of the next fiscal year, it reduced its fourth-quarter earnings projection to 85 cents a share from the original forecast of 90 cents. Much of fiscal 2001 also figures to be affected by the deal.

Best Buy CFO Allen Lenzmeier, said, "As we look to next year, we expect that as integration efforts

"We anticipate that the addition of exciting new products is going to enable us to more than double the productivity of existing On Cue stores"

- RICHARD SCHULZE -

and transformation projects progress, the dilution effects of those projects will be felt the most in the first three quarters of the fiscal year. This is when integration efforts are at their peak, and Musicland has experienced seasonally lower earnings."

Meanwhile, Circuit City's transformation is showing an impact on the bottom line, which has inspired a wave of performance downgrades from Wall Street analysts.

During the quarter, the company completed its exit from the appliance business; finished full remodels of 26 stores, primarily in central and south Florida; and partially remodeled 539 stores to expand into new portable audio products as well as computer software, peripherals, accessories, video games, and 35 mm cameras.

But while remodeling is proving to be more expensive than originally anticipated, the company is hoping to keep its costs under control.

"Now that both the full and partial remodels are complete, we can assess the impact of the various changes we have made and determine the appropriate expenditures for next year," said Circuit City CEO Alan McCollough in a statement announcing the company's third-quarter results. "We do not anticipate that the average cost of next year's remodels will exceed our expectations of \$2.5 million per store."

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Suggested List Price
NO. 1					
1	2	2	THE UP IN SMOKE TOUR Eagle Vision Red Distribution 30001	Various Artists	19.98/ 24.98
2	1	3	SALIVAL Tool Dissection/Volcano BMG Video 31159	Tool	24.98/ 29.98
3	3	10	LIVE AT MADISON SQUARE GARDEN ▲ Jive/Zomba Video 41739	'N Sync	19.95
4	4	3	BRITNEY IN HAWAII: LIVE & MORE Jive/Zomba Video BMG Video 1704	Britney Spears	19.98
5	5	2	E. Interscope Video Universal Music & Video Dist. 60819	Eminem	16.37
6	8	15	BALLER BLOCKIN' ▲ Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95
7	7	250	HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95
8	6	16	SUPERNATURAL LIVE ▲ Arista Records Inc. BMG Video 15750	Santana	19.98
9	9	19	AARON'S PARTY (COME GET IT) THE VIDEO ▲ Jive/Zomba Video 41721	Aaron Carter	9.95
10	11	2	CRUSH TOUR Island Video Universal Music & Video Dist. 53331	Bon Jovi	16.37
11	10	59	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95
12	22	56	LIVE IN CONCERT HBO Home Video Warner Home Video 91683	Cher	19.98
13	12	58	S & M ▲ Elektra Entertainment 4218	Metallica	19.95
14	15	6	VIDEO ANTHOLOGY Capitol Video 92423	Beastie Boys	29.98
15	16	2	BORN TWIZTID Island Video Universal Music & Video Dist. 60823	Twiztid	16.37
16	26	60	TRIBUTE ▲ Virgin Music Video 77849	Yanni	24.95
17	13	58	TIME OUT WITH BRITNEY SPEARS ▲ ³ Jive/Zomba Video 41651	Britney Spears	19.95
18	20	6	LIVE: INSIDE JOB Image Entertainment 92	Don Henley	19.98/ 24.98
19	38	52	DEATH ROW UNCUT ◆ Death Row Ventura Distribution 66200	2 Pac/Snoop Doggy Dogg	19.95
20	35	6	VIDEO COLLECTION: VOLUME 2 Epic Music Video Sony Music Entertainment 54016	Bones-Thugs N Harmony	14.98/ 24.98
21	14	8	CHRISTMAS IN THE COUNTRY Spring House Video Chordant Dist. Group 44422	Bill & Gloria Gaither	29.98
22	RE-ENTRY		BIG MONEY HUSTLAS Psychopathic/Island Universal Music & Video Dist. 53809	Insane Clown Posse	24.95
23	25	173	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95
24	34	104	CUNNING STUNTS ▲ ² Elektra Entertainment 40202	Metallica	19.95
25	23	14	BRAND NEW DAY-LIVE FROM THE U.N. A&M Video Universal Music & Video Dist. 53283	Sting	19.95
26	33	249	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95
27	17	5	DREAM A DREAM Sony Classical Video Sony Music Entertainment 89446	Charlotte Church	19.98/ 24.98
28	24	82	HOMECOMING-LIVE IN ORLANDO ▲ ³ Jive/Zomba Video 41675	Backstreet Boys	19.98
29	31	80	LIVE AT THE BEACON THEATRE ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	14.95
30	RE-ENTRY		B.O.B. + MS. JACKSON Arista/LaFace Records BMG Video 24516	OutKast	9.98
31	RE-ENTRY		WHITNEY: THE GREATEST HITS ▲ Arista Records Inc. BMG Video 15746	Whitney Houston	15.95
32	RE-ENTRY		FEELIN' SO GOOD Epic Home Video Sony Music Entertainment 50211	Jennifer Lopez	19.98/ 24.98
33	RE-ENTRY		RAGE AGAINST THE MACHINE ▲ ² Epic Music Video Sony Music Entertainment 50160	Rage Against The Machine	14.95
34	28	53	IN CONCERT: A BENEFIT FOR THE CROSSROADS CENTRE Warner Reprise Video 38510	Eric Clapton	19.95
35	19	112	'N THE MIX WITH 'N SYNC ▲ ³ BMG Video 65000	'N Sync	19.95
36	40	7	VIEW FROM THE VAULT Grateful Dead Merchandising, Inc. Monterey Home Video 347922	Grateful Dead	24.95
37	36	94	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
38	RE-ENTRY		URETHRA CHRONICLES MCA Music Video Universal Music & Video Dist. 53830	Blink-182	14.95
39	RE-ENTRY		WELCOME TO OUR NEIGHBORHOOD ▲ Roadrunner Video 981	Slipknot	10.95
40	39	50	THE GENIE GETS HER WISH ▲ BMG Video 65006	Christina Aguilera	19.95

◆ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. © 2001, Billboard/BPI Communications.

DVD Saves Christmas And May Become Retail's Savior

CHRISTMAS COMES later every year, and this year it came so late that the only thing white a week before Dec. 25 was the hair of record-store merchants across the land, as they worried whether the last-minute rush would ever materialize this year.

As of Dec. 17, album sales, on a cumulative basis beginning with Thanksgiving week, were down 2.3%, according to SoundScan. But retailers were saying that their comparable-store sales were even worse, with many reporting comp sales down 10%-15%.

However, the following week—the one ending on Christmas Eve—pulled retail's bacon out of the fire, with album sales totaling 45.4 million units, which represented the largest weekly album sales number in the nine-year history of SoundScan. That total was 13.6% up from the 39.9 million sold in the corresponding week of 1999.

For the six-week period, album sales were up 2.4%, although music merchants report that comparable store sales were flat to slightly down. Most merchants say that, in addition to the Christmas week rush, the other factor helping to salvage the Christmas holiday selling season was DVD (see story, page 1).

Mike Dreese, CEO of 20-unit, Allston, Mass.-based Newbury Comics, says he believes that DVD can be an even bigger factor in music stores going forward, particularly music-oriented video titles.

"We sold 1,700 Tool DVDs at \$29.99," he states. "That is an amazing price point. And it bodes well for the two upcoming Bruce Springsteen titles." On Jan 16, Sony will release "Bruce Springsteen: Video Anthology 1978-2000," with a \$29.98 list price, and "Bruce Springsteen & The E Street Band: Blood Brothers," with a \$24.98 list.

"There is no doubt that mainstream music customers have accepted that they can make DVD purchases in music stores," Dreese states. "For years the industry has been trying to do

music video in the right package. With the right price point, we may be able to move tonnage. It could be a major revenue generator for the industry."

Similarly, Steve Kessler, owner of independent Compact Disc City in Highland Park, Ill., perceives opportunity for DVD in general and music DVD in particular. In addition to selling DVD, he has also begun renting DVD.

The store carries several hun-

be made by the Warner Music Group (WVG), EMI Recorded Music, or the Musicland Group, it will probably happen right after their mergers are completed.

You might remember that the WMG's parent, Time Warner, is about to be merged into America Online, EMI is in negotiations with Bertelsmann, and Best Buy has agreed to buy Musicland.

Normally, things like layoffs and store closings are charged against operating results, but in acquisitions, those things can be charged to good will—and under new accounting rules, good will no longer needs to be amortized. So, since the charges would never hit the acquiring company's income statement, you can produce better financial results by waiting until the acquisitions close to implement downsizings.

PARTNERS: Warehouse Entertainment landed the retail promotional partnership for the American Music Awards, which allows the chain to be headquarters for the show, which will be broadcast Monday (8).

All sales associates will be wearing buttons reminding shoppers not to miss the telecast. Also, the chain will feature selected nominees on sale.

ELSEWHERE IN THE Merchants & Marketing section are the finalists in the large divisions for the National Assn. of Recording Merchandisers Awards. So, in order to be complete, I will report on the finalists in the medium and small divisions for retailers and wholesalers.

In the medium-retail division, the finalists are Bull Moose Music in Portland, Maine; CDnow in Fort Washington, Pa.; Harmony House in Troy, Mich.; J&R Music World in New York; Music Millennium in Portland, Ore.; Newbury Comics in Allston, Mass.; and Waterloo Records in Austin, Texas.

In the small-retail division, the finalists are Ear X-Tacy in Louisville, Ky.; Electric Fetus in Minneapolis; Hot Topic in City of Industry, Calif.; and Twist & Shout in Denver.

In the medium-wholesale division, the finalists are Arrow Distributing in Streetsboro, Ohio; Baker & Taylor in Charlotte, N.C.; Dart Distributing in Chaska, Minn.; Galaxy Music Distributors in Pittsburgh; Northeast One Stop in Menands, N.Y.; Norwalk Distributors in Anaheim, Calif.; and Southwest Wholesale in San Antonio.

In the small-wholesale division, the finalists are Action Music Sales in Cleveland; Big Daddy in Kenilworth, N.J.; Proper Sales in New York; Redeye Distribution in Chapel Hill, N.C.; Rock Bottom in Norcross, Ga.; and Scorpio Music in Trenton, N.J.

RMX moving the music

RMX is a two-day tradeshow for buyers and sellers of music being held on June 2-3, 2001 at McCormick Place, Chicago, Illinois.

For information call 800-731-6106 (outside the US call 203-840-5662)

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dred DVD titles, and "I certainly carry all the pop music titles that come out," he adds. "I would like to carry the classical DVD titles," but he says it's hard to find out information on what titles are available in that genre. The classical labels "should take out advertising in Billboard or give out flyers through the one-stops, so independent retailers can know what is coming out."

WELCOME TO the new year, and, as we all know, often the beginning of the year is when cutbacks are implemented in the music business. This year, however, some big companies may be making their cutbacks a little later than normal, due to acquisitions. If any downsizing needs to

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Top Holiday Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 	
		ARTIST	TITLE
		IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
		NO. 1	
1	3	CHRISTINA AGUILERA ▲ RCA 69343 (11.98/18.98)	MY KIND OF CHRISTMAS
2	1	CHARLOTTE CHURCH ▲ SONY CLASSICAL 89463 (12.98 EQ/18.98)	DREAM A DREAM
3	4	VARIOUS ARTISTS ▲ ARISTA/RCA 41741/JIVE (12.98/18.98)	PLATINUM CHRISTMAS
4	8	ROSIE O'DONNELL ● COLUMBIA 85102/CRG (12.98 EQ/18.98)	ANOTHER ROSIE CHRISTMAS
5	6	SOUNDTRACK DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS INTERSCOPE 490765 (12.98/18.98)	
6	5	'N SYNC ▲ RCA 67726 (11.98/18.98)	HOME FOR CHRISTMAS
7	2	KENNY G ▲ ARISTA 19090 (12.98/18.98)	FAITH: A HOLIDAY ALBUM
8	22	98 DEGREES ▲ UNIVERSAL 153918 (11.98/17.98)	THIS CHRISTMAS
9	30	AMY GRANT ● A&M 490462/INTERSCOPE (11.98/17.98)	A CHRISTMAS TO REMEMBER
10	14	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 23550 (10.98/16.98)	THE MAGIC OF CHRISTMAS
11	20	SHEDAISY LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR
12	—	VARIOUS ARTISTS LASERLIGHT 55610 (12.98 CD)	THE MOST WONDERFUL TIME OF THE YEAR
13	—	PHILADELPHIA ORCHESTRA (ORMANDY) ● SONY CLASSICAL 6369 (5.98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS
14	17	YOLANDA ADAMS ELEKTRA 62567/EEG (11.98/17.98)	CHRISTMAS WITH YOLANDA ADAMS
15	9	CELINE DION ▲ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES
16	11	CARRERAS-DOMINGO-PAVAROTTI MER SONY CLASSICAL 89131 (12.98 EQ/18.98)	THE THREE TENORS CHRISTMAS
17	33	LONESTAR BNA 67975/RLG (11.98/17.98)	THIS CHRISTMAS TIME
18	21	ROSIE O'DONNELL ▲ COLUMBIA 63685/CRG (11.98 EQ/17.98)	A ROSIE CHRISTMAS
19	7	BILLY GILMAN ● EPIC (NASHVILLE) 61594/SONY (NASHVILLE) (11.98 EQ/17.98)	CLASSIC CHRISTMAS
20	—	THE BEACH BOYS CAPITOL 95734 (10.98/16.98)	ULTIMATE CHRISTMAS
21	12	JEWEL ▲ ATLANTIC 83250/AG (10.98/17.98)	JOY: A HOLIDAY COLLECTION
22	10	TRANS-SIBERIAN ORCHESTRA ● LAVA/ATLANTIC 92736/AG (11.98/17.98)	CHRISTMAS EVE AND OTHER STORIES
23	25	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1997 (10.98/15.98)	CHRISTMAS LIVE
24	13	KENNY G ▲ ARISTA 18767 (12.98/18.98)	MIRACLES — THE HOLIDAY ALBUM
25	18	VARIOUS ARTISTS ● ARISTA 19019 (11.98/17.98)	ULTIMATE CHRISTMAS
26	36	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (10.98/15.98)	CHRISTMAS IN THE AIRE
27	—	VARIOUS ARTISTS A&M 490484/UNIVERSAL (11.98/17.98)	A VERY SPECIAL CHRISTMAS LIVE: FROM WASHINGTON, D.C.
28	27	MARTINA MCBRIDE ● RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS
29	15	SOUNDTRACK ALLY MCBEAL: A VERY ALLY CHRISTMAS FEATURING VONDA SHEPARD 550 MUSIC 85196/EPIC (12.98 EQ/18.98)	
30	—	VARIOUS ARTISTS WALT DISNEY 860887 (5.98/7.98)	DISNEY'S CHRISTMAS COLLECTION
31	—	VARIOUS ARTISTS ▲ RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955 - PRESENT)
32	—	REBA MCENTIRE MCA NASHVILLE 170092 (11.98/17.98)	SECRET OF GIVING: A CHRISTMAS COLLECTION
33	—	GEORGE STRAIT ● MCA NASHVILLE 170093 (11.98/17.98)	MERRY CHRISTMAS WHEREVER YOU ARE
34	24	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 83145/AG (11.98/17.98)	THE CHRISTMAS ATTIC
35	—	VARIOUS ARTISTS WINDHAM HILL 11459/RCA (16.98 CD)	WINTER SOLSTICE ON ICE
36	—	BORIS KARLOFF RHINO 75969 (7.98/11.98)	HOW THE GRINCH STOLE CHRISTMAS
37	—	VARIOUS ARTISTS EPIC 85113 (12.98 EQ/18.98)	ALL-STAR CHRISTMAS
38	—	VARIOUS ARTISTS RCA SPECIAL PRODUCTS 44980 (5.98 CD)	MIRACLE ON 34TH STREET
39	23	NAT KING COLE ● EMI-CAPITOL SPECIAL MARKETS 57729 (2.98/5.98)	CHRISTMAS FAVORITES
40	16	VINCE GUARALDI ▲ FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP is available. ©2001, Billboard/BPI Communications, Inc.

Merchants & Marketing

EXECUTIVE TURNTABLE

DISTRIBUTION. David Levin is named director of Internet marketing at BMG Distribution in New York. He was director of database marketing for Get-Music.

Sony Music Manufacturing names Brice Winney manager of packaging in Springfield, Ore.; Matt Hurley regional Eastern sales manager in Nashua, N.H.; Danny Stein Midwestern sales manager in Buffalo Grove, Ill.; and Denise Brady Western sales manager in San Jose, Calif. They were, respectively, supervisor of marketing, GM of specialty products



LEVIN



BROWNING

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for Emag, West/Midwest sales director of CD/CD-ROM/DVD for Sanyo-Verbatim, and an independent manufacturer's representative.

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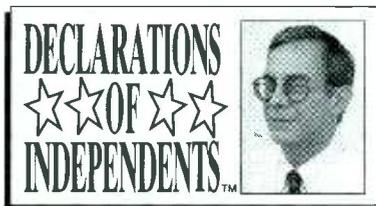
Ringing In The New Year With A Sterling Set Of Indie Releases Coming Out This Quarter

CRAWLING OUT: It's that time of the year when we cart out the post-Yuletide clutter, kick back, turn on the desktop stereo, and take a listen to some of the independent records to be released in the first quarter of the year. And it looks like '01 will be making a solid bow. In no particular order:

Tim Easton, "The Truth About Us" (New West, Jan. 23). Easton is an unfortunately well-kept secret among roots music artists. The onetime lead singer and principal songwriter of the lamentably unrecognized Columbus, Ohio-based band **the Haynes Boys**, he has also cut a self-released solo album and a single collection with the group **Burnbarrel**. An affecting singer and skillful penman, Easton's never gotten the attention he deserves, but his New West debut should change that. The material is as good as ever, and Easton gets powerful support from a gallery of marquee names, including several members of **Wilco**; former **American Music Club** guitarist **Bruce Kaphane**; **Victoria Williams** and her hubby, ex-**Jayhawk** **Mark Olson**; and former **PJ Harvey** sideman (and ex-Flag Waver) **Joe Gore**. This boy's got gifts, and let's hope this superior, star-studded release will hip the masses to them.

Delbert McClinton, "Nothing Personal" (New West, March 6). Due from the same label is the first new album by the ol' Love Rustler since 1997. McClinton is one of those sui generis stylists; he's been seamlessly melding honky-tonk music and funky blues since the '60s, but he's been sadly unrepresented on the charts since his 1980 smash "Giving It Up For Your Love." We're hooked on this guy's sound, and this is probably his best record since "I'm With You" a decade ago. There are a bunch of rueful, funny numbers here; titles like "Don't Leave Home Without It" and "Read Me My Rights" give some indication of his dark-hearted drollery. Pull up your favorite barstool and dig into this one.

Maria Márquez, "Eleven Love Songs (Once Cunetos De Amor)" (Palm Pictures, Feb. 20). Those who have swooned over the classic boleros of such **Buena Vista Social Club** linchpins as **Omara Portuondo** and **Ibrahim Ferrer** will probably lose it when they hear this debut entry by Venezuelan singer Márquez. In collaboration with historian/writer/producer **Federico Pacanins**, the Caracas-born vocalist has brought together a group of affectingly sung ballads. The spare backing, which includes some sensitive marimba work, enhances her subtle yet impassioned interpretations. Even if your understanding of Spanish is virtually nil, like ours, you'll probably find this set utter-



by Chris Morris

ly irresistible. A truly amazing curtain raiser.

Various artists, "Beyond Cyberpunk" (MusicBlitz, March 27). So, you want to kick out the jams, eh? Well, this snazzy compilation assembled by our personal household god, ex-**MC5** guitarist **Wayne Kramer**, should fill the loud-and-proud bill completely. Kramer, who contributed one track of his own, also produced such proto-punk and punk rock worthies as **Dee Dee Ramone** ("Bad Little Go Go Girl"), **Chris Spedding** ("Love On Death Row"), ex-**Dead Boy** **Jimmy Zero's** band **LesbianMaker** ("Take Me In Your Arms [Like Heroin]"), and **David Was of Was (Not Was)** ("Chow Main Street").

It looks like '01 will be making a solid bow with some first-quarter independent releases

Former Flag Waver **Stan Ridgway** and **Pere Ubu** also offer first-rate selections. Comps aren't usually our cup of tea, but this one'll blow your head off.

Low, "Things We Lost In The Fire" (Kranky, Jan. 22). At the other end of the sonic spectrum is the Duluth, Minn.-bred trio of guitarist **Alan Sparhawk**, drummer **Mimi Parker** (Sparhawk's mis-sus), and bassist **Zak Sally**. This group has pioneered a cat's-paw style of "rock" some refer to as "slo-core," but the handle doesn't really convey the whispering essence of the music. I once heard this group's utterly subdued music totally overwhelmed by the chatter in a crowded club. Low's hyper-stylized music is essentially about the virtue of keeping quiet, and such songs here as "Medicine Magazines" and "In Metal" prove that it is a powerful virtue indeed.

Johnny Bond, "Country & Western: Standard Transcriptions" (Bloodshot/Soundies, Jan. 16). We've been on a major western swing jag since we got Bear Family's mammoth **Bob Wills** box at Christmas; this collection of '40s broadcast transcriptions is feeding our jones handily. Bond was a longtime member of **Gene Autry's** radio troupe and cut the original

version of the classic drag racing opus "Hot Rod Lincoln." This package—the latest in a delicious ongoing series of country transcription comps from Bloodshot—features the bandleader with a crack group that includes steel player **Noel Boggs**, guitarist **Wesley Tuttle**, accordionist **Paul Sells** (who lends a distinctive flavor to several cuts), and **Jimmy Wakely**, a singing star in his own right. The 31 tracks demonstrate why Bond is viewed by connoisseurs of western bop as a real original.

The Raging Teens, "Rock 'N' Roll Party" (Rubric, Feb. 17). While it's true that there are thousands of neo-rockabilly combos in existence, few display the straightforward charm and unforced enthusiasm of this Boston quartet. Produced by **Deke Dickerson**, who knows his way around the genre, this album is noteworthy for its unadorned live sound, its tasty original rockers, and the sassy licks of lead guitarist **Amy Griffin**, who convincingly captures the simplicity and grace of primordial '50-style picking. A swingin' platter for your next beer bust.

Stephen Malkmus, "Stephen Malkmus" (Matador, Feb. 13). The clamorous and unpredictable Stockton, Calif.-bred alt-rock band **Pavement** broke up for good last year, and its ex-front man Malkmus has since headed for the fruitful musical community of Portland, Ore., where he cut this self-titled solo debut with the rhythm section of **Joanna Bolme** and **John Moen**. Verdict? Well, we might have predicted it, but Malkmus often sounds like **Lou Reed**, circa his RCA solo debut, on this date. His dryly amusing writing is probably tighter and more appealing than ever, and, save a tossaway instrumental at the album's close, there isn't a wasted move here. Not just for Pavement die-hards.

David Fischhoff, "The Ox And The Rainbow" (Secretly Canadian, Feb. 12). Yow! Who the heck is this? We had never heard of New Zealander Fischhoff before, but his seemingly handmade, pared-to-the-bone music is reminiscent of a panoply of arresting stylists—everyone from **Chet Baker** to vintage (vocal) **Brian Eno** crosses the screen. **The Beatles** may be lurking around, as well. (His label compares him to onetime Flag Waver **East River Pipe**, and we'll buy that, too.) His song titles—"How Things Move In The Wind," "We Break Up And Watch The Angels Swim"—hint at his very original sensibility. One thing is for certain: This artist should not be the sole province of the small-circulation fanzines whose rave reviews line his press packet. This album's worth a special trip to the local indie-music record store.

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			NO. 1	
1	1	23	BAHA MEN ▲ ² S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT 17 weeks at No. 1
2	2	4	FUNKMASTER FLEX LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
3	3	7	CAPONE - N - NOREAGA TOMMY BOY 31110* (12.98/18.98)	THE REUNION
4	6	7	PRODIGY OF MOBB DEEP ● INFAMOUS/VIOLET 1873*/LOUD (12.98/17.98)	H-N-I-C
5	4	6	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
6	8	51	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
7	5	11	EVERLAST ● TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S
8	7	8	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2
9	16	29	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
10	17	6	DOGGY ANGELS DOGGY STYLE 2130*/TVT (10.98/17.98) HS	PLEEZBALEEVIT!
11	21	14	SOULFLY ROADRUNNER 8565 (11.98/17.98)	PRIMITIVE
12	15	37	NICKELBACK ROADRUNNER 8586 (11.98/17.98) HS	THE STATE
13	10	30	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
14	23	51	KITTIE ● NG 751002/ARTEMIS (10.98/16.98) HS	SPIT
15	19	13	PAUL OAKENFOLD LONDON-SIRE 31035 (19.98 CD) HS	PERFECTO PRESENTS ANOTHER WORLD
16	14	9	SNOOP DOGG D3 33349/DEATH ROW (16.98 CD)	DEAD MAN WALKIN
17	29	8	OUTLAWZ OUTLAW 2000/BAYSIDE (11.98/16.98)	RIDE WIT US OR COLLIDE WIT US
18	25	21	DE LA SOUL TOMMY BOY 1361* (12.98/18.98)	ART OFFICIAL INTELLIGENCE: MOSAIC THUMP
19	39	12	M.O.P. LOUD 1778* (12.98/17.98)	WARRIORZ
20	20	18	2GETHER TVT 6840 (10.98/17.98)	AGAIN
21	50	9	TRIPLE 6 MAFIA SMOKED OUT 9997/STREET LEVEL (11.98/16.98)	KINGS OF MEMPHIS: UNDERGROUND VOL. 3
22	37	3	KITTIE ● NG 751066/ARTEMIS (10.98 CD)	PAPERDOLL (EP)
23	RE-ENTRY		SPINESHANK ROADRUNNER 8563 (8.98/13.98) HS	THE HEIGHT OF CALLOUSNESS
24	RE-ENTRY		VARIOUS ARTISTS EPITAPH 86588 (4.98 CD)	PUNK O RAMA #5
25	RE-ENTRY		THE PHARCYDE DELICIOUS VINYL 18223*/EDEL AMERICA (16.98 CD)	PLAIN RAP
26	9	51	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES
27	RE-ENTRY		VARIOUS ARTISTS ROADRUNNER 8536 (11.98/17.98)	MTV: THE RETURN OF THE ROCK
28	11	12	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY
29	RE-ENTRY		ELVIS PRESLEY RCA 23725/TIME LIFE (13.98/24.98)	THE ELVIS PRESLEY COLLECTION — COUNTRY
30	RE-ENTRY		LESS THAN JAKE FAT WRECK CHORDS 616* (14.98 CD)	BORDERS & BOUNDARIES
31	RE-ENTRY		DJ ESCAPE GROOVILICIOUS 35104/STRICTLY RHYTHM (19.98 CD) HS	PARTY TIME 2001
32	RE-ENTRY		SEVENDUST ● TVT 5820 (10.98/16.98)	HOME
33	RE-ENTRY		ATB RADIKAL 90024 (18.98 CD)	TWO WORLDS
34	18	14	JOHN HIATT VANGUARD 79576 (16.98 CD)	CROSSING MUDDY WATERS
35	RE-ENTRY		SNOOP DOGG & THA EASTSIDAZ ▲ DOGG HOUSE 2040*/TVT (10.98/17.98)	SNOOP DOGG PRESENTS THA EASTSIDAZ
36	41	5	RICKY CORBO WEBSTER HALL NYC 18 (16.98 CD)	WEBSTER HALL'S NEW YORK DANCE CD VOLUME 4
37	RE-ENTRY		PENNYWISE EPITAPH 86598* (10.98/14.98)	LIVE
38	NEW▶		SOUNDTRACK TVT SOUNDTRAX 6940/TVT (17.98 CD)	MISS CONGENIALITY
39	45	9	MARCO ANTONIO SOLIS FONOVISA 0521 (9.98/14.98) HS	EN VIVO
40	RE-ENTRY		LOS ANGELES DE CHARLIE FONOVISA 6096 (8.98/12.98) HS	UN SUENO
41	24	24	BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) HS	TANTO TEMPO
42	13	13	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN
43	RE-ENTRY		SOUNDTRACK ARTEMIS 622014 (18.98 CD)	DISAPPEARING ACTS
44	40	12	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD (16.98 CD)	LIFE IN THE TROPICS
45	RE-ENTRY		VARIOUS ARTISTS 1500 481008 (17.98 CD)	TATTOO THE EARTH: THE FIRST CRUSADE
46	RE-ENTRY		DELTRON 3030 75 ARK 75033* (10.98/16.98) HS	DELTRON 3030
47	RE-ENTRY		BIG MOE WRECKSHOP 4441 (11.98/16.98) HS	CITY OF SYRUP
48	RE-ENTRY		NOFX EPITAPH 86584* (10.98/16.98)	PUMP UP THE VALUUM
49	NEW▶		BADLY DRAWN BOY XL 40133/BEGGARS BANQUET (15.98 CD)	HOUR OF BEWILDERBEAST
50	RE-ENTRY		TYPE O NEGATIVE ROADRUNNER 8510 (11.98/17.98)	THE LEAST WORST OF

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: □ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. †Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ■ Indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

Warner Home Video Tops Disney, Buena Vista On Year-End Kids' Video Chart

YEAR IN KID VID: A year ago, the much-vaunted but thoroughly anticlimactic Y2K bug made barely a ripple, and the world's equilibrium held steady. But even if it had wreaked general havoc, disrupting databases, wiping out bank accounts, etc., we suspect that it wouldn't have affected the most stable of home video categories, children's video. Year in, year out, the genre holds few surprises, and 2000 was no exception.

Actually, Billboard's year-end Top Kid Video chart does contain an eyebrow-raiser: Warner Home Video edged out long-dominant Walt Disney Home Video/Buena Vista Home Entertainment in the number of titles it had in the top 25, with nine to Disney's seven. Warner Home Video also topped Buena Vista in the category of top kid-video distributing labels, with 23 titles to 19. Walt Disney Home Video still reigns as the top label, however, with 19 charting titles in 2000; Warner-distributed DualStar Video, home of the **Mary-Kate** and **Ashley Olsen** franchise, was second with seven.

The strong performance of DualStar, whose "Mary-Kate & Ashley: Passport To Paris" was Y2K's No. 1 kid-vid title, was one of the major factors propelling Warner to the top of the heap this year; three more Olsen

twins titles also ended up on the year-end tally. A welcome newcomer to the chart this year was another female property, this one animated: Warner Home Video's "The Powerpuff Girls," with a pair of titles in the top 25.

Other charting Warner and Warner-distributed titles included superb animated theatrical title "The Iron Giant," which, despite a lackluster box-office showing, ended up tying for No. 10 here with Disney's "An Extremely Goofy Movie"; "Pokémon: The First Movie" (No. 6); and Cartoon Network's "Scooby-Doo's Greatest Mysteries" (No. 16).

Disney held down the No. 2 spot this year with "Tarzan," as well as No. 5 ("Pinocchio"), No. 7 ("Mulan"), No. 14 ("Saludos Amigos"), No. 18 ("The Aristocats"), and No. 21 (the direct-to-video "The Tigger Movie").

On the strength of its still-selling Pokémon franchise, Pioneer Entertainment ranked third in distribution, with 14 Top Kid Video charting titles; Paramount placed fourth with its distribution of Nickelodeon's popular "Blue's Clues" series; and Columbia TriStar fifth with its feature-length Muppets titles ("The Adventures Of Elmo In Grouchland" was No. 4 and "Muppets From Space" was No. 15.) The late **Jim Henson's** creations also turned up on the year-end chart at



by *Moira McCormick*

2000 ★ IN ★ REVIEW

No. 12, via Sony Wonder's "Elmo's World." Lyrick Studios placed a single title, the No. 9-ranked "Barney: More Barney Songs," as did DreamWorks Home Entertainment, with "The Prince Of Egypt" (No. 8). New to the chart was A.D.V. Films, with "Monster Rancher: Let The Games Begin" (No. 17).

DVD AND CONQUER: DVD officially arrived as a kid-vid configuration in 2000, with most if not all children's DVDs consisting of theatrical and direct-to-video titles. As the year progressed, more and more companies came out with DVD releases day and date with videos. With extra features being a major DVD drawing card, naturally they were tailored to kids; games, of course, were big, considering that few youngsters would be interested in sitting through director's commentaries.

Even indie manufacturers found that attention had to be paid to the digital format. "Major retailers have been clamoring for DVD," noted **David Devine**, president and CEO of Toronto-based Devine Entertainment, which supplies acclaimed fine-arts programming for kids—and which plans to get into DVD in a big way with a dozen titles due this spring.

SELLING IT: In 2000, major studios launching lavish promotion and marketing programs were commonplace. Sweepstakes, rebates, on-pack items, and online tie-ins flourished. Warner was responsible for some of the biggest pushes, for such titles as "Pokémon: The First Movie" and "Scooby-Doo And The Alien Invaders." But Warner wasn't alone. DreamWorks kicked off a sweepstakes with a \$1 million jackpot for its "The Road To El Dorado." U.S.-based consumers buying BBC Video's "S Club 7 In Miami" could receive up to \$7 in rebates if they also purchased the Interscope Records soundtrack. Lyrick held a college scholarship sweepstakes worth \$40,000 to push its fourth Barney DVD release, "Barney's Rhyme Time Rhythm." Lyrick also reinstated a Barney mall tour—the purple dino's first such trek since 1992—to support "Come On Over To Barney's House." Universal linked with PetSmart.com to promote "Beethoven's 3rd." Columbia TriStar and promotional partner Radio Shack reintroduced a red Roadster toy for the video/DVD debut of "Stuart Little" because it had proved so popular at the time of the theatrical launch.

PARLEZ-VOUS: Probably the

most significant trend in a relatively low-key year for trends was foreign language videos aimed at the toddler and preschool set. An outgrowth of the "make your baby a genius" indie video movement so popular over the last couple of years, the videos purported to give your little one a leg up in the multicultural department by acquainting him/her with words and phrases in a variety of different tongues. (One of the originators of that genre, the Littleton, Colo.-based Baby Einstein Company, made an \$80,000 donation to charity this year.) Reality-based kid-vid also made a modest comeback, via Sony Wonder's new series "Works," among others.

NEW & NOTED: New series debuted throughout the year. National Geographic plumbed the ever-viable preschool market with a new line combining two proven kiddie favorites—critters and music—called "All About Animals." Artisan Entertainment's Family Home Entertainment debuted Aussie wild man Steve Irwin's "Animal Planet" series "The Crocodile Hunter." And Chicago-based Big Idea Productions, creator of the 20-million-unit-selling series "VeggieTales," debuted its first new series since Bob the Tomato and Larry the Cucumber hit the screen. (Continued on page 77)

Billboard®

JANUARY 13, 2001

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES		TITLE
			IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)		
NO. 1					
1	2	46	VARIOUS ARTISTS	DISNEY'S CHRISTMAS COLLECTION	
			WALT DISNEY 860887(5.98/7.98)		
2	8	9	BORIS KARLOFF	HOW THE GRINCH STOLE CHRISTMAS	
			RHINO 75969(7.98/11.98)		
3	7	20	VARIOUS ARTISTS	MICKEY CHRISTMAS: VOL. 2	
			WALT DISNEY 860803(5.98/7.98)		
4	RE-ENTRY		ARTHUR & FRIENDS	ARTHUR'S PERFECT CHRISTMAS	
			ROUNDER 618097/IDJMG(9.98/12.98)		
5	1	114	VARIOUS ARTISTS	TODDLER FAVORITES	
			MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)		
6	3	261	VARIOUS ARTISTS ▲ ³	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1	
			WALT DISNEY 860605(6.98/9.98)		
7	5	7	READ-ALONG	ONE HUNDRED TWO DALMATIANS	
			WALT DISNEY 860478(9.98 CD)		
8	RE-ENTRY		VARIOUS ARTISTS	HAVE YOURSELF A LOONEY TUNES CHRISTMAS	
			KID RHINO 75499/RHINO(9.98/16.98)		
9	6	212	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS	
			BENSON 84056(3.98/5.98)		
10	24	20	THE POWERPUFF GIRLS	HEROES & VILLAINS	
			RHINO 75848(10.98/16.98)		
11	10	78	BEAR	BEAR IN THE BIG BLUE HOUSE	
			WALT DISNEY 860640(9.98/12.98)		
12	9	44	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL. 2	
			WALT DISNEY 860980(9.98/12.98)		
13	13	12	VARIOUS ARTISTS	WOODY'S ROUNDUP	
			WALT DISNEY 860676(9.98/12.98)		
14	12	280	VARIOUS ARTISTS ▲	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC	
			WALT DISNEY 860865(10.98/16.98)		
15	16	226	VARIOUS ARTISTS ●	DISNEY'S PRINCESS COLLECTION	
			WALT DISNEY 860897(9.98/12.98)		
16	NEW ▶		READ-ALONG	EMPEROR'S NEW GROOVE	
			WALT DISNEY 860479(9.98 CD)		
17	11	11	READ-ALONG	TOY STORY 2 CD COMBO	
			WALT DISNEY 860477(6.98/9.98)		
18	20	6	VEGGIE TUNES	QUEEN, A KING, AND A VERY BLUE...	
			BIG IDEA/WORD 86090/LYRICK STUDIOS(6.98/10.98)		
19	RE-ENTRY		VARIOUS ARTISTS	LA VIDA MICKEY	
			WALT DISNEY 860680(9.98/12.98)		
20	17	187	VARIOUS ARTISTS ▲ ²	DISNEY CHILDREN'S FAVORITES VOLUME 2	
			WALT DISNEY 860606(6.98/9.98)		
21	4	9	READ-ALONG	TOY STORY COLLECTION BOX SET	
			WALT DISNEY 800709(14.98)		
22	18	8	READ-ALONG	HOW THE GRINCH STOLE CHRISTMAS	
			BUENA VISTA 860474/UNIVERSAL(9.98 CD)		
23	19	140	VEGGIE TUNES ●	VEGGIE TUNES	
			BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98)		
24	RE-ENTRY		THE COUNTDOWN KIDS	MOMMY AND ME: OLD MACDONALD HAD A FARM	
			MADACY 56775(2.98/4.98)		
25	RE-ENTRY		VARIOUS ARTISTS ▲	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	
			WALT DISNEY 860866(10.98/15.98)		

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 2001, Billboard/BPI Communications, and Soundscan, Inc.

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DataPlay's Potential Is Making The Industry Sit Up And Take Notice

This issue's column was prepared by contributor Steve Traiman.

POTENTIALLY BIG THINGS come in very small packages for the music industry.

DataPlay is an optical disc 1⁵/₁₆ of an inch in diameter that can hold up to 500 megabytes (MB) of memory. This means it can hold six 74-minute CDs or 11 hours of downloadable MP3 music files at a significantly



DataPlay's optical disc holds up to 11 hours of music.

lower cost than with existing memory cards.

While initial hardware will focus on digital audio/video record/playback devices, the prospects for personal data assistants (PDAs), digital cameras, and general data storage are also promising for this new media. Because of its secure content enabling technology, retail outlets will be able to offer

a pre-mastered album for audio streaming. A "content key" will unlock that selection for purchase at a targeted \$11 retail price and allow other catalog titles to be put on the same disc at potentially lower prices. As a blank disc offering either 250MB or 500MB capacity and priced at under \$10, it will allow recordings to be made from any source, including Internet downloads and a user's own CDs.

The device is backed by such investors as EMI Recorded Music, Universal Music Group (UMG), MP3 player pioneer Rio Division of Sonic Blue, Samsung Electronics, Creative Labs, Toshiba, Panasonic, and Imation, among others.

Total capitalization for the projected October consumer launch will be more than \$115 million, according to DataPlay chief marketing officer **Pat Quigley**, former president of Capitol Records/Nashville.

The technology is the work of company founder/CEO **Steve Volk**, who also developed the 2.5- and 1.75-inch hard drives for the laptop computer. Quigley confirms it is being previewed Jan. 6-9 at the Consumer Electronics Show (CES) in Las Vegas with 40 hardware prototypes and demo tracks from both the EMI and UMG label groups. They are to share an 8,000-square-foot booth, with musician **David Crosby** scheduled to be on hand.

"I'm excited," says **Bob Higgins**, chairman of Trans World Entertainment, which operates more than 1,000 retail outlets. "This satisfies the labels' needs and our concerns for security, increases the number of units that customers can easily buy, and lets all of us share in the extra sales."

Charlie Anderson, president/CEO of Anderson Merchandisers, the leading music supplier to Wal-Mart, also sees it as "a very interesting and exciting portable device." He cautions, however, "that we try to learn from history and know where the MiniDisc went wrong. Content is key to success, and that's in the hands of the major labels. If they look at this as a small, low-cost memory device with a lot of capacity and support it, DataPlay has a great potential, and there are a number of ancillary marketing opportunities for all of us."

Initial label support is positive. "DataPlay is big sound in a small package," says **Jay Samit**, senior VP of EMI Recorded Music. "EMI is committed to putting out titles in this format and we are very bullish about the prospects. What's really exciting is the number of new portable devices coming out that could make this as revolutionary as the Walkman was just a little more than 20 years ago. A wireless device with a DataPlay disc could become your primary music playback device around the world."

Larry Kenswil, president of UMG eLabs, says, "It's the small form for large capacity, with attractive manufacturing and consumer prices. Combined with a management that seems to understand the needs of all businesses involved in launching a new format, DataPlay is finding a common



ground."

Kenswil likes the combination of different methods of distribution—such as packaged prerecordings and downloaded music tracks—in one device. "Because it's technically 'write once,' it allows us to distribute 'locked'



Samsung Electronics' Wingo MP3 boombox.

content. You could sample and then buy U2's new 'All That You Can't Leave Behind' CD and then opt for any of their other top catalog titles on the same disc."

On the hardware side, Rio president **Jim Cady** focuses on the vital cost comparison with existing flash memory (FM). "We invested because of serious music-company interest in the technology," he recalls. "The combination of size, cost, and density of memory was really the key. Our memory 'backpack' for the current Rio 600 and 800 MP3 players has a rechargeable cell phone-size battery for 32MB FM for \$99.95 or 64MB at \$169.95.

"We've been working with DataPlay for almost a year and have integrated their technology into a 500MB [DataPlay] backpack that will be adaptable to both our 600 and 800 models at a significantly lower cost," says Cady. "The biggest obstacle is to make sure it [DataPlay] remains price-competitive."

At Samsung Electronics, digital convergence team VP **Mike Malcy** believes that DataPlay "should initially make the portable audio market blossom, and we're equally optimistic about opportunities for [DataPlay] in PDAs, digital cameras, and other portable devices."

At CES, Samsung was to show a DataPlay PCMCIA data storage device for its Wingo plug-and-play boom box and mini-component system with a bay that will hold a portable MP3 device based on its own Yepp player.

Quigley has no illusions about the tough road ahead. "We need at least four of the five top music companies for the launch," he says, "and are in heavy discussions with the other three. We also need the full support of the retail and distribution side and have previewed the technology with

companies representing about 80% of the total market. We know from their feedback we need to have the fastest-turning titles available, and our goal is to have the Billboard top 200 albums and the top 100 or so catalog titles from each of the majors."

In-store kiosks also are part of the DataPlay plan, with prototypes from RedDotNet and VSync set for the CES. Consumers would be able to preview the entire DataPlay catalog online and then order any variety of downloadable tracks or full albums from "locked" discs available at the

explains. "Consumers will benefit from the lower costs the manufacturer can offer by no booklet, CD, or jewel-box expense. Everyone shares in the bonus buys available on the same disc—catalog titles, music videos and much more. It's a true value-added concept that will be explained at the upcoming [National Assn. of Recording Merchandisers] convention."

A massive consumer education campaign is planned for the summer and fall, coordinated by the PMK Agency, which represents such top names as **Tom Cruise** and **Robert Redford**. The technical aspect is being handled by San Francisco-based Dotted Line Communications, and the multimedia ad campaign is the responsibility of the Deutsch Agency in New York, one of the world's largest independent ad firms.

"We'll have a college launch with reps on the 100 largest campuses," Quigley adds. "The ad blitz will come in three waves, with a teaser campaign in August, the major launch in early October, and then a targeted holiday focus. This is a true team effort. Much as the Compact Disc Group had the combined support of the record labels, the hardware manufacturers, the retailers, and distributors for the highly successful launch of the CD almost 20 years ago, we hope to emulate that with DataPlay."

Billboard

JANUARY 13, 2001

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	1	7	1▲ APPLE 29325/CAPITOL	THE BEATLES	1
2	2	6	A DAY WITHOUT RAIN REPRISE 47426/WARNER BROS.	ENYA	26
3	4	9	ALL THAT YOU CAN'T LEAVE BEHIND▲ INTERSCOPE 524653	U2	22
4	5	7	LOVERS ROCK▲ EPIC 85185	SADE	10
5	8	15	NO ANGEL▲ ARISTA 19025 [S]	DIDO	17
6	12	5	WHITE LADDER● ATO 69351/RCA [S]	DAVID GRAY	53
7	9	10	GREATEST HITS▲ VIRGIN 50316	LENNY KRAVITZ	11
8	6	52	HUMAN CLAY▲ WIND-UP 13053*	CREED	7
9	NEW▶		SONGBIRD BLIX STREET 10045	EVA CASSIDY	—
10	3	6	BLACK & BLUE▲ JIVE 41743	BACKSTREET BOYS	9
11	7	6	DREAM A DREAM▲ SONY CLASSICAL 89463	CHARLOTTE CHURCH	75
12	14	12	MUSIC▲ MAVERICK 47598/WARNER BROS.	MADONNA	37
13	RE-ENTRY		CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER▲ FLIP 490759*/INTERSCOPE	LIMP BIZKIT	4
14	17	7	NOW 5▲ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG	VARIOUS ARTISTS	2
15	RE-ENTRY		KID A● CAPITOL 27753	RADIOHEAD	83
16	RE-ENTRY		SAILING TO PHILADELPHIA WARNER BROS. 47753	MARK KNOPFLER	163
17	19	21	MAD SEASON▲ LAVA/ATLANTIC 83339/AG	MATCHBOX TWENTY	41
18	RE-ENTRY		GREATEST HITS▲ CURB 77978	TIM MCGRAW	13
19	11	28	BREATHE▲ WARNER BROS. (NASHVILLE) 47373/WRN	FAITH HILL	25
20	RE-ENTRY		PLAY▲ V2 27049* [S]	MOBY	70

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

TRAFFIC TICKER

Top Music Info Sites

Unique Visitors (in 000s)

TOTAL VISITORS

1. mtv.com	2,721
2. mp3.com	2,645
3. rollingstone.com	2,261
4. launch.com	1,599
5. sonicnet.com	1,417
6. vh1.com	1,057
7. ubl.com	681
8. billboard.com	456
9. bmg.com	454
10. backstreetboys.com	442

AT-HOME VISITORS

1. mp3.com	2,269
2. mtv.com	2,151
3. rollingstone.com	1,696
4. sonicnet.com	1,104
5. launch.com	1,071
6. vh1.com	815
7. ubl.com	530
8. backstreetboys.com	406
9. bmg.com	390
10. billboard.com	364

AT-WORK VISITORS

1. mp3.com	688
2. rollingstone.com	631
3. mtv.com	570
4. launch.com	527
5. sonicnet.com	313
6. vh1.com	271
7. ubl.com	214
8. billboard.com	170
9. checkout.com	102
10. bmg.com (tie) listen.com	97

Source: Media Metrix, November 2000. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.



The Year In Video 2000

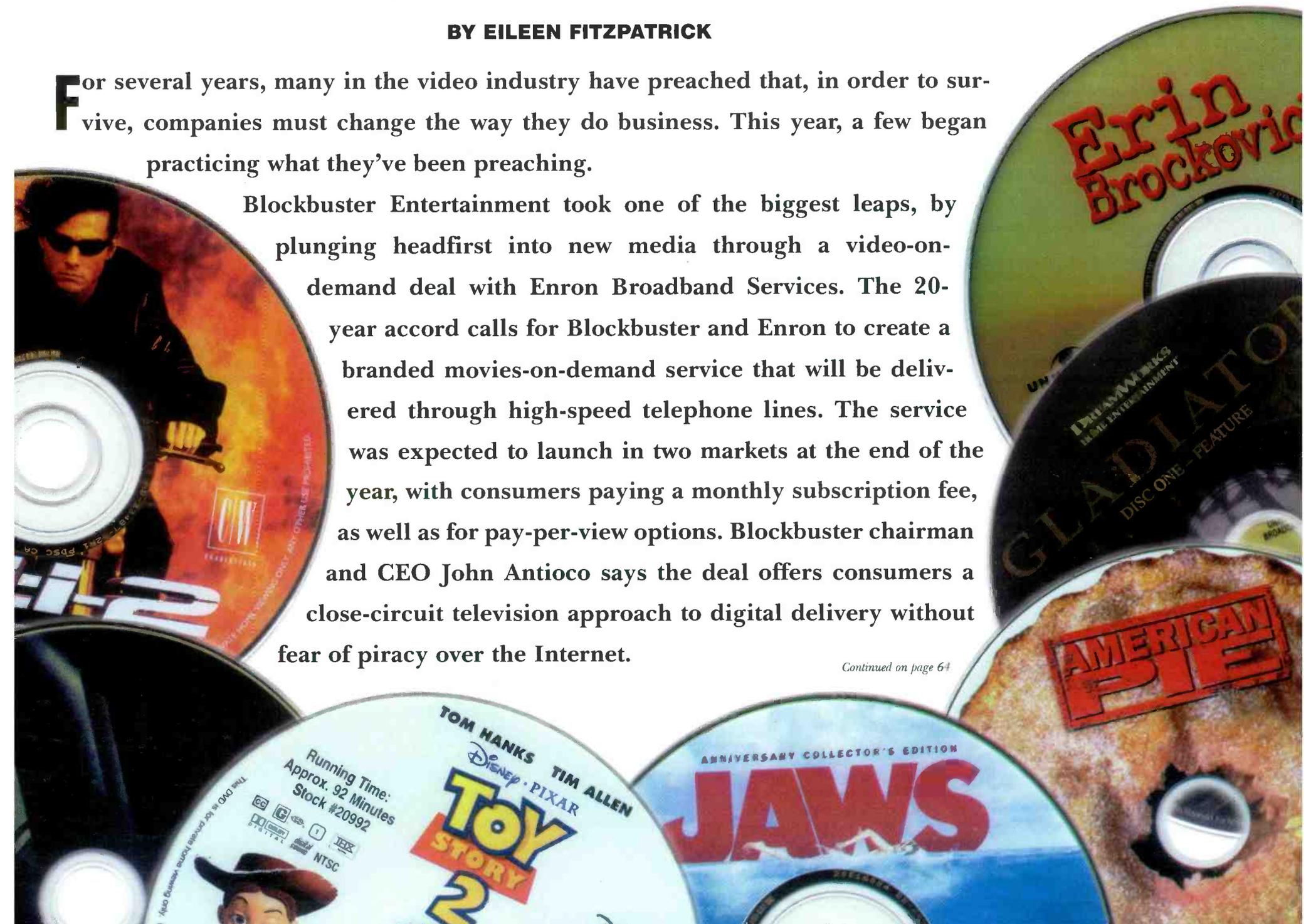
Businesses Expand And Consolidate While DVD Sales Break Records

BY EILEEN FITZPATRICK

For several years, many in the video industry have preached that, in order to survive, companies must change the way they do business. This year, a few began practicing what they've been preaching.

Blockbuster Entertainment took one of the biggest leaps, by plunging headfirst into new media through a video-on-demand deal with Enron Broadband Services. The 20-year accord calls for Blockbuster and Enron to create a branded movies-on-demand service that will be delivered through high-speed telephone lines. The service was expected to launch in two markets at the end of the year, with consumers paying a monthly subscription fee, as well as for pay-per-view options. Blockbuster chairman and CEO John Antioco says the deal offers consumers a close-circuit television approach to digital delivery without fear of piracy over the Internet.

Continued on page 64



Top Video Sales

Pos. TITLE—Label/Distributing Label

- 1 **THE MATRIX**—Warner Home Video
- 2 **BUENA VISTA SOCIAL CLUB**—Artisan Home Entertainment
- 3 **AUSTIN POWERS: THE SPY WHO SHAGGED ME**—New Line Home Video/Warner Home Video
- 4 **AMERICAN PIE**—Universal Studios Home Video
- 5 **SLIPKNOT: WELCOME TO OUR NEIGHBORHOOD**—Roadrunner Video
- 6 **TARZAN**—Walt Disney Home Video/Buena Vista Home Entertainment
- 7 **SOUTH PARK: BIGGER, LONGER & UNCUT**—Paramount Home Video
- 7 **STAR WARS: EPISODE 1—THE PHANTOM MENACE**—FoxVideo
- 9 **SEX AND THE CITY**—HBO Home Video/Warner Home Video
- 10 **BIG DADDY**—Columbia TriStar Home Video
- 11 **SAVING PRIVATE RYAN**—DreamWorks Home Entertainment
- 12 **STUART LITTLE**—Columbia TriStar Home Video
- 13 **THE SIXTH SENSE**—Hollywood Pictures Home Video/Buena Vista Home Entertainment
- 14 **THE WORLD IS NOT ENOUGH**—MGM Home Entertainment
- 15 **BRITNEY SPEARS: TIME OUT WITH BRITNEY SPEARS**—Jive/Zomba Video
- 16 **POKEMON: THE FIRST MOVIE**—Warner Home Video
- 17 **MARY-KATE & ASHLEY: PASSPORT TO PARIS**—DualStar Video/Warner Home Video
- 18 **ERIN BROCKOVICH**—Universal Studios Home Video
- 19 **GALAXY QUEST**—DreamWorks Home Entertainment
- 20 **THE IRON GIANT**—Warner Family Entertainment/Warner Home Video
- 21 **PLAYBOY VIDEO CENTERFOLD PLAYMATE OF THE YEAR 2000**—Playboy Home Video/Universal Music & Video Distribution
- 22 **BLINK-182: URETHRA CHRONICLES**—MCA Music Video/Universal Music & Video Distribution
- 23 **CNN MILLENNIUM 2000**—Turner Home Entertainment/Warner Home Video
- 24 **PLAYBOY'S WILDWEBGIRLS.COM**—Playboy Home Video/Universal Music & Video Distribution
- 25 **MARY-KATE & ASHLEY: SCHOOL DANCE PARTY**—DualStar Video/Warner Home Video
- 26 **MARY-KATE & ASHLEY: SWITCHING GOALS**—DualStar Video/Warner Home Video
- 27 **PLAYBOY'S WET & WILD—SLIPPERY WHEN WET**—Playboy Home Video/Universal Music & Video Distribution
- 28 **PLAYBOY'S SEX COURT**—Playboy Home Video/Universal Music & Video Distribution
- 29 **YELLOW SUBMARINE**—MGM Home Entertainment
- 30 **SHAKESPEARE IN LOVE**—Miramax Home Entertainment/Buena Vista Home Entertainment
- 31 **MY DOG SKIP**—Warner Home Video
- 32 **DEATH ROW UNCUT**—Death Row/Ventura Distribution
- 33 **MADONNA: THE VIDEO COLLECTION 93-99**—Warner Reprise Video
- 34 **THE LITTLE MERMAID II: RETURN TO THE SEA**—Walt Disney Home Video/Buena Vista Home Entertainment



The Year In Video 2000

The Year In Charts

The chart recaps for the Year In Video Spotlight reflect accumulative performance throughout 2000 on Billboard's weekly and bi-weekly video charts. The chart year began with the Dec. 4, 1999, issue and ran through the Nov. 25, 2000, Billboard.

The lists culled from Top Video Sales, Top Video Rentals, and Top Kid Videos are based on an inverse point system, in which a title receives points based on rank for each week it spends on the pertinent chart.

Those derived from Top DVD Sales, Health & Fitness and Recreational Sports reflect accumulated units sold, according to VideoScan, for each week a title charts. Likewise, the lists culled from the Top Music Videos chart are based on accumulated SoundScan units for each week a title appears on that chart.

Although Top Music Videos, Recreational Sports and Health & Fitness are published every other week, those charts are compiled weekly. Units from the unpublished weeks are included in the accumulated totals.

The Year In Video charts were compiled by Anthony Colombo and video charts manager Marc Zubatkin.

- 35 **PLAYBOY'S GIRLFRIENDS 2**—Playboy Home Video/Universal Music & Video Distribution
- 36 **THE BLAIR WITCH PROJECT**—Artisan Home Entertainment
- 37 **AN EXTREMELY GOOFY MOVIE**—Walt Disney Home Video/Buena Vista Home Entertainment
- 38 **BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS**—Walt Disney Home Video/Buena Vista Home Entertainment
- 39 **PLAYBOY'S LUSTY LATIN LADIES**—Playboy Home Video/Universal Music & Video Distribution
- 40 **PLAYBOY'S GIRLS OF MARDI GRAS**—Playboy Home Video/Universal Music & Video Distribution
- 41 **METALLICA: S & M**—Elektra Entertainment
- 42 **PLAYBOY 2000—VIDEO PLAYMATE CALENDAR**—Playboy Home Video/Universal Music & Video Distribution
- 43 **LIFE IS BEAUTIFUL**—Miramax Home Entertainment/Buena Vista Home Entertainment
- 44 **PLAYBOY VIDEO CENTERFOLD: PLAYMATE 2000**—Playboy Home Video/Universal Music & Video Distribution
- 45 **OFFICE SPACE**—FoxVideo
- 46 **JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT**—Universal Studios Home Video
- 47 **THE WIZARD OF OZ**—Warner Family Entertainment/Warner Home Video
- 48 **THE TIGGER MOVIE**—Walt Disney Home Video/Buena Vista Home Entertainment
- 49 **DAVE MATTHEWS BAND: LISTENER SUPPORTED**—BMG Video
- 50 **PLAYBOY'S SEXY GIRLS NEXT DOOR**—Playboy Home Video/Universal Music & Video Distribution

Top Video Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 **PLAYBOY HOME VIDEO** (17)
- 2 **WARNER HOME VIDEO** (15)
- 3 **UNIVERSAL STUDIOS HOME VIDEO** (17)
- 4 **WALT DISNEY HOME VIDEO** (16)
- 5 **FOXVIDEO** (15)
- 6 **MGM HOME ENTERTAINMENT** (13)
- 7 **COLUMBIA TRISTAR HOME VIDEO** (6)
- 8 **NEW LINE HOME VIDEO** (8)
- 9 **ARTISAN HOME ENTERTAINMENT** (7)
- 10 **DREAMWORKS HOME ENTERTAINMENT** (6)



Top Video Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 **WARNER HOME VIDEO** (36)
- 2 **UNIVERSAL MUSIC & VIDEO DISTRIBUTION** (20)
- 3 **BUENA VISTA HOME ENTERTAINMENT** (25)
- 4 **UNIVERSAL STUDIOS HOME VIDEO** (17)
- 5 **FOXVIDEO** (16)



Top Video Rentals

Pos. TITLE—Label/Distributing Label

- 1 **AMERICAN PIE**—Universal Studios Home Video
- 2 **THE MATRIX**—Warner Home Video
- 3 **AMERICAN BEAUTY**—DreamWorks Home Entertainment
- T4 **FIGHT CLUB**—FoxVideo
- T4 **MAGNOLIA**—New Line Home Video/Warner Home Video
- 6 **GIRL, INTERRUPTED**—Columbia TriStar Home Video
- 7 **NOTTING HILL**—Universal Studios Home Video
- 8 **ERIN BROCKOVICH**—Universal Studios Home Video
- 9 **AUSTIN POWERS: THE SPY WHO SHAGGED ME**—New Line Home Video/Warner Home Video
- 10 **DOUBLE JEOPARDY**—Paramount Home Video
- T11 **THE GENERAL'S DAUGHTER**—Paramount Home Video
- T11 **BOWFINGER**—Universal Studios Home Video
- T11 **THE WHOLE NINE YARDS**—Warner Home Video
- 14 **DOGMA**—Columbia TriStar Home Video
- 15 **THE GREEN MILE**—Warner Home Video
- 16 **ARLINGTON ROAD**—Columbia TriStar Home Video
- 17 **RUNAWAY BRIDE**—Paramount Home Video
- 18 **THE SIXTH SENSE**—Hollywood Pictures Home Video/Buena Vista Home Entertainment
- T19 **ENTRAPMENT**—FoxVideo
- T19 **THE TALENTED MR. RIPLEY**—Paramount Home Video



Top Video Rental Labels

Pos. LABEL (No. of Charted Titles)

- 1 **UNIVERSAL STUDIOS HOME VIDEO** (22)
- 2 **COLUMBIA TRISTAR HOME VIDEO** (27)
- 3 **WARNER HOME VIDEO** (15)
- 4 **PARAMOUNT HOME VIDEO** (13)
- 5 **FOXVIDEO** (13)
- 6 **TOUCHSTONE HOME VIDEO** (13)
- 7 **NEW LINE HOME VIDEO** (11)
- 8 **ARTISAN HOME ENTERTAINMENT** (6)
- 9 **DREAMWORKS HOME ENTERTAINMENT** (4)
- 10 **MIRAMAX HOME ENTERTAINMENT** (6)

Top Video Rental Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 **WARNER HOME VIDEO** (27)
- 2 **UNIVERSAL STUDIOS HOME VIDEO** (22)
- 3 **BUENA VISTA HOME ENTERTAINMENT** (30)
- 4 **COLUMBIA TRISTAR HOME VIDEO** (27)
- 5 **PARAMOUNT HOME VIDEO** (13)

Top DVD Sales

Pos. TITLE—Label/Distributing Label

- 1 **THE MATRIX**—Warner Home Video
- 2 **THE SIXTH SENSE**—Hollywood Pictures Home Video/Buena Vista Home Entertainment
- 3 **THE GREEN MILE**—Warner Home Video
- 4 **AMERICAN PIE**—Universal Studios Home Video
- 5 **AUSTIN POWERS: THE SPY WHO SHAGGED ME**—New Line Home Video/Warner Home Video
- 6 **TOY STORY/TOY STORY 2: 2-PACK**—Walt Disney Home Video/Buena Vista Home Entertainment
- 7 **BRAVEHEART**—Paramount Home Video
- 8 **THE PATRIOT**—Columbia TriStar Home Video
- 9 **INDEPENDENCE DAY**—FoxVideo
- 10 **SAVING PRIVATE RYAN**—DreamWorks Home Entertainment
- 11 **MISSION: IMPOSSIBLE 2**—Paramount Home Video
- 12 **THE WORLD IS NOT ENOUGH**—MGM Home Entertainment
- 13 **THE SHAWSHANK REDEMPTION**—Columbia TriStar Home Video
- 14 **END OF DAYS**—Universal Studios Home Video
- 15 **ANY GIVEN SUNDAY**—Warner Home Video
- 16 **THREE KINGS**—Warner Home Video
- 17 **TARZAN**—Walt Disney Home Video/Buena Vista Home Entertainment
- 18 **FIGHT CLUB**—FoxVideo
- 19 **THE BONE COLLECTOR**—Universal Studios Home Video
- 20 **THE THOMAS CROWN AFFAIR**—MGM Home Entertainment

Top DVD Labels

Pos. LABEL (No. of Charted Titles)

- 1 **WARNER HOME VIDEO** (29)
- 2 **UNIVERSAL STUDIOS HOME VIDEO** (34)
- 3 **PARAMOUNT HOME VIDEO** (15)

Continued on page 62

Ventura Distribution Congratulates Billy Blanks and TAEBO WORKOUT



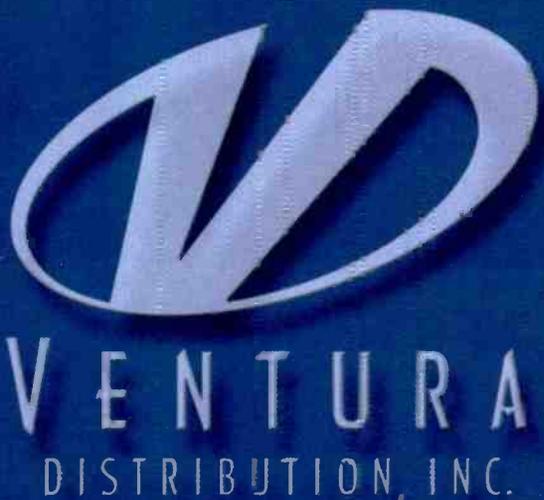
Original TaeBo DVD 4-PACK
664221-310036
\$59.95 SRP

Original TaeBo UHS 4-PACK
664221-100132
\$49.95 SRP

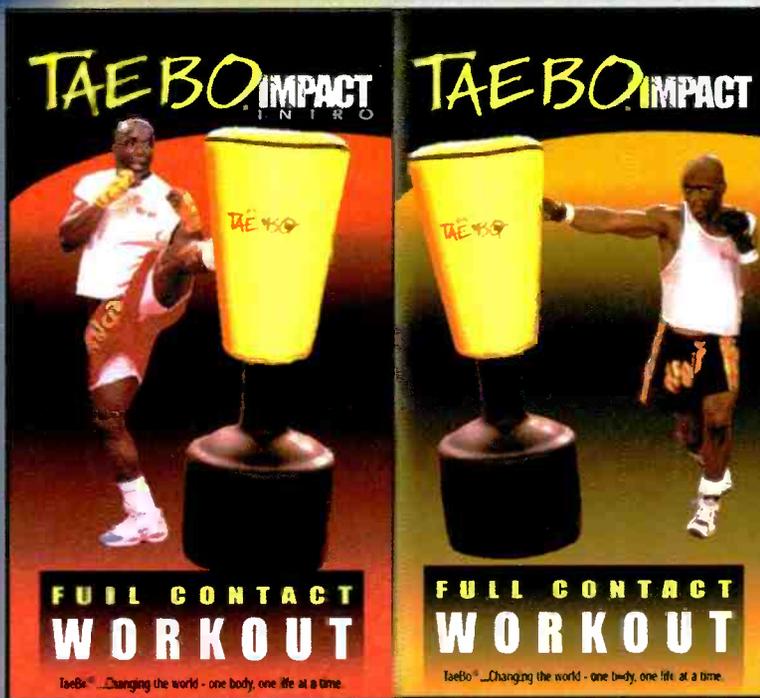
TaeBo Live 4-Pack UHS or 2-Sided DVD features 7-time World Martial Arts Champion Billy Blanks recorded Live! In Los Angeles. Hot new moves and invigorating soundtrack make this one of Billy's most popular workouts.
UHS 4-Pack 664221-228836 \$59.95 SRP



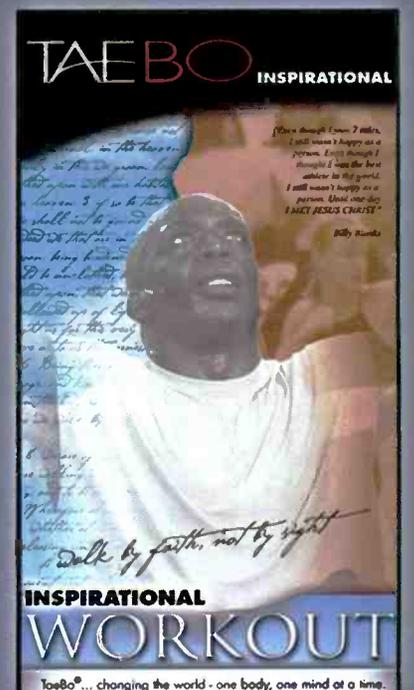
TaeBo Live 2-Sided DVD
664221-227020
\$59.95 SRP



And NOW Introducing...



TaeBo Inspirational
Discover Billy Blanks' Inspirational story and the overwhelming spirituality that he uses to motivate and take enthusiasts to the next level of fitness. Billy combines numerous punches, kicks and dance with a spiritual message to a great energetic soundtrack.
UPC # 664221-243235
\$24.95 SRP
Street Date: February 6



TaeBo Impact 2-Pack *Shipping Now!*
This program targets, sculpts and contours the body while teaching basic contact and self-defense techniques. TaeBo Impact will impact enthusiasts' bodies, spirit and lives.
UHS 664221-243037 \$29.95 SRP

Ventura Distribution, Inc. • 888-499-3700 • FAX: 818-879-7979
www.venturadistribution.com • Also available from these Distributors:



and others...



Top DVD Labels

Continued from page 60

- 4 COLUMBIA TRISTAR HOME VIDEO (21)
- 5 WALT DISNEY HOME VIDEO (25)

Top DVD Distributing Labels

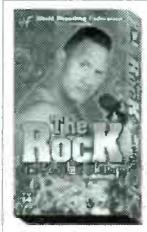
Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 WARNER HOME VIDEO (45)
- 2 BUENA VISTA HOME ENTERTAINMENT (42)
- 3 UNIVERSAL STUDIOS HOME VIDEO (34)
- 4 PARAMOUNT HOME VIDEO (16)
- 5 COLUMBIA TRISTAR HOME VIDEO (21)

Top Recreational Sports Videos

Pos. TITLE—Program Supplier

- 1 WWF: THE ROCK—THE PEOPLE'S CHAMP—World Wrestling Federation Home Video
- 2 WWF: THE ROCK—KNOW YOUR ROLE—World Wrestling Federation Home Video
- 3 WWF: AUSTIN VS. MCMAHON—World Wrestling Federation Home Video
- 4 MLB: 1999 OFFICIAL WORLD SERIES—USA Home Entertainment
- 5 WWF: HELL YEAH—STONE COLD'S SAGA CONTINUES—World Wrestling Federation Home Video
- 6 WWF: BEST OF RAW VOL. 1—World Wrestling Federation Home Video
- 7 WWF: EVE OF DESTRUCTION—World Wrestling Federation Home Video
- 8 WWF: IT'S OUR TIME—TRIPLE H AND CHYNA—World Wrestling Federation Home Video
- 9 WWF: TABLES LADDERS CHAIRS—World Wrestling Federation Home Video



- 10 NBA: 2000 NBA FINALS CHAMPIONSHIP—USA Home Entertainment
- 11 WWF: AUSTIN 3:16 UNCENSORED—World Wrestling Federation Home Video
- 12 SUPER BOWL XXXIV 2000—USA Home Entertainment
- 13 WWF: DIVAS—POST CARDS FROM THE CARIBBEAN—World Wrestling Federation Home Video
- 14 WWF: COME GET SOME—THE WOMEN OF THE WWF—World Wrestling Federation Home Video
- 15 MLB: ALL CENTURY TEAM—USA Home Entertainment
- 16 NBA LIVE 2000—USA Home Entertainment
- 17 WWF: BEST OF WRESTLEMANIA I-XIV—World Wrestling Federation Home Video
- 18 WWF: 'CAUSE STONE COLD SAID SO—World Wrestling Federation Home Video
- 19 WWF: D-GENERATION X—World Wrestling Federation Home Video
- 20 MICHAEL JORDAN: HIS AIRNESS—USA Home Entertainment

Top Recreational Sports Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 WORLD WRESTLING FEDERATION HOME VIDEO (38)
- 2 USA HOME ENTERTAINMENT (12)
- 3 PIONEER ENTERTAINMENT (2)
- 4 PSYCHOPATHIC VIDEO (1)
- 5 MADACY VIDEO (2)

Top Health & Fitness Videos

Pos. TITLE—Program Supplier

- 1 BILLY BLANKS: TAE-BO WORKOUT—Ventura Distribution
- 2 THE CRUNCH: TAE BOXING WORKOUTS—Anchor Bay Entertainment

Continued on page 72

The Year
In Video
2000

DVD's YEAR

More Titles, Expanding Retail Space And Growing Rentals Mean Rising Sales For The Popular Format

BY STEVE TRAIMAN

What a year it has been for DVD!

With records broken every week for sell-through sales of more than twice the movie and music titles available last year—both in stores and online—and manufacturer shipments of stand-alone DVD players to retailers, the stage is set for the year 2001 to be even twice as big.

On the hardware side, the Consumer Electronics Assn. (CEA) had predicted shipments of 6.5 million players to U.S. dealers last January. The total as of late November was 7.195 million, with a projection for 8.25 million.

"We certainly underestimated the demand going into this year," says Gary Shapiro, CEA president. "However, based on our holiday consumer survey that showed DVD players as the No. 1

consumer-electronics gift and the No. 4 overall gift choice after a computer, clothes and a car, we're looking for another 12 million sales in 2001."

GLADIATOR ON TOP

With DVD players in about 5% of the 100 million U.S. VCR households (some 5.25 million homes) at year-end 1999, the number was projected to reach 11.3%, or about 12 million households, by year-end 2000. This is based on an 85% sell-through of total manufacturer shipments to dealers of more than 13.7 million since the March 1997 DVD Video launch in the U.S. This total does not include between 5 million and 10 million households with DVD-ROM drives in computers, and between 500,000 and a million Sony PlayStation 2 game consoles that also play DVD Video and CD audio discs. Adding a portion of these units to the projection for 2001 shipments of stand-alone players offers a reachable goal of 25% penetration, or 26 million potential buyers of DVD

titles, by the 2001 holiday period.

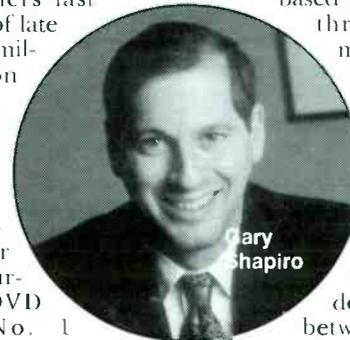
This year's disc sales are breaking records every week, with Steve Nickerson, president of the DVD Entertainment Group and VP of marketing for worldwide DVD at Warner Home Video, projecting 230 million manufacturer shipments to retailers for 2000, about 135% ahead of the previous year's 98 million shipments.

Actual sell-through figures to consumers are a bit harder to come up with. The VideoScan figure of 22.7 million sales reported by retailers in 1999 was about 70% of the total, as it did not include such mass merchants as Wal-Mart, Kmart and Target, or online sales. Projecting this estimated 30% of the market would produce a total of 32.4 million discs sold at retail, or about 33% of manufacturer shipments.

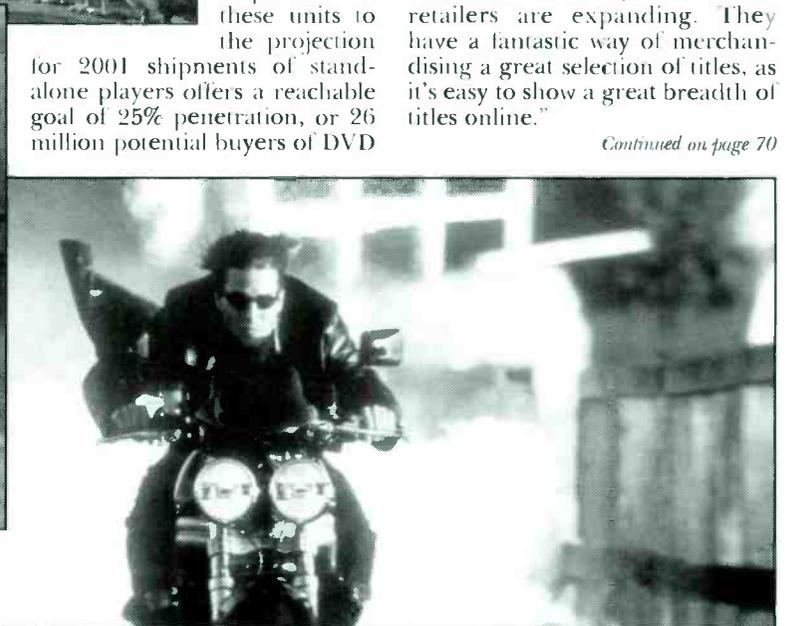
This year, first-week sales were topped by DreamWorks' "Gladiator," which sold 1.8 million of 3.4 million shipments at the \$29.99 suggested retail price by the week ended Nov. 24. VideoScan had reported sales of nearly 4 million that week for a total of 44.8 million units—now representing only about 60% of the market. Projecting the last five weeks at a similar conservative level would mean sales of more than 108 million DVDs to consumers this year, or 47% of manufacturer shipments.

"The mass merchants are taking a bigger share of the market," Nickerson observes, "and online retailers are expanding. They have a fantastic way of merchandising a great selection of titles, as it's easy to show a great breadth of titles online."

Continued on page 70



Gary Shapiro



From top: Chicken Run, The Matrix and Mission: Impossible 2

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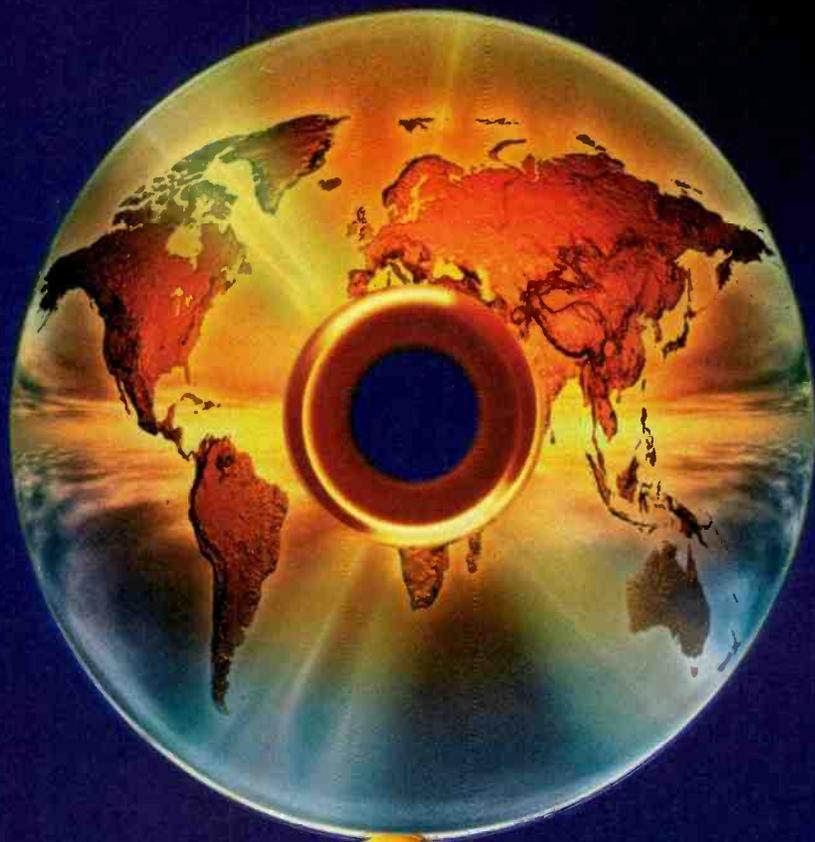
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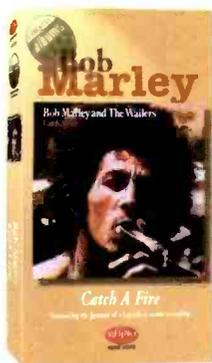
Jazz Casual: Art Farmer/Jim Hall
VHS: R3 970022/30 min/B&W/\$14.98 srp



Jazz Casual: Woody Herman
VHS: R3 970024/30 min/B&W/\$14.98 srp



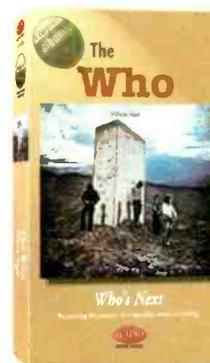
Jazz Casual: Gerry Mulligan
VHS: R3 970023/30 min/B&W/\$14.98 srp



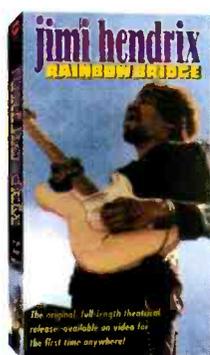
Bob Marley
Classic Albums: Catch A Fire
VHS: R2 972698/60 min/Color/\$14.98 srp



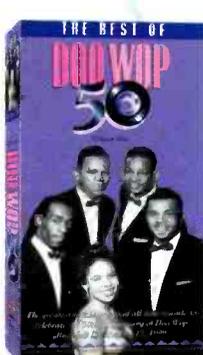
U2
Classic Albums: Joshua Tree
VHS: R2 972694/60 min/Color/\$14.98 srp



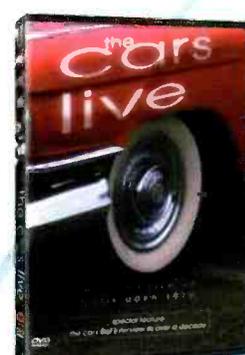
The Who
Classic Albums: Who's Next
VHS: R2 972695/60 min/Color/\$14.98 srp



Jimi Hendrix: Rainbow Bridge
DVD: R2 976605/90 min/Color/5.1 audio/\$19.99 srp



The Best of Doo Wop 50
VHS: Vol. 1: R3 970040/40 min/Color/\$12.98 srp
Vol. 2: R3 970041/40 min/Color/\$12.98 srp



The Cars: Live
DVD: R2 976605/90 min/Color/5.1 audio/\$14.98 srp
VHS: R3 972678/90 min/Color/\$19.99 srp



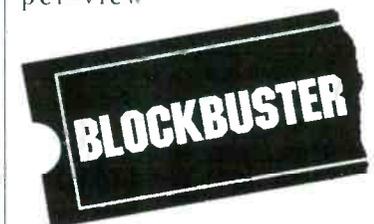
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VIDEO 2000

Continued from page 59

The chain also made a deal with TiVo, the set-top computer box that records and stores television programs, for another video-on-demand service expected to launch in 2001.

The retailer stunned the industry when it began selling DirecTV satellite packages in its stores, for which it receives a portion of pay-per-view



charges. Long considered a threat to video revenues, the deal was called "curious" by Video Software Dealers



Assn. president Bo Anderson, who suggested that it encourages consumers to sign up for a satellite service, which decreases consumer video rental and sales activities.

HOLLYWOOD AND BLOCKBUSTER CHANGES

While Blockbuster was expanding its business, distribution systems continued to consolidate.

In a bold move, Warner Home Video eliminated distributors for rental product, opting to set up direct accounts with retailers. Ingram Entertainment will serve as an administrator for retail accounts for Warner. The move was followed by Universal Studios Home Video's announcement that it would distribute rental product only through Ingram and Video Product Distributors.

"This way, it's a fair system with the biggest benefits going to retailers, because there's more focus and enhanced understanding of our product," says Universal president Craig Kornblau.

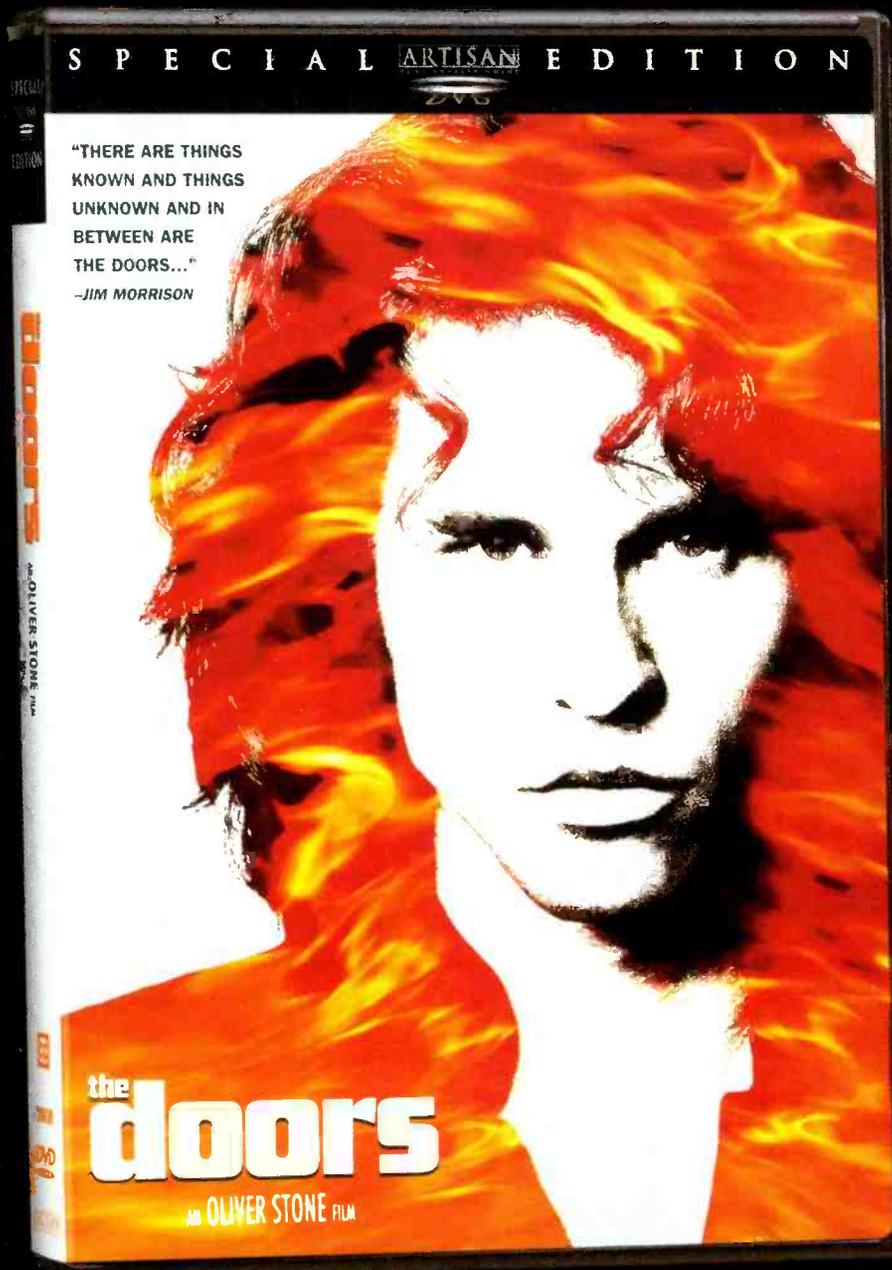
Ingram also continued to dominate the distribution business with the acquisition of Major Video Conceptions, giving it a 50% market share.

Continued on page 68

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Although it has only been six months since the last VSDA Convention Home Entertainment Expo, Carrie Dieterich, VP of marketing and public relations for the organization, expects it will be an exciting show. For the first time, the convention will coincide with CES, Jan. 7 through Jan. 9 in Las Vegas. Not only will this timing allow VSDA members to attend CES without having to make a special trip, but it will also allow CES attendees not necessarily familiar with VSDA to discover the convention. July's attendance record was in the range of 9,000 people, and Dieterich expects there to be at least that amount of attendees this time as well.

It will all begin on Saturday, Jan. 6, with Education First Day. This event went over so well last time in a half-day session that VSDA has decided to extend the opportunity to a full day. Seminars will be aimed at helping retailers get a jump on the changes that lie ahead.

Advanstar's Melanie Wood will map out an effective plan for attendees to get the most from the show. After her presentation, attendees will be offered a complimentary lunch. Each table will have its own specific topic of discussion. Then, participants will finish the day in an open, networking chat room for retailers. Alan Goldstein, a veteran video retailer, will facilitate this interactive session in which ideas and opinions can be exchanged within a non-competitive environment.

SHAKING THINGS UP

During the business session opening, Sunday at 10 a.m., Jeff Bezos, founder and CEO of Amazon.com, will deliver the keynote address.

He'll share his expertise on capitalizing on opportunities in the world of digital technology and delivering superior customer service. Also at that time, VSDA's Home Entertainment Awards, Retailer Of The Year Awards and DVD Certification Awards will be presented.

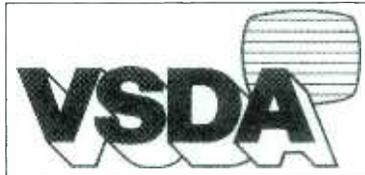
Then, Bo Anderson, VSDA president, will welcome participants with his talk on how the association has evolved since 1981 and where it is headed in the 21st century. At 4:30 p.m. on Sunday, there will be a reception, "VSDA Celebration Of 20 Years Of Leadership." Dieterich says, "We're trying to find out how many past board members are going to be at the show and then invite them to the reception. It's a good way for people to catch up with each other. Not only will it be wonderful to find out what they are doing now,

The Year
In Video
2000

VSDA's First Winter Convention HEATS UP

Moving The Expo To January Brings A New Perspective And More Opportunities

BY DEBBIE GALANTE BLOCK



Bo Anderson (left) and Jeff Bezos

but it will be an opportunity to celebrate all of the volunteerism that we've had over the last two decades."

Artisan Home Entertainment and *Video Store* magazine will co-host the

opening-night gala, "Celebration Of The Lizard King." This event will celebrate the release of Oliver Stone's "The Doors" special-edition DVD. The gala will take place on Sunday, after the DVD Awards, at 10:30 p.m. at the C2K nightclub in the Venetian. The Robbie Krieger Band will entertain.

The convention will also offer a couple of first-time sessions that Dieterich hopes will shake things up. Although it is still a work in progress at presstime, she says the "Filmmakers Of Tomorrow Series: The Independent Channel," (Sunday, 4 p.m.) will explore a whole new arena for VSDA members.

"There are a lot of movies out there that won't necessarily get theatrical distribution and would welcome a release onto home video. We thought we could provide some kind

of vehicle for that to happen by setting up a way for filmmakers to either make presentations or relay some information to buying groups," says Dieterich.

VSDA intends to identify between 5 and 10 filmmakers who are ready to go into the marketplace but haven't secured distribution. The filmmakers chosen must be able to roll their movies out if there are buying groups interested in carrying them. Another interesting new seminar will educate the retailer on what it takes to get a movie onto home video. "We'll explore what smaller studios may look for when they look to acquire product," Dieterich explains. Panelists have not yet been named.

FOCUS ON DVD

DVD will continue to be a major convention focus. Back by popular demand will be the "DVD Supersession," where top filmmakers and industry experts explain how DVD will change the way home entertainment is viewed. State-of-the-art trends in technology and content will also be presented. The panel had not been named at presstime.

In addition to the DVD focus, conference topics, as always, include the practical such as "How To Negotiate A Lease" (Saturday, 2:15 p.m.) to the hot topic of the moment, "Retailing Online" (Sunday, 1 p.m.). However, there are also panels on the adult-movie industry, a topic that few like to discuss but many profit from ("Adult Manufacturer-To-Retailer Roundtable on Monday at 11:15 a.m.) and "Launching DVD In The Adult Industry" on Tuesday at 1:45 p.m.). Vivid Entertainment will co-host the AVN Adult Entertainment Expo 2001 as an official corporate sponsor. ■

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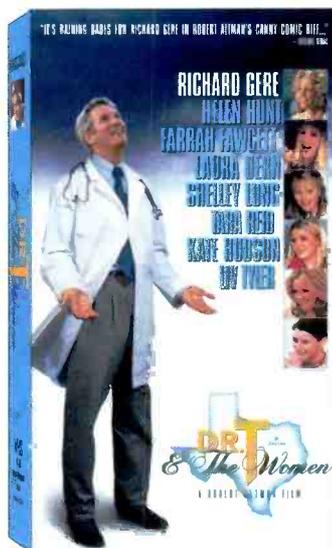
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Gaining Global Acceptance

Around The World, DVD Is On The Rise While VHS Holds Its Own

BY SAM ANDREWS

LONDON—Worldwide video distributor revenues from DVD soared more than threefold to \$2.15 billion in 2000, according to figures released late last year by analyst Screen Digest.

The increase from \$616 million in 1998 is a measure of how quickly the format is gaining acceptance globally. Although not available in every country, DVD revenues in 1999 accounted for 12.3% of the \$17.48 billion global home-video market.

The biggest gains were in territories such as Europe, where enthusiasm for DVD saw distributor income leap from \$55 million in 1998 to \$348 million. Japan also showed a hitherto unexpected appetite for sell-through product, with consumers driving distributor revenues up from \$60 million to \$217 million. This made it the single most important territory for DVD outside of the United States. America also continued its sharp upward curve with the home-video companies reaping \$1.42 billion in 1999, compared to \$447 million in 1998.

How much of this U.S. product was then exported to the rest of the world is the subject of heated debate outside North America. Industry insiders hazard a guess at anywhere between 15% and 20%, as countries such as the U.K., France, Mexico, New Zealand and Japan import so-called Region One DVDs in droves.

The expectation is that the upward curve is only going to get steeper. Already, figures in prime video countries such as the U.K. show that DVD sales in 2000 have far exceeded last year's.

The price of entry-level hardware in the U.K. has plummeted to around \$140 and with Wal-Mart rumored ready to bow a \$69 machine in the U.S., pressure will also force prices down elsewhere.

MARKETS GROWING FAST

Despite DVD's growth, the effect on VHS and VCD (Video CD) revenues in 1999 was not particularly significant. Although they fell globally from \$16.89 billion to \$15.33 billion, the lack of a "Titanic" style release—responsible for sales of some 55 million units on its own in 1998—pegged consumer interest back.

With "Star Wars Episode I: The

Phantom Menace," "Toy Story 2" and epics such as "Gladiator" released in 2000, the VHS/VCD format looks set to see a return to the 1998 boom, at least temporarily. There is little doubt that VHS/VCD revenue and sales will decline from 2001 on, according to Screen Digest's analyst Helen Davis.

"VHS prices are falling in an attempt to make sure sales don't drop off yet," she says. "And in Asian markets, where VHS is being taken over by VCD, massive availability of pirate product also reduces prices and sales. So, even without DVD, you could argue that VHS/VCD sales/revenues are on the way down."

While most markets

the world, prompting U.S. majors to open local offices instead of trading through local partners.

The reason is the launch of DVD, according to U&S. Home video's digital alternative is prompting a new wave of higher-priced retail video buyers. U&S predicts that markets as resistant to the sell-through proposition as South Korea will move from an almost entirely rental-based VHS



Toy Story 2

industry to having a thriving sell-through DVD business, boasting revenues of \$146 million with unit sales of 13 million by 2004.

"VHS is predominantly seen as a rental product in South Korea," says Fiona Turner, U&S research manager, Home Video Team. "In fact, in the light of this, it was initially considered a risk to launch DVD Video as a sell-through format. However, there have been very aggressive marketing campaigns run jointly by the home-video companies and the hardware manufacturers. The main message in the advertisements is that DVD Video is more like a CD than a VHS and has loads of additional features, including documentaries, which are popular with Korean people, making it far more of a collectable item than a VHS cassette."

Turner says the same is happening in Taiwan, where U&S predicts that "thanks to hardware bundling, which has been adopted intensively in order to promote DVD Video products in the year 2000-2001, DVD Video will replace both VHS and VCD by 20% to 30%."

LOW PRICE, HIGH VOLUME

In Eastern Europe, the fastest-growing market is Poland, where the rental video market is recovering from the introduction of satellite TV, due to stronger titles and increased promotional/advertising activity. Warner Home Video has blazed the trail, as far as DVD is concerned, and saw a total of 230,000 units shipped to the trade in 1999. U&S predicts that by 2004 this will have grown to 2.04 million units worth \$30.57 million.

Turner says that the biggest market in the region, Russia, remains a problem as far as rental is concerned. "The rental market is non-existent due to the fact that the government taxes on rental turnover are as high as 70%. Only the abolition of these taxes could help the market to develop. A rental gray market exists, and it consists of clubs illegally renting out VHS," she remarks.

Massive piracy is also causing great concern about the sell-through business in Russia. Pirate DVDs began to appear at the beginning of 1999 from Asia, and these, coupled with a poorly performing economy, mean that U&S sees the total legitimate video market accounting for little more than \$70 million by 2004 in a country with 38 million households.

While international video execs such as Universal Pictures International Video president Peter Smith see the DVD format as a market breaker, they are convinced the key driver will be price. "People in Korea and Japan seem happy to buy a disc with film on it rather than on VHS, but, I think at the end of the day, the market will be a low-price and high-volume one."

Estimates in the video industry suggest that films such as Warner's "The Perfect Storm" will move around 500,000 units in Japan on DVD. Likewise, "Gladiator," which will only move 25,000 to 30,000 units on VHS, will sell at least 200,000 or possibly 400,000 on DVD.

"It's a really interesting story," says Smith. "These markets are going to emerge, and no one has really noticed it yet. The studios have picked up on it but are not saying much. It's 'found money' for the studios." ■



The Lost World (top) and U-571

On the retail front, the nation's second-largest video chain, Hollywood Entertainment, went into a tailspin this year.

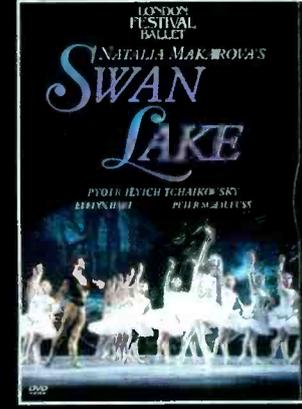
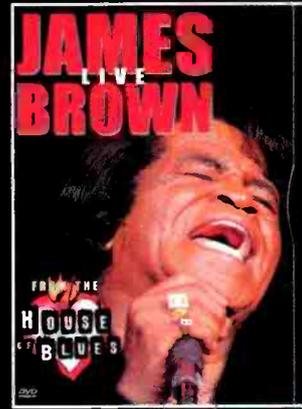
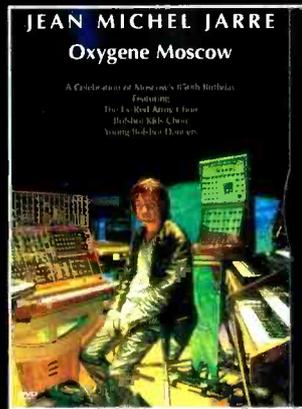
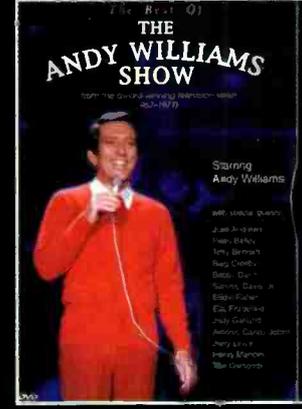
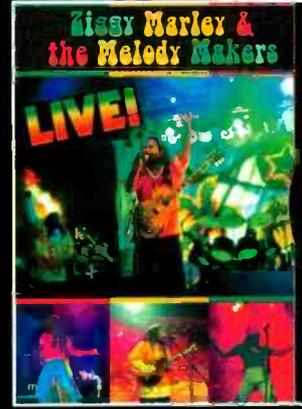
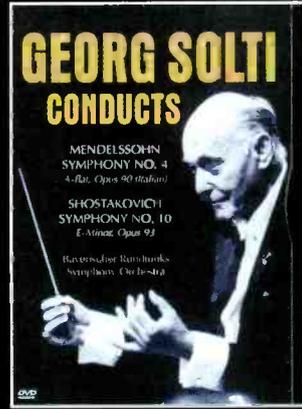
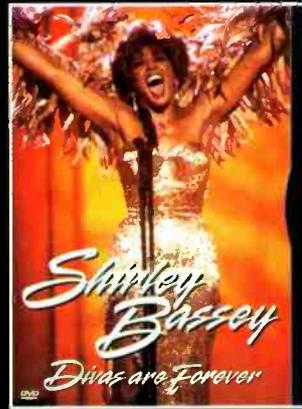
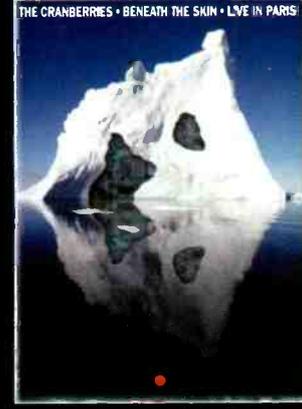
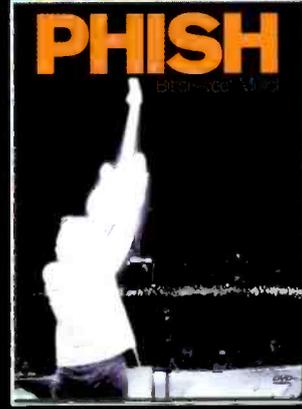
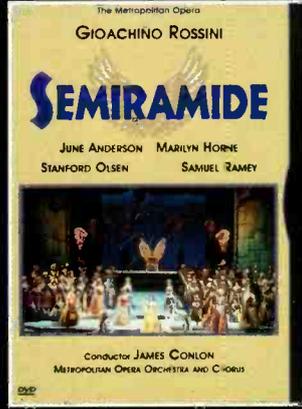
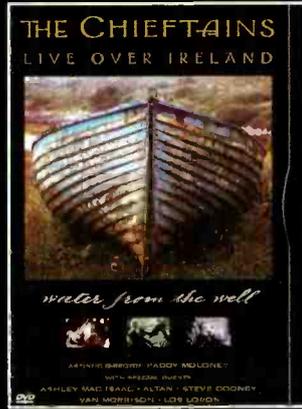
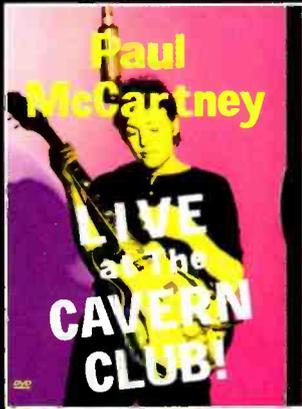
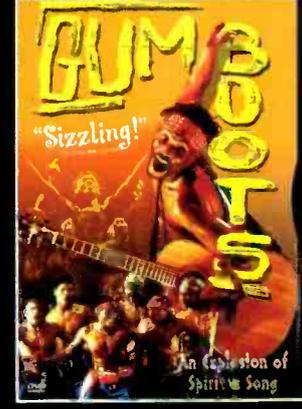
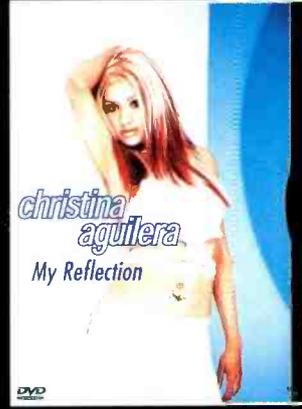
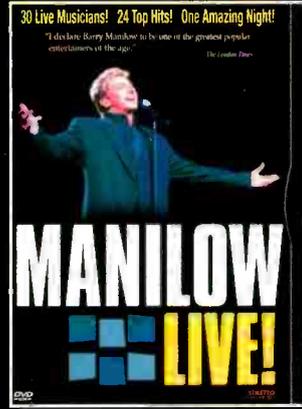
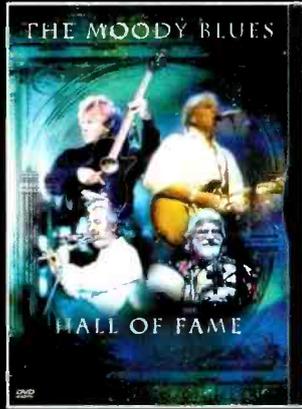
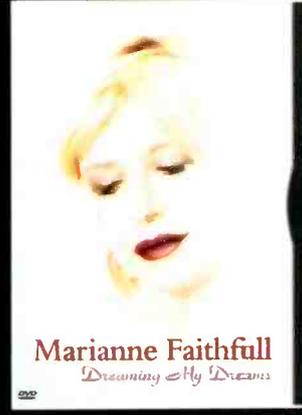
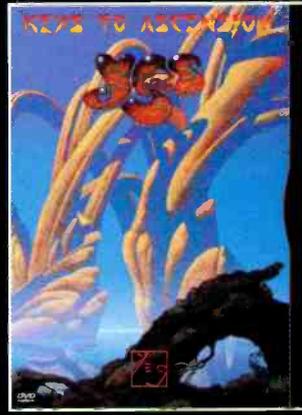
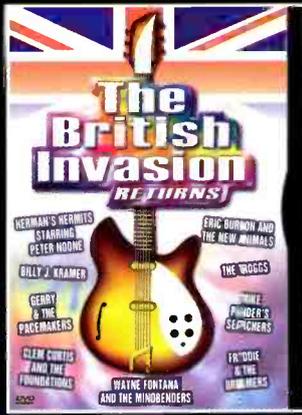
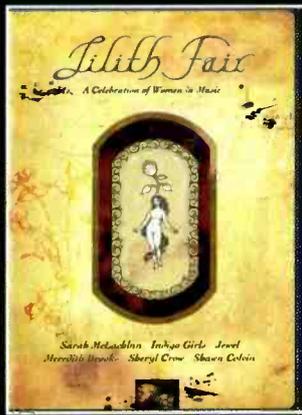
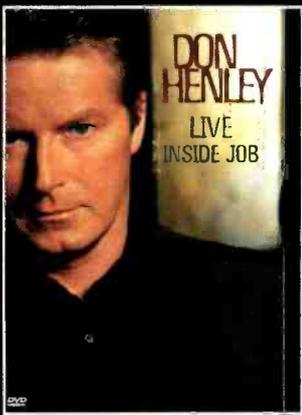
By the end of the year, publicly traded Hollywood used all its \$300 million of credit and reported same-store sales increases of only 1% during its third quarter, compared to 11% a year ago. In June, Hollywood was forced to sell its unprofitable online entity Reel.com to Buy.com, laying off 200 employees from the Web site. The chain also saw the departure of Jeffrey Yapp, who left his post as president.

Chairman and CEO Mark Wattles says the company will concentrate on paying the \$300 million in credit debt, as well as more than \$60 million in outstanding payables. Although a sale had been rumored earlier this year, Wattles says the company's current condition is not attracting any buyers. At year's end, Hollywood was able to pay \$37.5 million on its debt, but its stock dropped 95%, to \$1.50.

DEPARTING EXECs

On the flip side, DVD offered more glowing news. Year-end numbers from the DVD Entertainment Group estimated that the installed player base was more than 11 million and that it could reach 13 million by the end of the year. The Consumer Electronics

Continued on page 70



**WE HAVE ANOTHER 1,292 DVDS WE COULD SHOW YOU,
BUT THESE ARE JUST A FEW
TO HUM ALONG TO...**



The Year In Video 2000

VIDEO 2000

Continued from page 68

Assn. estimates player shipments to dealers at nearly 12.5 million units. Fourth-quarter title shipments also hit record numbers, led by "Gladiator," which shipped 4 million units, according to distributor DreamWorks Home Entertainment. Other million-plus shipments were recorded by "X-Men," "Mission: Impossible 2," "The Patriot," "Chicken Run" and "Toy Story 2."

Universal Studios Home Video also racked up its first billion-dollar year in net revenues with the help of 13 million DVD units sold, including "Erin Brockovich," "American Pie," "Jaws," "The Lost



The Patriot

World: Jurassic Park," "U-571," "The Bone Collector," "End Of Days" and "Nutty Professor II: The Klumps."

The Motion Picture Assn. of America won a key court case when a New York federal judge ruled that the DVD-hacking code DeCSS consisted of copyright infringement.

The year also saw the departure of several longtime video executives. Columbia TriStar Home

Video executive Paul Culberg entered the new-media space when he was named executive VP and COO of VM Labs of the company's NUON division. VM Labs is developing a set-top box that offers Internet and DVD capabilities. Rentrak founder and CEO Ron Berger resigned from the revenue-sharing company following a fight over control of the company with a dissident shareholder group.

Buena Vista Home Entertainment head of domestic video operations Mitch Koch also left his position to become VP of sales for Microsoft's new video-game system, called the X-Box. The console is expected to launch next fall. ■

DVD'S YEAR

Continued from page 62

Other top-selling DVD titles for the year include Warner's "The Matrix" and "The Perfect Storm," Fox Video's "X-Men," Paramount's "Mission: Impossible 2," DreamWorks' "Chicken Run," Universal's "Nutty Professor 2: The Klumps" and Buena Vista's "Scary Movie."

AN INCREASE IN TITLES

The brick-and-mortar stores are making a much bigger commitment to DVD as well, notes Nickerson. At the Musicland Group, while music sales were off in the months of October and November, DVD sales represented more than 40% of total video income those two months,

DVD-rental market offering much better margins than VHS—and virtually no competition from the non-renting mass merchants.

PROMOTIONAL WARES

Most of the major home-video labels offered exciting DVD promotions on top titles for the holidays, which cumulatively were expected to boost year-end sales. At Paramount, the "Mission: Impossible 2" high-tech Web site—offering games, a photo gallery, a screensaver and other bonus materials—is only accessible through the DVD. "The key here is to make the DVD experience as interactive as possible for younger audiences," says spokesman Martin Blythe.

For the Dec. 5 launch of "Groove,"

Columbia TriStar took advantage of its wide demographic appeal to the youth, gay/lesbian and dance/ rave markets and set up promotional links to several dozen Web sites, notes spokesman Jeff Kaplan. "We gave the sites a wide variety of 'Groove' merchandise as giveaways for their own special promotions," he says. Kaplan also notes that the year-long "2000 Prizes A Day" for daily visitors to the catalog store site wound up Dec. 31 with 765,000 prizes given out, from Burger King gift certificates to electronics and cruises.

Two weeks prior to the Nov. 14 debut of "The Perfect Storm," Warner launched an international "Tell-A-Friend" e-mail campaign linked to the video Web site, spokesperson Ronnee Sass reports. Every time the e-mail was passed along, the label donated 5 cents, with the ultimate goal of raising \$50,000 for the American Red Cross, which provided assistance and shelter to more than



and Suncoast outlets committed more space through the holidays. Anticipating more DVD demand following the Oct. 26 launch of PlayStation 2, both Toys 'R' Us and Electronics Boutique added DVD Video to their respective software mixes.

"DVD players have reignited the home-theater market with 5.1 channel surround sound."

—Gary Shapiro, CEA

Sales are being sparked by a dramatic increase in titles, as noted by the DVD-release reports provided by Technicolor Video/CD/DVD Services. Through October, more than 8,100 titles were on the list, projected to rise to 8,500 by year-end. Nearly 4,000 titles were released this year alone, compared to 4,700 for the prior years, with DVD music videos representing nearly 8% of the total.

The range of titles has also boosted the "rentailer" market, with Blockbuster Entertainment offering a growing number of rental DVDs in all its 3,800 U.S. stores. While DVD homes are still a very small percentage of total VHS households, specialty video retailers of all sizes have found the

3,000 families in need during the infamous 1991 storm on which the film was based.

The bottom line for both hardware and software DVD interests is very bullish. "DVD players have reignited the home-theater market with 5.1 channel surround sound," notes CEA's Shapiro. "DVD is also helping spark the just-starting HDTV market with its better video offering. This has been a bonanza for hardware sales in the U.S."

Nickerson of the DVD Entertainment Group couldn't agree more. "DVD has reinvigorated people to watch entertainment at home," he observes. "Fulfilling its promises of better audio and better video, DVD is a great boost for the home-video labels, our retailers and our consumers." ■

TUPAC SHAKUR

FIRST TIME ON DVD

DVD SPECIAL FEATURES

- INCREDIBLE NEW INTERVIEWS WITH FRIENDS AND ASSOCIATES from the upcoming documentary film "Welcome to Death Row"
- "THE LAST INTERVIEW" —Over thirty minutes of audio from a haunting interview with Tupac conducted by writer Rob Marriott in September 1996
- ORIGINAL TV SPOT
- SNEAK PREVIEW OF "WELCOME TO DEATH ROW"

Thug Immortal

N O W O N D V D

JANUARY, 2001

XENON PICTURES

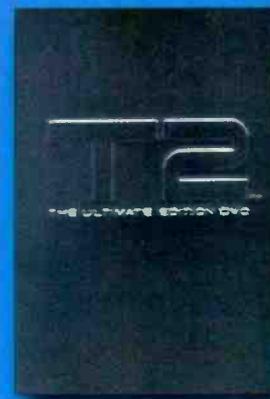
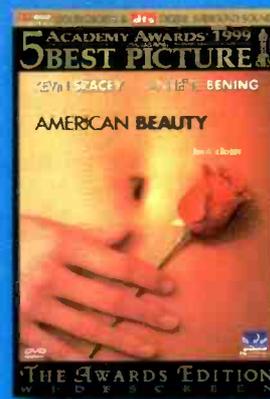
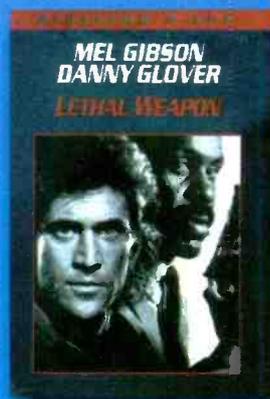
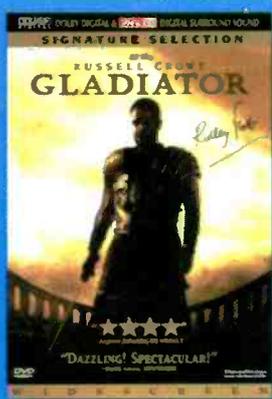
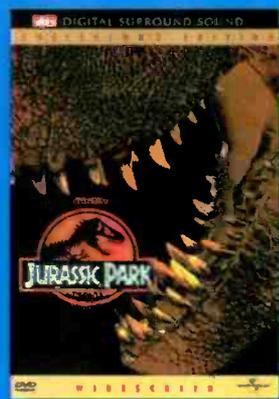
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PARENTAL ADVISORY EXPLICIT CONTENT

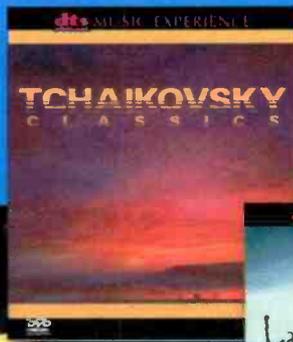
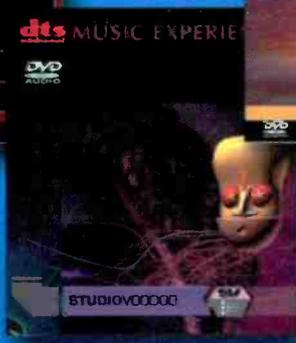


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MUSIC ON DVD-AUDIO



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Top Health & Fitness Videos

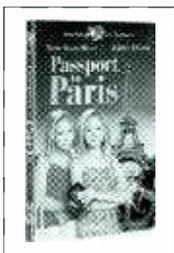
Continued from page 62

- 3 **BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE**—Ventura Distribution
- 4 **TOTAL YOGA**—Living Arts
- 5 **DENISE AUSTIN: POWER KICKBOXING**—Parade Video
- 6 **YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS**—Living Arts
- 7 **BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK**—Ventura Distribution
- 8 **BILLY BLANKS: CRUNCH MASTER BLASTER**—Anchor Bay Entertainment
- 9 **ABS AND BUNS: 2-PACK**—UAV Entertainment
- 10 **AM/PM YOGA FOR BEGINNERS SET**—Living Arts
- 11 **WEIGHT LOSS-YOGA**—Living Arts
- 12 **THE CRUNCH: FAT BLASTER GOES LATIN**—Anchor Bay Entertainment
- 13 **KATHY SMITH: LATIN RHYTHM WORKOUT**—Sony Music Entertainment
- 14 **KATHY SMITH: TIMESAVER-CARDIO FAT BURNER**—Sony Music Entertainment
- 15 **DENISE AUSTIN: HIT THE SPOT (ABS)**—Parade Video
- 16 **DENISE AUSTIN: FAT BURNING BLAST**—Parade Video
- 17 **YOGA FOR BEGINNERS: ABS**—Living Arts
- 18 **DENISE AUSTIN: SIZZLER**—Parade Video
- 19 **KATHY SMITH'S KICKBOXING WORKOUT**—Sony Music Entertainment
- 20 **THE CRUNCH: BOOT CAMP TRAINING**—Anchor Bay Entertainment

Top Kid Videos

Pos. TITLE—Label/Distributing Label

- 1 **MARY-KATE & ASHLEY: PASSPORT TO PARIS**—DualStar Video/Warner Home Video
- 2 **TARZAN**—Walt Disney Home Video/Buena Vista Home Entertainment
- 3 **MARY-KATE & ASHLEY: SWITCHING GOALS**—DualStar Video/Warner Home Video
- 4 **THE ADVENTURES OF ELMO IN GROUCHLAND**—Columbia TriStar Home Video
- 5 **PINOCCHIO**—Walt Disney Home Video/Buena Vista Home Entertainment
- 6 **POKEMON: THE FIRST MOVIE**—Warner Home Video
- 7 **MULAN**—Walt Disney Home Video/Buena Vista Home Entertainment
- 8 **THE PRINCE OF EGYPT**—DreamWorks Home Entertainment
- 9 **BARNEY: MORE BARNEY SONGS**—Barney Home Video/The Lyons Group
- T10 **THE IRON GIANT**—Warner Home Video
- T10 **AN EXTREMELY GOOFY MOVIE**—Walt Disney Home Video/Buena Vista Home Entertainment
- 12 **ELMO'S WORLD**—Sony Wonder
- 13 **MARY-KATE & ASHLEY: SCHOOL DANCE PARTY**—DualStar Video/Warner Home Video
- 14 **SALUDOS AMIGOS**—Walt Disney Home Video/Buena Vista Home Entertainment
- 15 **MUPPETS FROM SPACE**—Columbia TriStar Home Video
- 16 **SCOOBY DOO'S GREATEST MYSTERIES**—Cartoon Network Video/Warner Home Video
- 17 **MONSTER RANCHER: LET THE GAMES BEGIN**—A.D.V. Films
- 18 **THE ARISTOCATS**—Walt Disney Home Video/Buena Vista Home Entertainment
- 19 **THE POWERPUFF GIRLS: BUBBLE-VICIOUS**—Warner Home Video



The Year In Video 2000

- 20 **MARY-KATE & ASHLEY: GREATEST PARTIES**—DualStar Video/Warner Home Video
- 21 **THE TIGGER MOVIE**—Walt Disney Home Video/Buena Vista Home Entertainment
- 22 **POKEMON: SEASIDE PIKACHU**—Viz Video/Pioneer Entertainment
- 23 **POKEMON: WAKE UP SNORLAX**—Viz Video/Pioneer Entertainment
- 24 **THE POWERPUFF GIRLS: MONKEY SEE, DOGGIE DO**—Warner Home Video
- 25 **BLUE'S CLUES: ABC'S AND 123'S**—Nickelodeon Video/Paramount Home Video

Top Kid Video Labels

Pos. LABEL (No. of Charted Titles)

- 1 **WALT DISNEY HOME VIDEO** (19)
- 2 **DUALSTAR VIDEO** (7)
- 3 **VIZ VIDEO** (14)
- 4 **WARNER HOME VIDEO** (5)
- 5 **COLUMBIA TRISTAR HOME VIDEO** (3)



Top Kid Video Distributing Labels

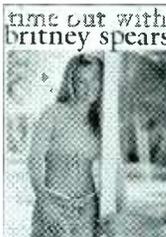
Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 **WARNER HOME VIDEO** (23)
- 2 **BUENA VISTA HOME ENTERTAINMENT** (19)
- 3 **PIONEER ENTERTAINMENT** (14)
- 4 **PARAMOUNT HOME VIDEO** (9)
- 5 **COLUMBIA TRISTAR HOME VIDEO** (3)

Top Music Videos

Pos. TITLE—Artist—Label/Distributing Label

- 1 **TIME OUT WITH BRITNEY SPEARS**—Britney Spears—Jive/Zomba Video
- 2 **S & M**—Metallica—Elektra Entertainment
- 3 **LISTENER SUPPORTED**—Dave Matthews Band—BMG Video
- 4 **A FAREWELL CELEBRATION**—The Cathedrals—Spring House Video/Chordant Distribution Group
- 5 **HELL FREEZES OVER**—Eagles—Geffen Home Video/Universal Music & Video Distribution
- 6 **COME ON OVER: VIDEO COLLECTION**—Shania Twain—USA Home Entertainment
- 7 **WELCOME TO OUR NEIGHBORHOOD**—Slipknot—Roadrunner Video
- 8 **DEATH ROW UN CUT**—2 Pac/Snoop Doggy Dogg—Death Row/Ventura Distribution
- 9 **'N THE MIX WITH 'N SYNC**—'N Sync—BMG Video
- 10 **BALLER BLOCKIN'**—Cash Money Millionaires—Cash Money/Universal Music & Video Distribution
- 11 **ALL ACCESS VIDEO**—Backstreet Boys—Jive/Zomba Video
- 12 **THE OFFICIAL VIDEO COLLECTION**—Ricky Martin—Columbia Music Video/Sony Music Entertainment
- 13 **HOMECOMING—LIVE IN ORLANDO**—Backstreet Boys—Jive/Zomba Video
- 14 **MOUNTAIN HOMECOMING**—Bill & Gloria Gaither And Their Homecoming Friends—Spring House Video/Chordant Distribution Group
- 15 **LIVE**—Shania Twain—USA Home Entertainment
- 16 **GOOD NEWS**—Bill & Gloria Gaither And Their Homecoming Friends—Spring House Video/Chordant Distribution Group
- 17 **LIVE IN CONCERT**—Cher—HBO Home Video/Warner Home Video
- 18 **I'LL MEET YOU ON THE MOUNTAIN**—Bill & Gloria Gaither



- 19 **AND THEIR HOMECOMING FRIENDS—Spring House Video/Chordant Distribution Group**
- 19 **THE VIDEO COLLECTION 92-99**—Madonna—Warner Reprise Video
- 20 **THE GENIE GETS HER WISH**—Christina Aguilera—BMG Video
- 21 **MEMPHIS HOMECOMING**—Bill & Gloria Gaither—Spring House Video/Chordant Distribution Group
- 22 **FIFTY FAITHFUL YEARS**—The Cathedrals—Spring House Video/Chordant Distribution Group
- 23 **OH, MY GLORY**—Bill & Gloria Gaither—Spring House Video/Chordant Distribution Group
- 24 **RICKY MARTIN LIVE! ONE NIGHT ONLY**—Ricky Martin—Columbia Music Video—Sony Music Entertainment
- 25 **THE CRIPPLED LAMB**—Max Lucado—Tommy Nelson Video
- 26 **SUPERNATURAL LIVE**—Santana—Arista Records Inc./BMG Video
- 27 **AARON'S PARTY (COME GET IT)—THE VIDEO**—Aaron Carter—Jive/Zomba Video/BMG Video
- 28 **LIVE AT MADISON SQUARE GARDEN**—'N Sync—Jive/Zomba Video/BMG Video
- 29 **BECAUSE HE LIVES**—Bill & Gloria Gaither—Spring House Video/Chordant Distribution Group
- 30 **URETHRA CHRONICLES**—Blink-182—RCA Music Video/Universal Music & Video Distribution
- 31 **WHITNEY: THE GREATEST HITS**—Whitney Houston—Arista Records Inc./BMG Video
- 32 **THE DANCE**—Fleetwood Mac—Warner Reprise Video
- 33 **CUNNING STUNTS**—Metallica—Psychopathic/Island/Elektra Entertainment
- 34 **BIG MONEY HUSTLAS**—Insane Clown Posse—Universal Music & Video Distribution
- 35 **HE TOUCHED ME: VOLUME 1**—Elvis Presley—Spring House Video/Chordant Distribution Group
- 36 **MIRRORBALL**—Sarah McLachlan—BMG Video
- 37 **SWEET, SWEET SPIRIT**—Bill & Gloria Gaither And Their Homecoming Friends—Spring House Video/Chordant Distribution Group
- 38 **ONE NIGHT ONLY: LIVE**—Bee Gees—Eagle Rock Entertainment/Image Entertainment
- 39 **MARIAH #1'S**—Mariah Carey—Columbia Music Video/Sony Music Entertainment
- 40 **WOODSTOCK 99**—Hybrid/Epic Music Video/Sony Music Entertainment

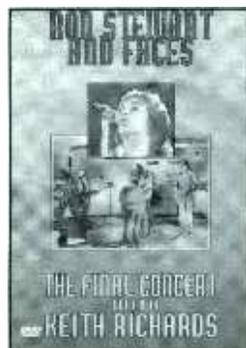
Top Health & Fitness Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 **VENTURA DISTRIBUTION** (6)
- 2 **ANCHOR BAY ENTERTAINMENT** (6)
- 3 **LIVING ARTS** (10)
- 4 **PARADE VIDEO** (12)
- 5 **SONY MUSIC ENTERTAINMENT** (5)



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VISDV003 \$24.95

Tracks:
Nervous Breakdown
Can't Decide
Slip It In
Black Coffee
Six Pack
My War
Jealous Again
The Swinging Man
...and more!



Flipside - The Best Of Flipside
FSDVD-0001 \$24.95

Featured Artists:
Bad Religion (11 tracks)
The Weirdos (10 tracks)
Dickies (13 tracks)
Circle Jerks (23 tracks)



Marvin Gaye - Searching Soul
9509-9DVD \$19.95

Music Clips:
Inner City Blues
Distant Lover
What's Going On
Come Get to This
I Want You
Heard It Through the Grapevine



Better Living Through Circuitry
DR-0666 \$24.95

Featured Artists:
The Crystal Method / Moby
Meatbeat Manifesto / DJ Spooky
Roni Size / Electric Skychurch
BT / System 7 / Frankie Bones
Scanner / Carl Cox
Superstar DJ Keoki
Psychic TV / Loop Guru
Uberzone / Simply Jeff

Directed by Nine Inch Nails
video director, Jon Reiss

Top Music Video Labels

Pos. LABEL (No. of Charted Titles)

- 1 **SPRING HOUSE VIDEO** (20)
- 2 **JIVE/ZOMBA VIDEO** (6)
- 3 **BMG VIDEO** (5)
- 4 **COLUMBIA MUSIC VIDEO** (10)
- 5 **USA HOME ENTERTAINMENT** (3)
- 6 **ELEKTRA ENTERTAINMENT** (3)
- 7 **WARNER REPRIS VIDEO** (7)
- 8 **CASH MONEY** (2)
- 9 **GEFFEN HOME VIDEO** (1)
- 10 **ARISTA RECORDS INC.** (4)

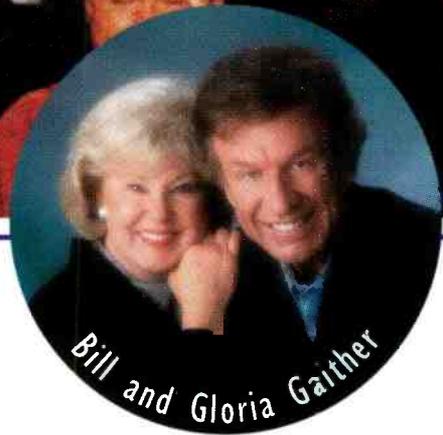
Top Music Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 **CHORDANT DIST. GROUP** (30)
- 2 **BMG VIDEO** (16)
- 3 **JIVE/ZOMBA VIDEO** (4)
- 4 **UNIVERSAL MUSIC & VIDEO DISTRIBUTION** (12)
- 5 **SONY MUSIC ENTERTAINMENT** (23)



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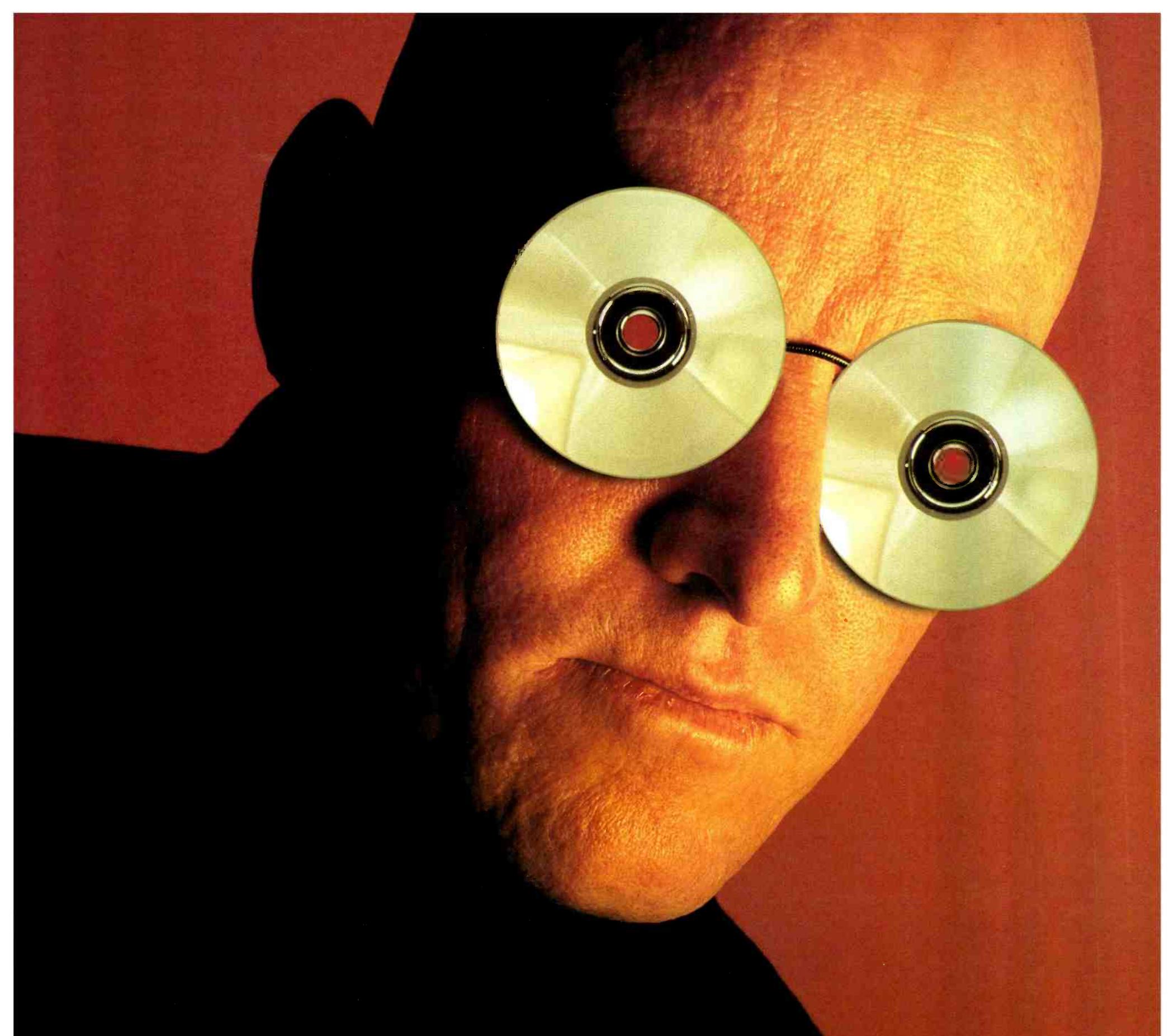
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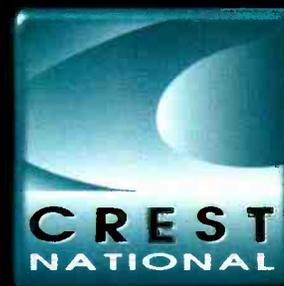


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Home Video

MERCHANTS & MARKETING



Purple Reigns. To promote his new video, "Come On Over To Barney's House," the big purple dinosaur entertained a crowd gathered at the Collin Creek Mall in Plano, Texas. The stop was part of an eight-city road trip co-sponsored by Barney video distributor Lyrick Studios and Better Homes and Gardens. The tour was highlighted by performances of songs from the video as well as new dance craze the Dino Dance. The tour was Barney's first in eight years and attracted more than 25,000 young fans in each city.

U.K.'s DVDplus Killed In Price War Nontraditional 'E-Tip' Strategy Fails To Keep E-Tailer Alive

BY SAM ANDREWS

LONDON—In spite of record DVD sales in the U.K. last year, British Internet retailer DVDplus went into liquidation Dec. 14.

The company is another victim of the decline in E-commerce investment funding and vicious price wars raging among U.K. video retailers. Boxman, one of the company's major competitors, announced its closure in October.

The closure of DVDplus comes on the heels of the company's new

'DVD is a mass-market product with slim margins, but it is not yet mass-market enough. So the big boys are fighting a price war to get market share, and it is the little guys who are suffering'

— BRYAN WELSH —

service.

The Web site cut the price of all its DVDs to the wholesale cost, depending on E-tips to make a profit. The site also charged postage and packing at cost.

Customers were given suggested gratuity amounts calculated for each purchase, ranging from 5% to 20%. Customers could also put in their own amount in a box located at checkout (Billboard, Nov. 18, 2000).

"The amazing thing is that the 'E-tip' worked dramatically well. We more than doubled our turnover and made big improvements to our profitability," Welsh tells Billboard. "In fact, we would have probably gone down sooner if it hadn't been for the E-tip, but we needed it to be incredibly successful to survive."

The major problem, he says, was that DVDplus could not generate a sufficient volume of sales. "DVD is a mass-market product with slim margins," Welsh says, "but it is not yet mass market enough. So the big boys are fighting a price war to get market share, and it is the little guys who are suffering."

Welsh adds that he has managed to find positions for four staff members within associated companies but was forced to lay off five people.

DVDplus was founded in 1998 by a group of former Intel Corp. executives.

profit strategy that offered DVDs at wholesale cost and asked customers to leave a gratuity.

DVDplus managing director Bryan Welsh says that while the gratuity strategy had proved successful, the price wars and the lack of additional investment funds sunk the company.

In October, mounting competition from other dealers, which had slashed prices, led DVDplus to abandon any attempt to make a profit by traditional methods. Instead it asked its customers to leave it an "E-tip" for providing them with excellent customer

Online Holiday Shopping Shows Increase This Past Season; MPAA Files Piracy Suit

ONLINE SHOPPING CROWDS: Online holiday shopping increased an average of 31% from Nov. 26 through Dec. 19, compared with the same period in 1999, according to Media Metrix tracking data. The firm estimates that, on average, 35 million consumers visited online retailers each week during the month-long shopping season, nearly 10 million more per week than in 1999.

To no one's surprise, Amazon.com garnered the top spot for most consumers. According to Media Metrix, more than 1.2 million consumers logged on to Amazon.com each day during the week ending Dec. 19, representing a 47.3% increase over 1999.

Its closest competitor was Mypoints.com, a direct-marketing member site offering reward points on purchases of a variety of consumer products as well as travel. Approximately 1.1 million consumers visited the site during the week ending Dec. 19.

From there, the numbers drop off significantly, with sites such as Walmart.com, Toysrus.com, and Barnesand Noble.com falling from more than 550,000 visitors per day on Dec. 17 to about 350,000 by Dec. 19.

During the last two weeks of the holiday shopping period, overall visitation dropped from 33.8 million users to 35.6 million.

Unlike last year, when consumers shopped up until the last minute, this year many were concerned that deliveries wouldn't arrive by the Dec. 25 deadline, according to Media Metrix measurement analyst Anne Rickert. Bad experiences from last year urged consumers to shop earlier online.

While most people continue to shop online while at work, other sites, such as Barbie.com and Target.com, saw more than 85% increases from users visiting from home computers. Barbie.com, for instance, experienced a 96% jump in users accessing its site from home.

Internationally, Amazon.com was again the big winner, ranking No. 1 in Australia, Canada, and the U.K. and ranking in the top five in Brazil, Denmark, France, and Japan. The rankings were based on visits during November.

Overall, nearly 50% of consumers in the U.K.,

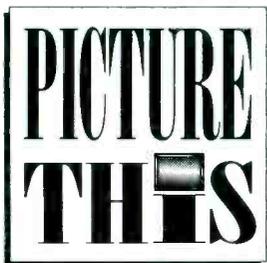
Canada, and Japan shopped online from home, compared with 68.1% of U.S. consumers.

CAUGHT RED-HANDED: The Motion Picture Assn. of America (MPAA) has filed a copyright infringement lawsuit against Antonio Daniele III for allegedly selling illegal videos over the Internet.

Filing suit Dec. 13 in Chicopee, Mass., the MPAA claims Daniele was selling pirated tapes via an E-mail address. The group's anti-piracy unit had discovered the operation prior to filing the lawsuit and asked Daniele to cease his operation. Daniele had signed a written "voluntary surrender" agreement to comply with the request. But in a routine follow-up by the MPAA several weeks later, Daniele forwarded a nine-page list of movies, TV shows, adult videos, and music CDs. When the investigator ordered some of the titles, they turned out to be pirated copies. Daniele's mother is also named



by Eileen Fitzpatrick



in the lawsuit.

The MPAA first uncovered Daniele's business through advertisements in various online newsgroups. Many of the titles offered were in theatrical release, and when MPAA investigators ordered the titles, they turned out to be pirated copies.

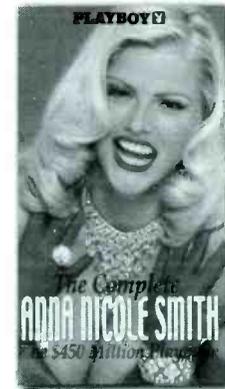
The MPAA seeks a permanent injunction against Daniele and his mother.

WINSTAR LINKS WITH WORLDBLINK: Winstar TV and Video has signed a deal to co-produce and acquire programming with satellite broadcaster WorldLink TV. The programs will focus on the world music genre.

Under the deal, the WorldLink will air the programs on its channel, which is shown on the DirectTV and EchoStar DISH Network satellite systems. Winstar will release the programs on home video in domestic and international markets. New videos from the deal should begin rolling out by midyear.

WorldLinkTV is a division of Link Media and is available in more than 14 million homes since its launch in December 1999.

BLONDE AMBITION.



From her small-town Texas roots to Playmate Centerfold and fashion model, Anna Nicole Smith has lived a real-life rags to riches story. Learn every juicy detail as E! Entertainment Television's A.J. Benza hosts this intimate look at the ultimate blonde bombshell. *The Complete Anna Nicole Smith.*

PLAYBOY HOME VIDEO
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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			No. 1					
1	1	5	CHICKEN RUN	DreamWorks Home Entertainment 85754	Mel Gibson	2000	G	26.99
2	5	11	TOY STORY 2	Walt Disney Home Video Buena Vista Home Entertainment 18460	Tom Hanks Tim Allen	1999	G	26.99
3	2	80	HOW THE GRINCH STOLE CHRISTMAS! ♦	Warner Home Video M201011	Animated	1966	NR	14.95
4	3	7	FANTASIA 2000	Walt Disney Home Video Buena Vista Home Entertainment 18470	Animated	1999	G	26.99
5	4	5	X-MEN	FoxVideo 2000741	Patrick Stewart Ian McKellen	2000	PG-13	22.98
6	8	11	PLAYBOY'S 2001 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music & Video Dist. PBV0867	Various Artists	2000	NR	19.98
7	7	6	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED	Dualstar Video Warner Home Video 37236	Mary-Kate & Ashley Olsen	2000	NR	19.96
8	6	6	THE PERFECT STORM	Warner Home Video 18943	George Clooney Mark Wahlberg	2000	PG-13	22.99
9	15	9	AMERICAN BEAUTY	DreamWorks Home Entertainment 85304	Kevin Spacey Annette Bening	1999	R	19.98
10	11	6	LIVE AT MADISON SQUARE GARDEN ▲³	Jive/Zomba Video BMG Video 41739	'N Sync	2000	NR	19.98
11	14	6	ECW: PATH OF DESTRUCTION	Pioneer Entertainment 71548	Various Artists	2000	NR	14.98
12	13	7	PLAYBOY'S PLAYMATES BUSTIN' OUT	Playboy Home Video Universal Music & Video Dist. PBV0869	Various Artists	2000	NR	19.98
13	17	10	SIN: THE MOVIE	A.D.V. Films 001	Animated	2000	NR	19.98
14	12	11	PLAYBOY'S BEST OF COLLEGE GIRLS	Playboy Home Video Universal Music & Video Dist. PBV0868	Various Artists	2000	NR	19.98
15	9	6	FIGHT CLUB	FoxVideo 2000306	Brad Pitt Edward Norton	1999	R	19.98
16	24	5	ANNIE GET YOUR GUN	Warner Home Video 95438	Betty Hutton Howard Keel	1950	NR	19.98
17	27	16	PLAYBOY'S GIRLS OF HEDONISM	Playboy Home Video Universal Music & Video Dist. PBV0866	Various Artists	2000	NR	19.98
18	31	31	SEX AND THE CITY	HBO Home Video Warner Home Video 99301	Sarah Jessica Parker Kim Cattrall	2000	NR	39.92
19	10	64	WHITE CHRISTMAS	Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
20	22	7	REBOOT: VOLUME 1	A.D.V. Films 001	Animated	2000	NR	19.98
21	33	32	SOUTH PARK: BIGGER, LONGER & UNCUT	Paramount Home Video 336823	Animated	1999	R	19.98
22	29	12	BALLER BLOCKIN' ▲	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
23	20	3	THE NUTTY PROFESSOR 2: THE KLUMPS	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson	2000	PG-13	22.98
24	38	3	PLAYBOY'S CALIFORNIA GIRLS	Playboy Home Video Universal Music & Video Dist. PBV0870	Various Artists	2000	NR	19.98
25	21	5	MLB: WORLD SERIES 2000	USA Home Entertainment 60087	Various Artists	2000	NR	19.95
26	19	6	POKEMON: THE MOVIE 2000	Warner Home Video 18988	Animated	2000	G	22.99
27	NEW ▶		THE ROAD TO EL DORADO	DreamWorks Home Entertainment 83669	Animated	2000	G	15.95
28	16	4	ESCAFLOWNE (UNCUT): BETRAYAL & TRUST	Bandai Entertainment Pioneer Entertainment 0451	Animated	2000	NR	19.98
29	39	16	PLAYBOY'S SEXY GIRLS NEXT DOOR	Playboy Home Video Universal Music & Video Dist. PBV0865	Various Artists	2000	NR	19.98
30	26	106	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	39.98
31	23	15	THE LITTLE MERMAID II: RETURN TO THE SEA	Walt Disney Home Video Buena Vista Home Entertainment 19680	Animated	2000	NR	26.99
32	25	18	THE TIGGER MOVIE	Walt Disney Home Video Buena Vista Home Entertainment 19302	Animated	2000	G	24.99
33	18	4	BEING JOHN MALKOVICH	USA Home Entertainment 4400597	John Cusack Cameron Diaz	1999	R	19.98
34	NEW ▶		THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
35	37	14	NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Home Video 11889	Chevy Chase	1989	PG-13	19.98
36	32	3	PLAYBOY'S SEXY SHORTS	Playboy Home Video Universal Studios Home Video PBV0893	Various Artists	2000	NR	19.98
37	28	7	THE TALENTED MR. RIPLEY	Paramount Home Video 331423	Matt Damon Gwyneth Paltrow	2000	R	19.95
38	30	21	BUZZ LIGHTYEAR OF STAR COMMAND: THE ADVENTURE BEGINS	Walt Disney Home Video Buena Vista Home Entertainment 19751	Animated	2000	NR	24.99
39	40	7	TITAN A.E.	FoxVideo 200739	Animated	2000	PG	19.98
40	34	9	THE GREEN MILE	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	24.98

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			No. 1		
1	1	5	GLADIATOR (R)	DreamWorks Home Entertainment 86386	Russell Crowe
2	NEW ▶		SCARY MOVIE (R)	Dimension Home Video Buena Vista Home Entertainment 18300	Anna Faris Jon Abrahams
3	3	7	MISSION: IMPOSSIBLE 2 (PG-13)	Paramount Home Video 334873	Tom Cruise
4	5	5	CHICKEN RUN (G)	DreamWorks Home Entertainment	Mel Gibson
5	4	3	THE NUTTY PROFESSOR 2: THE KLUMPS (PG-13)	Universal Studios Home Video 83591	Eddie Murphy Janet Jackson
6	6	3	GONE IN 60 SECONDS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
7	2	5	X-MEN (PG-13)	FoxVideo	Patrick Stewart Ian McKellen
8	8	9	THE PATRIOT (R)	Columbia TriStar Home Video 5702	Mel Gibson
9	NEW ▶		SHAFT (R)	Paramount Home Video 336194	Samuel L. Jackson
10	7	6	THE PERFECT STORM (PG-13)	Warner Home Video 18943	George Clooney Mark Wahlberg
11	12	8	FREQUENCY (PG-13)	New Line Home Video Warner Home Video 5057	Dennis Quaid Jim Caviezel
12	10	6	BIG MOMMA'S HOUSE (PG-13)	FoxVideo 2000779	Martin Lawrence
13	9	14	HIGH FIDELITY (R)	Touchstone Home Video Buena Vista Home Entertainment 20349	John Cusack Jack Black
14	15	11	RULES OF ENGAGEMENT (R)	Paramount Home Video 332173	Tommy Lee Jones Samuel L. Jackson
15	11	10	KEEPING THE FAITH (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20769	Ben Stiller Jenna Elfman
16	18	8	RETURN TO ME (PG)	MGM Home Entertainment 1001071	David Duchovny Minnie Driver
17	14	12	U-571 (PG-13)	Universal Studios Home Video 86741	Matthew McConaughey Bill Paxton
18	17	11	PITCH BLACK (R)	Universal Studios Home Video 85550	Vin Diesel Cole Hauser
19	13	4	THE REPLACEMENTS (PG-13)	Warner Home Video 18585	Keanu Reeves Gene Hackman
20	20	11	SHANGHAI NOON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 20771	Jackie Chan

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Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
			No. 1		
1	1	6	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
2	2	3	SCARY MOVIE (R) (29.99)	Dimension Home Video/Buena Vista Home Entertainment 18300	Anna Faris Jon Abrahams
3	3	4	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
4	6	2	ROAD TRIP (NR) (26.99)	DreamWorks Home Entertainment 87111	Tom Green
5	5	2	THE CELL (R) (24.98)	New Line Home Video/Warner Home Video 5150	Jennifer Lopez
6	4	10	THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson
7	7	6	X-MEN (PG-13) (29.98)	FoxVideo 2000640	Patrick Stewart Ian McKellen
8	NEW ▶		THE ART OF WAR (R) (24.98)	Warner Home Video 18871	Wesley Snipes
9	8	7	THE PERFECT STORM (PG-13) (24.98)	Warner Home Video 18584	George Clooney Mark Wahlberg
10	9	8	MISSION: IMPOSSIBLE 2 (PG-13) (29.99)	Paramount Home Video 334874	Tom Cruise
11	10	2	SE7EN: TWO-DISC PLATINUM SERIES (R) (30.98)	New Line Home Video/Warner Home Video 4997	Brad Pitt Morgan Freeman
12	11	67	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
13	12	4	THE NUTTY PROFESSOR II: THE KLUMPS (PG-13) (25.98)	Universal Studios Home Video 20922	Eddie Murphy Janet Jackson
14	NEW ▶		THE EXORCIST (R) (24.98)	Warner Home Video 18632	Ellen Burstyn Linda Blair
15	13	3	SHAFT (R) (29.99)	Paramount Home Video 336194	Samuel L. Jackson
16	17	5	BIG MOMMA'S HOUSE (PG-13) (26.98)	FoxVideo 2000819	Martin Lawrence
17	14	10	U-571 (PG-13) (26.98)	Universal Studios Home Video 20785	Matthew McConaughey Bill Paxton
18	15	6	CHICKEN RUN (G) (26.98)	DreamWorks Home Entertainment 86453	Mel Gibson
19	18	7	FANTASIA 2000 (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 19571	Animated
20	RE-ENTRY		THE REPLACEMENTS (PG-13) (24.98)	Warner Home Video 18585	Keanu Reeves Gene Hackman

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Actor Gives His Take On 'The Cell'

Vincent D'Onofrio Discusses The Making Of The Sci-Fi Thriller

As the psychotic serial killer in "The Cell," Vincent D'Onofrio is compelling and suitably creepy. But the actor is balancing the role by playing a forensic pathologist in the upcoming NBC series "Criminal Intent." As for the criminal intent of his character in "The Cell," D'Onofrio had this to say about the role.

Did it trouble you that your character in "The Cell" was such a disturbing one?

It did. I'm not going to do it again for a while. Not because of any romantic reasons like I live my character, because that's ridiculous. It's all the research that I did about the psychology. Stuff like that gives you nightmares.

So why did you choose the role?

I wasn't very keen on the script, but Tarsem [Singh, the director] convinced me to do it.

How?

With his sense of how he wanted it to look. I knew that it was going to be a visual experience, and that aspect is phenomenal. The only hope I had for this film was that it would be a visual feast. And that's, in fact, what it is.

Are you suggesting something was missing in the story?

I think audiences are missing out on the psychology of the killer, why he is the way he is. When you do a film with a big actress like Jennifer Lopez, the studio doesn't want her off-screen for 20 minutes. In Tarsem's final cut, she was gone for several long periods, and that just doesn't work in the Hollywood system. I don't blame them, actually, because Jennifer is the only reason the film got made.

Did the nature of your character affect your working relationship with your leading lady?

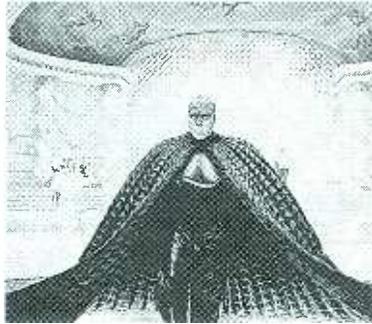
Jennifer and I had a very good working relationship. It was a strange set because it was always very quiet. We were trying to make all these heavy visual statements. The challenge of figuring those out required a lot of thought and a lot of spontaneous good ideas. As an actress, Jennifer was there and very attuned. There was an energy between us that was very fragile because of the characters we were playing. We knew we had to get away with this real wild stuff. So we were paying attention most of the time.

Was there a way to lighten things up on the set?

Not me, nope! I'm not into goofin' off, unless we're doing a comedy.

Why do you think psychological thrillers are so popular today?

If I could add something, a lot



Vincent D'Onofrio as creepy serial killer Carl Stargher in the sci-fi thriller "The Cell" from New Line Home Video.

of them have to do not only with psychology but also with faith and hope. Those elements of drama are very relevant right now.

Why?

I have a feeling it's because of how society is chasing technology. I think we're a bit blinded by the light, and it makes us desperate. Stories like "The Sixth Sense" and "Unbreakable" have to do with our desperation to figure things out as far as our humanity. We're scared that technology is going to destroy us.

How would you sum up your experience working on "The Cell"?

In the end, now that it's finished, I think it was an exercise for Tarsem. I'd love to do another film with him; he's a great guy. But I think "The Cell" was just to exercise himself a bit.

Like an auteur?

Yeah. And I'm all for that, if you can get away with it. And he did!

CATHERINE CELLA

VSDA To Award Bacon, Kutcher At Its Convention In Las Vegas

As the movie industry heads into the 2001 awards season, the Video Software Dealers Assn. (VSDA) will kick off the annual trophy-giving with a few awards of its own at its 20th national convention in Las Vegas, which runs through Jan. 9.

The trade organization will give its video man of the year award to actor Kevin Bacon. Bacon will be honored for his work in more than 39 films, including last year's sleeper hit "My Dog Skip," and 1999's "Stir Of Echoes," which won two VSDA Home Entertainment Awards last year. Most recently he starred in Columbia TriStar Home Video's "Hollow Man."

Past video man of the year honors have been bestowed upon actors George Clooney, Arnold Schwarzenegger, John Travolta, Robin Williams, and Michael J. Fox.

The trade group's rising star of the year award will go to Ashton Kutcher, who is starring in the 20th Century Fox

Home Entertainment release "Dude, Where's My Car?" and the Fox television show "That '70s Show."

Kutcher and Bacon will accept their honors during the general business session on Sunday (7). VSDA will also present the awards for the best video renters and sellers during the general session.

More than 60 titles have been nominated in 12 categories covering theatrical, direct-to-video, DVD, video games, and adult. The awards will cover titles released between April 1 and Nov. 30, 2000.

The separate DVD Festival Awards will also honor the best DVD releases in 11 other categories, including commentary, use of menu features, sound, video transfer, use of DVD-ROM features, and other characteristics specific to the genre.

Among the titles nominated for both awards are "American Beauty," "The Patriot," "The Perfect Storm," and "Gladiator."

The Home Entertainment Awards will also be presented at the general business session, and the Festival Awards later that day.

As part of its scholarship program, VSDA has selected five college freshmen to receive a total of \$24,000 in financial assistance.

Receiving the scholarships are Joshua Bone, a Dallas native attending the University of North Carolina at Chapel Hill; Tenbroeck Carmel, who attends the University of California at Davis; Mark Martinez, who attends the University of Utah; Anne Mason, who attends Kansas City Community College in Kansas; and Stephanie Toro, a native of Norfolk, Va., who attends Oxford College in England.

The scholarships are sponsored by the VSDA Endowment Fund, VSDA regional chapters, Union Bank of California, and distributors Baker & Taylor and VPD.

EILEEN FITZPATRICK

Billboard

JANUARY 13, 2001

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			NO. 1	
1	1	7	MLB: WORLD SERIES 2000 USA Home Entertainment 60087	19.95
2	2	37	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254	14.95
3	4	20	WWF: TABLES LADDERS CHAIRS World Wrestling Federation Home Video 259	14.95
4	3	61	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 Red Line Entertainment 7002	15.95
5	6	6	WWF: CHRIS JERICO-BREAK DOWN THE WALLS World Wrestling Federation Home Video 262	14.95
6	7	4	WWF: MOST MEMORABLE MATCHES '00 World Wrestling Federation Home Video 826	14.95
7	5	36	WWF: EVE OF DESTRUCTION World Wrestling Federation Home Video 256	14.95
8	10	20	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261	14.95
9	8	6	WWF: KURT ANGLE-IT'S TRUE IT'S TRUE World Wrestling Federation Home Video 263	14.95
10	16	7	ECW: PATH OF DESTRUCTION (UNCENSORED) Pioneer Entertainment 71548	19.98
11	12	18	ECW: EXTREME EVOLUTION (CENSORED) Pioneer Entertainment 71404	14.98
12	11	20	WWF: STONE COLD STEVE AUSTIN-LORD OF THE RING World Wrestling Federation Home Video 260	14.95
13	20	13	KING OF THE DEATH MATCH Ground-Zero Entertainment 2056	19.99
14	RE-ENTRY		ECW: EXTREME EVOLUTION Pioneer Entertainment 71405	14.98
15	9	81	WWF: THE ROCK-KNOW YOUR ROLE ♦ World Wrestling Federation Home Video 234	14.95
16	13	58	WWF: AUSTIN VS. MCMAHON ♦ World Wrestling Federation Home Video 240	14.95
17	RE-ENTRY		JUGGALO CHAMPIONSH-T WRESTLING Psychopathic Video 2200	21.95
18	RE-ENTRY		WWF: KING OF THE RING '98 World Wrestling Federation Home Video WWF10205	19.95
19	NEW▶		WWF: NO MERCY 2000 World Wrestling Federation Home Video 253	29.95
20	RE-ENTRY		WWF: INSURREXTION World Wrestling Federation Home Video 258	19.95

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			NO. 1	
1	1	105	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	2	97	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
3	6	43	WEIGHT LOSS-YOGA Living Arts 21	9.95
4	4	14	BILLY BLANKS: TAE-BO LIVE Ventura Distribution 2723	39.95
5	3	78	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution TB2271	29.95
6	11	16	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10152	14.98
7	5	51	LIVING YOGA COLLECTION Living Arts 61187	17.98
8	12	87	YOGA FOR BEGINNERS: ABS Living Arts 1188	9.98
9	9	34	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 2276	24.95
10	8	112	TOTAL YOGA Living Arts 1080	9.98
11	7	53	BILLY BLANKS: TAE-BO WORKOUT FOUR-PACK Ventura Distribution 10013	49.98
12	10	324	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
13	13	72	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment SV10885	9.98
14	NEW▶		DENISE AUSTIN: BLAST OFF TEN POUNDS Artisan Home Entertainment 10154	14.98
15	18	2	PILATES: BEGINNING MAT WORKOUT Living Arts 1231	14.98
16	19	26	THE METHOD: PRECISION TONING Parade Video 30572	12.98
17	15	57	A.M. YOGA FOR BEGINNERS Living Arts 1071	9.98
18	20	2	BASIC YOGA FOR DUMMIES Anchor Bay Entertainment 11586	9.99
19	RE-ENTRY		THE METHOD: TARGET SPECIFICS Parade Video 30840	12.98
20	17	104	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95

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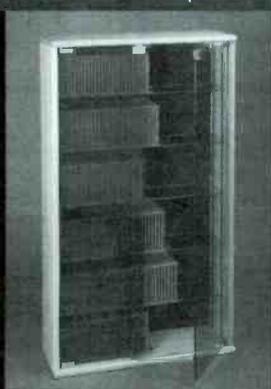
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1ST QUARTER LOOKS BRIGHT AT UNIVERSAL CANADA

(Continued from page 50)

of support from Vivendi for our organization."

Whatever the aftermath of the Vivendi acquisition here, it is unlikely to match the sizable integration and restructuring that followed the Universal/PolyGram merger. Some 50 to 60 jobs were immediately cut from the two companies' combined 400-staff work force, and there were overhauls in the sales, business affairs, information and technology, A&R, finance, and administration departments.

"During the latter part of '99, we began feeling the company come together," says Lennox. "Harmonizing the operations attendant to a merger that size was a colossal task, as were all the technological needs involved. But we regained our momentum." The company has since grown by 20 people, notes Lennox, "basically in new-media and E-commerce positions."

"Universal has been a terrific partner," says Rounder president/CEO John Virant. "We did our deal with PolyGram just prior to the merger, and then we stayed on. We could have been in the situation of not being wanted or being ignored. That has not been the case. They have done a good job at retail for us. I'm a big fan of Randy Lennox."

Rounder's relationship with Universal Music Canada grew tighter last year when the two companies separately licensed Canadian singer/songwriter Sarah Harmer's modern rock album "You Were Here" to their respective territories from her own Cold Snap Records label. "We have been working together on Sarah, and the results are very positive," says Virant.

Following the 1998 merger, Universal—under Lennox working in tandem with senior VP Allan Reid in A&R—has taken a far more aggressive role in seeking meaningful international-release commitments for its domestic roster (including coveted U.S. releases) and in covering costs of launching its acts internationally.

"From the very first day [of the merger], our intention was to reshape our A&R and be aggressive internationally," says Lennox. "This is now showing some results with soulDecision."

According to SoundScan, soulDecision's debut album, "No One Does It Better," has sold 105,000 units in Canada since its release last year, plus 215,000 units in the U.S., where it has been issued on MCA.

"Randy has changed my perception of Canadian record labels," says soulDecision's man-

ager, Garry Francis. "Traditionally, they don't play in the big leagues. With our group, Randy has been playing in the big leagues. He brought [MCA Records U.S. president] Jay Boberg on board and has gone to bat for us worldwide. The band has toured in the U.S. with 'N Sync and Christina Aguilera and is about to go to Australia and Thailand. I never thought all this would happen in a million years."

Universal's other direct domestic signings are the Tragically Hip, the Matthew Good Band, Jann Arden, Big Len, Headstones, Jason McCoy, Big Sugar, Latitude Nord, Remy, Static In Stereo, Nancy Dumais, and, in a co-venture with Universal Records U.S., Holly McNarland.

Universal is preparing to tap into an impressive lode of major domestic albums this year. It begins with the March releases of "Coke Machine Glow" by Tragically Hip front man Gord Downie on his Wiener Art label, an unnamed debut album by French-language hip-hop duo Latitude Nord, and Nancy Dumais' sophomore album, "Le Nombri" (The Navel). Second-quarter releases include albums by Len, McNarland, Big Sugar, Remy, Static In Stereo, and an unnamed five-female vocal act that will star in the "Pop Stars" TV series, which begins airing nationally Feb. 6.

In addition to developing its own domestic roster, Universal Music Canada has continued to be aggressive in distributing independent domestic music. This includes licensing of artist-run labels—including those of the Cowboy Junkies, Carmen Campagne, Hayden, and the Jeff Healey Band—and distribution of such key Canadian labels as Alert Music, Anthem, True North, Solitudes, Loggerhead, and Zero Musique.

"Following the merger, we made a concerted effort to give comfort and understanding to our existing relationships within [Canada's independent] label community," says Lennox. "As a result, all of these labels stayed with our company and are flourishing."

Lennox disputes criticism by several independent-label executives that it is laborious for them to penetrate the market with distribution by Universal because of lack of attention from the multinational. "I wouldn't agree with that," he says. "The reason why is our market leverage. It is opportune for them to have Limp Bizkit and Eminem as leverage to better represent their music in the marketplace."

Update

LIFELINES

MARRIAGES

Tommy Shaw to Jeanne Mason, Dec. 28 in Las Vegas. Groom is the lead singer and guitarist for Styx.

DEATHS

Nick Massi, 73, of cancer, Dec. 24 in Newark, N.J. Massi was the bass vocalist for the Four Seasons. Born Nicholas Macioci, Massi joined the group in 1960, when it was called the Four Lovers. While he was a member of the Frankie Valli-led group, the Four Seasons earned No. 1 hits with "Sherry," "Big Girls Don't Cry," and "Walk Like A Man." Massi left the group in 1965 to concentrate on his production company, Vitomass Productions, with fellow Four Seasons member Tommy DeVito.

Johnny Hathcock, 81, of heart failure, Dec. 26 in Amarillo, Texas. Hathcock was a songwriter best known for the Hank Thompson hit "Wake Up, Irene" and the Eddy Arnold theme song "Welcome To My World," which was later recorded by such artists as Dean Martin, Andy Williams, and Elvis Presley. Approximately 150 of Hathcock's songs were recorded during his lifetime. Hathcock got his start in the music industry with stints at several radio stations. He is survived by his wife, two daughters, a sister, three brothers, three grandchildren, and five great grandchildren. In lieu of flowers, the family requests that donations in Hathcock's name be made to the American Heart Assn. or to a favorite charity.

Ira Moss, 77, due to a long illness, Dec. 27 in Chappaqua, N.Y. Moss was a pioneer in the creation of budget albums, starting at Tops Records, a company he formed in the early 1950s. There, he produced a line of LPs that carried a list price much lower than that of regularly priced LPs. He later joined budget product manufacturer Pickwick International and had become president of the company when he left in the early 1970s. Moss next

formed Moss Music Group and was involved in purchasing the Vox line of classical and pop albums. Eventually, the Moss Music Group was sold to Essex Entertainment. Moss was also a founder and president of the music industry unit of B'nai B'rith. He is survived by his wife, a daughter, a son, and two grandchil-

dren.

John Pechickjian, 49, of natural causes, Dec. 25 in Los Angeles. Pechickjian was Johnny Tillotson's musical director and lead guitarist for 26 years. He is survived by two brothers.



Greene Award. The Institute for Music and Neurologic Function recently honored National Academy of Recording Arts and Sciences president/CEO Michael Greene with its first Music Has Power Award. Greene has been a national corporate spokesperson for the American Music Therapy Assn. since 1996. Helping Greene, right, celebrate his award was producer Phil Ramone.

CALENDAR

JANUARY

Jan. 9, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

Jan. 10-13, **28th Annual International Assn. Of Jazz Educators Conference**, New York Hilton and New York Sheraton, New York. 610-667-0501.

Jan. 15, **Getting Records To Radio**, presented by the National Assn. of Record Industry Professionals, Four Seasons Hotel, Los Angeles. 818-769-7007.

Jan. 20, **MIDEMnet 2001**, Palais des Festivals, Cannes. 212-370-7470.

Jan. 21-25, **MIDEM 2001**, Palais des Festivals, Cannes. 212-370-7470.

Jan. 27-Feb. 3, **Seventh Annual Country In The Rockies**, benefiting the T.J. Martell Foundation, Club Med Crested Butte, Crested Butte, Colo. 615-256-2002.

FEBRUARY

Feb. 2-3, **13th Annual Frank Sinatra Celebrity Golf Tournament**, Desert Willow Golf Resort, Palm Desert, Calif. 760-202-4422.

Feb. 5-6, **Jupiter Internet Commerce Latin America Forum**, Hyatt Regency Miami, Miami. 800-214-5952, ext. 6424.

Feb. 6, **Music Industry Networking Night**, One Night Stan's, Hollywood, Fla. 954-929-1566.

Feb. 20-22, **REPLitech North America**, Los Angeles Convention Center, Los Angeles. 800-800-5474.

Feb. 21, **43rd Annual Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.

Feb. 22-24, **Seventh Annual College Urban Music Fest Black History Month Celebration**, Atlanta University Center, Atlanta. 770-908-6102.

Feb. 22-25, **By:Larm Convention**, Tromsø, Norway. 47-2335-6096.

Feb. 24, **How To Start And Run Your Own Record**

Label, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Feb. 25, **Music Career Expo & Job Fair 2001**, Hynes Convention Center, Boston. 617-747-8970.

Feb. 26, **Brit Awards**, Earls Court 2, London. 44-207-851-4001.

MARCH

March 2-4, **Building A Songwriting Career Seminar**, presented by the Songwriters Foundation and the Songwriters Guild of America, French Quarter Suites, Memphis. 615-329-1782.

March 3, **37th Annual Cinema Audio Society Awards Banquet**, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624

March 11-14, **43rd Annual National Assn. Of Recording Merchandisers Convention And Trade Show**, Orlando World Center Marriott, Orlando, Fla. 856-596-2221.

March 21-22, **Yahoo! Internet Life Online Film Festival**, Hollywood Athletic Club and Directors Guild of America Theater, Los Angeles. 646-658-8323.

APRIL

April 2-3, **Plug.In Europe**, presented by Jupiter Media Matrix in association with Billboard, Princess Sofia Inter-Continental, Barcelona. 44-207-747-0578, plugin.jup.com.

April 24-26, **Billboard Latin Music Conference**, Eden Roc Hotel, Miami Beach. 646-654-4660.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or E-mail jesselnick@billboard.com.

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RECESS NETS NESS LONGER TERM. Federal Communications Commissioner (FCC) Susan Ness has been given a recess appointment by President Clinton, allowing the Democrat to serve up to 12 more months or until a Bush appointment is confirmed. Ness, whose five-year term expired June 30, 1999, was renominated by the president earlier this year. Although the Senate held a hearing in March, it has sat on her nomination ever since. Meanwhile, former Minnesota U.S. Sen. Rod Grams may be in line for a seat on the FCC, depending on how the Bush administration takes shape. Although there is no current Republican seat open on the commission, there is talk that Commissioner Michael Powell may be named secretary of commerce. If that happens, Grams could be staying put in the capital.

SBS MONEY MAN TO JAIL. Former Spanish Broadcasting System (SBS) and Mega Communications market comptroller Alberto Riera has been sentenced to five years in jail and ordered to pay back the \$360,000 he stole from SBS while he worked in New York and Miami and the \$550,000 he took from Mega. In a guilty plea entered in June in U.S. District Court in New York, Riera admitted he lost the money he had stolen in bad investments he made on Wall Street.

WEB REP FIRMS MERGE. The radio advertising sales firm Interep is gaining a 51% ownership stake in a new interactive marketing, integrated media sales, and Web publishing company created by the merger of its online division, Interep Interactive, and Cybereps. The new company will be called Cybereps and will develop online and offline ad campaigns. Terms of the merger were not revealed, although Interep will make a capital investment in Cybereps. Among the combined firm's clients are MP3.com, KIISFMi.com, RadioWave, and MSN.

MTV RE-UPS WITH WESTWOOD. Viacom's MTV has signed a three-year renewal agreement with Westwood One, which creates and markets its radio products. Under the new agreement, MTV will provide radio stations with additional programming and will create more format-specific products crafted for modern rock, top 40, and R&B stations. Westwood One is owned by Infinity Broadcasting, which will become wholly owned by Viacom in a deal set to close later this month.

SATELLITE RADIO GEARS UP FOR LAUNCH. XM Satellite Radio is preparing for the at-sea launch of its first satellite Monday (8). The rockets will lift off from a launch platform about 3,000 miles off the California coast. XM's two satellites, Rock (XM-2) and Roll (XM-1), will begin transmitting the service to the U.S. later this year. Meanwhile, automobile audio manufacturer Visteon and Sirius Satellite Radio have formed a strategic partnership to put Sirius' programming in cars via Visteon's MACH satellite digital audio radio system, which Ford Motors has announced will be in a soon-to-be unveiled car model.

FOR THE RECORD. Comments made by Cumulus Broadcasting's Ken Johnson were mistakenly attributed to Ken Benson of Citadel Broadcasting in the story "Are The Hot New Formats Short-Term?" (Billboard, Dec. 15, 2000).

Spot Load, Declining TSL Still Vex PDs Programmers Surveyed About Major Issues Of Concern

BY PHYLLIS STARK

NASHVILLE—The effects of increased spot loads and declining time spent listening (TSL) are tied as top programmer concerns as a new year begins, according to Billboard's third annual State of the Industry survey.

But after several years of gloom and doom on those issues, PDs aren't able to work up quite the same level of concern as they once did. And as the halo around all things Internet starts to dissolve, programmers are definitely less concerned about the pending impact of online or satellite competition than they were last year. Low-power FM is even less of an issue for them.

Despite this, the number of PDs

who feel that consolidation has adversely affected radio is going up, as have the number who feel that their jobs have adversely affected their personal lives.

Of the more than 80 programmers surveyed from various market sizes and formats, 39% rated both spot loads and declining TSL a 5 on a scale of 1 to 5, with 5 representing the greatest concern. Both have an average score of 3.8.

The score for commercial spot loads, however, is lower than it has been in the previous two years this survey has been compiled, but it is still a major issue. As one active rock PD says, "This really concerns me. I don't think satellite or Internet will kill radio, but we will have to re-eval-

uate what we should do to compete against them."

Declining TSL's score is also down a bit from the average 3.9 rating it received last year.

HELP WANTED

Programmers' third-biggest concern is finding qualified air talent. Says one rock programmer, "In this full-employment economy, finding part-timers has become increasingly difficult."

"Witness our five-month search for mornings," adds another.

The air-talent issue, which topped the PDs' list of worries in 1998, has an average score of 3.7 this year. The air-talent issue is followed by budget

(Continued on page 84)

Woes Continuing For Webcast Companies

BY FRANK SAXE

NEW YORK—There were few champagne corks popping at dotcom offices this year, as many continued to fight for survival.

A bankruptcy court gave BroadcastAmerica.com until Jan. 3 to decide whether it is filing for Chapter 7 or Chapter 11 bankruptcy while the company attempts to secure new capital to stay afloat. The Portland, Maine-based Webcaster is meeting with several venture capital firms, while Chief Judge James Haines of the U.S. Bankruptcy Court has given RealNetworks and Worldcom permission to pull the plug on BroadcastAmerica's streaming of 700 radio and 70 TV stations. Calls to BroadcastAmerica were not returned.

Court papers indicate that German company Media Sales Management has offered BroadcastAmerica \$7.5

million for its 6-month-old European radio portal, BroadcastEurope.com. Among BroadcastAmerica's creditors are Sprint, MCI, and SurferNetwork.com, a company that specializes in Webcasting and audio and video ad insertion. SurferNetwork gave the company \$1 million in November with plans to either buy BroadcastAmerica or merge with it. Those plans were scrapped, however, after SurferNetwork concluded that BroadcastAmerica has more debt than it first revealed. Its debts are believed to total more than \$4 million.

SurferNetwork, meantime, appears to be the white knight for a West Coast dotcom company. With time and cash running out, Vancouver-based Webcaster GlobalMedia.com is selling its radio streaming assets to Surfer-

Network. Terms of the deal have not been finalized, although GlobalMedia is expected to get a combination of cash and equity, as well as a seat on SurferNetwork's board. GlobalMedia's radio and audio streaming contracts will be combined with SurferNetwork's existing operation, based in Mount Olive, N.J. Closing is expected this month. GlobalMedia will now focus on video delivery, as it already holds streaming contracts for such clients as the National Football League.

In a Securities and Exchange Commission filing made last month, GlobalMedia revealed it did not have enough funds to continue operating beyond Dec. 24.

SurferNetwork has also signed a deal to be the streaming service for Shamrock Communications, which owns seven stations in Baltimore; Austin, Texas; Milwaukee; and Tulsa, Okla.

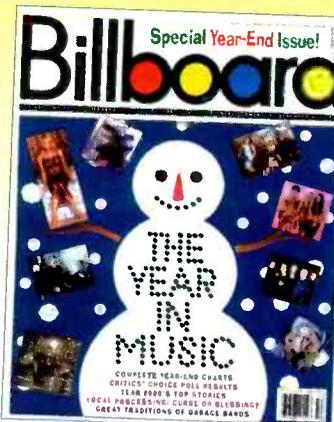


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2	4	3	16	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
3	3	2	23	BACK HERE HOLLYWOOD 164040 †	BBMAK
4	5	4	13	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
5	6	5	19	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
6	8	7	41	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
7	9	6	36	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
8	7	8	18	MY BABY YOU COLUMBIA ALBUM CUT †	MARC ANTHONY
9	11	11	50	BREATHE WARNER BROS. 16884 †	FAITH HILL
10	13	12	66	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
11	16	13	70	AMAZED BNA 65957 †	LONESTAR
12	12	9	45	YOU SANG TO ME COLUMBIA 79406 †	MARC ANTHONY
13	15	14	64	THAT'S THE WAY IT IS 550 MUSIC 79473*/EPIC †	CELINE DION
14	14	15	9	ANGEL ON MY SHOULDER ELEKTRA ALBUM CUT/EEG	NATALIE COLE
15	20	17	50	SHOW ME THE MEANING OF BEING LONELY JIVE ALBUM CUT †	BACKSTREET BOYS
16	17	16	8	I HOPE YOU DANCE MCA NASHVILLE ALBUM CUT/UNIVERSAL †	LEE ANN WOMACK
17	18	20	36	I TURN TO YOU RCA 60251 †	CHRISTINA AGUILERA
18	19	19	14	CAN'T FIGHT THE MOONLIGHT CURB 73116 †	LEANN RIMES
19	21	22	14	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
◀ AIRPOWER ▶					
20	25	25	9	BY YOUR SIDE EPIC ALBUM CUT †	SADE
21	23	24	7	SPANISH GUITAR LAFAGE 24499*/ARISTA †	TONI BRAXTON
22	26	27	4	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
23	22	23	11	NEED TO BE NEXT TO YOU THE ENGINE 13915*/ARISTA †	LEIGH NASH
24	1	10	4	THE CHRISTMAS SHOES BELSON ALBUM CUT/JIVE	NEWSONG
25	27	28	5	MY FUNNY FRIEND AND ME HOLLYWOOD SOUNDTRACK CUT	STING

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	15	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY 4 weeks at No. 1
2	2	2	20	WITH ARMS WIDE OPEN WIND-UP 18004* †	CREED
3	3	3	21	PINCH ME REPRISE 16827 †	BARENAKED LADIES
4	4	4	22	CRAZY FOR THIS GIRL COLUMBIA ALBUM CUT †	EVAN AND JARON
5	5	7	14	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
6	6	5	26	YOU'RE A GOD RCA ALBUM CUT †	VERTICAL HORIZON
7	7	9	15	BEAUTIFUL DAY ISLAND 562972*/INTERSCOPE †	U2
8	9	8	18	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
9	8	6	26	KRYPTONITE REPUBLIC ALBUM CUT/UNIVERSAL †	3 DOORS DOWN
10	13	12	8	THANK YOU ARISTA (B/W HERE WITH ME)* †	DIDO
11	11	11	38	BENT LAVA 84704/ATLANTIC †	MATCHBOX TWENTY
12	10	10	19	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
13	12	13	14	BABYLON ATO ALBUM CUT/RCA †	DAVID GRAY
14	14	14	27	WONDERFUL CAPITOL 58870 †	EVERCLEAR
15	15	15	16	EVERYWHERE I GO COLUMBIA ALBUM CUT †	SHAWN MULLINS
16	16	16	58	EVERYTHING YOU WANT RCA 65981 †	VERTICAL HORIZON
17	18	19	15	LEAVING TOWN CAPITOL ALBUM CUT †	DEXTER FREEBISH
18	19	18	40	DESERT ROSE A&M 497321*/INTERSCOPE †	STING FEATURING CHEB MAMI
19	17	17	9	AM RADIO CAPITOL ALBUM CUT †	EVERCLEAR
◀ AIRPOWER ▶					
20	22	24	4	DON'T TELL ME MAVERICK ALBUM CUT/WARNER BROS. †	MADONNA
21	21	22	10	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
22	20	21	13	IF I AM 550 MUSIC ALBUM CUT/EPIC †	NINE DAYS
23	23	23	10	CHAMPAGNE HIGH UNIVERSAL ALBUM CUT †	SISTER HAZEL
24	25	26	25	IT'S MY LIFE ISLAND ALBUM CUT/DJMG †	BON JOVI
25	26	29	5	THANK YOU FOR LOVING ME ISLAND ALBUM CUT/DJMG †	BON JOVI

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 77 adult contemporary stations and 79 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2001, Billboard/BBJ Communications.

Radio PROGRAMMING

Gov't White Paper Disappoints U.K. Radio Industry Awaits Details On Reform Of Ownership Regulations

BY JON HEASMAN

LONDON—The U.K.'s commercial radio sector has been expressing its disappointment that the government's White Paper on Communications Reform has ducked the question of how it intends to reform ownership regulations.

The much-anticipated document had been expected to herald a major liberalization or even the abolition of ownership restrictions as desired by the major radio groups, both within the radio sector itself and with regard to cross-media ownership.

Instead, the White Paper states merely that the government "will consider [in consultation with the Radio Authority] the possibility of devising a simpler, fairer regime for radio ownership to replace the current radio [ownership] points system, or revoking the scheme completely." It then invites interested parties to submit their views on ownership issues.

The government is seeking responses to what it has published by Feb. 12. It will then work on a draft Communications Bill, which will be subject to further discussion and consultation. When exactly that bill will be introduced into Parliament remains uncertain, but it is likely to be after the next general election. This means that the earliest any changes to radio regulation could take effect would be 2003.

LOTS OF WORDS, FEW SPECIFICS

Paul Brown, chief executive of U.K. commercial radio trade body the Commercial Radio Companies Assn. (CRCA), says that although detailed legislative proposals had not been expected, "we were looking for some kind of signal on which way the government wanted to go [on ownership regulation]. We haven't got that, and candidly by this stage of this particular government's parliamentary cycle, we would have expected them to have made up their minds."

Adds Brown, "I don't think it's good for any business sector to be making its plans in an aura of uncertainty. You need as much certainty as you reasonably can in working out your strategy for the forthcoming year. That clarity has not been provided, and that is disappointing from our point of view."

Ralph Bernard, chief executive of the GWR Group, says he is "unquestionably disappointed that [the government] failed to grasp the nettle [on ownership regulation] this time 'round. But I put that down to the fact that, once again, when it comes to broadcast legislation, it's TV that gets all the quality thinking time, and radio gets relegated to the shadows of the debate."

However, Bernard, whose GWR Group is hoping to expand still further in the radio sector as soon as ownership restrictions permit, says, "There has been no suggestion to me that there's anything other than full acknowledgment [by government] that the [existing radio ownership]

points system is widely discredited and should go. But it does need some time to think about what you're going to replace it with, and frankly those who have drawn up the White Paper have failed the radio industry because they've spent more time thinking about television."

CROSS-MEDIA AUTHORITY SOUGHT

One major change the White Paper is proposing is the abolition of the Radio Authority and other sector-specific regulators, which will be replaced by Ofcom, a "super-regulator" that will regulate all commercial media in the U.K.

Radio Authority chief executive Tony Stoller welcomes the proposed change, which he says is "very closely in line with what we suggested to [the] government. The White Paper maintains the importance of radio getting specific treatment in cases where it is different. As far as we're concerned, this is an excellent document to move forward from."

In a press statement, however, the CRCA says that "the Ofcom proposals, as currently expressed, appear to re-create the Independent Broadcasting Authority [IBA], whereby commercial radio concerns are at risk of being relegated once more to an afterthought." The now-defunct IBA was the body that regulated com-

mercial radio and TV in the 1970s and 1980s prior to separate radio and TV regulators being established in 1990.

"Some of the detail on Ofcom is rather fluffy. They're asking it to do an awful lot," says Brown. "There is no indication that there would be a particular division that deals with radio."

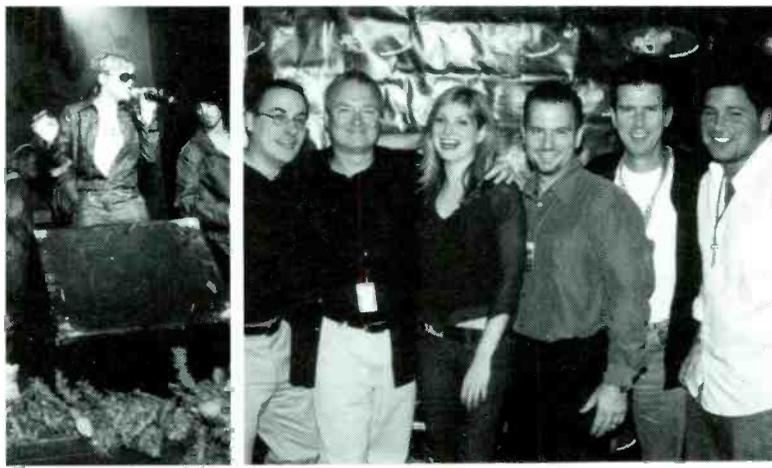
Brown is also disappointed that aside from regulation on matters of broadcasting standards, the activities of public broadcaster the BBC will not form a core part of Ofcom's responsibility. "The BBC is an elephant, which they [the government] haven't put in any kind of cage," he claims.

Bernard is relaxed about the move toward an all-media regulator. "What we're talking about here is a completely new radical restructuring of regulation, and it's my understanding that there will be very specific divisions within Ofcom," he says. "I'm confident that radio will be safeguarded."

Stoller says the fact that the government hasn't signaled its intentions on ownership regulation signifies it won't affect the regulator's handling of current ownership matters. "We have a brief to implement whatever is the current legislation," he says. "There's no uncertainty; there's very clear legislation that we'll continue to implement."



Lots Of Jingle Balls. Just about every top 40 station in the country had a Jingle Ball concert just before the holidays. In New York, WHTZ (Z100) filled Madison Square Garden with Ricky Martin, Third Eye Blind, Baha Men, Barenaked Ladies, 98°, Mya, Son By Four, Nine Days, Mandy Moore, and Jessica Simpson. Above, members of Third Eye Blind hung out with Z100 music director Paul "Cubby Bryant," second from left, and PD Tom Poleman, fourth from left. Below left, KHKS (106.1 Kiss FM) Dallas featured 98°, Pink (pictured), K-Ci & JoJo, and SoulDecision. Below right, WHYI (Y100) Miami's Jingle Ball showcased Third Eye Blind, Vitamin C, and Boyz II Men. Shown, from left, are Elektra's Jeff Bardin, Y100 PD Rob Roberts, Vitamin C, Y100 assistant PD Tony Banks, and Elektra's Dennis Reese and Jon Lewis.



After a long day of recording in a south Wales studio, the members of Coldplay stepped outside and looked up to a perfectly beautiful night sky. The next day, "Yellow," No. 10 on this issue's Modern Rock Tracks chart, was born.

Coldplay's drummer, Will Champion, says, "We'd just finished recording 'Shiver,' and we all went outside to just chill out. The sky was absolutely incredible. It was so completely clear, and there were like a billion, billion stars. The next morning Chris [Martin] had written a Neil Young-style, country-type song. When Jonny [Buckland] added his guitar riff, it became a bit more upbeat." "Yellow," Champion says, is "a happy song

because it represents a happy time for us. A lot of time in the studio was spent arguing and fighting, and sometimes it was very tense. But that day was a really good day."



The band spent its studio time trying to create an unpolished sound for its Nettwerk album, "Parachutes." Says Champion, "Some of the songs on the album were recorded everything

all at once live. Some were chopped up a bit more. We're looking for a raw, rich sound that's not too slick. That's what is quite unpleasant about a lot of pop records. It's just so perfect that you can't imagine people onstage singing those things live."

From the band's outset, Coldplay strove to capture a live sound even though Champion had barely touched a drumstick. "I had played a little bit, but nothing major," he says. "We were all really good friends at the university. When Guy [Berryman] joined and they were looking for a drummer, I said, 'Well, I can't promise anything, but I'll just give it a go and see what happens.' As soon as we all played together, it worked."

Billboard®

JANUARY 13, 2001

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JANUARY 13, 2001

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				◀ No. 1 ▶	
1	1	1	30	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
				19 weeks at No. 1	
2	2	2	14	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
3	3	3	21	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
4	4	4	27	N.I.B. NATIVITY IN BLACK II: TRIBUTE TO BLACK SABBATH	PRIMUM WITH OZZY DIVINE/PRIORITY
5	5	6	18	ONE STEP CLOSER (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
6	6	7	19	ARE YOU READY? HUMAN CLAY	CREED WIND-UP
7	7	8	13	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
8	8	5	12	ANGEL'S EYE "CHARLIE'S ANGELS" SOUNDTRACK	AEROSMITH COLUMBIA
9	9	9	16	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
10	12	10	17	ROLLIN' CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
11	10	11	9	WHEN IT ALL GOES WRONG AGAIN SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
12	11	12	37	LAST RESORT INFEST	PAPA ROACH DREAMWORKS †
13	13	15	6	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
14	17	22	5	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE †
15	16	13	37	I DISAPPEAR "MISSION: IMPOSSIBLE 2" SOUNDTRACK	METALLICA HOLLYWOOD †
16	18	21	8	ANGEL'S SON STRAIT UP FEATURING LAJON	IMMORTAL/VIRGIN †
17	15	19	8	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
18	14	14	18	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN †
19	19	17	50	KRYPTONITE THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
20	20	18	12	STEP INTO THE LIGHT DUST FOR LIFE	DUST FOR LIFE WIND-UP †
21	24	25	5	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE
22	25	24	7	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
23	21	26	5	LET SALLY DRIVE (RIDE SALLY RIDE) TEN 13	SAMMY HAGAR CABO WABO/BEYOND
24	23	20	16	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
25	22	16	15	GOODBYE LAMENT IOMMI	IOMMI FEATURING DAVE GROHL DIVINE/PRIORITY
26	26	28	7	KARMA INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	DIFFUSER HOLLYWOOD
27	30	34	4	OLD ENOUGH THE STATE	NICKELBACK ROADRUNNER
28	32	32	5	RIDERS ON THE STORM STONED IMMACULATE - THE MUSIC OF THE DOORS	CREED ELEKTRA/VEG
29	31	30	6	BAG OF TRICKS ISLE OF Q	ISLE OF Q UNIVERSAL
30	29	29	9	FEEL ALIVE NO PLEASANTRIES	U.P.O. EPIC
31	27	27	11	CONGRATULATIONS SONG AMERICA'S VOLUME DEALER	COC SANCTUARY
32	28	23	11	MY FAVORITE HEADACHE MY FAVORITE HEADACHE	GEDDY LEE ANTHEM/ATLANTIC
33	33	31	17	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
34	36	—	2	KILLING THE FLY ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
35	34	40	3	WARNING WARNING:	GREEN DAY REPRISE
36	35	33	6	SLAVE INTO THE LIGHT	DAVID COVERDALE DRAGONSHEAD
37	39	—	2	BREAKDOWN TANTRIC	TANTRIC MAVERICK
38	38	38	4	ULTRA MEGA "DRACULA 2000" SOUNDTRACK	POWERMAN 5000 COLUMBIA
39	37	35	4	BREAK ON THROUGH STONED IMMACULATE - THE MUSIC OF THE DOORS	STONE TEMPLE PILOTS ELEKTRA/VEG
40	NEW ▶	1		DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 68 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ○ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Chart availability. © 2001, Billboard/BPI Communications.

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				◀ No. 1 ▶	
1	1	1	21	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
				11 weeks at No. 1	
2	2	2	12	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
3	3	3	24	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
4	5	7	7	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC
5	6	6	15	ONE STEP CLOSER (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
6	4	5	7	WARNING WARNING:	GREEN DAY REPRISE
7	8	8	9	BUTTERFLY THE GIFT OF GAME	CRAZY TOWN COLUMBIA †
8	7	4	17	ROLLIN' CHOCOLATE STARFISH AND THE HOT OOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
9	9	9	8	RENEGADES OF FUNK RENEGADES	RAGE AGAINST THE MACHINE EPIC †
10	10	16	7	YELLOW PARACHUTES	COLDPLAY NETTWERK/CAPITOL †
11	11	13	11	SOUTH SIDE PLAY	MOBY FEATURING GWEN STEFANI V2 †
12	15	18	8	OUTSIDE THE FAMILY VALUES TOUR 1999	AARON LEWIS WITH FRED DURST FLAWLESS/GEFFEN/INTERSCOPE †
13	14	14	13	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
14	12	12	9	WHEN IT ALL GOES WRONG AGAIN SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	EVERCLEAR CAPITOL
15	16	11	16	MAN OVERBOARD THE MARK, TOM & TRAVIS SHOW (THE ENEMA STRIKES B)	BLINK-182 (w/SIMCA) †
16	13	15	15	BROKEN HOME INFEST	PAPA ROACH DREAMWORKS †
17	17	10	13	ORIGINAL PRANKSTER CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA †
18	19	21	6	ANGEL'S SON STRAIT UP FEATURING LAJON	IMMORTAL/VIRGIN †
19	18	17	17	BEAUTIFUL DAY ALL THAT YOU CAN'T LEAVE BEHIND	U2 ISLAND/INTERSCOPE †
20	20	19	10	ON THE ROOF AGAIN HORRORSCOPE	EVE 6 RCA
21	21	22	18	3 LIBRAS MER DE NOMS	A PERFECT CIRCLE VIRGIN †
22	22	23	7	POLITICALLY CORRECT NOW YOU SEE INSIDE	SR-71 RCA
23	24	28	13	AGAIN GREATEST HITS	LENNY KRAVITZ VIRGIN †
24	23	24	10	STEP INTO THE LIGHT DUST FOR LIFE	DUST FOR LIFE WIND-UP †
25	26	25	8	BREATHE THE STATE	NICKELBACK ROADRUNNER
26	28	33	4	VOICES THE SICKNESS	DISTURBED GIANT/REPRISE
27	27	26	15	OPTIMISTIC KID A	RADIOHEAD CAPITOL
28	25	31	7	BABYLON WHITE LADDER	DAVID GRAY ATO/RCA †
29	29	29	19	MINORITY WARNING:	GREEN DAY REPRISE †
30	30	30	17	LITTLE THINGS GOOD CHARLOTTE	GOOD CHARLOTTE DAYLIGHT/EPIC
31	31	27	19	FICTION (DREAMS IN DIGITAL) VAPOR TRANSMISSION	ORGY ELEMENTREE/REPRISE †
32	32	35	3	KARMA INJURYLOVESMELODY & "MISSION: IMPOSSIBLE 2" SOUNDTRACK	DIFFUSER HOLLYWOOD
33	33	32	16	WHY PT.2 BLENDER	COLLECTIVE SOUL ATLANTIC †
34	34	37	3	ONE ARMED SCISSOR RELATIONSHIP OF COMMAND	AT THE DRIVE-IN GRAND ROYAL/VIRGIN
35	35	36	18	LEAVING TOWN A LIFE OF SATURDAYS	DEXTER FREEBISH CAPITOL †
36	40	39	23	TEENAGE DIRTBAG WHEATUS	WHEATUS COLUMBIA †
37	38	—	2	WANT YOU BAD CONSPIRACY OF ONE	THE OFFSPRING COLUMBIA
38	36	—	2	WALK ON ALL THAT YOU CAN'T LEAVE BEHIND	U2 INTERSCOPE
39	NEW ▶	1		I CAN'T MOVE EAT AT WHITEY'S	EVERLAST TOMMY BOY
40	37	34	11	DISPOSABLE TEENS HILY WOOD (IN THE SHADOW OF THE VALLEY OF DE	MARILYN MANSON (w/S)NOTHING/INTERSCOPE †

REVAMPED VICTOIRES

(Continued from page 46)

ing takes place in one round rather than two, as was done previously. According to Victoires president Marc Thonon, this is intended to "increase the spontaneity and the simplicity of the process and is not meant to favor already popular artists." The board of the Victoires sees the one-round process as a way to have a more diverse list of winners.

An academy of 2,700 will vote for the winners of the pop awards, up from last year's 1,900. Some 40% of academy members are artists, 40% are professionals involved in the production and distribution of music, and 20% are other music professionals and media representatives. The final list of nominees will be published Jan. 17.

Not all the categories are voted on by the academy. Public voting will decide the winners of the best new act and artist Web site categories. The international achievement award (celebrating the success outside France of a domestic artist) and the outstanding career award are both proposed and voted on by the Victoires board. This year, the outstanding career award will go to Virgin recording artist Renaud.

The Victoires' sister classical music awards will take place Feb. 12 in Nantes, France and will be televised live on public channel France 3. The voting academy for the awards has been reduced to 1,100, says Thonon. He adds, "We've cleared off the list all the members who in the past repeatedly failed to vote." Commercial station Radio Classique will broadcast the classical music awards.

In terms of organization, the Victoires team has also been strengthened by the addition of marketing/communications manager Caroline Diament and a new press officer, Diane Attali. Diament was previously deputy managing director of Epic France, and Attali was head of communications at Virgin Stores France.

Thonon says the changes to the Victoires are aimed at addressing criticisms made in previous years and also at putting the show more in tune with the public. He emphasizes the unique nature of the Victoires, which are organized by the entire French music community and cover all music genres.

"The Victoires de la Musique are an extremely difficult alchemy to achieve," says Thonon. "On one side, it is the only music event covering the whole spectrum of music, and on the other, it's a live awards ceremony where the artists also perform live. That was a choice from the beginning, and it has paid off, since it's generated valuable archives footage."

On Dec. 24 Thonon announced the production and broadcast of a show featuring Les Victoires highlights, to be shown on France 2. This was made possible after the Victoires settled last June with Claude Fléouter, the previous producer of the show, and acquired the catalog of rights to the past shows. Thonon did not want to disclose the amount of the deal.

Thonon says he also wants to attract as many artists as possible to attend the awards. "I'd like to thank those artists who are faithful, even if they don't necessarily win," he says. "I know some still need to be convinced [to attend]—that's one of our biggest challenges to come."

Top 40 Tracks™

T. WK	L. WK	2 WKS	WKS ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	2	12	No. 1 IT WASN'T ME (7 WEEKS AT NO. 1) MCA SHAGGY FEATURING RICARDO "RIKROH" OLIVERA	
2	2	1	15	INDEPENDENT WOMEN PART I COLUMBIA	DESTINY'S CHILD
3	3	3	20	WITH ARMS WIDE OPEN WIND-UP	CREED
4	4	5	14	IF YOU'RE GONE LAVA/ATLANTIC	MATCHBOX TWENTY
5	5	4	19	CASE OF THE EX (WHATCHA GONNA DO) UNIVERSITY/INTERSCOPE	MYA
6	7	7	9	AGAIN VIRGIN	LENNY KRAVITZ
7	6	10	7	LOVE DON'T COST A THING EPIC	JENNIFER LOPEZ
8	8	8	13	HE LOVES U NOT BAD BOY/ARISTA	DREAM
9	10	6	25	KRYPTONITE REPUBLIC/UNIVERSAL	3 DOORS DOWN
10	9	12	16	THIS I PROMISE YOU JIVE	'N SYNC
11	11	9	24	MOST GIRLS LAFACE/ARISTA	PINK
12	13	14	15	CRAZY FOR THIS GIRL COLUMBIA	EVAN AND JARON
13	15	16	6	DON'T TELL ME MAVERICK/WARNER BROS	MADONNA
14	14	11	17	GOTTA TELL YOU WILD CARD/INTERSCOPE	SAMANTHA MUMBA
15	12	13	18	DANCE WITH ME THE DAS LABEL/ATLANTIC	DEBELAH MORGAN
16	16	20	6	MS. JACKSON LAFACE/ARISTA	OUTKAST
17	18	19	14	THE WAY YOU LOVE ME WARNER BROS	FAITH HILL
18	17	18	13	E.I. FO' REEL/UNIVERSAL	NELLY
19	19	17	19	PINCH ME REPRISE	BARENAKED LADIES
20	21	21	7	MY EVERYTHING UNIVERSAL	98 DEGREES
21	20	24	6	CRAZY MCA	K-CI & JOJO
22	22	23	8	BEAUTIFUL DAY ISLAND/INTERSCOPE	U2
23	27	22	23	MUSIC MAVERICK/WARNER BROS	MADONNA
24	23	15	14	SHAPE OF MY HEART JIVE	BACKSTREET BOYS
25	25	35	4	ANGEL MCA	SHAGGY FEATURING RAYVON
26	26	25	22	YOU'RE A GOD RCA	VERTICAL HORIZON
27	28	26	25	FADED MCA	SOULDECISION FEATURING THRUST
28	24	28	21	DON'T THINK I'M NOT COLUMBIA	KANDI
29	35	32	26	(HOT S**T) COUNTRY GRAMMAR FO' REEL/UNIVERSAL	NELLY
30	31	40	3	YOU MAKE ME SICK LAFACE/ARISTA	PINK
31	34	29	15	SHE BANGS COLUMBIA	RICKY MARTIN
32	32	30	8	STRONGER JIVE	BRITNEY SPEARS
33	36	34	4	STILL ON YOUR SIDE HOLLYWOOD	BBMAK
34	29	31	9	WHAT'S YOUR FANTASY DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	LUDACRIS FEATURING SHAWNA
35	30	27	12	BETWEEN ME AND YOU MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING CHRISTINA MILIAN
36	33	33	7	I JUST WANNA LOVE U (GIVE IT 2 ME) ROC-A-FELLA/DEF JAM/IDJMG	JAY-Z
37	37	36	5	BABYLON ATO/RCA	DAVID GRAY
38	RE-ENTRY		18	NO MORE EPIC	RUFF ENDZ
39	38	38	26	WONDERFUL CAPITOL	EVERCLEAR
40	40		2	THANK YOU ARISTA	DIDO

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. 248 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (○) Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

Radio

PROGRAMMING

SPOT LOAD, DECLINING TSL STILL VEX PDS

(Continued from page 81)

cuts in marketing and/or promotion (an average score of 3.6, up from 3.5 last year and 3.4 in 1998) and time management, in fifth place with 3.3.

Last year's top concerns were the same as this year's top five, although in a slightly different order. Increased spot loads were last year's clear winner, while declining TSL moved up from No. 2 last year to tie for No. 1 in 2000. On the spot-load issue, one PD who gave the issue a rank of 3 notes, "You can't worry about it. It is out of your control."

Time management moves from third to fifth place this year, with 20% of respondents viewing it with the highest concern. Finding qualified air talent rises from fourth to third, with 32% of this year's respondents ranking it a level-5 issue. Marketing-budget cuts, meanwhile, rise from fifth to fourth this year, with 27% of respondents scoring the issue a 5 and another 35% giving it a 4.

MERGERS WINDING DOWN, MANIA STILL THERE

Industry observers say broadcasters' merger mania will settle down next year, now that the Clear Channel/AMFM merger and the station swaps it spurred are done. And when we asked PDs to agree or disagree with the statement "My station will have the same owner this time next year," 87% concurred, up sharply from 70% last year. But consolidation and its impact still measured a 3.1, almost level with last year's 3.2. And when we offered PDs the statement "Consolidation is adversely affecting radio," 70% agreed, up from 66% in 1999.

We also asked PDs to rate the effect consolidation has had on programming diversity. In this case, 5 was the best, and 1 was the poorest. Programmers gave the issue an average score of 2.5, about the same as last year's score, which was down from 1998's 2.7 rating. As for the effect consolidation has had on radio as a whole, programmers ranked their concern at an average of 2.4, down from the 2.7 it scored the past two years.

VIRTUALLY CALM ABOUT VOICE-TRACKING

The next-biggest concern was the increased use of voice-tracking (the use of prerecorded DJs), with a 3, also almost level from last year's 2.9. Only 22% of our respondents told us that their stations currently run syndicated or voice-tracked talent in prime dayparts, but one medium-market country PD says, "Not yet, but it's coming." Responding to the statement "Voice-tracking has been a positive influence on my station," 38% agree, 40% disagree, and 22% had no answer because they are not voice-tracking.

While one heritage rock PD says virtual radio is "killing the talent pool," modern rock WAVF Charleston, S.C., PD Greg Patrick says, "If used correctly, [voice-tracking] can save money and be an excellent training tool for new jocks." An active rock PD says, "It's a way to reduce costs and get better talent in small and medium markets; however,

good local talent will always win."

Competing against or being forced to participate in group contesting came in at a 2.4 on the worry-o-meter. Asked if it was tough to compete against collective contesting, only 35% agreed. Asked if group contesting had been effective for them, 27% agreed, 32% disagreed, and 41% had no answer because they have not done group contesting yet.

RENT, DON'T BUY

We also asked about job security worries (average score 2.9, up from 1999's 2.8 and 1998's 2.5). Only 45% of PDs said they'd considered changing jobs this year, down from a 50/50 split last year, and 61% think they're being paid adequately for the job they do, up from about 56% last year. Then again, 43% told us they'd at least thought about getting out of radio in the past year, up from 40% last year. One PD noted that he thinks about it "on days when my Prozac is low." That may be because 36% agree that "my job is negatively affecting my personal life," up from 28.6% of last year's respondents.

On a 1-to-5 scale, the slowdown of the dotcom advertising boom rated a 2.2. But 67% of the PDs agree that "the stock market will adversely affect radio in 2001," up from 61% in 1999.

SLEEPING (ON) SATELLITE?

Questions about satellite and Internet radio yielded some surprising results. Although the scheduled launch of the two satellite services, Sirius and XM Radio, is now just months away, programmers rated their concern about the level of competition these services will give conventional radio a 2.7, down a bit from last year's 2.8. Just 14% of respondents agree with the statement "Broadcast radio is in serious jeopardy from satellite radio."

"I just don't get the excitement behind this," says KLBK Austin, Texas, operations manager Jeff Carroll. "It still has technical problems, can't localize, and will be over as soon as broadband wireless Internet hits."



CARROL

Asked to rank their concern about Web-only stations growing into a viable and possibly competitive broadcast venue, programmers gave Internet radio an average score of 2.5, down from last year's 3.1. Ninety percent of respondents disagree with the statement "Broadcast radio is in serious jeopardy from Internet radio." While 85% of our respondents say they stream audio on the Web, or hope to do so shortly, down slightly from 87% last year, only 64% feel that "streaming my station's audio on the Internet is valuable to my audience."

Only 9% agree that the increasing availability of downloadable music "will seriously hurt radio." That's down from 20.8% last year, when Napster wasn't on the verge of switching to a subscription model or

being shut down. And even though they may be the No. 1 bugaboo for the National Assn. of Broadcasters, low-power FM stations are the least of the programmers' worries this year, with an average score of 2.1.

'80S GOLD: 'THE STUFF WAS GOOD'

The durability of this fall's hottest format, '80s oldies, was ranked by programmers at a 2.4. One PD likes the format but says its long-term potential will "depend on the marketing commitment." Another says, "The stuff was good." But rhythmic top 40 KXJM Portland, Ore., PD Mark Adams says '80s oldies is "not a format—it's a friggin' weekend," even though his market has yielded the format's biggest success story thus far.



ADAMS

Programmers also ranked the current state of their own formats. Top 40 and AC programmers once again have the rosier outlook, just as they did last year, ranking their formats a 4, down from 4.2 last year. They are closely followed by R&B programmers, who give their format a 3.9, up from 3.7 last year. Slightly less pleased are rock's programmers. Although rock, in all its various permutations, scored a 3.6, it is off from 3.8 last year and down from second to third place. Considerably more pessimistic are the country programmers, who give their format's health a 2.9 score, down from 3.1 last year. One country PD cited the "poor programming of radio stations" for his concern. Another felt the format "just needs a spark."

Asked about the quality of music available in their format this year, R&B programmers are happiest, with an average score of 3.8, followed by top 40/AC (3.7), rock (3.1), and country (2.9). Last year, top 40 PDs were happiest in this category (4.1), followed by R&B (3.8), rock (3.4, up dramatically from 2.8 in 1998), and country (3.3).

AN R&B/LABEL LOVEFEST

Programmers rated the current state of the record/radio relationship 3.1 overall, about the same as last year. Most happy with their relationship with labels are R&B programmers, with an average score of 3.6. They are followed by top 40/AC (3.2) and rock (3.1), with country again trailing (3). Those label reps who do have enough of a relationship to get through to PDs should know that 68% say they're spending less time with music than they'd like, same as last year.

Despite the recent Federal Communications Commission fines related to the spins-for-concert-dates issue, only 53% of the PDs thought pay-for-play would remain an issue next year, down from 59.5% last year. Only 45% of the PDs said the availability of a concert act or other promotion had figured into a music decision at their station in the last year, down from 61%.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

Red Hot Chili Peppers Top List Of Year's Top 50 Videos

BILLBOARD'S TOP 50 VIDEOS OF 2000: If you've ever wondered which videos got the most exposure last year on U.S. national TV, wonder no more. We've compiled a list of the videos that received the most airplay in 2000 according to the U.S.' four largest music networks (MTV, VH1, BET, and CMT), whose playlists are monitored by Broadcast Data Systems and published in Billboard. The list is based on the number of plays for the videos, multiplied by each network's average audience, as measured by Nielsen Media.

The top 10 videos were announced on the Fox network's New Year's Eve show on Dec. 31. Here are the top 50 videos:

1. **Red Hot Chili Peppers**, "Other-side" (Warner Bros.).
2. **Santana Featuring The Product G&B**, "Maria Maria" (Arista).
3. **Backstreet Boys**, "Show Me The Meaning Of Being Lonely" (Jive).
4. **Dr. Dre Featuring Eminem**, "Forgot About Dre" (Aftermath/Interscope).
5. **Sisqó**, "Thong Song" (Dragon/Def Soul).
6. **Faith Hill**, "Breathe" (Warner Bros. Nashville).
7. **matchbox twenty**, "Bent" (Atlantic).
8. **Christina Aguilera**, "What A Girl Wants" (RCA).
9. **3 Doors Down**, "Kryptonite" (Republic/Universal).
10. **Vertical Horizon**, "Everything You Want" (RCA).
11. **Eminem**, "The Real Slim Shady" (Web/Aftermath/Interscope).
12. **Toni Braxton**, "He Wasn't Man Enough" (LaFace/Arista).
13. **Jay-Z Featuring UGK**, "Big Pimpin'" (Roc-A-Fella/Def Jam).
14. **Creed**, "With Arms Wide Open" (Wind-Up).
15. **Macy Gray**, "I Try" (Epic).
16. **Destiny's Child**, "Say My Name" (Columbia).
17. **Nelly**, "Hot S**t (Country Grammar)" (Fo' Reel/Universal).
18. **Faith Hill**, "The Way You Love Me" (Warner Bros. Nashville).
19. **Janet**, "Doesn't Really Matter" (Def Soul).
20. **Foo Fighters**, "Learn To Fly" (RCA).
21. **'N Sync**, "Bye Bye Bye" (Jive).

22. **Aaliyah**, "Try Again" (Blackground/Virgin).
23. **Creed**, "Higher" (Wind-Up).
24. **Nine Days**, "Absolutely (Story Of A Girl)" (550 Music/Epic).
25. **D'Angelo**, "Untitled (How Does It Feel)" (Cheeba Sound/Virgin).
26. **Sting Featuring Cheb Mami**, "Desert Rose" (A&M).
27. **No Doubt**, "Simple Kind Of Life" (Trauma/Interscope).
28. **Santana Featuring Rob Thomas**, "Smooth" (Arista).
29. **Celine Dion**, "That's The Way It Is" (550 Music/Epic).
30. **Madonna**, "Music" (Maverick/Warner Bros.).
31. **Enrique Iglesias**, "Be With You" (Overbrook/Interscope).

32. **Red Hot Chili Peppers**, "Californication" (Warner Bros.).
33. **Joe**, "I Wanna Know" (Jive).
34. **Mariah Carey Featuring Joe & 98**, "Thank God I Found You" (Columbia).
35. **Jennifer Lopez**, "Feel' So Good" (Work Group/Epic).
36. **Goo Goo Dolls**, "Broadway" (Warner Bros.).
37. **Dr. Dre Featuring Snoop Dogg**, "The Next Episode" (Aftermath/Interscope).
38. **Mystikal**, "Shake Ya Ass" (Jive).
39. **Destiny's Child**, "Independent Women Part I" (Columbia).
40. **Christina Aguilera**, "Come On Over" (RCA).
41. **DMX**, "What's My Name" (Ruff Ryders/Def Jam).
42. **Papa Roach**, "Last Resort" (DreamWorks).
43. **Third Eye Blind**, "Never Let You Go" (Elektra).
44. **Bon Jovi**, "It's My Life" (Island/Def Jam).
45. **Eve**, "Love Is Blind" (Ruff Ryders/Interscope).
46. **DMX**, "Party Up" (Ruff Ryders/Def Jam).
47. **Filter**, "Take A Picture" (Reprise).
48. **Eminem**, "The Way I Am" (Web/Aftermath/Interscope).
49. **Blaque**, "Bring it All To Me" (Columbia).
50. **Ricky Martin**, "She Bangs" (Columbia).

51. **Red Hot Chili Peppers**, "Other-side" (Warner Bros.).
52. **Santana Featuring The Product G&B**, "Maria Maria" (Arista).
53. **Backstreet Boys**, "Show Me The Meaning Of Being Lonely" (Jive).
54. **Dr. Dre Featuring Eminem**, "Forgot About Dre" (Aftermath/Interscope).
55. **Sisqó**, "Thong Song" (Dragon/Def Soul).
56. **Faith Hill**, "Breathe" (Warner Bros. Nashville).
57. **matchbox twenty**, "Bent" (Atlantic).
58. **Christina Aguilera**, "What A Girl Wants" (RCA).
59. **3 Doors Down**, "Kryptonite" (Republic/Universal).
60. **Vertical Horizon**, "Everything You Want" (RCA).
61. **Eminem**, "The Real Slim Shady" (Web/Aftermath/Interscope).
62. **Toni Braxton**, "He Wasn't Man Enough" (LaFace/Arista).
63. **Jay-Z Featuring UGK**, "Big Pimpin'" (Roc-A-Fella/Def Jam).
64. **Creed**, "With Arms Wide Open" (Wind-Up).
65. **Macy Gray**, "I Try" (Epic).
66. **Destiny's Child**, "Say My Name" (Columbia).
67. **Nelly**, "Hot S**t (Country Grammar)" (Fo' Reel/Universal).
68. **Faith Hill**, "The Way You Love Me" (Warner Bros. Nashville).
69. **Janet**, "Doesn't Really Matter" (Def Soul).
70. **Foo Fighters**, "Learn To Fly" (RCA).
71. **'N Sync**, "Bye Bye Bye" (Jive).

PROMOTED: MTV Networks has promoted **Ann Sarnoff** to COO of VH1 and CMT. She was previously VH1 executive VP of business strategy and program enterprises.



by Carla Hay



Continuous Programming
1235 W. Street, NE
Washington, D.C. 20018

- 1 Lil Bow Wow, Bow Wow (That's My Name)
- 2 Mystikal, Danger (Been So Long)
- 3 Snoop Dogg, Snoop Dogg
- 4 Musiq, Just Friends (Sunny)
- 5 Nelly, E.I.
- 6 Jay-Z, I Just Wanna Love U
- 7 Ja Rule, Put It On Me
- 8 Ludacris, Southern Hospitality
- 9 Jagged Edge, Promise
- 10 Master P, Bout Dat
- 11 112, It's Over Now
- 12 Trina, Pull Over
- 13 Ludacris, What's Your Fantasy
- 14 Shade Sheist, Where I Wanna Be
- 15 R. Kelly, I Wish
- 16 Destiny's Child, Independent Women Part I
- 17 Jennifer Lopez, Love Don't Cost A Thing
- 18 Carl Thomas, Emotional
- 19 Avant, My First Love
- 20 Xzibit, X
- 21 Memphis Bleek, Is That Your Chick
- 22 Jaheim, Could It Be
- 23 Shaggy, It Wasn't Me
- 24 OutKast, Ms. Jackson
- 25 Cash Money Millionaires, Project Chick
- 26 Bilal, Soul Sista
- 27 Tamia, Stranger In My House
- 28 Joe, Sluttier
- 29 Dave Hollister, One Woman Man
- 30 Wu-Tang Clan, Gravel Pit
- 31 3LW, No More
- 32 Ja Rule, Between Me And You
- 33 Iconz, Get Crunked Up
- 34 Mos Def & Pharoha Monch, Oh No
- 35 City High, What Would You Do
- 36 M.O.P., Ante Up
- 37 Mr. C The Slide Man, Cha-Cha Slide
- 38 Wyclef Jean Feat. Mar, 911
- 39 B.G., I Know
- 40 Jay-Z Feat. UGK, Big Pimpin'
- 41 Sisqó, Thong Song
- 42 Shyne, Bad Boyz
- 43 Tank, Maybe I Deserve
- 44 Kelly Price, You Should've Told Me
- 45 Boyz II Men, Let It Snow
- 46 Illtown Family, Real Christmas
- 47 Babyface, Reason For Breathing
- 48 Jill Scott, A Long Walk
- 49 Boyz II Men, Thank You In Advance
- 50 Public Announcement, Mamacita



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Terri Clark, A Little Gasoline
- 2 Darryl Worley, A Good Day To Run
- 3 Kenny Chesney, I Lost It
- 4 Lee Ann Womack, Ashes By Now
- 5 Jo Dee Messina, Burn
- 6 Dwight Yoakam, What Do You Know About Love
- 7 Sara Evans, Born To Fly
- 8 Alan Jackson, Www.Memory
- 9 Dixie Chicks, Without You
- 10 Keith Urban, But For The Grace Of God
- 11 Cledus T Judd, How Do You Milk A Cow
- 12 Rascal Flatts, This Everyday Love
- 13 Jamie O'Neal, There Is No Arizona
- 14 Clay Davidson, I Can't Lie To Me
- 15 Chris Cagle, My Love Goes On & On
- 16 Faith Hill, Where Are You Christmas?
- 17 Toby Keith, You Shouldn't Kiss Me *
- 18 Nickel Creek, When You Come Back Down *
- 19 Gary Allan, Right Where I Need To Be *
- 20 Alison Krauss, Maybe *
- 21 Merle Haggard, (Think About A) Lullaby *
- 22 Shedaïsy, Lucky 4 You *
- 23 Diamond Rio, One More Day *
- 24 Alabama, When It All Goes South *
- 25 The Clark Family Experience, Meanwhile... *
- 26 Jessica Andrews, Who I Am *
- 27 Carolyn Dawn Johnson, Georgia
- 28 Aaron Tippin, People Like Us
- 29 Billy Ray Cyrus, You Won't Be Lonely Now
- 30 Travis Tritt, Best Of Intentions
- 31 Bryan White, How Long
- 32 Soggy Bottom Boys, Man Of Constant Sorrow
- 33 Montgomery Gentry, All Night Long
- 34 Kentucky Headhunters, Too Much To Lose
- 35 Mark Wills, I Want To Know
- 36 The Wilkinsons, 1999
- 37 The Kinleys, I'm In
- 38 Trent Summar, It Never Rains...
- 39 Collin Raye, She's All That
- 40 Mindy McCready, Scream
- 41 Tammy Cochran, So What
- 42 Martina McBride, Love's The Only House
- 43 Billy Gilman, Oklahoma
- 44 Trick Pony, Pour Me
- 45 Toby Keith, How Do You Like Me Now?!
- 46 Faith Hill W/Tim McGraw, Let's Make Love
- 47 Jolie & The Wanted, Boom
- 48 Dixie Chicks, Wide Open Spaces
- 49 Chad Brock, Yes!

50 Jo Dee Messina, That's The Way



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Limp Bizkit, Rollin'
- 2 Britney Spears, Stronger
- 3 Jennifer Lopez, Love Don't Cost A Thing
- 4 Backstreet Boys, Shape Of My Heart
- 5 Ricky Martin, She Bangs
- 6 Destiny's Child, Independent Women Part I
- 7 Dream, He Loves U Not
- 8 Moby, South Side
- 9 Xzibit, X
- 10 Shaggy, It Wasn't Me
- 11 OutKast, Ms. Jackson
- 12 'N Sync, This I Promise You A Amar
- 13 David Gray, Babylon
- 14 The Offspring, Original Prankster
- 15 BBMak, Still On Your Side
- 16 K-Ci & JoJo, Crazy
- 17 98 Degrees, My Everything
- 18 Eminem, Stan
- 19 U2, Beautiful Day
- 20 Madonna, Don't Tell Me
- 21 At The Drive In, One Armed Scissor
- 22 Snoop Dogg, Snoop Dogg
- 23 Crazy Town, Butterfly
- 24 Marilyn Manson, Disposable Teens
- 25 Nelly, E.I.
- 26 R. Kelly, I Wish
- 27 Coldplay, Yellow
- 28 Jay-Z, I Just Wanna Love U
- 29 Linkin Park, One Step Closer
- 30 Mya, Free
- 31 Pink, You Make Me Sick
- 32 Beatz, Get Back
- 33 Blink-182, Man Overboard
- 34 Wu-Tang Clan, Gravel Pit
- 35 Lenny Kravitz, Awake
- 36 Lifehouse, Hanging By A Moment
- 37 Lil' Kim, How Many Licks
- 38 Rage Against The Mach, Renegades Of Funk
- 39 Britney Spears, Lucky
- 40 Insane Clown Posse, Let's Go All The Way
- 41 Papa Roach, Broken Home
- 42 O-Town, Liquid Dreams
- 43 112, It's Over Now
- 44 Common, Geto Heaven Part Two
- 45 Funkmaster Flex Feat., Do You
- 46 Lucy Pearl, You
- 47 Mystikal, Danger (Been So Long)
- 48 Hanson, If Only
- 49 Baha Men, Who Let The Dogs Out
- 50 Deftones, Back To School



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Moby, South Side
- 2 Coldplay, Yellow
- 3 U2, Beautiful Day
- 4 At The Drive In, One Armed Scissor
- 5 Eminem, Stan
- 6 Green Day, Warning
- 7 Radiohead, Optimistic
- 8 Madonna, Don't Tell Me
- 9 Blink-182, Man Overboard
- 10 Lifehouse, Hanging By A Moment
- 11 Marilyn Manson, Disposable Teens
- 12 Lenny Kravitz, Again
- 13 Common, Geto Heaven Part Two
- 14 Linkin Park, One Step Closer
- 15 Sade, By Your Side
- 16 A Perfect Circle, 3 Libras
- 17 Rage Against The Machines, Renegades Of Funk
- 18 Nelly Furtado, I'm Like A Bird
- 19 Xzibit, X
- 20 The Offspring, Original Prankster
- 21 David Gray, Babylon
- 22 Deftones, Back To School
- 23 Godsmack, Awake
- 24 Vertical Horizon, You're A God
- 25 Wu-Tang Clan, Gravel Pit
- 26 Nelly, E.I.
- 27 Shaggy, It Wasn't Me
- 28 Everclear, AM Radio
- 29 Fuel, Hemorrhage (In My Hands)
- 30 Dido, Here With Me
- 31 Strait Up Feat. Lajon, Angel's Son
- 32 P.J. Harvey, Good Fortune
- 33 Papa Roach, Last Resort
- 34 Ja Rule Feat. Christi, Between Me And You
- 35 Babyface, Help!
- 36 K-Ci & JoJo, Crazy
- 37 De La Soul Feat. Chak, All Good
- 38 Badly Drawn Boy, Once Around The Block
- 39 Jurassic 5, W.O.E. Is Me
- 40 Richard Ashcroft, C'mon People (We're Making It Now)
- 41 Paul McCartney & Wings, Band On The Run
- 42 Beatles, Paperback Writer
- 43 Limp Bizkit, Rollin'
- 44 Dust For Life, Step Into The Light
- 45 No Doubt, Bathwater
- 46 Evan & Jaron, Crazy For This Girl
- 47 George Harrison, Got My Mind Set On You
- 48 John Lennon, Nobody Told Me
- 49 John Lennon, I'm Losing You
- 50 Train, Meet Virginia

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JANUARY 13, 2001.

MuchMusic USA
Continuous programming
1111 Stewart Ave.
Bethpage, NY 11714

Limp Bizkit, Rollin'
Jennifer Lopez, Love Don't Cost A Thing
The Offspring, Original Prankster
OutKast, Ms. Jackson
Madonna, Don't Tell Me
Eminem Featuring Dido, Stan
Destiny's Child, Independent Women Part I
Blink-182, Man Overboard
Shaggy Feat. Ricardo Ducent, It Wasn't Me
Linkin Park, One Step Closer
Moby Feat. Gwen Stefani, South Side
Pink, You Make Me Sick
Coldplay, Yellow
Lenny Kravitz, Again
Godsmack, Awake
Fuel, Hemorrhage (In My Hands)
Mystikal, Danger (Been So Long)
Nelly, E.I.
Crazy Town, Butterfly
Ja Rule, Between Me And You

Disney Channel
1 hour weekly
3800 W. Alameda Ave.
Burbank, CA 91505

A*Teens, Bouncing Off The Ceiling (Upside Down)
Backstreet Boys, Shape Of My Heart
BBMak, Still On Your Side
Aaron Carter, Aaron's Party (Come Get It)
Samantha Mumba, Gotta Tell You
98 Degrees, My Everything
'N Sync, This I Promise You
Plus One, Last Flight Out
SoulDecision, Ooh Its Kinda Crazy
Britney Spears, Stronger

Continuous programming
1515 Broadway

New York, NY 10036

The Beatles, Get Back
The Beatles, Help!
The Beatles, Ballad Of John And Yoko
The Beatles, Hello Goodbye
The Beatles, Penny Lane
The Beatles, Paperback Writer

MuchMusic
Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Snow, The Plumb Song (NEW)
Pink, You Make Me Sick (NEW)
Crazy Town, Butterfly (NEW)
O-Town, Liquid Dreams (NEW)
OutKast, Ms. Jackson
Destiny's Child, Independent Women Part I

The Offspring, Original Prankster
Mya, Case Of The Ex (Whatcha Gonna Do)
Backstreet Boys, Shape Of My Heart
Britney Spears, Stronger
'N Sync, This I Promise You
Eminem Featuring Dido, Stan
Blink-182, Man Overboard
Jay-Z, I Just Wanna Love U
Nelly Furtado, I'm Like A Bird
Ricky Martin, She Bangs
Sky, Superhero
Baby Blue Soundcrew, Money Jane
U2, Beautiful Day
R. Kelly, I Wish

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

The Offspring, Original Prankster
Limp Bizkit, My Generation
Backstreet Boys, Shape Of My Heart
Eros Ramazzotti, Fuego En El Fuego

Britney Spears, Stronger
Robbie Williams, Rock DJ
Alejandro Sanz, Cuando Nadie Me Ve
Blink-182, Man Overboard
Spice Girls, Holler
Christina Aguilera, Ven Conmigo
U2, Beautiful Day
El Gran Silencio, Chuntaro Style
Modjo, Lady (Here Me Tonight)
Ronan Keating, Life Is A Rollercoaster
Lenny Kravitz, Again
Ricky Martin, She Bangs
Paulina Rubio, Yo Yo Sigo Aqui
Madonna, Music
Morcheeba, Be Yourself
Westlife, My Love

URBAN X-PRESSIONS
2 hours weekly
3900 Main St
Philadelphia, PA 19127

Nelly, E.I.
Tamia, Stranger In My House
Eminem Feat. Dido, Stan
Next, Beauty Queen
OutKast, Ms. Jackson
R. Kelly, To The Homies That Were Lost
Snoop Dogg, Snoop Dogg
Jay-Z, I Just Wanna Love U
Jennifer Lopez, Love Don't Cost A Thing
Mystikal, Danger (Been So Long)
Donell Jones, This Luv
Funkmaster Flex Feat. DMX, Do You
Capone-N-Noreaga, Ya'll Don't Wanna
Wu-Tang Clan, Careful
Bahamadia, Cheap Chicks

5 hours weekly
223-225 Washington St
Newark, NJ 07102

David Bowie, Fame
Everclear, AM Radio
Sade, By Your Side
Spice Girls, Holler
Stone Temple Pilots, No Way Out
Marilyn Manson, Disposable Teens

Babyface, Reason For Breathing
Vitamin C, The Itch
Everlast, Black Jesus
No Doubt, Bathwater
Enya, Only Time
Madonna, Music
Nelly Furtado, I'm Like A Bird
Leigh Nash, Need To Be Next To You
Godsmack, Awake
P.J. Harvey, Good Fortune
Alice In Chains, Bleed The Freak
Radiohead, Optimistic
Blink-182, Man Overboard

CMC CALIFORNIA MUSIC CHANNEL
15 hours weekly
10227 E 14th St
Oakland, CA 94603

K-Ci & JoJo, Crazy
'N Sync, This I Promise You
Lil Bow Wow, Bow Wow (That's My Name)
3LW, No More (Baby I'ma Do Right)
Mya, Free
Xzibit, X
Jennifer Lopez, Love Don't Cost A Thing
R. Kelly, I Wish
112, It's Over Now
Backstreet Boys, Shape Of My Heart
Ja Rule, Put It On Me
Dream, He Loves U Not
SoulDecision Feat. Thrust, Faded
OutKast, Ms. Jackson
Lucy Pearl, You

Final Nominations For The 43rd Annual Grammy Awards

Following are the nominations for the 43rd annual Grammy Awards, except for classical, which will appear in the next issue of *Billboard*.

Record of the year: "Say My Name," Destiny's Child (Columbia), produced by Rodney Jerkins; "I Try," Macy Gray (Clean Slate/Epic), produced by Andrew Slater; "Music," Madonna (Maverick/Warner Bros.), produced by Mirwais Ahmadzai, Madonna; "Bye Bye Bye," "N Sync (Jive), produced by Jake Lundin, Kristian Lundin; "Beautiful Day," U2 (Interscope), produced by Brian Eno, Daniel Lanois.

Album of the year: "Midnite Vultures," Beck (DGC/Interscope), produced by Beck Hansen, Dust Brothers; "The Marshall Mathers LP," Eminem (Aftermath/Interscope), produced by Jeff Bass, Mark Bass, Dr. Dre, Eminem, The 45 King; "Kid A," Radiohead (Capitol), produced by Radiohead; "You're The One," Paul Simon (Warner Bros.), produced by Paul Simon; "Two Against Nature," Steely Dan (Giant), produced by Walter Becker, Donald Fagen.

Song of the year: "Beautiful Day," written by U2; "Breathe," written by Stephanie Bentley, Holly Lamar; "I Hope You Dance," written by Mark D. Sanders, Tia Sillers; "I Try," written by Macy Gray, Jinsoo Lim, Jeremy Ruzumna, David Wilder; "Say My Name," written by LaShawn Daniels, Fred Jerkins III, Rodney Jerkins, Beyoncé Knowles, LeToya Luckett, LaTavia Roberson, Kelendria Rowland.

Best new artist: Shelby Lynne, Brad Paisley, Papa Roach, Jill Scott, Sisqó.

POP

Best female pop vocal performance: "What A Girl Wants," Christina Aguilera (RCA); "I Try," Macy Gray (Clean Slate/Epic); "Music," Madonna (Maverick/Warner Bros.); "Save Me," Aimee Mann (Reprise); "Both Sides Now," Joni Mitchell (Reprise); "Oops! ... I Did It Again," Britney Spears (Jive).

Best male pop vocal performance: "You Sang To Me," Marc Anthony (Columbia); "Taking You Home," Don Henley (Warner Bros.); "She Bangs," Ricky Martin (Columbia); "6, 8, 12," Brian McKnight (Motown Records); "She Walks This Earth (Soberana Rosa)," Sting (Telarc).

Best pop performance by a duo or group with vocal: "Show Me The Meaning Of Being Lonely," Backstreet Boys (Jive); "Pinch Me," Barenaked Ladies (Reprise); "Breathless," the Corrs (143/Lava/Atlantic); "Bye Bye Bye," "N Sync (Jive); "Cousin Dupree," Steely Dan (Giant).

Best pop collaboration with vocals: "Thank God I Found You," Mariah Carey Featuring Joe & 98° (Columbia); "The Difficult Kind," Sheryl Crow & Sarah McLachlan (A & M/Interscope); "All The Way," Celine Dion & Frank Sinatra (Epic/550); "Turn Your Lights Down Low," Lauryn Hill & Bob Marley (Sony Music Soundtrax); "Is You Is, Or Is You Ain't (My Baby)," B.B. King & Dr. John (MCA).

Best pop instrumental performance: "Overture (Selmasongs)," Björk, conducted by Vincent Mendoza (Elektra); "Rebel Heart," the Corrs (143/Lava/Atlantic); "Zona Mona," Béla Fleck & the

Flecktones (Columbia); "Caravan," the Brian Setzer Orchestra (Interscope); "Camaleao," Grover Washington Jr. (Telarc).

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

Best pop instrumental album: "Audio," Blue Man Group (Virgin); "Faith—A Holiday Album," Kenny G (Arista); "Symphony No. 1," Joe Jackson (Sony Classical); "Pieces In A Modern Style," William Orbit (Maverick); "Hymns—In The Garden," Kirk Whalum (Top Drawer).

Best pop vocal album: "Inside Job," Don Henley (Warner Bros.); "Music," Madonna (Maverick/Warner Bros.); "No Strings Attached," "N Sync (Jive); "Oops! ... I Did It Again," Britney Spears (Jive); "Two Against Nature," Steely Dan (Giant).

Best traditional pop vocal album: "As Time Goes By," Bryan Ferry (Virgin); "It's Like This," Rickie Lee Jones (Artemis); "Songs From The Last Century," George Michael (Virgin); "Both Sides Now," Joni Mitchell (Reprise); "Timeless—Live In Concert," Barbra Streisand (Columbia).

ROCK

Best female rock vocal performance: "Paper Bag," Fiona Apple (Clean Slate/Epic); "There Goes The Neighborhood," Sheryl Crow (A&M/Interscope); "Enough Of Me," Melissa Etheridge (Island/Def Jam); "So Pure," Alanis Morissette (Hybrid/Epic); "Glitter In Their Eyes," Patti Smith (Arista).

Best male rock vocal performance: "Thursday's Child," David Bowie (Virgin); "Things Have Changed," Bob Dylan (Columbia/Sony Music Soundtrax); "Workin' It," Don Henley (Warner Bros.); "Again," Lenny Kravitz (Virgin); "Into The Void," Nine Inch Nails (Nothing/Interscope).

Best rock performance by a duo or group with vocal: "It's My Life," Bon Jovi (Island/Def Jam); "With Arms Wide Open," Creed (Wind-Up); "Learn To Fly," Foo Fighters (RCA); "Californication," Red Hot Chili Peppers (Warner Bros.); "Beautiful Day," U2 (Interscope).

Best hard rock performance: "American Bad Ass," Kid Rock (Top Dog/Lava/Atlantic); "Take A Look Around (Theme From 'M:I-2')," Limp Bizkit (Hollywood); "Grievance," Pearl Jam (Epic); "Guerrilla Radio," Rage Against The Machine (Epic); "Down," Stone Temple Pilots (Atlantic).

Best metal performance: "Elite," Deftones (Maverick); "The Wicker Man," Iron Maiden (Portrait/Columbia); "Astonishing Panorama Of The Endtimes," Marilyn Manson (Interscope); "Revolution Is My Name," Pantera (EastWest/EEG); "Wait And Bleed," Slipknot (Roadrunner).

Best rock instrumental performance: "Off The Hook," Peter Frampton (CMC International); "The Call Of The Ktulu," Metallica with Michael Kamen conducting the San Francisco Symphony Orchestra (Elektra); "First Tube," Phish (Elektra); "Until We Say Goodbye," Joe Satriani (Epic); "Electric Lullaby," Kenny Wayne Shepherd Band (Giant).

Best rock song: "Again," written by Lenny Kravitz; "Bent," written by Rob Thomas; "Californication," written by Flea, John Frusciante, Anthony Kiedis, Chad Smith; "Kryptonite," written by Brad Arnold, Todd Harrell, Matt

Roberts; "With Arms Wide Open," written by Scott Stapp, Mark Tremonti.

Best rock album: "Crush," Bon Jovi (Island/Def Jam); "There Is Nothing Left To Lose," Foo Fighters (RCA/Roswell); "Mad Season By Matchbox Twenty," matchbox twenty, (Melisma/Lava/



U2

Atlantic); "Return Of Saturn," No Doubt (Interscope/Trauma); "The Battle Of Los Angeles," Rage Against The Machine (Epic).

Best alternative music album: "When The Pawn ...," Fiona Apple (Clean Slate/Epic); "Midnite Vultures," Beck (DGC/Interscope); "Bloodflowers," the Cure (Fiction/Elektra); "Liverpool Sound Collage," Paul McCartney (Capitol); "Kid A," Radiohead (Capitol).

Best female R&B vocal performance: "Try Again," Aaliyah (Blackground/Virgin); "Bag Lady," Erykah Badu (Motown); "He Wasn't Man Enough," Toni Braxton (LaFace); "As We Lay," Kelly Price (Def Soul); "Gettin' In The Way," Jill Scott (Hidden Beach).

Best male R&B vocal performance: "Untitled (How Does It Feel)," D'Angelo (Virgin); "I Wanna Know," Joe (Jive); "I Wish," R. Kelly (Jive); "Stay Or Let It Go," Brian McKnight (Motown); "Thong Song," Sisqó (Def Soul).

Best R&B performance by a duo or group with vocal: "Pass You By," Boyz II Men (Universal); "Say My Name," Destiny's Child (Columbia); "911," Wyclef Jean Featuring Mary J. Blige (Columbia); "Dance Tonight," Lucy Pearl (Beyond Music/Pookie Records); "Coming Back Home," BeBe Winans Featuring Brian McKnight & Joe (Motown).

Best R&B song: "Bag Lady," written by Erykah Badu; "He Wasn't Man Enough," written by LaShawn Daniels, Fred Jerkins III, Rodney Jerkins, Harvey Mason Jr.; "Say My Name," written by LaShawn Daniels, Fred Jerkins III, Rodney Jerkins, Beyoncé Knowles, LeToya Luckett, LaTavia Roberson, Kelendria Rowland; "Thong Song," written by Mark Andrews, Tim Kelley, Bob Robinson; "Untitled (How Does It Feel)," written by D'Angelo, Raphael Saadiq.

Best R&B album: "Nathan Michael Shawn Wanya," Boyz II Men (Universal); "The Heat," Toni Braxton (LaFace); "Voodoo," D'Angelo (Virgin); "My Name Is Joe," Joe (Jive); "Who Is Jill Scott? Words And Sounds Vol. 1," Jill Scott (Hidden Beach); "Unleash The Dragon," Sisqó, Def Soul.

Best traditional R&B vocal album: "All The Man You Need," Will Downing (Motown); "Cool," George Duke (Warner Bros.); "That's For Sure," Jeffrey Osborne (Private Music); "Gotta Get The Groove Back," Johnnie Taylor (Malaco); "Ear-Resistible," the Temptations (Motown).

RAP

Best rap solo performance: "The Light," Common (MCA); "Party Up," DMX (Def Jam); "The Real Slim Shady," Eminem (Aftermath/Interscope); "Shake Ya Ass," Mystikal (Jive); "(Hot S**t) Country Grammar," Nelly (Universal).

Best rap performance by a duo or group: "Alive," Beastie Boys (Grand Royal); "Oooh," De La Soul Featuring Redman (Tommy Boy); "Forgot About Dre," Dr. Dre Featuring Eminem (Aftermath/Interscope); "The Next Episode," Dr. Dre Featuring Snoop Dogg (Aftermath/Interscope); "Big Pimpin'," Jay-Z Featuring UGK (Roc-A-Fella/Def Jam).

Best rap album: "... And Then There Was X," DMX (Def Jam); "Dr. Dre—2001," Dr. Dre (Aftermath/Interscope); "The Marshall Mathers LP," Eminem (Aftermath/Interscope); "Vol. 3 ... Life And Times Of S. Carter," Jay-Z (Roc-A-Fella/Def Jam); "Country Grammar," Nelly, Universal.

COUNTRY

Best female country vocal performance: "Breathe," Faith Hill (Warner Bros.); "That's The Way," Jo Dee Messina (Curb); "Travelin' Prayer," Dolly Parton (Sugar Hill); "I Hope You Dance," Lee Ann Womack (MCA Nashville); "Real Live Woman," Trisha Yearwood (MCA Nashville).

Best male country vocal performance: "Solitary Man," Johnny Cash (American/Columbia); "Feels Like Love," Vince Gill (MCA Nashville); "One Voice," Billy Gilman (Epic); "My Best Friend," Tim McGraw (Curb); "A Thousand Miles From Nowhere,"

Dwight Yoakam (Reprise).

Best country performance by a duo or group with vocal: "Twentieth Century," Alabama (RCA); "Cherokee Maiden," Asleep At The Wheel (DreamWorks Records Nashville); "You'll Always Be Loved By Me," Brooks & Dunn (Arista/Nashville); "Woody's Roundup," Riders In The Sky (Walt Disney); "Jimmy's Got A Girlfriend," the Wilkinsons (Giant).

Best country collaboration with vocals: "Strong Enough," Sheryl Crow & Dixie Chicks (A&M); "When I Look Into Your Heart," Vince Gill & Amy Grant (MCA Nashville); "Let's Make Love," Faith Hill & Tim McGraw (Warner Bros.); "Walk Softly," Ricky Skaggs & Dixie Chicks (Skaggs Family); "Murder On Music Row," George Strait & Alan Jackson (MCA Nashville).

Best country instrumental performance: "Leaving Cottondale," Alison Brown with Béla Fleck (Compass); "Ode To A Butterfly," Nickel Creek (Sugar Hill); "The Second Mouse," Tim O'Brien & Darrell Scott (Howdy Skies); "Rollercoaster," Keith Urban (Capitol Nashville); "Bloodlines," Steve Wariner & Ryan Wariner (Capitol Nashville).

Best country song: "Breathe," written by Stephanie Bentley, Holly Lamar; "Feels Like Love," written by Vince Gill; "I Hope You Dance," written by Mark D. Sanders, Tia Sillers; "One Voice," written by Don Cook, David Malloy; "The Way You Love Me," written by Michael Delaney, Keith Follese.

Best country album: "Let's Make Sure We Kiss Goodbye," Vince Gill (MCA Nashville); "Breathe," Faith Hill (Warner Bros.); "Under The Influence," Alan Jackson (Arista/Nashville); "I Hope You Dance," Lee Ann Womack (MCA Nashville); "Real Live Woman," Trisha Yearwood (MCA Nashville).

Best bluegrass album: "Fair Weather," Alison Brown (Compass); "Murder On Music Row," Larry Cordle & Lonesome Standard Time (Shell

Point/Echomusic); "Nickel Creek," Nickel Creek (Sugar Hill); "The Grass Is Blue," Dolly Parton (Sugar Hill); "Big Mon—The Songs Of Bill Monroe," Ricky Skaggs & Friends (Skaggs Family).

NEW AGE

Best new age album: "Whisper To The Wild Water," Maire Brennan (Word); "Highland Cathedral," Phil Coulter (RCA Victor/BMG Classics); "Thinking Of You," Kitaro (Domo); "East Of The Moon," David Lanz (Decca); "In A Distant Place," Nakai, Eaton, Clipman & Nawang (Canyon).

JAZZ

Best contemporary jazz album: "Outbound," Béla Fleck & The Flecktones (Columbia); "Yes, Please!," Fourplay (Warner Bros.); "Re:Animation Live!," Hagans/Belden (Blue Note); "A Brighter Day," Ronny Jordán (Blue Note); "Here's The Deal," Liquid Soul (Shanachie).

Best jazz vocal album: "Live At Yoshi's," Dee Dee Bridgewater (Verve); "Merry Go Round," Freddy Cole (Telarc Jazz); "Live In Chicago," Kurt Elling (Blue Note); "Soulcall," Nnenna Freelon (Concord Jazz); "In The Moment—Live In Concert," Dianne Reeves (Blue Note).

Best jazz instrumental solo: "Passion Dance," Kenny Barron (Verve); "I Thought About You," Terence Blanchard (Sony Classical); "Outrance," Michael Brecker (Verve); "I Got It Bad And That Ain't Good," Keith Jarrett (ECM); "(Go) Get It," Pat Metheny (Warner Bros.).

Best jazz instrumental album, individual or group: "Spirit Song," Kenny Barron (Verve); "Time Is Of The Essence," Michael Brecker (Verve); "Prime Directive," Dave Holland Quintet (ECM); "Contemporary Jazz," Branford Marsalis (Columbia Records); "In & Out," Martial Solal & Johnny Griffin (Dreyfus Jazz).

Best large jazz ensemble album: "The Buddy Collette Big Band In Concert—The Music Of William Buddy Collette," Buddy Collette Big Band (Bridge Records); "Nice Work," the Danish Radio Jazz Orchestra & Jim McNeely (Dacapo); "52nd Street Themes," Joe Lovano (Blue Note); "Culmination," Sam Rivers' Rivbea All-Star Orchestra (RCA Victor/BMG Classics); "Allégresse," Maria Schneider Orchestra (Enja).

Best latin jazz album: "Libertango," Gary Burton (Concord Jazz); "Motherland," Danilo Perez (Verve); "Afro-Cuban Dream ... Live & In Clave!!!," Bobby Sanabria Big Band (Arabesque); "Melaza," David Sánchez (Columbia); "Live At The Village Vanguard," Chucho Valdés (Blue Note).

GOSPEL

Best rock gospel album: "Lay It Down," Jennifer Knapp (Gotee); "Double Take," Petra (Word); "Third Verse," Smalltown Poets (Ardent/ForeFront); "Learning To Breathe," Switchfoot (re:think); "Offerings," Third Day (Essential).

Best pop/contemporary gospel album: "Joy," Avalon (Sparrow); "If I Left The Zoo," Jars Of Clay (Essential); "Fearless," Crystal Lewis (Metro One Music); "This Is Your Time," Michael W. Smith (Reunion); "Crystal Clear," Jaci Velásquez (Word).

(Continued on next page)



DESTINY'S CHILD



GRAY



HENLEY



BADU



HILL



WOMACK



MORISSETTE



MITCHELL



SIMON

FINAL NOMINATIONS FOR THE 43RD ANNUAL GRAMMY AWARDS

(Continued from preceding page)

Best Southern, country, or bluegrass gospel album: "The Great Gospel Hit Parade: From Memphis To Nashville To Texas," James Blackwood, the Jordanaires & The Light Crust Doughboys (Art Greenhaw); "The Cathedrals: A Farewell Celebration," the Cathedrals (Spring House Music); "Just Over In Heaven," Doyle Lawson & Quicksilver (Sugar Hill); "Soldier Of The Cross," Ricky Skaggs & Kentucky Thunder (Skaggs Family); "Old Ways And Old Paths," Paul Williams & the Victory Trio (Rebel).

Best traditional soul gospel album: "You Can Make It," Shirley Caesar (Myrrh); "It Was You," Mighty Clouds Of Joy (CGI-Platinum); "Family & Friends Live From Detroit," the Rev. James Moore (Malaco); "Devotion," Aaron Neville (EMI Gospel); "Ole Ricketty Bridge," Dorothy Norwood (Malaco); "The Concert," the Williams Brothers (Blackberry).

Best contemporary soul gospel album: "Purpose By Design," Fred Hammond & Radical For Christ (Verity); "Thankful," Mary Mary (Columbia/C2/Worl); "Family Affair," Hezekiah Walker & the Love Fellowship Crusade Choir (Verity); "Love & Freedom," BeBe Winans (Motown); "Alabaster Box," CeCe Winans (Wellspring Gospel).

Best gospel choir or chorus album: "Get Your Praise On," New Direction, directed by Jeral V. Gray Sr., Percy E. Gray Jr. (Myrrh); "Higher," Youth For Christ, directed by the Rev. Milton Biggam, Troy L. Sneed Sr. (Savoy); "Live—God Is Working," Brooklyn Tabernacle Choir, directed by Carol Cymbala (M2.0 Music); "Send Up The Praise," University Of Mississippi Gospel Choir, directed by Ron Briggs, Jason Clark, Dee Thomas (Malaco); "Tri-City4.com," the Tri-City Singers, directed by Donald Lawrence (EMI Gospel).



MIGUEL

LATIN

Best Latin pop album: "Mi Reflejo," Christina Aguilera (RCA); "Oscar De La Hoya," Oscar de la Hoya (EMI Latin); "Vivo," Luis Miguel (WEA Latina); "El Alma Al Aire," Alejandro Sanz (WEA Latina); "Shakira—MTV Unplugged," Shakira (Sony Discos).

Best latin rock/alternative album: "La Extraordinaria Paradoja Del Sonido Quijano," Café Quijano (WEA Latina); "No Podemos Volar," El Tri (WEA-Rock); "Uno," La Ley (WEA International); "Arepa 3000," Los Amigos Invisibles (Luaka Bop); "Abre," Fito Paez (WEA Latina).

Best traditional tropical Latin album: "Rhythms For A New Millennium," Alex Acuña Y Su Acuarela De Tambores (Tonga); "Cuba Linda," Cachao (EMI Latin); "Alma Caribeña," Gloria Estefan (Epic); "Tribute To The Cuarterto Patria," Eliades Ochoa (Higher Octave); "Buena Vista Social Club Presents: Omara Portuondo," Omara Portuondo (Nonesuch).

Best salsa album: "Celia Cruz And Friends: A Night Of Salsa," Celia Cruz (RMM); "Evolución," Luis Enrique (WEA Latina); "Masterpiece/Obra Maestra," Tito Puente & Eddie Palmieri (RMM); "Son By Four," Son By Four (Sony Discos); "Hablando Del Amor," Tony Vega (RMM).

Best merengue album: "El Padrino," Fulanito (Cutting); "Voy A Enamorarte," Gisselle (BMG U.S. Latin); "Masters Of The Stage," Grupo Manía (Sony Discos); "Live," Ilegales (BMG U.S. Latin); "Olga Viva, Viva Olga," Olga Tañón (WEA Latina).

Best Mexican/Mexican-American album: "Por Una Mujer Bonita," Pepe Aguilar (Discos Musart/Balboa); "Quéname Los Ojos," Ramón Ayala Y Sus Bravos Del Norte (Freddie); "Lobo Herido," Vicente Fernández (Sony Discos); "Atrapado Tu Corazón," Grupo Atrapado (Freddie); "Décimo Aniversario," Los Terribles Del Norte (Freddie).

Best Tejano album: "Quien Iva A

Pensar," Jimmy Gonzalez Y El Grupo Mazz (Freddie); "Siempre Cuenta Conmigo," Leonardo Gonzales Y Los Magnificos (Freddie); "En Vivo... Puro Party Live II," Jaime Y Los Chamacos (Freddie); "Qué Es Música Tejana," the Legends (Freddie); "Hasta La Cima Del Cielo," Solido (Freddie).

BLUES

Best traditional blues album: "Superharps," James Cotton, Billy Branch, Charlie Musselwhite & Sugar Ray Norcia (Telarc Blues); "Riding With The King," B.B. King & Eric Clapton (Reprise); "Let The Good Times Roll," B.B. King (MCA); "Delta Crossroads," Robert Lockwood Jr. (Telarc Blues); "Milk Cow Blues," Willie Nelson (Island/Def Jam).

Best contemporary blues album: "Wicked," Shemekia Copeland (Alligator); "Shoutin' In Key," Taj Mahal & the Phantom Blues Band (Hannibal); "Shake Hands With Shorty," North Mississippi Allstars (Tone-Cool); "Hoochie Man," Bobby Rush (Malaco/Waldoxy); "Royal Blue," Koko Taylor (Alligator).

FOLK

Best traditional folk album: "Public Domain—Songs From The Wild Land," Dave Alvin (HighTone); "Far Away, Down On A Georgia Farm," Norman Blake (Shanachie); "Live At The Royal Albert Hall," Ladysmith Black Mambazo (Shanachie); "My Roots Are Showing," Natalie MacMaster (Rounder); "Cajun Blood," Jo-El Sonnier (Musique de Jo-El).

Best contemporary folk album: "Mermaid Avenue Vol. II," Billy Bragg & Wilco (Elektra); "American III: Solitary Man," Johnny Cash (American/Columbia); "Transcendental Blues," Steve Earle (Artemis); "Red Dirt Girl," Emmylou Harris (Nonesuch); "Crossing Muddy Waters," John Hiatt (Vanguard).

Best Native American music album: "Tribute To The Elders," Black Lodge Singers (Canyon); "Cheyenne Nation," Joseph Fire Crow (Makoche); "Veterans Songs," Lakota Thunder (Makoche); "Peacemaker's Journey," Joanne Shenandoah (Silver Wave); "Gathering Of Nations Pow Wow," various artists (Soar).

REGGAE

Best reggae album: "Life Is A Miracle," Pato Banton (Surfdog); "Art And Life," Beenie Man (Virgin); "Let Me Be The One," Dennis Brown (V.P.); "Private & Confidential," Gregory Isaacs (V.P.); "Equality," Wailing Souls (Musicblitz).

WORLD MUSIC



JEAN

Best world music album:

"Water From The Well," the Chieftains (RCA Victor/BMG Classics); "João Voz E Violão," João Gilberto (Verve); "Homeland," Miriam Makeba (Putumayo World Music); "Joko (The Link)," Youssou N'Dour (Nonesuch); "Journey With The Sun," Paul Winter & the Earth Band (Living Music).

POLKA

Best polka album: "Another Day At The Office," Eddie Blazonczyk's Versatones (Bel-Aire); "Mi Lenny Um," Lenny Gomulka & Chicago Push (Push); "SqueezeBox," LynnMarie (Squeeze); "Let's Dancel," Walter Ostanek (S.D.E. Sunshine); "Touched By A Polka," Jimmy Sturr (Rounder).

CHILDREN'S

Best musical album for children: "More Songs From Pooh Corner," Kenny Loggins (Sony Wonder); "Pillow Full Of Wishes," Cathy Fink & Marcy Marxer (Rounder Kids); "Still The Same Me," Sweet Honey In The Rock (Rounder Kids); "This Pretty Planet," Tom Chapin (Sony Wonder); "Woody's Roundup Fea-

turing Riders In The Sky," Riders In The Sky (Walt Disney).

Best spoken-word album for children: "The Christmas Miracle Of Jonathan Toomey," written by Susan Wojciechowski, performed by James Earl Jones (Candlewick Press); "Dinosaurs: Poems To Celebrate A T. Rex Named Sue," written by K. M. Crotty, performed by Susan Sarandon (Scholastic); "Harry Potter And The Goblet Of Fire," written by J. K. Rowling, performed by Jim Dale (Listening Library); "The Adventures Of Tom Sawyer," written by Mark Twain, performed by Paul Newman (Simon & Schuster Audio); "The Polar Express," written by Chris Van Allsburg, performed by Liam Neeson (Houghton Mifflin Co.).

SPOKEN WORD

Best spoken-word album: "The Complete Shakespeare Sonnets," various artists (Airplay); "Married To Laughter—A Love Story Featuring Anne Meara," written and performed by Jerry Stiller (BDD Audio); "The Measure Of A Man," written and performed by Sidney Poitier (Harper Audio); "On The Road—Unabridged," written by Jack Kerouac, performed by Matt Dillon (Caedmon); "Shoppgirl," written and performed by Steve Martin (Simon & Schuster Audio).

Best spoken-comedy album: "Big Funny," Jeff Foxworthy (DreamWorks Nashville); "Braindroppings," George Carlin (HighBridge Audio); "I Rant, Therefore I Am," Dennis Miller (BDD Audio); "The Original Kings Of Comedy," Steve Harvey, D.L. Hughley, Cedric the Entertainer, Bernie Mac (Universal); "The Prisoner Of Second Avenue," Richard Dreyfuss, Marsha Mason (L.A. Theatre Works).

MUSICAL

Best musical-show album: "Elton John And Tim Rice's Aida," original Broadway cast, produced by Guy Babylon, Paul Bogaev, Frank Filipetti, Chris Montan, music by Elton John, lyrics by Tim Rice (Buena Vista); "Kiss Me, Kate," Brian Stokes Mitchell & Marin Mazzie with new Broadway cast, produced by Hugh Fordin, Paul Gemignani, Don Sebesky, music and lyrics by Cole Porter (DRG); "Meredith Willson's The Music Man," new Broadway cast, produced by Hugh Fordin, music and lyrics by Meredith Willson (Q); "Swing!", original cast recording, produced by Steven Epstein, various composers and lyricists (Sony Classical); "The Wild Party," original Broadway cast, produced by Phil Ramone, music and lyrics by Michael John LaChiusa (Decca Broadway).

COMPOSING

Best compilation soundtrack album for a motion picture, television, or other visual media: "Almost Famous," various artists (DreamWorks); "Fantasia/2000," James Levine conducting the Chicago Symphony Orchestra (Walt Disney); "High Fidelity," various artists (Hollywood); "Magnolia," Aimee Mann (Reprise); "The Sopranos," various artists, Sony Music Soundtrax/Columbia.

Best score soundtrack album for a motion picture, television, or other visual media: "American Beauty," composed by Thomas Newman (DreamWorks); "The Cider House Rules," composed by Rachel Portman (Sony Classical); "Gladiator," composed by Lisa Gerrard, Hans Zimmer (Decca); "Magnolia," composed by Jon Brion (Reprise); "Toy Story 2," composed by Randy Newman (Walt Disney).

Best song written for a motion picture, television, or other visual media: "The Great Beyond," from "Man On The Moon," written by Peter Buck, Mike Mills, Michael Stipe, performed by R.E.M. (Warner Bros.); "Independent Women Part I," from "Charlie's Angels," written by Samuel Barnes, Beyoncé Knowles, Jean Claude Olivier, Corey Rooney, performed by Destiny's Child (Columbia/Sony Music Soundtrax); "Save Me," from "Magnolia," written and performed by Aimee Mann (Reprise); "Things Have Changed," from "Wonder

Boys," written and performed by Bob Dylan (Columbia/Sony Music Soundtrax); "When She Loved Me," from "Toy Story 2," written by Randy Newman, performed by Sarah McLachlan (Walt Disney).

Best instrumental composition: "The Egg Travels," from "Dinosaur—Soundtrack," written and performed by James Newton Howard (Walt Disney); "Round Robin," from "Oregon In Moscow," written by Paul McCandless, performed by Oregon with the Moscow Tchaikovsky Symphony Orchestra (Intuition Music); "Sing, Sang, Sung," from "Swingin' For The Fences," written by Gordon Goodwin, performed by Gordon Goodwin's Big Phat Band (Silverline); "The Templars," from "Oregon In Moscow," written by Ralph Towner, performed by Oregon with the Moscow Tchaikovsky Symphony Orchestra (Intuition Music); "Theme From Angela's Ashes," from "Angela's Ashes—Music From The Motion Picture," written and performed by John Williams (Sony Classical/Sony Music Soundtrax).

ARRANGING

Best instrumental arrangement: "Bach 2 Part Invention In D Minor" (from "Swingin' For The Fences"), Gordon Goodwin, arranger (Gordon Goodwin's Big Phat Band, artist), Silverline; "Nice Work If You Can Get It" (from "Nice Work"), Jim McNeely, arranger (The Danish Radio Jazz Orchestra, Jim McNeely, artists), Dacapo; "Round Robin" (from "Oregon In Moscow"), Paul McCandless, arranger (Oregon with the Moscow Tchaikovsky Symphony Orchestra, artists), Intuition Music; "Spain For Sextet & Orchestra" (from "Corea Concerto"), Chick Corea, arranger (Chick Corea, artist), Sony Classical; "The Summer Knows/Estáte" (from "As Time Goes By [Great Love Songs Of The Century]"), Jorge Calandrelli, arranger (Ettore Stratta And His Orchestra, artist), Teldec.



CROW

Best instrumental arrangement accompanying a vocalist(s): "Both Sides Now" (from "Both Sides Now"), Vince Mendoza, arranger (Joni Mitchell, artist), Reprise; "Button Up Your Overcoat" (from "Soulcall"), Nnenna Freelon, arranger (Nnenna Freelon, artist), Concord Jazz; "A Case Of You" (from "Both Sides Now"), Vince Mendoza, arranger (Joni Mitchell, artist), Reprise; "Dream" (from "As Time Goes By [Great Love Songs Of The Century]"), Jorge Calandrelli, arranger (Ettore Stratta And His Orchestra, artist), Teldec; "I've Seen It All" (from "Selmasongs"), Björk, Vince Mendoza, Guy Sigsworth, arrangers (Björk Featuring Thom Yorke, artists), Elektra.

PACKAGING

Best package: "The Concert For Garcia Lorca," Dan Ibe, art director (Ben Sidran, artist), GoJazz; "Machina/The Machines Of God," Billy Corgan, Gregory Sylvester, Thomas Wolfe, Yelena Yemchuk, art directors (the Smashing Pumpkins, artist), Virgin; "Music," Kevin Reagan, art director (Madonna, artist), Maverick/Warner Bros.; "The Shaming Of The True," Hugh Brown, John Seabury, art directors (Kevin Gilbert, artist), KMG Records; "Zenith," Rachel Gutek, Jonathan Lea, art directors (the Jigsaw Seen, artist), Vibro-Phonic Recordings.

Best package, boxed: "The Complete Columbia Recordings 1955-1961," Frank Harkins, Arnold Levine, art directors (Miles Davis and John Coltrane, artists), Columbia/Legacy; "The Complete Hot Five And Hot Seven Recordings," Ian Cutler, art director (Louis Armstrong, artist), Columbia/Legacy; "The Complete Lester Young Studio Sessions On Verve," Hollis King, art director (Lester Young, artist), Verve Records; "Hampton Comes Alive," Jared Eberhardt, Michael Jager,

Todd Wender, art directors (Phish, artist), Elektra; "Respect: A Century Of Women In Music," Rachel Gutek, art director (various artists), Rhino.

ALBUM NOTES

Best album notes: "The Best Of Broadside 1962-1988: Anthems Of The American Underground From The Pages Of Broadside Magazine," Jeff Place, album notes writer (various artists), Smithsonian Folkways Recordings; "The Complete Columbia Recordings 1955-1961," Bob Blumenthal, album notes writer (Miles Davis and John Coltrane, artist), Columbia/Legacy; "The Complete Lester Young Studio Sessions On Verve," John Chilton, album notes writer (Lester Young, artist), Verve; "Hotcakes & Outtakes: 30 Years Of Little Feat," Bud Scoppa, album notes writer (Little Feat, artist), Warner Archives/Rhino; "The Remains Of Tom Lehrer," Dr. Demento, album notes writer (Tom Lehrer, artist), Warner Archives/Rhino; "Yes I Can! The Sammy Davis Jr. Story," Gerald Early, album notes writer (Sammy Davis Jr., artist), Warner Archives/Rhino.



MADONNA

HISTORICAL

Best historical album: "The Best Of Broadside 1962-1988: Anthems Of The American Underground From The Pages Of Broadside Magazine," Ronald D. Cohen, Jeff Place, compilation producers (various artists), Smithsonian Folkways Recordings; "The Complete Hot Five And Hot Seven Recordings," Steve Berkowitz, Seth Rothstein, Phil Schaap, compilation producers (Louis Armstrong, artist), Columbia/Legacy; "Great Moments Of The 20th Century," Michael Wesley Johnson, David McLees, Gordon Skene, compilation producers (various artists), Rhino; "Respect: A Century Of Women In Music," Julie D'Angelo, Holly George-Warren, compilation producers (various artists), Rhino; "The Rubinstein Collection," Nathaniel S. Johnson, compilation producer (Arthur Rubinstein, artist), RCA Red Seal/BMG Classics.

PRODUCTION

Best engineered album: "Absolute Benson," George Benson, GRP Engineers: Steve Barkan, Jon Fausty, Al Schmitt, Bill Schnee. "Here's To You, Charlie Brown: 50 Great Years!," David Benoit, GRP Engineers: Clark Germain, Bill Schnee. "Kid A," Radiohead, Capitol Engineer: Nigel Godrich. "Oregon In Moscow," Oregon with The Moscow Tchaikovsky Symphony Orchestra, Intuition Music. Engineer: Rich Breen. "Two Against Nature," Steely Dan, Giant Engineers: Phil Burnett, Roger Nichols, Dave Russell, Elliot Scheiner.



NEWMAN

PRODUCER, NONCLASSICAL

Producer of the year: Bill Bottrell, Dr. Dre, Nigel Godrich, Jimmy Jam & Terry Lewis, Matt Serletic.

REMIXER

Remixer of the year: Deep Dish, Hex Hector, Maurice Joshua, Club 69, Peter Rauhofer.

MUSIC VIDEO

Best shortform music video: "Fire," Busta Rhymes, Elektra. Ruben Mendoza, producer; Busta Rhymes, Hype Williams, directors. "Learn To Fly," Foo Fighters, RCA/Roswell. Tina Nakane, producer; Jesse Peretz, director. "What Do You Say," Reba McEntire, MCA Nashville.

(Continued on next page)

ALBUM SALES INCREASE BY ONLY 4% IN 2000

(Continued from page 1)

While album sales remained positive, singles sales continued to suffer a precipitous decline: 2000's total of 53 million singles units was down 36.6% from 83.6 million the year before, which left overall music sales slightly above flat—a .3% decrease to 838.2 million units, from 838.4 million units.

Retailers are disheartened by the disappearing configuration because they say there is still strong consumer demand for singles. Label executives, however, appear to be embracing even more strongly than before the belief that singles sales cannibalize album sales, because fewer and fewer singles are released each year.

In album sales by configuration, CD sales were up 9% to 706.3 million units over 1999's total, while cassette sales were 77.2 million, down 26.6% from 105.1 million the year before, and vinyl sales were up 5.4% to 1.6 million.

Meanwhile, catalog album sales held their own against current sales, which had been growing from 1997-99 as a percentage of total album sales. Current album sales—which include those counted within the first 18 months of an album's release (12 months for classical and jazz), except for albums that stay in the top half of The Billboard 200—increased 2.9% to 515.3 million from the previous year's total of 500.9 million. But, as a percentage of total album sales, current titles were 65.6%, compared with 66.4% of 1999's total.

Catalog album sales increased 6.3% to 269.8 million units from 253.9 million. Catalog accounts for 34.4% of all album sales.

The strength of catalog sales this year stops a shift toward hit albums that had been building in the previous three years. For 1997, 1998, and 1999, current album sales accounted, respectively, for 59.9%, 64%, and 66.4% of each year's album sales, while catalog sales, respectively, were 40.1%, 36%, and 33.6%.

Deep catalog—albums that have been available for three years or more—continued to erode slightly as a percentage of the total. In 2000, deep catalog sales were up 3.1% to 186.6 million units, which means that the category comprised 23.8% of all album sales. But that's down from 24% of album sales in 1999, 25.9% in 1998, and 26.2% in 1997.

New catalog album sales—tracked from a record's 12th or 18th month of availability through the three-year cutoff—were up 14% to 83.2 million units, making the category 10.6% of all album sales in 2000. That's up from new catalog's 9.7% share in 1999 and 10.1% in 1998, but down from the 13.6% share it had in 1997.

During the last few years, as rap ascended in sales strength, the industry worried that catalog for the genre wouldn't be strong, based on the decreasing totals for new catalog. But the strength in 2000 could indicate that a rap catalog is finally developing.

In looking at U.S. market share by distributor, Universal Music and Video Distribution was No. 1 in both total album market share, with 26.8%, and in current album market share, with 28%. In total album market share, Universal was followed by the independents, with 16.6%; BMG Distribution, with 16.3%; WEA, with 15.6%; Sony Music Distribution, with 15.2%; and EMI Music Distribution (EMD), with 9.7%.

In current albums, Universal was followed by BMG, with a 19.4% share; Sony, with 15.4%; the independent sector, with 15%; WEA, with 13.5%; and EMD, with 8.7%.

In singles, BMG was topped from being the market-share king for the first time in at least five years, edged out by Universal, 22.4% to 22.2%. WEA ranked third at 18.9%, followed by Sony at 17%, the independents at 12.3%, and EMD at 7.1%.

The best-selling title during the year was 'N Sync's "No Strings Attached," with 9.9 million units. It was followed by Eminem's "The Marshall Mathers LP," which scanned 7.9 million units, and Britney Spears' "Oops!... I Did It Again," with 7.89 million units. The No. 4 album was Creed's "Human Clay," which stood at 6.6 million units at year's end, followed by Santana's "Supernatural" (5.9 million units) and the Beatles' "1" and Nelly's "Country Grammar" with 5.1 million units each.

A total of 32 albums scanned multi-platinum in 2000, and 88 albums (including the 32 that went multi-plat-

inum) were tracked at moving more than 1 million units. Two singles sold more than 1 million units: Santana's "Maria Maria" and Madonna's "Music."

As for album sales by type of store, chains were up 1.6% to 430.4 million units over 1999, mass merchants increased 4.9% to 222.8 million, independent retailers rose 6.4% to 114.3 million, and nontraditional retailers gained 55.6% to 17.6 million, up from the previous year's total of 11.3 million.

Breaking it out another way, chains scanned 54.8% of all album sales; mass merchants, 28.4%; independent stores, 14.6%; and nontraditional outlets, 2.2%. In 1999 those percentages were, respectively, 56.1%, 28.2%, 14.2%, and 1.5%. Chains had enjoyed 60% of all album sales in 1997.

In analyzing sales by type of music, R&B, which includes overlap from rap, remained the top-selling genre tracked by SoundScan. R&B generated 197.1 million scans during 2000, accounting for 25.1% of all album sales. Rap, by itself, accumulated 105.5 million units, or 13.4% of all album sales. Those gen-

res have grown significantly during the past few years: R&B's share of total album sales was 23.2% in 1999, 22.8% in 1998, and 21.7% in 1997; while rap's share was 11.6% in 1999, 11.4% in 1998, and 9.5% in 1997.

In the tracking of genre sales, titles may appear in more than one genre, resulting in double counting. Besides rap and R&B, there are two pairs of genres most heavily affected by double counting: alternative rock/hard rock and classical/soundtracks. Also, while SoundScan breaks out albums by most genres, it doesn't track album sales for the broad categories of pop and rock.

Alternative rock album sales increased to 131.1 million, up 8.4% from 121 million in 1999. The genre comprises 16.7% of total album sales; in 1999, that total was 16%, the same percentage it was in 1998. Metal album sales totaled 89.9 million, or 11.5% of all album sales in 2000.

The country genre continued to backslide, accumulating scans of 67.1 million units in 2000. But that's down 3.2% from the 69.3 million units

tracked in 1999 and 72.6 million units in 1998. As a percentage of album sales, country albums were 8.5% in 2000, 9.2% in 1999, 10.2% in 1998, and 10.8% in 1997.

Similarly, soundtracks also slipped, accounting for 34.7 million units in 2000, down from 41.6 million in 1999 and 61.5 million units in 1998, when "Titanic" was cleaning up. As a percentage of album sales, soundtracks accounted for 4.4%, down from 5.5% the year before.

As for niche genres, classical scored 16.4 million units in 2000, or 2.1% of total album sales; jazz sales were 18.4 million units, or 2.3%; Latin, 21.9 million units, or 2.8%; gospel, 8.5 million units, or 1.1%; and new age, 6.3 million, or .8%.

Market data are determined by White Plains, N.Y.-based SoundScan, which collects point-of-sale information from retail, rack accounts, and nontraditional merchants for all formats and configurations. The accounts polled generate 85% of U.S. music sales, and SoundScan then projects totals for the entire U.S. market.

GRAMMY CITES DESTINY, SCOTT

(Continued from page 1)

of the National Academy of Recording Arts and Sciences (NARAS) in Los Angeles, New York, and Chicago, the nominations for this year's Grammy Awards offered a mixed bag of artists and genres—with multiple nods going to such platinum-level superstars as Destiny's Child, U2, Madonna, Faith Hill, Dr. Dre, 'N Sync, Don Henley, Vince Gill, Sheryl Crow, Steely Dan, Rage Against The Machine, and D'Angelo. Joni Mitchell and Randy Newman, both Billboard Century Award honorees, earned multiple nominations for recent projects, and fellow Century Award honoree Emmylou Harris was nominated in the best contemporary folk album slot for "Red Dirt Girl."

"There weren't too many surprises this year," says Sonya Diterwat, manager of a Borders Books & Music outlet in New York. "The acts that have been doing consistently well all year were noted—deservedly so, for the most part. There were a few head-scratchers, but there usually are."

Diterwat indicates the inclusion of Steely Dan's critically lauded "Two Against Nature" and Paul Simon's "You're The One" in the race for album of the year as prime examples.

"These are fine, fine albums that deserve to be applauded," she says. "But they stand out as minor if pleasant oddities. Unfortunately, I don't think either record will enjoy the groundswell of consumer interest that Carlos Santana had last year."

Not all retailers agree. "People love the familiarity of artists like Paul Simon and Steely Dan," says Jane Lowry, manager of a Sam Goody outlet in Minneapolis. "If the fact that both had new records last year didn't previously register in their minds, it will now. That will bring people into stores, curious to hear what these albums sound like. This is an excellent turn of events for Paul Simon and Steely Dan."

Competing with Simon and Steely Dan for album of the year are

Eminem for "The Marshall Mathers LP," Beck for "Midnite Vultures," and Radiohead for "Kid A." Steely Dan was also nominated in the categories for pop performance by a group and pop vocal album.

In addition to his album of the year nomination, Simon has been selected as the 2001 MusiCares Person of the Year.

Lowry also notes that this year's Grammy nominations offer little in the way of surprise or excitement—and she believes that will trickle down to consumers.

"I don't see people being drawn to the stores to check out the 'N Sync or Eminem records just because of Grammy nominations. People have already pretty much made up their minds about these artists."

It could, however, make a difference for an up-and-coming artist like Jill Scott, who will duke it out with Shelby Lynne, Brad Paisley, Papa Roach, and Sisqó for best new artist. Her Hidden Beach debut, "Who Is Jill Scott? Words And Sounds Vol. 1," has sold 620,000 units, according to SoundScan, but the artist is still developing a mainstream image.

"This is huge for her," says Marlon Creaton, manager of the San Francisco-based indie retail outlet Record Kitchen. "She's a phenomenal artist who deserves to be a big star. This is going to make a world of difference in her public persona. People really are going to be asking, 'Who is Jill Scott?' now, and that's a great thing."

When she heard about being nominated for best new artist as well as for best R&B album and best female R&B vocal performance, Scott says she let out a big scream. "It's a blessing to have your work appreciated and recognized. I'm so grateful for this moment."

Enjoying a similarly ebullient reaction to his Grammy nominations was Dr. Dre, who is noted in five categories—including producer of the year. "It's a true honor," he says. "Last year was an amazing year.

This is like icing on the cake."

Nominations in the top categories offer a varied combination of young and established acts.

"This year's nominees are unquestionably the most diverse group of artists and recordings the academy has ever celebrated," says NARAS president/CEO Michael Greene. "As music evolves and as artists test the boundaries and limits of expression and recording, the academy strives to embrace and represent all forms of music, honoring the achievements of creators, performers, and technical professionals in 100 Grammy categories."

Nominated for record of the year are Destiny's Child for "Say My Name," 'N Sync for "Bye Bye Bye,"

Madonna for "Music," U2 for "Beautiful Day," and Macy Gray for "I Try."

"That award can go to anyone, but I'm betting on Madonna," says Diterwat. "That record was far too innovative to ignore. And it's a minor travesty that she wasn't mentioned in the album of the year category."

Song of the year nominations went to the writers of U2's "Beautiful Day," Faith Hill's "Breathe," Lee Ann Womack's "I Hope You Dance," Macy Gray's "I Try," and Destiny's Child's "Say My Name."

The 43rd annual Grammy Awards will be broadcast live Feb. 21 on CBS. Among the 100 award categories are two new ones: best Native American music album and best pop instrumental album.

GRAMMY NOMINATIONS

(Continued from preceding page)

Robert Deaton, George Flanigen, Steve Lamar, producers; Robert Deaton, George Flanigen, directors. "Broken Home," Papa Roach, DreamWorks. Shirley Moyers, producer; Marcos Siega, director. "Will 2K," Will Smith, Columbia. Jack Hardwicke, Paul Hill, producers; Robert Caruso, director.

Best longform music video: "Endless Harmony—The Beach Boys Story, A Documentary," the Beach Boys, Brother/Capitol. Stephanie Bennett, producer; Alan Boyd, director. "American Masters: Ella Fitzgerald—Something To Live

For," Ella Fitzgerald, American Masters/Winstar Home Video. Karen Bernstein, Tamar Hacker, producers; Charlotte Zwerin, director. "Gimme Some Truth—The Making Of John Lennon's Imagine Album," John Lennon, Capitol. Andrew Solt, producer; Andrew Solt, director. "Teatro," Willie Nelson, Island/Def Jam. Deepak Nayar, producer; Wim Wenders, director. "The Art Of Piano: Great Pianists Of The 20th Century," various artists, NVC Arts. Pierre-Olivier Bardet, Stephen Wright, producers; Donald Sturrock, director.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
THE HOT 100		
INDEPENDENT WOMEN PART 1 • Samuel J. Barnes, Jean Claude Olivier, Corey Rooney, Beyonce Knowles • ENOT/BMI, Sony/ATV Tunes/ASCAP, Sony/ATV Songs/BMI, Cori Tiffani/BMI, Beyonce/ASCAP		
HOT COUNTRY SINGLES & TRACKS		
MY NEXT THIRTY YEARS • Phil Vassar • EMI April/ASCAP, Phil Vassar/ASCAP		
HOT R&B SINGLES		
I JUST WANNA LOVE U (GIVE IT 2 ME) • Shawn Carter, Pharrell Williams, Chad Hugo, Christopher Wallace, Deric Angelettie, Sean "Puffy" Combs, K. Walker, Todd Shaw, M. Flowers • Lil Lu Lu/BMI, EMI Blackwood/BMI, The Waters Of Nazereth/BMI, Chase Chad/ASCAP, EMI April/ASCAP, Justin Combs/ASCAP, Big Poppa/ASCAP, Deric Angelettie/BMI, Wind Tiger/BMI, Strand/BMI, Zomba/BMI, Mike City/BMI		
HOT RAP SINGLES		
BABY IF YOU'RE READY • K. Proby, Calvin Gaines, Priest J. Brooks, Kevin Gilliam • Nay D/ASCAP, Sokol/ASCAP, Black Blessed Girl/ASCAP, High Priest/ASCAP, Famous/ASCAP, Show Me How Daddy Ball/ASCAP, Black Fountain/ASCAP		
HOT LATIN TRACKS		
TE QUISE OLVIDAR • Y. Marrufo, C. Baute • BMG Songs/ASCAP		

FEST UNITES N.Y. COMPOSERS

(Continued from page 13)

Internet by WNYC-FM New York. The festival's title riffs on "A Great Day In Harlem," the famous 1958 photograph of jazz giants assembled on the stoop of a New York brownstone.

To celebrate the unprecedented assemblage of New York-area talent, Sherry and photographer Bruce Davidson emulated the iconic jazz photo by convening most of the composers represented in the festival for a portrait (see photo, this page). For the shot, 52 New York composers gathered along a stairway in the recently renovated Alexander Hamilton U.S. Customs House in lower Manhattan. They ranged from 92-year-old Elliott Carter to 30-year-old Derek Bermel, with esteemed Pulitzer Prize winners standing alongside radicals and upstarts.

At the Customs House, there was elbow-rubbing among composers who would normally never come to be in the same room together. But the revisiting of past student/teacher relationships showed that musical divides can be less than they are often made out to be, as observers were reminded that arch-serialist Milton Babbitt once taught Broadway artisan Stephen Sondheim.

In the new book "Making Music Modern: New York In The 1920s" (Oxford), Carol Oja points out that the combustible center of the American cultural melting pot has served as a capital for the progressive musical art since the Jazz Age. In a reference to the term "modernism," Oja offers a description that could hold true for what has come to be an ongoing impetus for New York composers—"iconoclastic, irreverent innovation, sometimes irreconcilable with the historic traditions that preceded it."

Asked if there is something identifiable about a New York composer, Sherry says, "There's nothing that makes New York composers sound like New York composers, except that they all sound like such individuals."

A GREAT DAY IN NEW YORK

Sherry's chamber-music festival "wasn't designed to be a definitive collection of the 'greatest' New York composers," he says. "It's the diversity that's the beauty of it. Not only do we have the music of a prototypical Lower East Side figure like John Zorn but the music of a real Upper West Sider like

Charles Wuorinen. And although we have native New Yorkers like Wuorinen and Elliott Carter, we have composers who came to the city from somewhere else far away, like Chen Yi or Mario Davidovsky."

Among their variety, the nine concerts of "A Great Day In New York" include many new and rarely heard works and encompass serialism and minimalism, Latin and Asian influences, electronics and art songs, solo pieces and large-scale chamber works. A few composers are included in the festival who couldn't make the photo session, such as David Del Tredici, Philip Glass, Wynton Marsalis, and Peter Lieberson. The performers include Sherry, the Bang On A Can All-Stars, the Flux Quartet, the Avalon String Quartet, members of the Chamber Music Society of Lincoln Center, violinist Robert McDuffie, guitarist David Starobin, mezzo-soprano Lorraine Hunt Lieberson, bass-baritone

'We have a lot of free-thinking crackpots going at it—and the world is listening. American composers are really feeling their oats now, and as always, New York is at the forefront'

— STEVE MACKEY —

Jubilant Sykes, and pianists Peter Serkin and Christopher Taylor.

But perhaps the biggest draw to "A Great Day In New York" is the chance to witness many of the featured composers perform their



Stairway To (Composers') Heaven. In the spirit of the classic 1958 photo of jazz greats titled "A Great Day In Harlem," Bruce Davidson recently photographed an unprecedented gathering of 52 New York composers in the U.S. Customs House in downtown Manhattan. On the main stairs are Milton Babbitt, Elliott Carter, George Perle, Paul Lansky, Anthony Davis, Meredith Monk, Carman Moore, Steve Mackey, Tania León, Sebastian Currier, Melinda Wagner, Derek Bermel, Bruce Adolphé, Steve Reich, David Lang, Michael Torke, Lukas Foss, Joan Tower, Michael Hersch, Tan Dun, John Zorn, Louis Karchin, Francis Thorne, Richard Danielpour, Charles Wuorinen, Mario Davidovsky, Aaron Jay Kernis, Jerome Kitzke, Ezequiel Vinao, Nathan Currier, Stephen Sondheim, Richard Rodney Bennett, Ezra Laderman, Martin Bresnick, Peter Schickele, Fred Lerdahl, Gunther Schuller, Lee Hoiby, and Zhou Long. On the lower stairway are Paquito D'Rivera, Elliot Goldenthal, Ellen Taaffe Zwilich, David Schiff, Chen Yi, Tobias Picker, Scott Johnson, Barbara Kolb, Ned Rorem, Jack Beeson, Oliver Lake, John Corigliano, and John Duffy.

In addition to WNYC's live airings and Webcasts, the station will repeat much of the music from the New York concerts during its annual "American Music Festival," broadcast Feb. 12-19. (The material will also be archived on wnyc.org.) NPR's "Performance Today" will likely air highlights as well.

According to Sherry, the photo session was filmed, as will be the concerts at Merkin Hall. The idea is to put together a documentary, he says, although Alice Tully Hall wouldn't lower its considerable rates for any of the concerts there to be included in the filming.

'FREE-THINKING CRACKPOTS'

Mackey considers himself "a walking contradiction," as a rock guitarist who teaches at Princeton (and who recently recorded his electric-guitar concerto with conductor Michael Tilson Thomas for RCA). He feels at home with "weird juxtapositions," he says, and to him, it is the spiritual legacy of early 20th-century iconoclast Charles Ives that gives American composition its new-century character.

"The difference is that now we have a lot of free-thinking crackpots going at it—and the world is listening," he says. "American composers are really feeling their oats now, and as always, New York is at the forefront."

Reflecting on the title of the photo and upcoming festival, Rorem offers his typically tempered wisdom. "I don't know if it was 'great,' but it was interesting," he says. "And, of course, it was a real feat just to get 50-some composers in one room." Referring to a particular pet peeve, Rorem praises Sherry for attempting to re-adjust the contemporary emphasis by focusing on "the creative artist, the composer, rather than just the interpretive artist, the player."

A Pulitzer Prize winner and current president of the American Academy of Arts and Letters, the 77-year-old Rorem adds, "America is at its very lowest point in terms of culture, but with all its philistine vulgarity, this country is still the most interesting place around—particularly in New York, with its multicultural sweep." And he suspects that New York will be a composer's mecca for a long while to come. "Young composers aren't going to stay in Omaha, after all."

own works. Glass, Tan Dun, Anthony Davis, Lukas Foss, and Tania León will be among the several composers playing their compositions on piano. Ned Rorem will accompany mezzo Susan Graham in a set of his songs, and Richard Rodney Bennett will pair with Sherry for an excerpt from his Cello Sonata. Steve Mackey will play some of his own works for electric guitar, as well as perform in Dun's Concerto for Six. Bermel and Paquito D'Rivera will solo in their clarinet pieces, and Zorn and Oliver Lake take the lead in their works for saxophone.

The festival's symposia include one centered on that elusive question of just "What Is A New York Composer?," with a panel of Sherry, León, Wuorinen, Zorn, and Aaron Jay Kernis moderated by WNYC host John Schaefer. Other composers participating in talks include Babbitt, Del Tredici, Glass, Michael Hersch, Meredith Monk, and Steve Reich.

ROUNDER RECORDS RELEASING ALAN LOMAX COLLECTION

(Continued from page 1)

The latest pair of Caribbean sets was prefaced with 1997's "Brown Girl In The Ring: Children's Game Songs From The Eastern Caribbean," which was accompanied by a book written by J.D. Elder, Lomax, and Beth Lomax Hawes. But the official series launch came with February 1999's "Caribbean Voyage Sampler: East Indian Music In The West Indies" and "Carriacou Calaloo."

These were followed by "Dominica: Caribbean Crossroads" (July 1999), "Trinidad: Roots Of Carnival" (February 2000), and "Saraca: Funerary Music Of Carriacou" (September 2000). Each "Caribbean Voyage" volume is accompanied by extensive explanatory notes, written by the series' editors and/or other scholars.

For Lomax, music and dance were a means of unraveling the twists and tangles of cultural and national identities created by the African diaspora and the later arrival in the Caribbean islands of indentured servants.

"Lomax had two major comments about the Caribbean area that seem contradictory," says Morton Marks, who, along with Kenneth Bilby, edits the series. "One, of all the regions of the world where he worked, the Caribbean was the most cohesive musically. On the other hand, when you listen and look at the stuff, it seems wildly fragmented, with so much input from so many cultures and genres.

"Our approach is to harmonize them," he adds. "The biggest challenge was to step back, like in the sampler, and verbalize the common elements. So that introduction has become the introduction to all the CDs, and we cross-referenced a lot of his notes. We wound up discovering sub-families that extend across the

nations—lines of connection that run right through the whole region and sometimes into North and South America—creating a big arc, of which the Caribbean is a part.

"For example, in Grenada and Carriacou [an island located in Grenada], there's a cocoa lute, which is a mouth bow, a one-stringed instrument in the same family as the *berimbau* of Brazil, which has a gourd that acts as a resonator to imitate vocal effects," Marks continues. "It's related at the other end to the diddly bow, the African-American source of the blues guitar, which is vocalized because it's played with a bottleneck that imitates vocal effects."

These rare and valuable recordings, made with equipment that from today's perspective seems cumbersome and primitive, are strikingly clear and pure. One can only wish Lomax had documented the music of every culture on Earth to reveal more gifts and unifying links. Yet no one else has ever approached the magnitude of Lomax's recordings and studies.

"Rounder is in its 31st year, and from the beginning we were inspired by Alan," says Rounder founder/co-owner Bill Knowlin. "He was the one who first recorded Leadbelly, Woody Guthrie, and other people we might otherwise [have] never heard of. He and his father, John Lomax, wanted to bring these artists into popularity, so they promoted concerts to bring attention to their music.

"It was only recently possible to work more closely with Alan. He was always so busy, doing so many other things. We finally worked out an agreement with him, just prior to his stroke about five years ago," Knowlin continues. "There's no question that it's a labor of love—from the series' compilers; his daughter, Anna; [and] the collection producers to us at Rounder. By their very nature, these aren't going to be big-selling records, but we hope to do well enough so that they work commercially as well. We've been pleased so far with how well things have developed."

The Alan Lomax collection will eventually total more than 140 albums; 55 have already been released. "The 'Caribbean Voyage' series will run close to 20 albums by the time they're all released within the next three years or so," says Knowlin. "Alan would have visited every country in the world if he could have, but a lot of his time was spent fundraising to support his fieldwork. His

vision was clearly global."

In order to retrace the Caribbean's Afro-Indo-Euro connections through the various islands' music and dances, Lomax devised the organizing principles of cantometrics (the cross-cultural study of song) and choreometrics (the cross-cultural study of dance). Toward that same end, he also developed the Global Jukebox, a multimedia tool for studying music and dance according to cantometrics and choreometrics that uses a database to detect similarities in cultural expression.

"'Caribbean Sampler' came out of material chosen for the Global Jukebox," says Marks, who worked with Lomax on the tool. "Hundreds of hours of material were reduced to 14 hours' worth for the Jukebox, and we got about 70 minutes for that for the sampler. The Global Jukebox went up in '93, using early database software. It's still kind of primitive, but it was the means and opportunity to go through the Caribbean material and pull out the best stuff that became the basis of material released on CDs."

In addition, Lomax authored several books, including "Mr. Jelly Roll," "North American Folk Songs," and "The Land Where The Blues Began."

"Caribbean Voyage Sampler: East Indian Music In The West Indies" offers a musical overview of Lomax's work in Dominica, Grenada, Guadeloupe, Martinique, Carriacou, St. Lucia, St. Barthelemy, Trinidad/Tobago, Anguilla, and Nevis and St. Kitts. The music, Lomax's astute questions, and his subjects' articulate replies and commentary in this series summary offer a more vivid account of Africans in the Caribbean than can be found in any history book. It explores the influence of East Indians in the music of Caribbean nations.

Strong intra-communal Indo-Caribbean ties have preserved intact music forms and rituals of their mother culture despite transplantation to the New World, but a common history with Africans has created new traditions, such as Trinidad's Afro-Indian *tas* drumming and *tan* singing.

"You see the way many people play the calypso and feel happy," an Indo-Trinidadian man explains to Lomax in a lilting Trini accent. "The same way, we play this song and feel happy."

In "Carriacou Calaloo," the listener travels to the tiny island of Carriacou, where Lomax preserved the calypsos, 19th-century English quadrille dances, Baptist hymns recast into



Drum group in Trinidad, 1962. (Photos: Alan Lomax)

Yoruban musical forms, *cantiques* (French hymns), sea chanties, and, most stunningly, Carriacou's legendary Big Drum songs.

Lomax was actually able to determine that these songs, each laden with ritualistic overtones accompanied by its own dance, fall into nine groups reflecting separate West African ethnicities.

"Martinique Cane Fields And City Streets," like the other releases in the series, is more than a record—it's a stunning recovery, a triumph of essence over technology. It kicks off with a powerfully gifted lead singer engaging in African-style call-and-response with an answering male chorus over a thick, pulsing weave of drum and percussion polyrhythms. Another stunningly talented male vocalist, with a vibrato worthy of Edith Piaf, sings Afro-French lyrics, thereby announcing the set's move from the countryside to the more cosmopolitan city.

The more-heated and densely spiritual "Tombstone Feast: Funerary Music Of Carriacou" features a wonderfully gravel-voiced female powerhouse. Like the upcoming "Grenada Creole & Yoruba Traditions," it is heavily influenced by Yoruba forms. In fact, it actually recovers a lost branch of Yoruba music in the Americas and a major link in the Diaspora.

"Several thousand Yorubas actually came to Grenada as indentured workers, after slavery had ended, in the 1840s," Marks explains. "Then, through their migration to Trinidad/Tobago, they influenced [the Shango religion] thereby introducing spirit possession." Maureen Warner-Lewis, author of the book, "Guinea's Other Sons," and Yoruba-speaking Nigerian

Funso Aiyegina provide a translation of the lyrics.

Anna Lomax Chairidakis, Lomax's daughter and a producer of the Alan Lomax collection, accompanied her father on many of his travels. "He originally wanted to release the Caribbean material as a joint venture with the University of West Indies, at the Mona campus in Jamaica," she says. "But it never happened.

"We are also looking for artists and their heirs to pay them royalties," she adds. "I've been trying to talk to all the album editors about finding them, and possibly getting permission to donate those royalties to any institution in the Caribbean devoted to preserving folkloric music or to a public radio station in the Caribbean, if they would play these recordings. But it will be a long time before expenses are recouped and there are actual royalties."

In addition to the "Caribbean Voyage" releases, the Alan Lomax collection also includes the "Portrait" series, which concentrates on individual artists, such as Growling Tiger from Trinidad/Tobago, Mississippi Fred McDowell, and others. Says Lomax Chairidakis: "The 'Deep River' series includes a treasury of black music from all the Southern states, plus Bahamas music, recorded in the '30s and '40s, directly onto acetate and aluminum discs, before the tape recorder was invented. 'Bahamas 1935: Chanteys And Anthems' generated a lot of interest because a lot of songs in it became popular, like 'The John B. Sail,' which was a big hit covered by the Beach Boys."

Matthew Barton, who started working for Lomax as a film editor, is staff editor/archivist for the Alan

(Continued on next page)



Fiddler in Trinidad, 1962.

'Caribbean,' 'River,' 'Portraits,' 'Concerts' Series Round Out Collection

'CARIBBEAN VOYAGE' SERIES

"Grenada" (compiled, notes by K. Bilby, M. Marks), February/March 2000

"Nevis & St. Kitts" (compiled, edited by Roger Abrahams, Ph.D.), 2001

"Martinique Cane Fields And City Streets" (compiled, edited by Julian Gersten, Ph.D.), January 2001

"Trinidad & Tobago, 1" (compiled, edited by K. Bilby, M. Marks), 2001

"St. Lucia" (not confirmed,

Joyceline Guilbaut, Ph.D.), 2001

"The French Caribbean" (various islands, K. Bilby, M. Marks), 2002

"Carriacou IV" (D.R. Hill and colleagues), 2002

"Anguilla" (editor to be determined), 2002

"Trinidad & Tobago, 2" (K. Bilby, M. Marks), 2002

"Chante Fables" (Story songs)

"Work Songs & Chanties"

"Social Dance Music"

"Ritual Music"

Most titles are previously unreleased. All French Creole transcriptions and translations are by Ronald Kephart, Ph.D., and Willy Kephart. Yoruba transcriptions and translations are by Maureen Warner Lewis, Ph.D.

'DEEP RIVER OF SONG' SERIES

"Bahamas 1935: Chanties & Anthems" (notes by Guy Drussart, Alan Lomax), 1998

"Bahamas 1935: Ring Games & Round Dances" (Guy Drussart, Alan Lomax), 2001

"Bahamas 1935: Old Story Songs," 2003

"Haitian Recordings" (to be edited by Gage Averill, Ph.D., with various contributors), 2002-2003

'PORTRAITS' SERIES

"Growling Tiger," Neville Marciano, recorded 1962 (compiled, notes by Matthew Barton, Steve Shapiro)

'CONCERTS & RADIO' SERIES

"Calypso At Midnight" (re-

corded live at Town Hall in 1946, edited by Don Hill)

"Calypso After Midnight" (Same concert, part two)

Most are previously unreleased.

The "Caribbean Voyage," "Deep River Of Song," "Portraits," and "Concerts & Radio" series are select segments of the Alan Lomax collection on Rounder Records. Executive producers: Anna Lomax Chairidakis and Jeffrey A. Greenberg.

ROUNDER RECORDS RELEASING ALAN LOMAX COLLECTION

(Continued from preceding page)

Lomax collection, housed in the Assn. for Cultural Equity in New York and funded through grants from the National Endowment for the Arts, the National Endowment of Humanities, and the Rockefeller Foundation.

"The Caribbean recordings and the other Lomax field work tell an extraordinary story," says Barton. "Not simply about Alan, his career, and what he accomplished, but also what he was trying to document: human creativity, the human spirit as it is expressed and received in music. It was always a question of finding a home for the material. No one wanted to commit to it as a major project; they'd only commit to one album or so."

To transfer Lomax's field recordings onto CD, Rounder and Steve Rosenthal, a New York recording engineer, set up a state-of-the-art, 20 bit (later 24 bit) dubbing facility to get the best possible digital transfer of the analog tape and disc sources. "The 'Caribbean' albums are also labor intensive because they usually involve translations of lyrics and a lot of consultation," Barton adds.

The association "exists as an archive for those working on the series and for other researchers in specific music topics," Barton explains. "It includes copies of colleagues' tapes and written material from all over the world that dates back to the beginning of recording. We're trying to get the music into a state that's user-friendly. We can't have people come from the street and play a 50-year-old copy of music, so we burn a CD. We accommodate people when we can, but we're not Lincoln Center's Performing Arts Library."

In February 1999, Hunter College held a symposium and concert featuring the editors of the "Caribbean Voyage" series and Winston Flery, who came from Carriacou, where he runs a folklore institute and has been involved in promoting that island's traditional music for many years. Two of the series' four projected albums from Carriacou preserve funerary music and the concomitant ancestor rituals.

"A lot of this material has disappeared from the current scene, and we hope it will be what my father hoped it would be—a genuine source of cultural renewal in the Caribbean and new inspiration for new forms of creativity in music," Lomax Chairetakakis says.

Rounder has committed to an intensive "focus retail marketing campaign as a part of the Lomax collection series," says Jeff Walker, Rounder director of marketing. "We concentrated on direct-marketing opportunities that include subscriptions to this specific series [and others] in the Lomax collection. 'Caribbean Voyage' is right up there in popularity with the 'Southern Journey' series in terms of subscriptions. We offer a package deal of 20 CDs for \$220, with a one-time shipping charge to series subscribers."

The label has compiled specific lists of listeners from targeted demographics in a database, which includes "folks who have purchased like or similar titles from Rounder

before," says Paul Foley, GM of Rounder Records Group. "In the [fall of 1999] we created a collections catalog that focuses on the Alan Lomax collection, and also includes the 'Anthology Of World Music' series, the 'Library Of Congress' series, and the 'North American Tradition' series. In addition to the series' elaborate presence on Rounder's home Web page under the collections subtitle, we are constantly and aggressively pursuing folks who frequent music Web sites by creating as many links as we can.

"The World Wide Web is a big marketing tool for us," adds Foley, "including sending bulk E-mails to appropriate lists and focusing heav-



Fife player in Nevis, 1962.

'The biggest obstacle in general is retail, getting them to appreciate the quality of the music. And we need press coverage to let people know about the series. This is not radio-driven music'

— PAUL FOLEY —

ily on the librarian crowd. Believe it or not, we have focused a lot with the American Librarian Assn. market with great results. The Lomax collection was our key focus at the summer '99 American Library Assn. convention in New Orleans."

The label also includes tracks from each Lomax release on its monthly CD sampler sent to the Universal Music and Video Distribution sales staff and does retail and co-op marketing with Borders, Barnes & Noble, Tower Records, and Amazon.com. "We definitely look at micro-marketing opportunities with Trans World," says Foley. "We also took out a string of ads from month to month for five-six months from the last quarter of '98 through the first quarter of '99 in [Tower's] Pulse [magazine] to promote each batch of releases. Those ads were co-opted through Tower, so that gave us great price and positioning at Tower outlets throughout the country."

The label is also planning to place ads in "appropriate publications," says Foley, "like Smithsonian Magazine, Library Journal, Gold Mine,

Discoveries, and Ice, to tap into a new and appropriate audience. We didn't do this before, but we think those readers are our consumers.

"Sales have been fair," Foley continues. "The biggest obstacle in general is retail, getting them to appreciate the quality of the music. And we need press coverage to let people know about the series. This is not radio-driven music. We are actually looking at underwriting with National Public Radio programs like 'All Things Considered' and 'Morning Edition.'"

Nonetheless, broadcasters already exposed to the project are impressed with its ear-opening artistic significance, the underlying historical saga of Lomax's landmark work, and the quality of the recordings themselves, so enthusiasm for its programming impact is growing. "The Alan Lomax 'Caribbean Voyage' series is an invaluable addition to our sound," says Bruce Wirth, music director at Seattle public radio station KBCS. "Against the backdrop of the explosion of Cuban music onto our airwaves, and the ever-growing interest in international music, the 'Caribbean Voyage' series adds both historical gravitas and exotic spice to our mix. The sound is great, so we don't have to worry about the 'fascinating, but hard-to-listen-to' field recording effect, and the booklets make even uninformed DJs sound smart. These recordings catch your ear because they're so unusual in contrast to the homogeneity of modern production, and they can be mixed in between [other] tracks to create a fascinating aural collage."

In terms of special markets, Foley notes that "we have good support from special market accounts like Daedalus Books through their mail-order catalog [and] Follet Audiovisual, which markets directly to libraries; we also work with the Smithsonian Museum shops. We also just made the decision to run an ad in Caribbean Beat, British West Indies Airways' in-flight magazine."

"We're actually in the middle of Rounder's 30th anniversary in October 2001," Foley says. "We'll be doing full Rounder label promotions, which will allow us to include all the Lomax titles."

Lomax also recorded extensively in Haiti in 1937. "About 50 hours' worth," says Lomax Chairetakakis. "Those recordings haven't been released at all. They're in the Library of Congress, and musicologist Gage Averill is now editing them. That's a huge job, with hundreds of pages of notes and drawings my father made, in addition to the recordings, and we don't know how many volumes will come out of that."

Also slated for release in June, along with "Grenada Creole & Yoruba Traditions," is a set under the working title "Nevis & St. Kitts," a mix of string bands, fife and drum music, and work songs.

Lomax founded the Assn. for Cultural Equity in 1983 in his apartment in Manhattan, N.Y.'s Upper West Side. For the past 11½ years, he has lived in Tarpon Springs, Fla. Lomax Chairetakakis says, "He is thrilled with the series."

newsline...

MUSICMAKER.COM, an online music company, plans to shut down and liquidate because of poor stock performance, tough competition, scarce financing, and the inability to find a buyer. The decision comes only 18 months after the company went public. At press time, its Web site had ceased operating. The liquidation plan, endorsed by the company's board of directors, is subject to shareholder approval. Musicmaker's largest shareholder, BCG Strategic Investors, last month requested that the online custom-compilation retailer shutter its operations and redeploy its capital to preserve shareholder value. Musicmaker's stock declined more than 95% in the last year.

BRIAN GARRITY

AN ANAHEIM, CALIF., FAMILY has lodged a class action lawsuit against R&B performer Cedric "K-Ci" Hailey of K-Ci & JoJo, radio station KIIS-FM Los Angeles, and the station's parents, Clear Channel Communications and SFX Entertainment, claiming that Hailey exposed himself onstage during a Dec. 16 Christmas concert at the Shrine Auditorium in Los Angeles. The suit was filed Dec. 21 by Robin and Robert Garcia and their daughter, Rachel, on behalf of other concertgoers in California Superior Court in Los Angeles. It charges the defendants with infliction of emotional distress and negligence and seeks unspecified damages in addition to "medical and related expenses." The action claims that although KIIS' Jingle Ball event was advertised as "a concert that would be suitable to the tastes of the entire family, including the very young," Hailey partially disrobed during his set, danced "provocatively" with fans in front of the stage, and finally "dropped his boxer shorts, exposing his genitals to the crowd." KIIS GM Roy Laughlin could not be reached for comment. Following the concert, however, the station issued a statement from Laughlin, which said, "KIIS-FM apologizes to all of our listeners and fans for K-Ci's actions. We do not condone such behavior." A spokeswoman for Clear Channel could not be reached for comment.

CHRIS MORRIS

IRA MOSS, 77, a music man for 50 years and a pioneer in the creation of budget albums, died Dec. 27 at the home of his daughter in Chappaqua, N.Y., after a long illness. A native of Brooklyn, N.Y., Moss formed Tops Records in the early 1950s and produced a line of LPs with a list price much lower than the norm. After a stint at children's label Peter Pan, he joined Cy Leslie's Pickwick International, a major manufacturer of budget product, and attained the position of president before leaving in the early 1970s. He then formed the Moss Music Group, which bought the Vox line of classical and pop albums from its founder, George Mendelsohn. At Vox, he formed a highly successful line of budget cassettes called Allegro, while instituting new marketing strategies for other Vox product. The Moss Music Group assets were eventually sold to Essex Entertainment. Survivors include his wife, Doris; a daughter, Marje; a son, Rabbi Steven Moss; and two grandchildren.

IRV LICHTMAN

BILLY PAUL has sued Sony Music Entertainment in U.S. District Court in Los Angeles. The veteran vocalist claims that "Me And Mrs. Jones," his No. 1 pop and R&B hit from 1972, was used in a commercial for Nike athletic shoes without his consent. Paul also alleges he has not been paid royalties due under a 1971 agreement with co-defendant Assorted Music. The action was filed Dec. 29 and seeks at least \$1 million in damages. A Sony spokesman said the company has not been served with the suit and had no further comment.

CHRIS MORRIS

MP3.COM unveiled a slew of new services that will move the downloading of digital music files away from the desktop computer. At a Jan. 4 briefing held at the company's San Diego, Calif., headquarters, the company announced new software and wireless devices developed in-house and with outside partners that will provide access to music from the home, office, and car. Many of the new technologies incorporate the MyMP3.com online music-storage service. In addition, a broadband music player from Panja was demonstrated, which allows consumers to download music without a computer.

EILEEN FITZPATRICK

SIR JIMMY SHAND, one of Scotland's most famous accordionists, has died after a long illness. Knighted by the Prince of Wales at a ceremony in Edinburgh, Scotland, in 1999, the 92-year-old had a career that spanned more than seven decades, during which he performed his brand of Scottish country dance music in such prestigious venues as New York's Carnegie Hall. He is survived by his wife, Anne, 90, and sons David and Jimmy.

GORDON MASSON

J.W. PEPPER & SON, the largest retailer of printed music, has signed a licensing agreement with Silbelius, which offers secure delivery of sheet music files over the Internet. Based in Valley Forge, Pa., J.W. Pepper has 12 locations nationwide and provides direct-mail catalogs, toll-free order lines, and an E-commerce site (jwpepper.com).

IRV LICHTMAN

RADIO TOOK A BIG HIT ON WALL STREET LAST YEAR

(Continued from page 1)

tor down 55% and the TV sector slipping 26%.

"Big expectations breed big disappointments," says First Union Securities director Bishop Cheen. "The stock market has been all about momentum and growth, and radio for the past few years has resembled some sort of sustainable dotcom highflier. But when the surreal 30%-plus cash-flow growth slope started to level out against very tough 1999 second-half comparisons, coupled with the cooling off of the macro-economy, the momentum growth market abandoned radio like a bad date." That said, radio valuation was ahead of the industry's fundamentals; so, Cheen says, a correction was inevitable.

Thirteen was a very unlucky number for Clear Channel Communications, which closed on deals worth more than \$30 billion in 2000, including its \$23.8 billion acquisition of AMFM and its \$4 billion purchase of SFX Entertainment. Every year since 1987 its stock price had risen, until last year when Clear Channel shares fell 45%. That ended its 13-year winning streak, the second-longest on the Standard & Poor's 500 Index. The only other company with a longer streak was Procter & Gamble, whose 16-year run also ended in 2000.

Shares of the second-biggest radio company, Infinity Broadcasting, dropped 19% last year, hovering in the high \$20s as the new year began. Frustrated with its lagging stock price, Viacom announced plans to buy the shares of Infinity it does not already own and roll the company up under the Viacom umbrella.

Viacom had a much better year; its stock price closed down 3%, compared with where it began 2000. Even so, it was welcomed to 2001 with a hit from Wall Street. Salomon Smith Barney analyst Jill Krutick predicted that Viacom will see its income fall from \$6 billion to \$5.6 billion in 2001. She lowered her target price for its stock by \$30, to \$70 a share.

The biggest loser in the radio sector was Cumulus Media. Analysts downgraded and dropped the stock as the company was plagued by earnings restatements and management shuffles. It closed the year down a staggering 93% from where it began. It opened the year at \$54.88, its high point, and continued to slide right through December, when it reached its low point, \$3.06.

Citadel Communications also saw its value cut by more than half. It began the year at nearly \$66 a share, but by its low point on Oct. 26, Citadel shares traded for \$8. At the close of the year, its stock value was off by two-thirds.

Emmis Communications, which owns both radio and TV stations, saw its worth cut in half in 2000. Its high was the first day of trading in January at \$62, but by mid-October it was dragged down to nearly \$17. Emmis considered creating a tracking stock for one of its businesses, but market volatility put that plan on indefinite hold.

Ethnic and niche station groups were not immune from the selloff. Even religious broadcaster Salem

Communications didn't have a prayer when faced with nervous investors—its stock price was off 55% in 2000.

Radio One, the eighth-largest radio group in the U.S. and the largest targeting African-Americans, saw its value cut by nearly two-thirds in 2000. Its stock price ranged from a high of \$32 to a low of \$5. But First Union Securities analyst Jim Boyle says the company's stock price was up 283% in 1999; so, taking into account last year's drop, an investor from 1998 would still be ahead 19%.

Spanish Broadcasting System began the year at its high, \$42 a share, but kept sliding right through the year; it hit bottom in early December at less than \$4 a share. When the books were closed on 2000, its value was down a whopping 87%.

Fellow Spanish-language-station owner Hispanic Broadcasting Corp. had a similar fate, although its decline was less severe—46%.

"2000 started at peak valuations in radio driven by 12 to 18 months

'Is radio still a good bet? And how! The fundamentals are very strong, with solid teen growth statistics likely for cash flow, asset liquidity, great financial following and support, and veteran management teams'

- BISHOP CHEEN -

of consolidation and exceptional advertising growth, being in part driven by dotcom spending," says Credit Suisse First Boston manag-

MUSIC COMPANIES FEEL DOTCOM MELTDOWN

(Continued from page 1)

Private and initial public offering funding for new players has all but dried up over the last year, while equity valuations for stocks in the sector already have bottomed out amid fears over the impact of file-swapping technologies on bottom-line profits and a generally weakening advertising climate both online and offline.

Start-up Internet music companies, along with some parent companies of the major labels and many retailers, wholesalers, and distributors, posted double-digit percentage declines from a year ago, with many stocks trading at near 52-week lows at the close of 2000.

"This is not a must-have investment idea right now," says Sanford Bernstein analyst Michael Nathanson of the current environment for music stocks. "You have slowing demand, you have pricing pressure at retail, and you have the fear of piracy."

Among the few winners of the year: Musicland Stores, which is up more than 50% from 1999's levels, powered by news of its merger with Best Buy, and, on a more modest level, EMI, whose U.K.-listed shares were up 4%, thanks in part to speculators betting on a change in ownership at the major record company.

Not surprisingly, the biggest losers of 2000 were the stocks of new online music players, which were plagued by a broad decline in technology investing, along with mounting losses individually, scarce capital, lawsuits from the major labels, and the rise of Napster.

That's anything but good news for cash-strapped independents as they brace for a more focused push into digital music from the major labels and their high-profile Internet partners in 2001. In fact, analysts say the bottom falling out of music stocks over the past year could translate into major carnage for start-ups over the next 12

months, as they wither away without the support of strong equity currency.

But technology companies were not alone in experiencing stock problems in 2000. They were joined by a handful of small-cap retail and distribution names that found it increasingly difficult to compete in an environment where size and scale are paramount.

Meanwhile, the parent companies of the major labels that are publicly traded experienced a shaky year on Wall Street, too, coinciding with a wave of consolidation that has seen attempts to sell Seagram, Time Warner, and EMI, with varying degrees of success. And virtually every music company is trying to grapple with the impact of a slowing economy—a phenomenon most directly evident in promotion and ad spending.

These conditions are particularly hitting the online space, where the share prices of one-time heavyweights like Real Networks, MP3.com, and Musicmaker.com have declined more than 80% in the past year. Real shares, which traded as high as \$96 last February, ended 2000 at \$8.68. MP3.com stock, which traded as high as \$40.12 that month, closed the year at \$3.59.

Once highly praised digital rights management and commerce services companies like InterTrust, Liquid Audio, and Preview Systems have experienced equally steep declines. InterTrust shares, which traded as high as \$99.75 last February, hit a 52-week trading low of \$3.25.

"A lot of unfounded hopes were dashed, and reality began to set in [in 2000]," says Jupiter Communications analyst Aram Sinnreich of the general climate.

Indeed, shares in ArtistDirect and EMusic both ended 2000 valued at less than 50 cents a share, after trading as high as \$12.75 and \$11, respectively, earlier in the year. And Musicmaker traded well under \$1

ing director Bob Kricheff. "By the time the [National Assn. of Broadcasters] radio show rolled around in September, it was clear that, while radio advertising expenditures were still growing, dotcom advertising was not, and the pace at which the overall spending on radio was growing was going to be nowhere near what was experienced in the first half."

Many radio groups were burdened by bad comparisons, with record growth since the Telecom Act of 1996 and the dotcom surge of the past two years, agrees Boyle. "Its ongoing sustainable growth became an uncertainty, and Wall Street hates uncertainty. When confronted with uncertainty, investors often bail out of stocks. Many radio stocks do not have much of a trading float, so both positive and negative momentum can cause them to be both over-bought and, in this case, over-sold."

Kricheff thinks Clear Channel's AMFM deal also put a damper on the sector, since it implied that con-

solidation was taking a breather. "This led to all the analysts and the companies lowering their growth expectations, and lower multiples were applied to the stocks—not to mention a number of these operators were going to be absorbing large acquisitions from Clear Channel divestitures or other transactions that had increased their leverage and will take time to absorb."

Boyle believes that trend will continue into 2001. "The tough comparables continue for another five months, so the visibility of 'normalized' revenue growth is still a debate, still an uncertainty, and hence still hovers over a sector that in most ways has never been healthier."

Cheen also remains bullish. "Is radio still a good bet? And how! The fundamentals are very strong, with solid teen growth statistics likely for cash flow, asset liquidity, great financial following and support, and veteran management teams. Unlike many dotcom stocks, most of the radio stocks will still be in the game come this time next year."

'I don't think the events of the last six months to a year have been a big surprise. People are being more realistic about the scope of what the Internet is going to do to the traditional music industry'

- ARAM SINNREICH -

during the fall before executing a reverse stock-split late in the year.

However, while the backlash has been severe, it wasn't wholly unexpected.

"To any realist, I don't think the events of the last six months to a year have been a big surprise," says Sinnreich. "People are being more realistic about the scope of what the Internet is going to do to the traditional music industry."

As for the major labels, the stock performance of their parent companies was by and large a judgment on the media sector in general rather than on music specifically, Nathanson says.

Shares in Time Warner closed down 26% from the year before, with its stock hitting a 52-week low of \$51.51 Dec. 21, as investors saw the year close without Federal Communications Commission approval of the company's merger with America Online (AOL). The stocks of both Time Warner and AOL (down 58% on the year) are also thought to be victims of the current advertising slowdown scare.

U.S.-listed shares of Sony, which traded as high as \$157 last February, also hit a 52-week low Dec. 21, of \$67. The Japanese electronics and entertainment conglomerate, which is in the midst of transforming itself into a more Internet-oriented company, reported declining overall profits during the year, and its stock ended down 50% for 2000. Universal Music Group parent Seagram, which saw its stock trade between \$42.88-\$65.25 in the last year, merged with French conglomerates Vivendi and Canal Plus at the end of 2000. New Vivendi Universal shares closed Jan. 2 at \$63.75.

In retail and distribution, concerns about losing market share to pure E-commerce companies subsided in 2000, but that didn't do much to improve investor enthusiasm.

While Musicland shareholders may have benefited from the Best Buy deal, Best Buy shareholders weren't as lucky. The acquisition was not favorably received on Wall Street, and the stock ended the year down 48.8% at \$29.56. It had traded as high as \$88.88 in April.

Shares in Trans World Entertainment were off 11% on the year, closing Dec. 29 at \$8.93, and Handelman shares, off more than 50% on the year, closed 2000 at \$7.50 after hitting a 52-week low of \$6.44 Dec. 21. Meanwhile, Valley Media shares ended 2000 on a 52-week low of 75 cents. The stock traded as high as \$9.38 during the year.

Also ending the year below \$1 were K-tel International and National Record Mart (NRM), which were both delisted from the Nasdaq National Market due to anemic trading levels and market capitalization issues. K-tel stock hit a 52-week low of 15 cents a share Dec. 29. The stock traded as high as \$8.63 earlier in the year. NRM stock, which traded as high as \$6.13, hit a 52-week low of 9 cents Dec. 28. Shares closed Dec. 29 at 19 cents.

MERCHANTS REPORT A FLAT HOLIDAY SELLING SEASON

(Continued from page 1)

rack division of Troy, Mich.-based Handleman that racks music for Wal-Mart and Kmart), reports that sales were flat compared with last year's. "Thank God for the last week," he says. "It did help, but it was too little, too late."

The International Council of Shopping Centers, which tracks sales in specialty stores for a portfolio of 88 enclosed shopping centers, reported that music, home video, and entertainment sales were down 17.2%, 21.3%, and 18.2%, respectively, for the first three weeks of the holiday selling season. But the trade group's final tally for the entire Nov. 24-Dec. 24 period was only down 6.3%, which also indicates a strong last week.

In Allston, Mass., Mike Dreese, CEO of the 20-unit Newbury Comics, says, "We really got whacked. [Comparable]-store sales were down 6% in December. Hit CD sales were down 9% in unit volume and 25% in margin. The upside is that DVD sales were up 580%. It was explosive."

Joe Pagano, VP of merchandising for music and movies at Eden Prairie, Minn.-based Best Buy, agrees. "The big story was DVD and, in fact, movies in general," he reports. About 43% of our music and video sales this Christmas came from movies; last year, movies were 30% for December. There is no question that some of the entertainment wallet is migrating from CD to DVD."

Best Buy reported its comparable-store sales increased 3.7% for December, but Pagano reports that music sales were flat.

BEATLES 'SAVE INDUSTRY'S ASS'

In Toronto, Pete Luckhurst, president of HMV North America, says that while the Canadian chain posted positive comparable-store numbers, which he wouldn't disclose, the company's U.S. 13-store division was flat compared to last year.

In the U.S., he says, it was a hit-driven business, with the Beatles by far the chain's biggest seller. "Here it is almost 40 years later, and the Beatles are still saving the industry's ass," he says.

On the other hand, Jonathan Reckford, president of stores at the 1,300-unit, Minneapolis-based Musicland Group, says, "To quote one of the music labels, the good news is the Beatles were a surprise big hit. The bad news is the Beatles were a surprise big hit. When the Beatles are your top-seller, that's not necessarily a good thing for the music industry in the year 2000."

Since its release, the Beatles album has moved almost 5.1 million units, making it the largest-selling title during the holiday selling season. Other big holiday sellers include sets from Backstreet Boys, Tim McGraw, U2, R. Kelly, Shaggy, Nelly, Jay-Z, Snoop Dogg, Eminem, OutKast, Madonna, Creed, and Enya, as well as "Now 5," according to merchants surveyed for this story.

Up-and-comers, or surprises, depending on the terminology used by any given retailer, included David Gray, Dido, Linkin Park, Jane Monheit, and Coldplay, as

well as the 2000 edition of the "Star Lounge" hits compilation.

Meanwhile, at the 39-unit Harmony House, which is also based in Troy, executive VP Jerry Adams says that sales, which were running ahead prior to December, were dragged down by a lackluster performance in the final month of the year. Adams attributed the tough finish to a mix of bad weather, a lack of breakout hits, and a highly competitive pricing environment.

Musicland reported that comparable-store sales decreased 3.9% for the five weeks that ended Dec. 30. For the mall division (Sam Goody and Suncoast Motion Picture Company), comparable-store sales decreased 1.3% in December, while the superstores division (Media Play and On Cue) saw a decrease of 8.2%.

In Albany, N.Y., Trans World Entertainment reported that comparable-store sales were down 5% for the five-week period that ended Dec. 30 and were down 4% for the nine-week period that ended that day.

While most merchants say that sales were flat to down, SoundScan numbers indicate that album sales were up 2.4% during the six-week holiday selling season, with 165.3 million units being moved in the six-week period this year, beginning with Thanksgiving week, compared with 161.35 million in the corresponding 1999 period. But if album sales generated by such nontraditional outlets as online merchants and TV direct sales are subtracted from both numbers, then album sales were up only 1% in 2000 for stores.

Nontraditional stores more than doubled their sales during the 2000 holiday selling season, moving 4.6 million units, compared with 2.2 million in the corresponding time period last year. Bob Douglas, director of music merchandising at Seattle-based Amazon.com, declines to give specific numbers but says, "The holidays were fantastic; we were significantly above last year." He says boxed sets had a strong year, driving sales for the merchant.

Luckhurst also reports a significant increase for HMV's online store. "The increase was huge from last year, up about 500%," he says.

But Jim Miller, president of Woodland, Calif.-based Valley Media, the largest fulfillment house for online music merchants, reports that the company's sales to E-tailers were down 10%-12% from last year. He attributed that to the company's two biggest online customers, CDnow and Amazon, buying more direct product from the majors this year than last.

BRICK-AND-MORTAR TALLY

Breaking out album sales by brick-and-mortar store type for the 2000 holiday selling season, specialty chains were up 1.8% over 1999's sales, as were mass merchants. Independent stores, however, were down 5.8% from the corresponding period last year.

While SoundScan reports album sales as slightly up, discount pricing apparently was a factor in the

You hate to ever talk about the weather, but it could not have been less helpful this year. It's probably the worst Christmas I can remember for having big storms at exactly the wrong time'

- JONATHAN RECKFORD -

weak holiday selling season. At the 20-unit, Los Angeles-based Virgin Entertainment Group, sales were flat, says company president Glen Ward. "This holiday retail season proved to be a tough climate to operate in, particularly given that music retailers were surrounded by mass merchants looking to sabotage the marketplace by drastic discounting and loss-leading tactics," Ward says.

Dreese says that Newbury's top 20 titles suffered a 25% decline in profit margin. On the other hand, the chain was able to make up its margin on DVD sales, with most of its DVD titles selling in the mid-\$20 range. He says he believes that once you get above the \$20 point, consumers are more comfortable with a \$3 or \$4 spread between the price discounters charge and that of music specialty merchants. While discounters appeared to be loss-leading "Gladiator" during the holiday selling season, he says, there were plenty of other titles that could be sold for more than \$20.

Similarly, Ward says that non-music-related video merchandise, particularly DVD, compensated for any slide in music sales. Reckford agrees, saying that the big winner of the year for Musicland was the video category. "It was a huge video business for us in total," says Reckford. "Both DVD and VHS were strong, but DVD was explosive."

Adding to music sales woes was the weather. "You hate to ever talk about the weather, but it could not have been less helpful this year. It's probably the worst Christmas I can remember for having big storms at exactly the wrong time," says Reckford. "To lose New York for the weekend of New Year's and to lose most of the Midwest and South two to three days before Christmas was particularly painful."

But Musicland experienced accelerating sales in the week before Christmas, says Reckford. "We have a long-term trend of the week before and the week after Christmas being more and more important, and the calendar fed that as well," he says. "You had a huge compression of sales into the last nine days before Christmas." He adds that gift cards drove strong post-Christmas spending.

HITS ECLIPSE CATALOG

With hits being heavily discounted, merchants report that it

was a hit Christmas. Cline says that Handleman's "top 20 [titles were] a bigger percentage of our business this year than last year." Catalog sales were down for Newbury Comics, according to Dreese.

Catalog sales were off in part due to cannibalization of consumer spending on DVD and video game titles, says Reckford. "If there was anything that was an underperformer, some of our catalog business was softer than it had been in prior times," he says.

One-stops agree with SoundScan's numbers, indicating that independent merchants had a tough holiday selling season. Minyan Meyer, owner of MCM Distributors in Brooklyn, N.Y., says that a survey of his accounts shows that stores were down anywhere from 5% to 20%. His own business was down 50%, he says, attributing 30% of that to low-priced Canadian imports and 20% to the music business economy.

Deborah Pardieck, director of audio sales and special markets for Valley Media, reports that while DVD sales did very well for the wholesaler, independent sales appear to be about 10% down.

Steve Kessler, owner of Compact Disc City in Highland Park, Ill., says his stores' sales were down 15% for the holiday selling season. "I sold a lot of DVDs, so if it wasn't for that, it would have been worse," he says.

DVD TO THE RESCUE

Propelled by DVD, retailers saw their video holiday sales increase between 15% and 30% over last year.

Tower Video VP John Thrasher says that the 102-store chain, based in West Sacramento, Calif., experienced a 15%-20% jump in sales over 1999. DVD sales at Tower outpaced VHS sales by a ratio of 3-2, led by new releases such as "Gladiator," "X-Men," and "The Perfect Storm."

"Gladiator," released by DreamWorks Home Entertainment, has shipped more than 4.5 million

units into the market since its Nov. 21 release. The title is on track to be the best-selling DVD since the format was introduced in 1997. The title has sold more than 2 million units, putting it neck and neck with top-seller "The Matrix."

Top VHS sellers at Tower were "X-Men" and "Toy Story 2," but Thrasher says DVD continued to outpace video best-sellers. "We had 15 DVD titles that sold more units than the VHS of 'X-Men' and 'Toy Story 2,'" he says. "The 'Toy Story' two-pack on DVD sold more than the single VHS version."

At Best Buy the margin was larger, with DVD outpacing VHS sales 7-2, according to Pagano, who says DVD was "one of the hottest items" at the chain over the holiday sales season.

Online retailer DVD Empire's year-end sales increased by 33% over 1999, according to company president and founder Jeff Rix. In November and December sales more than doubled over last year, he says.

Unlike other online retailers that offered free shipping and numerous other discount incentives, Rix says that DVD Empire only provided gift certificates. "There was no need to offer free shipping or other promotions," he says, "and December was not a good new-release month, but we had a great Christmas."

In addition, he says, the price wars that were prevalent last year, ended with the demise of Reel.com, which often deep-discounted DVD titles.

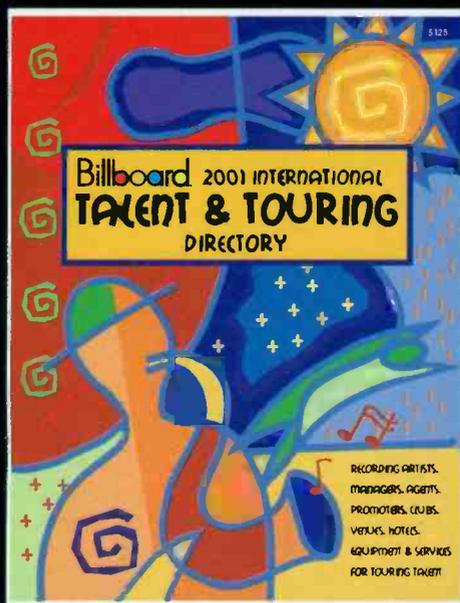
Among the top-sellers at DVD Empire were "Gladiator," "The Cell," "X-Men," "Seven: New Line Platinum Series," and "Chicken Run." Rix says the retailer has a customer base of more than 250,000, an increase of 30%-40% over last year.

While VHS outsold DVD at Musicland stores, a company spokeswoman says that, in November and December, DVD accounted for 40% of the chain's overall video sales. The percentage is a record for the chain, she says.

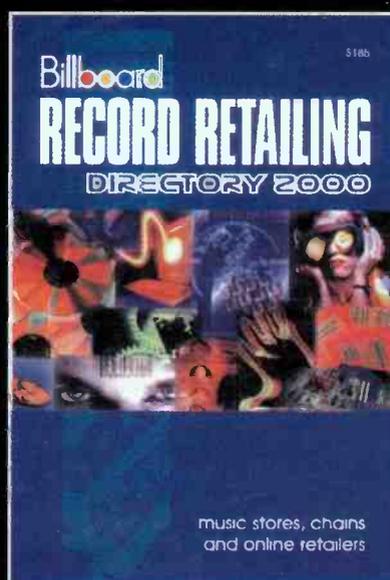


Don't Worry, Sign Happy. Capitol Classics and Jazz recently signed Bobby McFerrin to an exclusive worldwide recording contract. With the recent signing, McFerrin's future recordings will be marketed simultaneously through Angel Records and Blue Note Records. Shown backstage at New York's Avery Fisher Hall, from left, are Bruce Lundvall, president of Capitol Classics and Jazz; Gilbert Hetherwick, senior VP/GM of Angel; McFerrin; Mark Forlow, VP of sales for Angel; and Linda Goldstein, McFerrin's manager.

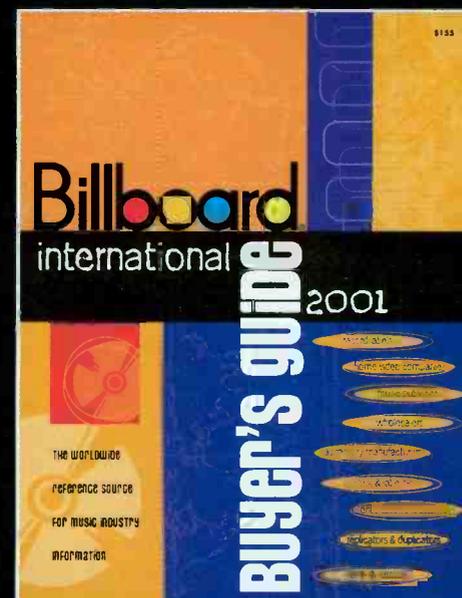
Who's who?



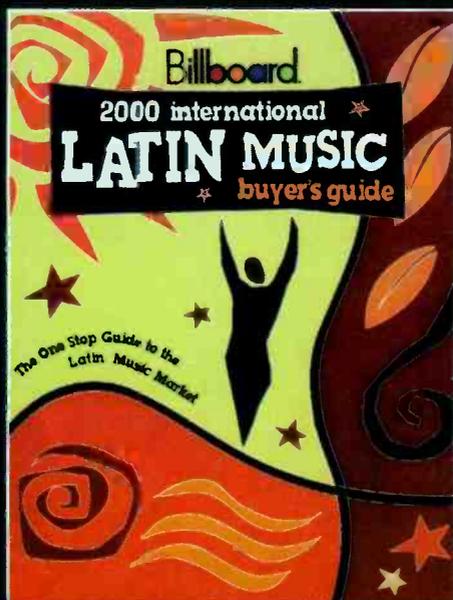
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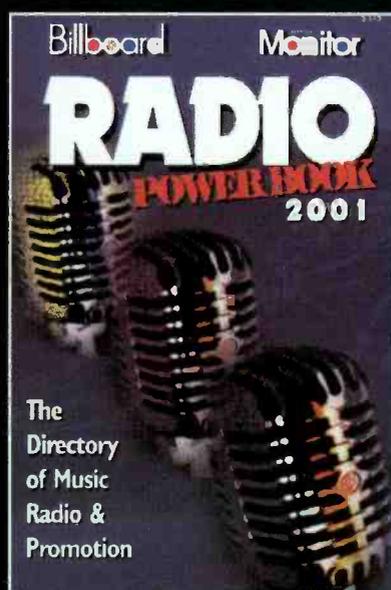
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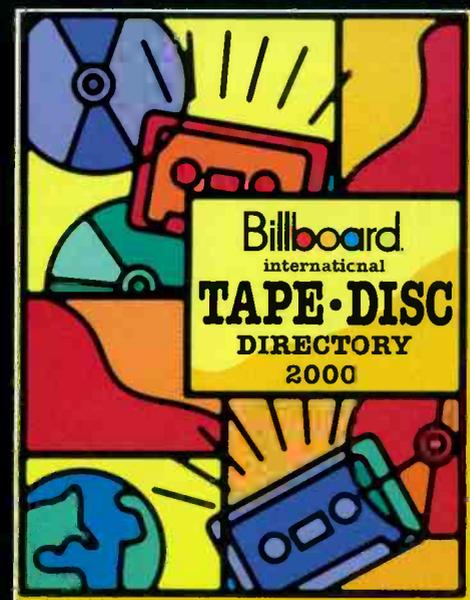
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THE GASSNER LEGACY

(Continued from page 1)

Lueftner from a mixed bag of Bertelsmann properties and acquisitions.

Beginning Jan. 1, Gassner was to have been BMG's chief executive, until a fatal heart attack Dec. 23 felled the 58-year-old German, shocking the worldwide record business and dislocating BMG's senior management future as it toils to complete a diffi-

'Clearly, Michael Dornemann takes the credit for having done the deal to set up BMG, but the fact that BMG grew and developed is absolutely down to Rudi'

—MICHAEL SMELLIE—

cult merger with EMI.

"We still cannot comprehend what has happened," said Bertelsmann CEO Thomas Middelhoff of the tragedy in an internal company statement distributed shortly before Gassner's funeral in the U.S. Jan. 4. He added, "We had entrusted him with the future of our entire music business, perhaps even with changing structures and . . . substantial extensions." Middelhoff also said he was "deeply indebted" to Gassner because of his uncompromising willingness to embrace change.

The funeral services took place in Greenwich, Conn., where Gassner had lived since joining BMG. A memorial service is scheduled for mid-January in Samerberg, the German town near Munich where the executive had a vacation home. Samerberg was where Gassner collapsed and died while jogging two days before Christmas. At that service, his widow, Brooke, will be presented with the medal awarded to Gassner, before his death, by the International Federation of the Phonographic Industry (IFPI) "for outstanding services" to the global business.

As much as they were surprised by the news of his heart attack, industry professionals around the world were struck by the ironies. "I didn't know anyone fitter," says Peter Jamieson, a former senior VP of BMG International who was responsible for building its Asia-Pacific operations in the early '90s. "And coming a week before he was due to start the job he had been declaring he wanted for the past 10 years, this turn of events is extraordinary."

Gassner's appointment by Middelhoff in November as president/CEO of BMG Entertainment was itself a remarkable reverse, occurring less than a year after he quit the company because of policy disagreements with president Strauss Zelnick. It was common knowledge that Gassner had long hoped for the top job and was bitterly disappointed when Dornemann gave it to Zelnick in 1998.

A key lieutenant and confidant of Gassner's was Heinz Henn, who

served as senior VP of A&R and marketing at BMG International from 1987-98. He says he does not know why Gassner was slighted for Zelnick, "but Michael perhaps thought that Rudi would take [being passed over]." For a while, he apparently did so, but differences with Zelnick—to whom he had to report—finally came to a head. Gassner left the company early last year. Ten months later, Bertelsmann announced the resignations of Dornemann and Zelnick, and Gassner's return (Billboard, Nov. 18, 2000).

Henn prefers to remember Gassner's achievements in molding and growing BMG's global business, rather than its politics. He says that, at first, the international sum of the parts that Dornemann and Lueftner shaped into a music group was \$500 million in net revenue, with an operating loss of \$5 million. This came from 19 companies in 17 countries, which were a combination of RCA's businesses and those of Germany's Ariola group.

Some 10 years later, Gassner and his team had turned this into \$2 billion in revenue and \$200 million in profit, and expanded the field of operations into more than 50 countries.

"Clearly, Michael Dornemann takes the credit for having done the deal to set up BMG," says Michael Smellie, senior VP of the company's Asia-Pacific operations, "but the fact that BMG grew and developed is absolutely down to Rudi. Had international not grown and prospered in those early years, clearly the whole thing would have been stillborn, because the U.S. situation was in such bad shape at the time."

Gassner himself told Billboard last January, "It was basically very simple: We had to be in every country our competitors were in, and we had to take the lead in terms of investing in domestic repertoire. We needed to do so because the immediate reward in those countries was much higher than in the U.S. BMG also had to [make that investment] in the U.S., but it would take much more time. Fortunately, I was proved right."

Henn says Bertelsmann was reluctant to put money into BMG in the early years, but that helped create a "fuck you, we'll do it anyway" spirit. "It was an almost renegade culture," Henn adds, claiming that industry powerbroker David Geffen once called BMG International "the only major with an independent attitude."

Peter Jamieson agrees that Gassner was frustrated by the investment restrictions. "For 10 years or so, he was pushing for every conceivable acquisition known to man," he says. "Rudi campaigned desperately to buy Virgin [in 1991], as well as for other deals, and was always turned down by the Bertelsmann board. So there's another irony: not just the prospect of him, at last, running the world for BMG, but also the possibility of him being able to run not only Virgin but also EMI." (Henn points out that Gassner and EMI Recorded Music Group president/CEO Ken Berry were very close: "That's why this [merger] would have been killer under Rudi.")

Before BMG, Gassner—once a

professional soccer player—spent 18 years at various PolyGram entities. He joined the firm in 1969 as a Deutsche Grammophon (DG) sales manager; later, he became DG president and subsequently held senior, worldwide posts at Polydor and at PolyGram International.

"From PolyGram, he brought with

'Rudi was one of the most challenging people, very demanding of himself and others—and he hated losing'

—HEINZ HENN—

him a drive and determination," says Smellie, who knew him there. "But he was also one of the few people who could have a credible conversation with artists, managers, and musicians, and also have credible business conversations with shareholders. There are plenty of people who can have those discussions with one or the other, but not both."

Universal Music Asia-Pacific chairman Norman Cheng was another acquaintance. "I had the pleasure of getting to know Rudi when I reported to him as regional director [of Southeast Asia] and he was VP, Region 2—his title at the time when we both worked at PolyGram," says Cheng. "I was shocked to hear of his passing, as he looked so great when I last saw him."

Cheng is referring to an IFPI meeting in November 1999. "He was talking to me about how he was working out and keeping fit," Cheng says. "He was—and still is, to me—the consummate professional, who knew this business inside out. He was a very straightforward gentleman in the way he dealt with people. You always knew where you stood with him."

Sony Music Europe chairman Paul Russell got to know Gassner through IFPI meetings, too. "He was constant in putting the interests of the industry foremost," he says, "leaving behind any competitive company baggage." That gained him considerable respect from his colleagues and provided the IFPI with great focus and leadership, according to Russell.

The organization's chairman/CEO, Jason (Jay) Berman, concurs, saying it had "lost a great supporter, and the worldwide recording industry has lost a giant." (Gassner served as an IFPI board member from 1989-2000.)

Among the executives Gassner hired at BMG were Henn, who had previously spent 17 years at EMI; Bob Jamieson, who arrived in 1991 as president/GM of BMG Canada and is now RCA Music Group chief; and Richard Griffiths, formerly at Sony Music and Virgin. Griffiths was hired in 1998 to run the U.K. and central Europe for BMG, working alongside Thomas Stein, the seasoned president of its Germany/Switzerland/Austria (GSA) and Eastern Europe operations.

Stein pays tribute to Gassner personally ("a very dear colleague") and professionally, especially for his focus

on building domestic repertoire and then giving such successful projects an opportunity to compete internationally. Stein's GSA companies were among the particular beneficiaries of this approach, as the acts they signed or sourced—including Snap!, the Real McCoy, Scatman John, and Lou Bega—were successfully marketed in the U.S. and beyond.

The classical field was one sector where Gassner found the going tougher at BMG, according to Henn. "In the '90s, we saw the first signs of decline in the traditional classical market," he says. "Rudi didn't get [the division] to the point where he wanted it." The unit was also affected by management turnover, in addition to repertoire difficulties.

"Rudi was one of the most challenging people, very demanding of

himself and others—and he hated losing," says Henn. "He had the knack of identifying great executive talent, briefing you, and then leaving you alone to go for it. He never interfered, even sometimes when he should have."

After leaving BMG last January, Gassner forged links with several independent companies, including edel music, in supervisory board roles. "Even though he only worked for us for only a few months, Rudi helped a lot in the development of our company," says edel CEO Michael Haentjes. "I'll certainly miss the close daily contact."

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg and Music & Media's Emmanuel Legrand in London.



by Silvio Pietroluongo

T WAS THE WEEK AFTER CHRISTMAS . . . and foot traffic at retail stores across the country was less hectic than it was the week before. Overall singles sales are down 30% from Christmas week, which plays havoc with The Billboard Hot 100 and the Hot 100 Singles Sales chart. Only one title that appeared on the previous, unpublished sales chart posts a gain in units—**No Authority's** "Can I Get Your Number" (MJJ/Maverick), at No. 49. Since that song does not appear on the Hot 100 chart, we have no Greatest Gainer/Sales title for the first time since the Jan. 16, 1999, issue. For the other bulleted titles on Hot 100 Singles Sales, criteria were adjusted to highlight those with the smallest percentage losses from the holiday high.

Because of this sales decline, some songs on the Hot 100 suffer in rank after the holiday retail rush. The top two selling singles, **Dream's** "He Loves U Not" (LaFace/Arista) and **O-Town's** "Liquid Dreams" (J), both fall down the Hot 100, as sales losses outweigh continued increases at radio. After spending the past two weeks at No. 2, "Not" drops to No. 3 on the Hot 100, although its audience is up by 2 million listeners. "Liquid" surged 17-10 on the previous, unpublished chart but falls to No. 19, as its 46,500 units scanned are a 30% dip from the previous chart's total. "Liquid's" radio score continues to climb, however, as O-Town's audience posts a 15% increase, the second-highest percentage jump among the Hot 100's top 20 songs.

HOLIDAY FAITH: The holiday season has provided **Faith Hill** with some Hot 100 treats. Her "Where Are You Christmas?" (Interscope), from the soundtrack to "Dr. Seuss' How The Grinch Stole Christmas," was the Hot Shot Debut on the previous, unpublished Hot 100, at No. 65. And although "Where" falls off the chart this issue, Hill's "The Way You Love Me" continues its revival, at No. 6. "Love" has now been bulleted for three consecutive weeks. In a week where most airplay tracks showed growth, as radio stations returned to semi-normal programming after Christmas, it is the Greatest Gainer/Airplay title with an audience gain of 14 million listeners, more than double the next-closest competitor. In its 37th week on the chart, this is "Love's" first Airplay award. While some of this gain can be attributed to year-end countdown play and "Love's" return to rotation on country radio playlists (which normally eschew recurrent titles for holiday fare during Christmas week) the song's gain from the country sector accounts for only 40% of its overall jump. The rest of its increase comes from AC and adult top 40 radio, where "Love" continues to thrive.

COUNTRY BOUNCE: As mentioned above, the removal of holiday titles from country radio playlists has led to increased play for some recent hits that rebound up the Hot 100. Titles affected include **Tim McGraw's** "My Next Thirty Years" (Curb), 40-33; **Dixie Chicks'** "Without You" (Monument), 44-36; and **John Michael Montgomery's** "The Little Girl" (Atlantic), 83-74, as well as re-entries by **Vince Gill**, at No. 91 with "Feels Like Love" (MCA), and **George Strait**, at No. 97 with "Go On" (MCA).

MISSING CHART: To purchase the unpublished Jan. 6 Hot 100 chart or any other Billboard chart from our hiatus, call Billboard Research Services at 646-654-4633 or E-mail research@billboard.com.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JANUARY 13, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				◀ No. 1 ▶			
1	1	1	7	THE BEATLES ▲ APPLE 29325/CAPITOL (11.98/18.98)	5 weeks at No. 1	1	
2	3	3	7	VARIOUS ARTISTS ▲ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2	
3	5	7	21	SHAGGY ● MCA 112096 (11.98/17.98)	HOTSHOT	3	
4	6	8	11	LIMP BIZKIT ▲ FLIP 490759/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1	
5	9	—	2	SNOOP DOGG NO LIMIT 23225/PRIORITY (12.98/18.98)	THA LAST MEAL	5	
6	13	15	9	OUTKAST ▲ LAFACE 26072/ARISTA (12.98/18.98)	STANKONIA	2	
7	4	4	66	CREED ▲ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1	
8	15	16	27	NELLY ▲ FO' REEL 157743/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1	
9	2	2	6	BACKSTREET BOYS ▲ JIVE 41743 (12.98/18.98)	BLACK & BLUE	1	
10	11	12	7	SADE ▲ EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3	
11	16	17	10	LENNY KRAVITZ ▲ VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2	
12	31	14	3	XZIBIT LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12	
13	7	6	6	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	GREATEST HITS	4	
14	19	19	8	R. KELLY ▲ JIVE 41705* (12.98/18.98)	TP-2.COM	1	
15	17	23	14	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8	
16	24	—	2	LIL WAYNE CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	16	
17	27	29	33	DIDO ▲ ARISTA 19025 (11.98/17.98) HS	NO ANGEL	17	
18	45	58	12	JA RULE ▲ MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1	
19	14	11	21	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	5	
20	39	44	10	LINKIN PARK ● WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	16	
21	8	5	33	BRITNEY SPEARS ▲ JIVE 41704 (11.98/18.98)	OOPS!...I DID IT AGAIN	1	
22	18	20	9	U2 ▲ INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3	
23	35	37	9	JAY-Z ▲ ROCA-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1	
24	43	50	11	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4	
25	12	13	60	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1	
26	21	18	6	ENYA REPRIS 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17	
27	10	9	41	'N SYNC ◆ JIVE 41702 (11.98/18.98)	NO STRINGS ATTACHED	1	
28	40	36	7	THE OFFSPRING ▲ COLUMBIA 61419*/CRG (12.98 EQ/18.98)	CONSPIRACY OF ONE	9	
29	22	21	47	3 DOORS DOWN ▲ REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE	7	
30	37	46	32	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1	
31	36	40	9	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5	
32	42	33	4	K-CI & JOJO MCA 112398 (12.98/18.98)	X	21	
33	44	35	4	RAGE AGAINST THE MACHINE EPIC 85289* (12.98 EQ/18.98)	RENEGADES	14	
34	53	48	6	WU-TANG CLAN ▲ WU-TANG/LOUD/COLUMBIA 62193*/CRG (12.98 EQ/18.98)	THE W	5	
35	26	24	10	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7	
36	48	53	14	MYSTIKAL ▲ JIVE 41695* (12.98/18.98)	LET'S GET READY	1	
37	25	31	15	MADONNA ▲ MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1	
38	32	27	14	AARON CARTER ▲ JIVE 41708 (11.98/17.98)	AARON'S PARTY (COME GET IT)	16	
39	41	41	7	VARIOUS ARTISTS ARISTA/WARNER BROS./ELEKTRA/ATLANTIC 83412/AG (12.98/18.98)	TOTALLY HITS 3	25	
40	20	22	70	DIXIE CHICKS ▲ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1	
41	28	30	32	MATCHBOX TWENTY ▲ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3	
42	62	39	4	MEMPHIS BLEEK ROCA-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	16	
43	58	62	8	BLINK-182 MCA 112379 (12.98/18.98)	THE MARK, TOM, AND TRAVIS SHOW (THE ENEMA STRIKES BACK!)	8	
44	38	45	39	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26	
45	50	47	6	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	11	
46	68	49	4	FUNKMASTER FLEX LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE	26	
47	34	32	75	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5	
48	51	60	36	PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5	
49	33	28	14	98 DEGREES ▲ UNIVERSAL 159354 (12.98/18.98)	REVELATION	2	
50	66	70	3	VARIOUS ARTISTS DEF JAM 520062/IDJMG (12.98/18.98)	THE SOURCE — HIP-HOP HITS VOL. 4	50	
51	30	25	7	RICKY MARTIN ▲ COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4	
52	29	26	71	CHRISTINA AGUILERA ▲ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1	
53	57	67	20	DAVID GRAY ● ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	53	
54	60	127	3	SOUNDTRACK COLUMBIA 61595/CRG (12.98 EQ/18.98)	WHAT WOMEN WANT	54	
				◀ GREATEST GAINER/HEATSEEKER IMPACT ▶			
55	117	145	6	CRAZY TOWN COLUMBIA 63654/CRG (7.98 EQ/13.98) HS	THE GIFT OF GAME	55	
56	47	34	10	CHRISTINA AGUILERA ▲ RCA 69343 (11.98/18.98)	MY KIND OF CHRISTMAS	28	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
57	83	73	7	MUSIQ SOULCHILD DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	32	
58	73	77	13	GREEN DAY ● REPRIS 47613*/WARNER BROS. (12.98/18.98)	WARNING:	4	
59	80	86	15	FUEL ● 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17	
60	86	75	5	MASTER P NO LIMIT 26008*/PRIORITY (11.98/17.98)	GHETTO POSTAGE	26	
61	69	78	4	3LW NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	61	
62	55	54	14	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13	
63	87	91	36	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29	
64	49	52	29	BON JOVI ▲ ISLAND 542474/IDJMG (11.98/17.98)	CRUSH	9	
65	74	80	36	MYA ● UNIVERSITY 490853*/INTERSCOPE (12.98/18.98)	FEAR OF FLYING	15	
66	99	99	9	LIFEHOUSE DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS	NO NAME FACE	66	
67	70	66	24	VARIOUS ARTISTS EMI/SONY/ZOMBA 524772/UME (12.98/18.98)	NOW 4	1	
68	96	85	6	B.G. ● CASH MONEY 860909/UNIVERSAL (11.98/17.98)	CHECKMATE	21	
69	46	42	28	BILLY GILMAN ▲ EPIC (NASHVILLE) 62086/SONY (NASHVILLE) (11.98 EQ/17.98)	ONE VOICE	22	
70	84	100	73	MOBY ▲ V2 27049* (10.98/17.98) HS	PLAY	45	
71	72	76	82	RED HOT CHILI PEPPERS ▲ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	3	
72	111	125	59	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2	
73	92	102	24	JILL SCOTT ● HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	41	
74	90	—	2	QB FINEST JLL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	NAS & ILL WILL RECORDS PRESENTS QUEENSBIDGE THE ALBUM	74	
75	23	10	11	CHARLOTTE CHURCH ▲ SONY CLASSICAL 89463 (12.98 EQ/18.98)	DREAM A DREAM	7	
				◀ Hot Shot Debut ▶			
76	NEW		1	SOUNDTRACK HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	76	
77	104	95	6	DAVE HOLLISTER DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49	
78	129	90	5	VARIOUS ARTISTS RAWKUS 26131*/PRIORITY (10.98/16.98)	LYRICIST LOUNGE VOL. 2	33	
79	61	64	16	BARENAKED LADIES ▲ REPRIS 47814/WARNER BROS. (12.98/18.98)	MAROON	5	
80	103	112	57	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47	
81	125	137	3	SOUNDTRACK COLUMBIA 61585/CRG (12.98 EQ/18.98)	DRACULA 2000	81	
82	63	63	10	CELINE DION 550 MUSIC 85148/EPIC (12.98 EQ/18.98)	THE COLLECTOR'S SERIES VOLUME ONE	28	
83	95	110	13	RADIOHEAD ● CAPITOL 27753 (11.98/17.98)	KID A	1	
84	109	113	80	LIMP BIZKIT ▲ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1	
85	64	69	66	STING ▲ A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9	
86	52	43	7	VARIOUS ARTISTS ▲ ARISTA/RCA 41741/JIVE (12.98/18.98)	PLATINUM CHRISTMAS	32	
87	97	84	7	KEITH SWEAT ELEKTRA 62515/EEG (12.98/18.98)	DIDN'T SEE ME COMING	16	
				◀ PACESETTER ▶			
88	153	143	10	VARIOUS ARTISTS UNIVERSAL/MOTOWN 158299/UTV (18.98 CD)	UNIVERSAL SMASH HITS	43	
89	82	81	16	THE CORRS ● 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21	
90	151	98	6	CAPONE -N- NOREAGA TOMMY BOY 3110* (12.98/18.98)	THE REUNION	31	
91	56	57	8	ALAN JACKSON ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	15	
92	59	51	8	SOUNDTRACK MAVERICK 47850/WARNER BROS. (12.98/18.98)	RUGRATS IN PARIS: THE MOVIE	48	
93	140	133	7	MARILYN MANSON NOTHING 490790*/INTERSCOPE (12.98/18.98)	HOLY WOOD (IN THE SHADOW OF THE VALLEY OF DEATH)	13	
94	79	74	6	ELTON JOHN UNIVERSAL 013050 (12.98/18.98)	ONE NIGHT ONLY — THE GREATEST HITS	65	
95	77	59	10	ROSIE O'DONNELL ● COLUMBIA 85102/CRG (12.98 EQ/18.98)	ANOTHER ROSIE CHRISTMAS	45	
96	150	140	16	CASH MONEY MILLIONAIRES ● CASH MONEY 153291/UNIVERSAL (11.98/17.98)	BALLER BLOCKIN	13	
97	67	72	29	B.B. KING & ERIC CLAPTON ▲ DUCK/REPRIS 47612/WARNER BROS. (12.98/18.98)	RIDING WITH THE KING	3	
98	65	56	8	SOUNDTRACK INTERSCOPE 490765 (12.98/18.98)	DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS	52	
99	78	82	32	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	17	
100	108	107	25	EVERCLEAR ● CAPITOL 97061 (11.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. ONE: LEARNING HOW TO SMILE	9	
101	157	150	27	LIL' KIM ▲ QUEEN BEE/UNDEAS/ATLANTIC 92840*/AG (12.98/18.98)	THE NOTORIOUS KIM	4	
102	71	71	16	ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98)	VERDI	23	
103	163	119	6	8BALL & MJG JCOR 860915/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	39	
104	115	103	33	BBMAK ● HOLLYWOOD 162260 (11.98/17.98) HS	SOONER OR LATER	38	
105	121	115	22	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	COYOTE UGLY	10	
106	143	159	32	A PERFECT CIRCLE ▲ VIRGIN 49253* (11.98/17.98)	MER DE NOMS	4	
107	54	55	9	VARIOUS ARTISTS ▲ SPARROW 51779 (11.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36	
108	76	83	13	YANNI ● VIRGIN 49893 (12.98/18.98)	IF I COULD TELL YOU	20	
109	89	38	3	TOOL TOOL DISSECTIONAL 31159/VOLCANO (24.98 w/HS/29.98 w/DVD)	SALIVAL	38	

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	122	114	9	BOB DYLAN ● COLUMBIA 85168/CRG (1.98 EQ/24.98)	THE ESSENTIAL BOB DYLAN	67
111	155	135	10	TAMIA ELEKTRA 62516/EEG (1.98/17.98)	A NU DAY	46
112	119	116	6	EVERCLEAR CAPITOL 95873 (1.98/17.98)	SONGS FROM AN AMERICAN MOVIE VOL. TWO: GOOD TIME FOR A BAD ATTITUDE	66
113	81	89	81	SANTANA ● ¹³ ARISTA 19080 (1.98/18.98)	SUPERNATURAL	1
114	141	153	37	CARL THOMAS ▲ BAD BOY 73025/ARISTA (10.98/17.98)	EMOTIONAL	9
115	168	177	54	DMX ▲ RUFF RYDERS/DEF JAM 546933/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
116	146	173	50	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
117	144	147	19	WYCLEF JEAN ● COLUMBIA 62180/CRG (12.98 EQ/18.98)	THE ECLECTIC: 2 SIDES II A BOOK	9
118	176	189	3	COLDPLAY PARLOPHONE/NETTWERK 30162/CAPITOL (16.98 CD) HS	PARACHUTES	118
119	174	163	3	CYPRESS HILL COLUMBIA 85184/CRG (12.98 EQ/18.98)	LIVE AT THE FILLMORE	119
120	127	129	36	TONI BRAXTON ▲ ² LAFACE 26069/ARISTA (1.98/18.98)	THE HEAT	2
121	131	138	38	NO DOUBT ▲ TRAUMA 490441*/INTERSCOPE (12.98/18.98)	RETURN OF SATURN	2
122	101	104	86	SHEDAISSY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	70
123	195	162	7	PRODIGY OF MOBB DEEP ● INFAMOUS/VOLATOR 1873*/LOUD (12.98/17.98)	H-N-I-C	18
124	91	79	18	SARAH BRIGHTMAN ● NEMO STUDIO 56968/ANGEL (10.98/17.98)	LA LUNA	17
125	94	108	43	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (1.98/17.98) HS	MOUNTAIN HIGH...VALLEY LOW	24
126	171	164	6	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3	126
127	123	130	31	KID ROCK ▲ ² TOP DOG/LAVA/ATLANTIC 83314*/AG (12.98/18.98)	THE HISTORY OF ROCK	2
128	156	148	34	AVANT ● MAGIC JOHNSON 112069/MCA (12.98/18.98)	MY THOUGHTS	45
129	200	194	7	BONE THUGS-N-HARMONY RUTHLESS 85172*/EPIC (12.98 EQ/18.98)	THE COLLECTION: VOLUME TWO	41
130	183	185	28	DEFTONES ● MAVERICK 47667/WARNER BROS. (9.98/17.98)	WHITE PONY	3
131	93	96	22	JO DEE MESSINA ● CURB 77977 (1.98/17.98)	BURN	19
132	134	141	16	BOYZ II MEN ● UNIVERSAL 159281 (12.98/18.98)	NATHAN MICHAEL SHAWN WANYA	4
133	126	109	58	JESSICA SIMPSON ▲ ² COLUMBIA 69096/CRG (12.98 EQ/18.98)	SWEET KISSES	25
134	102	101	12	SARA EVANS RCA (NASHVILLE) 67964/RLG (1.98/17.98)	BORN TO FLY	62
135	RE-ENTRY	71	71	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (1.98/17.98) HS	SLIPKNOT	51
136	114	106	59	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	ALL THE WAY...A DECADE OF SONG	1
137	149	122	7	S CLUB 7 POLYDOR 549057/INTERSCOPE (11.98/17.98)		7
138	135	131	52	VERTICAL HORIZON ▲ RCA 67818 (10.98/17.98) HS	EVERYTHING YOU WANT	40
139	175	183	11	EVERLAST ● TOMMY BOY 1411* (12.98/18.98)	EAT AT WHITEY'S	20
140	88	87	14	JOHN MICHAEL MONTGOMERY ● ATLANTIC (NASHVILLE) 83378/AG (11.98/17.98)	BRAND NEW ME	15
141	RE-ENTRY	12	12	VARIOUS ARTISTS FLAWLESS/GEFFEN 490641*/INTERSCOPE (12.98/18.98)	THE FAMILY VALUES TOUR 1999	32
142	189	—	95	EMINEM ▲ ² WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	THE SLIM SHADY LP	2
143	98	88	103	BRITNEY SPEARS ● ¹³ JIVE 41651 (11.98/18.98)	...BABY ONE MORE TIME	1
144	116	124	7	EAGLES ELEKTRA 62575/EEG (59.98 CD)	SELECTED WORKS: 1972—1999	109
145	118	120	66	MARC ANTHONY ▲ ² COLUMBIA 69726*/CRG (12.98 EQ/18.98)	MARC ANTHONY	8
146	RE-ENTRY	11	11	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	5
147	197	193	8	VARIOUS ARTISTS ROADRUNNER 8509 (12.98/18.98)	MTV: THE RETURN OF ROCK VOLUME 2	75
148	177	182	37	JOE ▲ ² JIVE 41703 (12.98/18.98)	MY NAME IS JOE	2
149	173	181	83	BLINK-182 ▲ ⁴ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	9
150	113	121	75	MACY GRAY ▲ ³ EPIC 69490* (12.98 EQ/18.98) HS	ON HOW LIFE IS	4
151	158	168	57	SISQO ▲ ⁴ DRAGON/DEF SOUL 546816*/IDJMG (12.98/18.98)	UNLEASH THE DRAGON	2
152	138	105	8	SHEDAISSY LYRIC STREET 165007/HOLLYWOOD (11.98/17.98)	BRAND NEW YEAR	92
153	128	123	12	THE WALLFLOWERS INTERSCOPE 490745 (12.98/18.98)	(BREACH)	13
154	178	175	19	SOULDECISION MCA 112361 (11.98/17.98) HS	NO ONE DOES IT BETTER	103
155	106	92	85	BACKSTREET BOYS ● ¹² JIVE 41672 (11.98/18.98)	MILLENNIUM	1

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156	187	169	33	A*TEENS ● STOCKHOLM 159007/MCA (11.98/17.98)	THE ABBA GENERATION	71
157	110	117	6	DC TALK FOREFRONT 25274/VIRGIN (11.98/17.98)	INTERMISSION: THE GREATEST HITS	81
158	100	97	13	PAUL SIMON WARNER BROS. 47844 (12.98/18.98)	YOU'RE THE ONE	19
159	RE-ENTRY	28	28	BIG TYMERS ▲ CASH MONEY 157673/UNIVERSAL (11.98/17.98)	I GOT THAT WORK	3
160	RE-ENTRY	8	8	ORGY ● ELEMENTREE/REPRISE 47832/WARNER BROS. (11.98/17.98)	VAPOR TRANSMISSION	16
161	RE-ENTRY	10	10	LIL' ZANE WORLDWIDE 50145*/PRIORITY (10.98/16.98)	YOUNG WORLD: THE FUTURE	25
162	RE-ENTRY	8	8	SOUNDTRACK MAVERICK 47856/WARNER BROS. (12.98/18.98)	LITTLE NICKY	95
163	147	152	14	MARK KNOPFLER WARNER BROS. 47753 (18.98 CD)	SAILING TO PHILADELPHIA	60
164	132	118	52	TOBY KEITH ● DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	85
165	145	151	7	VARIOUS ARTISTS ELEKTRA 62475/EEG (18.98 CD)	STONED IMMACULATE — THE MUSIC OF THE DOORS	72
166	120	111	8	JAMES TAYLOR COLUMBIA 85223/CRG (12.98 EQ/18.98)	GREATEST HITS VOLUME 2	97
167	166	174	12	COLLECTIVE SOUL ● ATLANTIC 83400/AG (11.98/17.98)	BLENDER	22
168	RE-ENTRY	15	15	VARIOUS ARTISTS ● DEF JAM 542829/IDJMG (11.98/17.98)	THE SOURCE HIP-HOP MUSIC AWARDS 2000—THE ALBUM	17
169	NEW ►	1	1	MR. C THE SLIDE MAN M.O.B. 159807/UNIVERSAL (12.98/18.98) HS	CHA-CHA SLIDE	169
170	RE-ENTRY	29	29	VITAMIN C ▲ ELEKTRA 62406/EEG (11.98/17.98) HS	VITAMIN C	29
171	RE-ENTRY	3	3	VARIOUS ARTISTS IMMORTAL 50364*/VIRGIN (12.98/18.98)	STRAIT UP	56
172	RE-ENTRY	8	8	TALIB KWELI & HI-TEK RAWKUS 26143*/PRIORITY (10.98/16.98)	REFLECTION ETERNAL	17
173	124	93	7	YOLANDA ADAMS ELEKTRA 62567/EEG (11.98/17.98)	CHRISTMAS WITH YOLANDA ADAMS	86
174	136	132	15	BARBRA STREISAND ▲ COLUMBIA 63778/CRG (24.98 EQ/29.98)	TIMELESS: LIVE IN CONCERT	21
175	RE-ENTRY	4	4	INSANE CLOWN POSSE PSYCHOPATHIC/ISLAND 548175/IDJMG (12.98/18.98)	BIZZAR	21
176	RE-ENTRY	2	2	SPM DOPE HOUSE/COY 013336/UNIVERSAL (11.98/17.98)	TIME IS MONEY	170
177	RE-ENTRY	27	27	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	38
178	167	156	9	SAMANTHA MUMBA WILD CARD/POLYDOR 549413/INTERSCOPE (11.98/17.98) HS	GOTTA TELL YOU	150
179	NEW ►	1	1	B.B. KING MCA 111939 (6.98/11.98)	BEST OF B.B. KING THE MILLENNIUM COLLECTION	179
180	RE-ENTRY	11	11	SCARFACE ● RAP-A-LOT 49855*/VIRGIN (12.98/18.98)	THE LAST OF A DYING BREED	7
181	RE-ENTRY	47	47	P.O.D. ▲ ATLANTIC 83216/AG (11.98/17.98) HS	THE FUNDAMENTAL ELEMENTS OF SOUTHTOWN	51
182	RE-ENTRY	31	31	SOUNDTRACK ▲ HOLLYWOOD 162244 (12.98/18.98)	MISSION: IMPOSSIBLE 2	2
183	85	65	8	CARRERAS-DOMINGO-PAVAROTTI (MERCURIO) SONY CLASSICAL 89131 (12.98 EQ/18.98)	THE THREE TENORS CHRISTMAS	54
184	148	146	83	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	28
185	181	128	7	LONESTAR BNA 67975/RLG (11.98/17.98)	THIS CHRISTMAS TIME	95
186	139	155	16	CHRISTINA AGUILERA RCA 69323/BMG LATIN (10.98/16.98)	MI REFLEJO	27
187	NEW ►	1	1	EVAN AND JARON COLUMBIA 69937/CRG (11.98 EQ/17.98) HS	EVAN AND JARON	187
188	182	196	48	METALLICA ▲ ELEKTRA 62463*/EEG (18.98/24.98)	S & M	2
189	RE-ENTRY	23	23	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1	6
190	NEW ►	1	1	NELLY FURTADO DREAMWORKS 450217/INTERSCOPE (8.98/12.98) HS	WHOA, NELLY!	190
191	105	94	75	CHARLOTTE CHURCH ▲ ² SONY CLASSICAL 60957 (11.98 EQ/17.98)	VOICE OF AN ANGEL	28
192	NEW ►	1	1	SOUNDTRACK MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	192
193	RE-ENTRY	9	9	PROFYLE MOTOWN 159744/UNIVERSAL (11.98/17.98)	NOTHIN' BUT DRAMA	50
194	RE-ENTRY	2	2	AT THE DRIVE-IN GRAND ROYAL 49999*/VIRGIN (9.98 CD) HS	RELATIONSHIP OF COMMAND	151
195	RE-ENTRY	5	5	CHANTE MOORE SILAS 112377/MCA (12.98/18.98)	EXPOSED	50
196	RE-ENTRY	5	5	INSANE CLOWN POSSE PSYCHOPATHIC/ISLAND 548174/IDJMG (12.98/18.98)	BIZAAR	20
197	RE-ENTRY	19	19	SR-71 ● RCA 67845 (10.98/13.98) HS	NOW YOU SEE INSIDE	81
198	RE-ENTRY	47	47	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 546822*/IDJMG (12.98/18.98)	VOL. 3... LIFE AND TIMES OF S. CARTER	1
199	RE-ENTRY	14	14	THE UNION UNDERGROUND PORTRAIT/COLUMBIA 67778*/CRG (7.98 EQ/11.98) HS	...AN EDUCATION IN REBELLION	130
200	RE-ENTRY	4	4	NINE INCH NAILS NOTHING 490744*/INTERSCOPE (9.98 CD)	THINGS FALLING APART	67

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NEW PRESIDENT NAMED

(Continued from page 1)

Gassner, who died suddenly on Dec. 23.

During a series of individual meetings Jan. 3 in New York, Middelhoff communicated his decision to all executives who would have reported directly to Gassner, including RCA Music Group chief Bob Jamieson, BMG Music Publishing Worldwide president Nick Firth, BMG Distribution president Pete Jones, Arista Records president/CEO L.A. Reid, and the regional heads of BMG's international operations.

"Think local, act global" was Gassner's philosophy, and his successor will be required to think along that line as well, given Bertelsmann's ambition to make BMG the largest music company in the world.

Schmidt-Holtz, 52, is a lawyer and former journalist, but little is known about his music industry experience. Since July 1 last year, he has been in charge of content on Bertelsmann AG's management board.

"Content is the prime currency in the media business," said Schmidt-Holtz in a recently published interview about his Bertelsmann role. He added, "Bertelsmann will remain a decentralized company with separate profit centers operating independently in the marketplace. However, we will work together more closely than in the past and jointly market our good ideas and our valuable content."

Schmidt-Holtz has a respected track record in journalism. He was editor in chief for the Cologne, Germany, TV station WDR; publisher and editor in chief of Germany's biggest magazine, Stern; head of Bertelsmann AG's European TV/film and Europe division; and most recently CEO at TV company CLT-UFA.

Bertelsmann as a content provider publishes more than 8,000 books and in excess of 100 magazines and newspapers, as well as 650 specialist journals each year. This is backed up by 1,000 hours of TV and 7,000 CD productions.

The new BMG leader will clearly face a hectic first month on the job, regardless of whether the company's possible merger with major music company EMI proceeds. (Press reports claiming that EMI Group chairman Eric Nicoli is pressuring Bertelsmann to deliver a deal by Jan. 31—or withdraw the planned merger between the majors—have been downplayed by EMI.)

"Our position hasn't changed," an EMI spokesman tells Billboard. "As we said at the end of November, we hope to be clear, in a small number of weeks, whether or not we should proceed with this deal. Both parties want to bring this matter to a conclusion as soon as possible."

Sources told Billboard that the short-list for the vacant BMG position included, besides Schmidt-Holtz: Arnold Bahlmann, executive VP of

corporate development and controlling for Bertelsmann AG, and Andreas Schmidt, president/CEO of Bertelsmann eCommerce Group (BeCG).

Another option for Middelhoff was to appoint an outsider to head up BMG. Although he has made some bold moves in the past—the alliance with Napster, to name but one—industry observers believed that

'Bertelsmann will remain a decentralized company with separate profit centers operating independently in the marketplace. However, we will work together more closely than in the past and jointly market our good ideas and our valuable content'

- ROLF SCHMIDT-HOLTZ -

such a move while BMG was considering a merger with EMI might prove detrimental to negotiations, and therefore Middelhoff would likely call on someone from his own team.

Of the top candidates for the position, only Bahlmann, 48, has significant experience in the music industry. Many at BMG expected Middelhoff to select him because of his experience in BMG's music business as well as other key divisions of the parent corporation.

As head of corporate development for the parent firm from 1983-85, Bahlmann was integrally involved in joint-venture negotiations involving its Ariola music unit and RCA, which

ultimately led to the creation of the Bertelsmann Music Group.

Subsequently, he ran the central European division of the music group for the first 10 years of its existence, from 1987-97, reporting to Gassner.

At the announcement of Gassner's appointment in early November, the company said Bahlmann would advance to its executive board beginning Jan. 1, spearheading the newly created BeCapital division with responsibility for corporate development and venture capital activities.

And, although Schmidt-Holtz was to be named head of BMG, Bahlmann's negotiating experience is likely to prove essential to the execution of a BMG/EMI merger. Alongside Bertelsmann CFO Siegfried Luther, Bahlmann has already been intimately involved with the EMI deal, according to insiders.

"He's the detail guy; he knows the business," says one informed source, "while Middelhoff paints with broader strokes."

Middelhoff's third option was 39-year-old Schmidt, who in June last year was appointed president/CEO of BeCG, after having held the same position at Internet service provider AOL Europe, in which Bertelsmann had a 50% stake.

Middelhoff is understood to be a Schmidt fan, especially following the latter's efforts in securing Bertelsmann's strategic alliance with Napster

Demonstrating his awareness of music industry interests, Schmidt said at the time of the Napster deal, "For recording artists and songwriters, we hope to realize Napster's full potential as a promotional vehicle while protecting their interests. For the recording industry, we are looking to take a positive and forward-looking approach with a membership-based service that complements other forms of music distribution."

With the Internet re-shaping the music industry and Middelhoff's ambition to make BMG the leading music company in the world, the executive chosen to lead BMG will have a considerable challenge on his hands and, given Middelhoff's desire for results sooner rather than later, little time to achieve that goal.

LAWSUITS STALL RELEASE OF BEACH BOYS SET

(Continued from page 8)

The suit also alleges that "the Beach Boys and [Murry] Wilson made no claim against Deck Records, though the Beach Boys . . . knew that Deck Records and Hite and Dorinda Morgan were marketing and selling Deck Records' pre-Capitol Beach Boys recordings in the 1960s."

This pattern of behavior has allegedly continued, even following the deaths of Hite Morgan in 1974 and Dorinda Morgan in 1986. The suit claims, "During the two decades of the 1970s and 1980s Deck Records continued to market, sell, and license to others the eight 1961-1962 pre-Capitol Deck Records recordings . . . with no objection from any of the Beach Boys."

It also alleges that as the group began to police pirate CD releases during the late '80s and early '90s,

"when [they] were informed that the Beach Boys recordings at issue were that of Deck Records, the Beach Boys and/or their attorneys and representatives would withdraw any claim of impropriety, or undertake no action."

While Bruce Morgan's suit disputes Brother Records' claims, he further alleges that he is owed money even if the Beach Boys prevail: "[I]f the court should find that the Beach Boys have an interest in the Deck Records 1961-62 Beach Boys recordings, then Morgan asserts the equitable claim for restitution and unjust enrichment . . . in the sum of \$15 million, as the amount due and owing Deck Records, for its efforts, actions, and benefits it conferred upon the Beach Boys during the period 1959-62, with interest compounded yearly to the present."

BETWEEN THE BULLETS™



by Geoff Mayfield

THE SLIDE: Imagine the sensation of falling thousands and thousands of feet, yet when you land, you find you're in a higher place than you were when your descent began. That phenomenon sounds like a ride at the soon-to-be-opened Disney's California Adventure, but I'm actually describing the path of practically every album that moves to higher rungs on The Billboard 200.

Such is the transition that occurs each year once Christmas passes, when jumps simply reflect the titles that lose the least. Thus, each of the albums at Nos. 2-6 moves to higher rungs, even though each of these five declines by more than 100,000 units from prior-week sales. Of those five, the "Now 5" compilation suffers the largest erosion, down 53% from the prior chart; however, with a sum of 320,000 for the week that lies between Christmas and New Year's Day, the title moves up one place to No. 2.

Meanwhile, last issue's runner-up act, **Backstreet Boys**, has the largest evaporation among albums in the current top 20. Down by 553,000 units, a drop of 76%, its "Black & Blue" slides to No. 9 (171,000 units). Three other acts fall out of last issue's top 20 with declines of more than 70%: **Britney Spears** (8-21, -73%), **Faith Hill** (12-25, -70.5%), and **'N Sync** (10-27, -74%).

In this soft climate—a condition that will prevail for the next couple of weeks or so as sales wind down from pre-holiday frenzy to routine volume—the **Beatles** easily remain in first place, despite a drop of more than 807,000 units (451,000, down 64%). Consequently, bullet criteria on our sales chart have been inverted; since hardly any albums gain, we instead reward those that have the smaller declines.

The contrast with Christmas traffic looks even more pronounced this time around, as the week leading up to 2000's holiday was the largest ever for album sales in SoundScan's 9½-year history (see story, page 1). But, while album volume looks small next to that of the prior week—down more than 50% (see Market Watch, page 102)—the week that closes each year is large when compared with most. For example, album units sold during the frame that ended Dec. 31 stood 76% higher than those from the one that ended Sunday, Sept. 24, when **Madonna's** "Music" bowed at No. 1 (Billboard, Oct. 7, 2000).

LOOKING LIKE A MILLION: During the previous week, when Billboard was on hiatus, **the Beatles'** "1" became the sixth album in 2000 to exceed 1 million units in a single week and was the first of this elite half-dozen to do so in a week other than its debut date. In fact, of the nine albums that have had million-plus weeks since Billboard adopted SoundScan data in 1991, the only other one to do so in a week other than street date was the soundtrack to **Whitney Houston's** "The Bodyguard," which became the first to top that milestone during Christmas week of 1992. "The Bodyguard" had 1.06 million at its zenith, some 200,000 units less than the Beatles' peak mark of 1.26 million.

"1" has now been No. 1 for five nonconsecutive weeks, the longest chart-topping tenure for a Beatles album since "Abbey Road" tallied 11 weeks at No. 1 in 1969. And, if you're one of those folks who lives for such chart trivia, don't forget that charts from Billboard's unpublished week can be purchased from our research department (research@billboard.com or call 646-654-4633).

FAST TRACK: The only title from last issue's Billboard 200 that shows any kind of gain at all on the current list belongs to rock'n'rap group **Crazy Town**, which soars ahead 117-55 on an 18% increase. The leap into the top half of The Billboard 200 removes Crazy Town from Heatseekers, where it had been No. 1 for two weeks. The band obviously wins the week's Greatest Gainer.

In instances when the same album has both the largest unit gain and the largest percentage growth, the Pacesetter goes to the charting album that had the second-largest percentage increase. This issue, there is no such animal, so instead, the Pacesetter goes to the album from last issue's list that manages the smallest decline. That distinction belongs to the multi-act "Universal Smash Hits," which skips 153-88 on a 7% decline. In fact, that compilation is the only other title from the previous chart, besides Crazy Town's, with less than a 10% drop.

Only four other albums on the list post any kind of gain: the soundtrack from "Save The Last Dance," which snags the Hot Shot Debut at No. 76 as its sales more than quadruple, and re-entries by **Shyne** (No. 146, up 2%), **Three 6 Mafia** (No. 189, up 3%), and **the Union Underground** (No. 199, up 14%).

Following a pattern we saw throughout the '90s, the week after Christmas was a brisk one for rap titles. Figure this bounce is fueled in part by gift certificates and in part by kids exchanging albums they weren't crazy about but received as Christmas gifts from aunts, uncles, or grandparents. Most of the big jumps in the big chart's top 50 belong to hip-hop acts: **OutKast** (13-6), **Nelly** (15-8), **Xzibit** (31-12), **Ja Rule** (45-18), **Ludacris** (43-24), **Wu-Tang Clan** (53-34), **Memphis Bleek** (62-42), and "The Source—Hip-Hop Hits Vol. 4" (66-50). Last issue's Hot Shot Debut, by **Snoop Dogg**, advances 9-5.

FOR THE RECORD

Mary Wilson was in the Supremes. She was incorrectly identified as Mary Wells in the Dec. 30 issue.

MELODY MAKER FOLDS

(Continued from page 10)

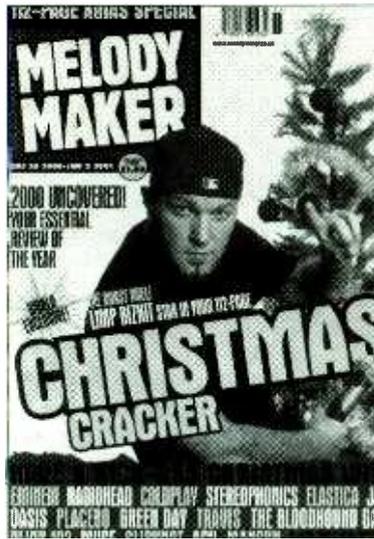
ing," Jones recalls. "It did break some good stories, and it didn't mind stepping on a few toes to do it."

New-wave band the Stranglers found their keyboard player Dave Greenfield in 1975 when, as unknowns, they placed a small ad in Melody Maker, as drummer Jet Black recounts. "I remember us doing the advert; we got three or four replies. At the time, we were living in a house in Surrey, and we called ourselves a 'soft rock group'—in those days we didn't know what we were. But Dave walked through the door, and he was instantly the right man."

Nevertheless, Black is un sentimental about Melody Maker's passing. "Melody Maker said about us, and I've got this in the archive somewhere, 'They've got little or nothing to offer.' They spent their entire career denigrating our musical ability, and [the paper's demise] is not a moment too soon." (The Stranglers recently signed a new deal with German label spv [Billboard] *Bulletin*, Jan. 2.)

Melody Maker was launched, from offices in London's "Tin Pan Alley," Denmark Street, by music publisher Laurence Wright, proclaiming itself "a monthly magazine for all directly or indirectly interested in the production of popular music." Distributed at first only to the 7,000 members of Wright's Orchestral Club, it soon had genuine sales of 8,000 copies per issue.

In what would now be seen as a blatant conflict of interest, Wright's alter ego was songwriter



Horatio Nicholls, whose composition "Araby," by the Savoy Orpheans, received the paper's first record review. The maiden issue also carried an ad for his Laurence Wright Music Co., predicting that its copyrighted song "What Did I Tell Ya?" by Walter Donaldson and B.G. de Sylva

"would be the sensation of 1926."

A month later, in heroic language, Melody Maker recorded the demise of saxophonist/bandleader Bert Ralton, who was accidentally shot while hunting in South Africa. "According to reports, he died bravely playing the ukulele and singing to his attendant while on the stretcher taking him to hospital."

The paper's first editor, Edgar Jackson, is described in Jim Godbolt's "A History Of Jazz In Britain 1919-50" as "the first voice jazz had in Britain." In 1929 Melody Maker was sold to Odham's Press for 3,000 pounds, swiftly building a lineup of redoubtable jazz journalists such as Max Jones, Chris Hayes (who joined in 1929 and remained a contributor for 50 years), and its first U.S. correspondent, Herbert S. Weill. 1948 brought Melody Maker's first serious business challenge, with the appearance of Musical Express, relaunched with the prefix "New" in 1952.

The very week that NME published Britain's first-ever weekly pop chart, on Nov. 14, 1952, Melody



Maker reached its 1,000th edition under editor Pat Brand, who was succeeded by trumpeter Jack Hutson and then Ray Coleman, later a respected rock biographer.

In the 1960s, as New Musical Express, Disc, and Record Mirror all focused on the burgeoning pop scene, Melody Maker continued to give jazz generous editorial space. A typical September 1964 spread had singles reviews by Bill Wyman of the Rolling Stones and interviews with jazz notables Jimmy Witherspoon and Joe Morello. Even in 1977, with the new wave crashing in all around, the paper carried three jazz columns.

"It was a thrill meeting people

like Max Jones," remembers Allan Jones. "He knew everybody; he'd even had [Bob] Dylan calling around the office to thank him for one of his first reviews. But in the '70s, [Melody Maker] had great aspirations to be a U.K. equivalent of Rolling Stone. There was a very academic atmosphere, and when punk came along, they didn't have any response to it. At the height of punk, I think we had a headline like 'Burl Ives To Tour.'"

The latest casualty on the merciless circulation battlefield, Melody Maker is remembered with affection from a more benign era. Peter Jones recalls that he and his fellow editors would meet for lunches that were "amiability personified," and a vintage quote about Melody Maker comes from Paul McCartney in Michael Braun's 1964 book "Love Me Do: The Beatles' Progress."

"What happens is that you get magazines like Boyfriend or Valentine first, then The New Record and Show Mirror," he said. "They will do an article if you're not known." (Peter Jones, indeed, conducted the first national interview with the Beatles, for the latter publication).

"Then you get to the New Musical Express and Melody Maker," continued McCartney, "which, though it's not the top-selling one, has a jazz influence, and you can talk sense to them."

JIVE IS 2000'S CERTS SUCCESS STORY WITH 'N SYNC, SPEARS, BACKSTREET

(Continued from page 39)

Carl Thomas, "Emotional," Bad Boy/Arista, his fourth.

Ludacris, "Back For The First Time," Disturbing Tha Peace/Def Jam South, his first.

Various artists, "Platinum Christmas," Arista/RCA/Jive.

Christina Aguilera, "My Kind Of Christmas," RCA, her second.

Ricky Martin, "Sound Loaded," Columbia, his third.

The Offspring, "Conspiracy Of One," Columbia, its fourth.

Sade, "Lovers Rock," Epic, her sixth.

Wu-Tang Clan, "The W," Wu-Tang/Loud/Columbia, its third.

Type O Negative, "Bloody Kisses," Roadrunner, its first.

The Beatles, "1," Capitol, their 34th.

Various artists, "Now 5," Columbia.

Tori Amos, "From The Choirgirl Hotel," Atlantic, her fifth.

Tim McGraw, "Greatest Hits," Curb, his fifth.

U2, "All That You Can't Leave Behind," Interscope, its 12th.

Limp Bizkit, "Chocolate Starfish And The Hot Dog Flavored Water," Flip/Interscope, its third.

Backstreet Boys, "Black & Blue," Jive, their third.

Reba McEntire, "So Good Together," MCA Nashville, her 14th.

Erykah Badu, "Mama's Gun," Motown/Universal, her third.

Godsmack, "Awake," Republic/Universal, its second.

GOLD ALBUMS

Various artists, "Wow 2001," Sparrow.

Bob Dylan, "The Essential Bob Dylan," Columbia, his 28th.

Green Day, "Warning," Reprise/Warner Bros., its sixth.

Linkin Park, "Hybrid Theory," Warner Bros., its first.

Various artists, "Nativity In Black: Tribute To Black Sabbath,"

Columbia.

Various artists, "The Source Awards 2000," Def Jam.

Billy Gilman, "Classic Christmas," Epic Nashville/Sony Nashville, his second.

DJ Clue, "DJ Clue Presents: Backstage," Roc-A-Fella/Def Jam, his second.

Jay-Z, "The Dynasty Roc La Familia (2000 —)," Roc-A-Fella/Def Jam, his fifth.

Sparkle, "Sparkle," Interscope, her first.

Original Broadway cast, "Beauty And The Beast," Walt Disney.

R. Kelly, "TP-2.com," Jive, his fourth.

K.d. lang, "Drag," Warner Bros., her fourth.

Ludacris, "Back For The First Time," Def Jam South, his first.

David Gray, "White Ladder," ATO/RCA, his first.

Various artists, "Platinum Christmas," Arista/RCA/Jive.

Christina Aguilera, "My Kind Of Christmas," RCA, her second.

Ricky Martin, "Sound Loaded," Columbia, his fourth.

The Offspring, "Conspiracy Of One," Columbia, its fourth.

Sade, "Lovers Rock," Epic, her sixth.

Wu-Tang Clan, "The W," Wu-Tang/Loud/Columbia, its third.

The Beatles, "1," Apple/Capitol, their 41st.

Various artists, "Now 5," Sony/Zomba/Universal/EMI.

Kenny Wayne Shepherd, "Live On," Giant, his third.

Collective Soul, "Blender," Atlantic, its fifth.

John Michael Montgomery, "Brand New Me," Atlantic Nashville, his sixth.

Tim McGraw, "Greatest Hits," Curb, his fifth.

U2, "All That You Can't Leave Behind," Interscope, its 13th.

Limp Bizkit, "Chocolate Starfish And The Hot Dog Flavored Water,"

Flip/Interscope, its third.

Backstreet Boys, "Black & Blue," Jive, their third.

Prodigy Of Mobb Deep, "H.N.I.C.," Loud, his first.

Everlast, "Eat At Whitey's," Tommy Boy, his second.

B.G., "Checkmate," Cash Money/Universal, his second.

Various artists, "Baller Blockin'," Cash Money/Universal.

Erykah Badu, "Mama's Gun," Motown/Universal, her third.

Godsmack, "Awake," Republic/Universal, its second.

LATIN CERTIFICATIONS

PLATINUM ALBUMS

Los Tucanes De Tijuana, "Corridos De Primera Plana," Universal Music Latino, its second.

Los Tucanes De Tijuana, "Me Gusta Vivir De Noche," Universal Music Latino, its third.

Paulina Rubio, "Paulina Rubio," Universal Music Latino, her first.

GOLD ALBUMS

Los Tucanes De Tijuana, "Corridos De Primera Plana," Universal Music Latino, its second.

Los Razos De Sacramento, "Quince Madrazos Con Sus Compas Los Razos," BMG U.S. Latin, its first.

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Billboard, Bulletin Among Nominees For NARM Awards

Billboard and Billboard Bulletin each have been nominated by the National Association of Recording Merchandisers as Related Products & Services Supplier of the Year. The honors will be presented at an awards banquet March 14 during the 2001 NARM Convention at the Orlando World Center Marriott in Orlando, Fla.

The NARM awards are divided into several categories including retailer, distributor, wholesaler, entertainment software supplier, and related products & services suppliers. Finalists compete against compa-

nies of like size, based on total U.S. sales volume.

Billboard is competing in the "medium division" of the related products and services category.

Bulletin is nominated in the "small division" of the same category. Billboard has won the honor in its division for the last three years.

Nominees are chosen in a vote by the NARM membership and are judged based on the quality of their services and other criteria. The winners in each category are picked by a select NARM committee.



Bertelsmann's Andreas Schmidt To Keynote Plug.In Europe

Andreas Schmidt, president/CEO of Bertelsmann eCommerce Group (BeCG), will keynote Plug.In Europe, the new online music conference being presented by Jupiter Media Metrix in association with Billboard. The event takes place April 2-3 at the Princess Sofia Inter-Continental in Barcelona.

As chief of BeCG, which he launched in June, Schmidt oversees all of Bertelsmann's e-commerce businesses, including CDnow, GetMusic, BarnesandNoble.com, and BOL. He also operates the company's strategic alliances with America Online, Lycos, Terra, and Telefonica. Recently, he made headlines by helping forge Bertelsmann's alliance with Napster. The two companies plan to develop an "industry-accepted" version of Napster's free file-sharing service.

Before joining Bertelsmann in December 1998, Schmidt was president/CEO of AOL Europe. At

AOL, he developed Netscape Online, a free Internet service for the U.K., and CompuServe Office, a low-price ISP in Germany. A journalist by trade, Schmidt, 39, spent five years at the Bertelsmann AG media group before his AOL tenure.

Schmidt joins a growing list of distinguished speakers confirmed for the inaugural Plug.In Europe (HomeFront, Dec. 30). Like the original Plug.In—which attracts the cream of the U.S. digital music business to New York every July—Plug.In Europe aims to be an essential annual event for professionals involved in marketing or programming music on the Web.

To register and for more information, contact Claire Doughty at 44-020-7747-0578 or visit www.plugin.jup.com. For sponsorship and exhibitor opportunities, contact Richard Hargreaves at 44-020-7747-0579 or email rhargreaves@jup.com.



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'Independent's' Day Hasn't Ended

HOW RARE IS THE air where **Destiny's Child** has been residing? If the trio's run at No. 1 on The Billboard Hot 100 ends after this issue, the soundtrack hit "Independent Women Part I" (Columbia) will be one of only seven singles in the rock era to have nine-week reigns. That means the "Charlie's Angels" song is in the same league as classic singles like "Hey Jude" by the **Beatles** and "Mack The Knife" by **Bobby Darin**. If the song does slip next issue, it would be the first time since 1981 that a single ended its run at the top after nine weeks; the last two songs to do so were **Kim Carnes'** "Bette Davis Eyes" and **Diana Ross & Lionel Richie's** "Endless Love."

If "Independent" logs one more week in pole position and then drops out of first place, it will be only the fourth single in history to end its reign after 10 weeks. The other three were "Maria Maria" by **Santana Featuring The Product G&B** in 2000, "You Light Up My Life" by **Debbie Boone** in 1977, and "Physical" by **Olivia Newton-John** in 1981.

One more week will place "Independent" in the top baker's dozen singles of the rock era: Only 12 singles have been No. 1 for 11 weeks or longer. No matter what happens, "Independent" is already the longest-running soundtrack song at No. 1 since **Whitney Houston** held on for 14 weeks in 1992-93 with "I Will Always Love You" from "The Bodyguard." And, according to Chart Beat reader **Ivory Clinton II** of New York, "Independent" is the longest-running No. 1 by a female group, besting the 1995 seven-week reign of **TLC's** "Waterfalls."

'1' MORE TIME: With '1' refusing to yield its slot

atop The Billboard 200, the **Beatles** continue to rewrite chart history. In its fifth week at No. 1, "1" is the longest-running No. 1 album by the group since its breakup in 1970.

The Beatles had 14 No. 1 albums while they were an active recording unit, and all of them save one were No. 1 for five weeks or more. "1" has now matched the reigns of "The Beatles' Second Album" and "Yesterday" . . . And Today" and surpassed the four-week run of "Let It Be."

Most impressive, the fifth week of "1" at No. 1 gives the Beatles a cumulative total of 129 weeks on top of the Billboard albums chart. That is one week more than double the total of their closest competitor, **Elvis Presley**, who has an aggregate total of 64 weeks on top.



by Fred Bronson

MOUTH OF THE 'SOUTH': Moby's music may be ubiquitous, but until now, the only Moby to appear on the Hot 100 has been **Moby Grape**, and that was way back in 1967 with "Omaha." "South Side" (V2) marks Moby's first entry on the Hot 100. The single is holding at No. 37, which is the second-highest placing for guest vocalist **Gwen Stefani**. She's had two chart entries as lead singer of **No Doubt**: "Just A Girl" peaked at No. 23 in May 1996, and "Simple Kind Of Life" went to No. 38 in July 2000.

THANKS AGAIN: Two months ago, **Dido** made her first appearance on the Hot 100 as featured artist on **Eminem's** "Stan" (Web/Aftermath). This issue, she makes her solo debut, as "Thank You" (Arista), the song sampled on "Stan," enters at No. 80.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1999	2000
TOTAL	838,434,000	838,172,000 (DN 0.03%)
ALBUMS	754,835,000	785,140,000 (UP 4%)
SINGLES	83,599,000	53,032,000 (DN 36.6%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1999	2000
CD	648,137,000	706,333,000 (UP 9%)
CASSETTE	105,147,000	77,173,000 (DN 26.6%)
OTHER	1,551,000	1,634,000 (UP 5.4%)

OVERALL UNIT SALES THIS WEEK
22,952,000
LAST WEEK
46,530,000
CHANGE
DOWN 50.7%
THIS WEEK 1999
22,883,000
CHANGE
UP 0.3%

ALBUM SALES THIS WEEK
22,122,000
LAST WEEK
45,372,000
CHANGE
DOWN 51.2%
THIS WEEK 1999
21,351,000
CHANGE
UP 3.6%

SINGLES SALES THIS WEEK
830,000
LAST WEEK
1,158,000
CHANGE
DOWN 28.3%
THIS WEEK 1999
1,532,000
CHANGE
DOWN 45.8%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	1999	2000	CHANGE
CHAIN	423,548,000	430,377,000	UP 1.6%
INDEPENDENT	107,473,000	114,318,000	UP 6.4%
MASS MERCHANT	212,493,000	222,831,000	UP 4.9%
NONTRADITIONAL	11,321,000	17,614,000	UP 55.6%

ROUNDED FIGURES FOR WEEK ENDING 12/31/00

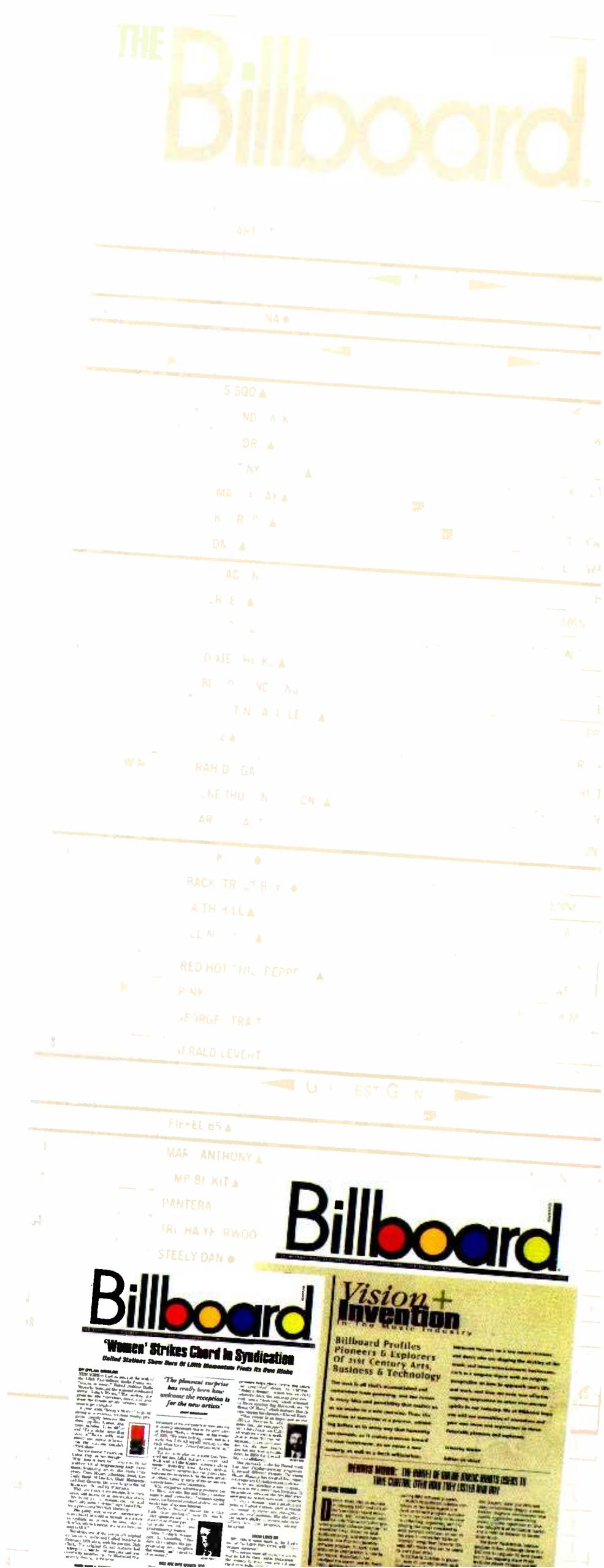
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"Why is it that every time I turn on the T.V. and see one of these
boy/girl/pop sh*t bands I feel the need to injure myself?"
- David Draiman of Disturbed

Apparently Disturbed's not alone.

Over 1 million albums sold



AMERICA HAS BEEN INFECTED

Huge Video Exposure:
MTV Buzzworthy, M2, ESPN's "Inside Nascar"
The Box (over 40,000 spins)

TV appearances:
WWF "Sunday Night Heat" on MTV, FARMCLUB

Press:
Cover story in Metal Edge
Multiple features/exposure in Rolling Stone, Spin,
Alternative Press, Billboard, Metal Edge, Guitar World,
New York Times, L.A. Times, Entertainment Weekly,
USA Today, Rockpile, Guitar One & more

Constantly touring:
Ozzfest 2000, MTV's Return Of The Rock Tour
w/ GODSMACK & STONE TEMPLE PILOTS
Also toured with SEVENDUST, SLIPKNOT,
COAL CHAMBER & KITTIE

**THE SICKNESS IS SPREADING
ALL OVER THE WORLD**

Video:
Much Music Canada, Musique Plus Canada,
MTV Europe, VH-1 UK

TV appearance:
Nulle Part Ailleurs (France)

Press:
Cover stories in Metal Hammer (UK), Rocksound
(Italy), Multiple features/exposure in Kerrang (UK),
Melody Maker (UK), NME (UK), Rocksound (UK,
France, Spain), Q Magazine (UK), OOR (Holland),
Aardschok (Holland), Rolling Stone (Germany), BURN!
(Japan), Grindhouse (Japan), Warp (Japan),
Rockin' On (Japan) & more

Touring:
1st European headlining tour played to sold out and
packed houses, opening for Marilyn Manson in
Europe (1/21-2/21)
Canada: Sold out tour with Kittie

DISTURBED

THE SICKNESS

Kicked ass this year on OzzFest and MTV's
Return of the Rock Tour.

One year and over 60,000 spins later, "Stupify" is
what Spin Magazine has called one of the radio
superhits of 2000.

New single "Voices" reaching epidemic proportions,
now on over 200 radio stations.

Produced by Johnny K and Disturbed

Mixed by Andy Wallace

Management: Jeff Battaglia/Roger Jansen for KMA Management

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