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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JUNE 16, 2001

UMG Finances Swedish Label

BY KAI R. LOFTHUS and BRIAN GARRITY
STOCKHOLM—In a move aimed at strengthening its position in the pop music market, Universal Music Group (UMG) is financing a new joint-venture label that involves Interscope, Polydor, and Sweden's Murlyn Music Group (MMG). The new Stockholm-based company, called Murlyn Poly-
(Continued on page 86)



Americana: Category Or Quandary?

Artists, Retailers Debate Challenges, Opportunities In A Key Genre

BY WES ORSHOSKI

Americana. Alt-country. Roots. While there are several names for the category into which such artists as Lucinda Williams and Steve Earle are often lumped, fellow singer/songwriter Rodney Crowell has come up with one of his own: no man's land. As have his contemporaries, Crowell says, he's "lost" an album—or two or three—in this no man's land. So, when he found himself sitting before a roomful of industry movers and shakers at last March's National Assn. of Record

Merchandisers (NARM) Convention, the singer/songwriter says he was suddenly overcome with the feeling that he had a chance to close, or at least better define, this categorical black hole.



CROWELL CURRIER WILLIAMS DALY COSIMANO

Skaggs Forms Alliance With Lyric Street: See Page 8

With his acoustic guitar resting on his lap, Crowell paused midway through his NARM showcase to solicit help from the scores of indie and chain retailers in the room, asking if there's "some way to raise the profile of Americana" at retail. The genre, he said, seems to have emerged as the
(Continued on page 87)

DiMA, RIAA Seek Solution

BY BILL HOLLAND
WASHINGTON, D.C.—Ongoing discussions between the Recording Industry Assn. of



Professor sues for right to divulge findings: See Page 86.

America (RIAA) and the Digital Media Assn. (DiMA) may resolve a dispute over whether
(Continued on page 94)

German Dispute Shines Light On Artist Contracts

BY WOLFGANG SPAHR
HAMBURG—A dispute between one of Germany's biggest hip-hop stars, Xavier Naidoo, and his record label is putting the German music industry under the microscope, as the courts scrutinize artist contracts. For months, successful German producer Moses Pelham and his independent label 3P in Frankfurt have been seeking injunctions to prevent Naidoo from distributing records by the band Söhne Mannheims, of which Naidoo is a member. Söhne Mannheims has its own distribution company, DKSMS Söhne Mannheims Vertriebsgesellschaft. After their manufacture, the band's records are distributed by DKSMS. Universal then buys the finished products as a wholesaler for reselling. Pelham, who has Naidoo under contract as a solo artist, is trying to stop this arrangement. The intervention of the courts in this case is likely to have implications for recording-artist contracts in Germany in general, raising issues of contract duration, packaging charges, and other rights. Aside from
(Continued on page 95)

Rusby Harks Back To Days Of Old On Celtic Compass Set

BY JILL PESSELNICK

Long ago, when knights and ladies roamed the English countryside, ballads about love and heartbreak were written and passed down from generation to generation. Keeping this tradition alive are such artists as folk singer/guitarist Kate Rusby, whose new Celtic-tinged album, *Little Lights*, brings a bygone age to life, with an angelic vocal tenderness and beautifully crafted musical arrangements. Due June 12 from Compass,

Little Lights combines traditional tunes with original songs that tend to follow a sad love story from start to finish ("Playing of Ball," "Let the Cold Wind Blow," "William and Davy"). "I think it's the tragic stories in folk songs that drew me into that kind of music," explains Rusby, a native of Yorkshire, England. "I much prefer the sad ones. Every now and again, I just have to write a happy one because they are quite hard to find."
(Continued on page 91)



RUSBY

Industry Growth Foreseen In Latin America, Report Says

BY MATT BENZ

PricewaterhouseCoopers (PwC) is humming a tune, and it is "Brazil." In its second annual *Global Entertainment & Media Outlook*—a big-picture report on the factors shaping entertainment industries over the next five years—the consultancy firm predicts that music sales in Latin America's largest country will grow at a compound annual rate of 14.2%. Over the same period of time, total Latin American music sales will increase 11.8% annually—from a projected \$2.33 billion in 2001 to \$3.52 billion in 2005—the fastest rate of any region in the world. Latin America is "a bit of an untapped frontier," says James DePonte, the PwC partner who edited the study. "Brazil is really the leading indicator of Latin America. It's by far the biggest and most sophisticated market." In 2000, \$877 million of recorded music sales in Brazil
(Continued on page 95)



THE WEATHER BUREAU • BILLBOARD'S RISING ARTIST FORECAST
 SEE PAGE 12

BILLBOARD SPOTLIGHTS
MUSIC PUBLISHING
 BEGINS ON PAGE 53

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PARENTAL ADVISORY EXPLICIT CONTENT

This Ain't A Game

The new album featuring "Wait A Minute" (with Lil' Kim)
 with hot tracks produced by The Neptunes, Rodney Jerkins, Devanté Swing and more...

IN STORES JUNE 19

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W E E K E N D S

R & C

S & C

R&B AWARD-WINNING R&B/HIP-HOP SONGS

"Big Pimpin'"
 Writers: Kyambo "Hip Hop" Joshua, Timbaland
 Publishers: I Love KJ Music, Virginia Beach Music, Warner/Chappell Music, Inc.

"Dance Tonight" (from Love and Basketball)
 Writers: Ali Shaheed Muhammad, Raphael Saadiq
 Publishers: Cool Abdul Music, Ugnoe Music, Zomba Enterprises Inc.

"Get It On Tonite"
 Writers: Darren Benbow, Joerg Evers (GEMA), Montell Jordan, Juergen Korduletsch (GEMA), Brian Palmer, LeVar Wilson
 Publishers: Carpa Noche, Famous Music Corp., LeVar's Cribb Publishing, Montell Jordan Music, Tobaki Music, Warner/Chappell Music, Inc.

"He Can't Love You"
 Writers: Brandon Casey, Brian D. Casey
 Publishers: Air Control Music, Inc., EMI Music Publishing, Them Damn Twins

"He Wasn't Man Enough For Me"
 Writers: LaShawn Daniels, Harvey Mason, Jr.
 Publishers: BMG Songs, Inc., EMI Music Publishing

TOP R&B/HIP-HOP SONG

"I Wanna Know" (from The Wood)
 Writers: Jolyon Skinner, Joe Thomas
 Publishers: 563 Music Publishing, Conversation Tree Entertainment, Zomba Enterprises Inc.

TOP RAP SONG

"Hot Boyz"
 Writers: Missy "Misdemeanor" Elliott, Timbaland
 Publishers: Mass Confusion Music, Virginia Beach Music, Warner/Chappell Music, Inc.

TOP DANCE SONG

"Music"
 Writer: Madonna
 Publishers: Warner/Chappell Music, Inc., Webo Girl Publishing Inc.

TOP SOUNDTRACK SONG OF THE YEAR

"I Wanna Know" (from The Wood)
 Writers: Jolyon Skinner, Joe Thomas
 Publishers: 563 Music Publishing, Conversation Tree Entertainment, Zomba Enterprises Inc.



TOP REGGAE ARTIST
Bob Marley

Other Reggae Honorees:
 Sean Paul
 Sizzla
 Bounty Killer
 Ziggy Marley & The Melody Makers

RHYTHM & SOUL MUSIC HERITAGE HONOREE

Peabo Bryson



SONGWRITERS OF THE YEAR



Jermaine Dupri
"Bounce With Me" (from Big Momma's House)
"Let's Get Married"
"What'Chu Like"

Timbaland
"Big Pimpin'"
"Hot Boyz"
"Try Again" (from Romeo Must Die)



PUBLISHERS OF THE YEAR

Warner/Chappell Music, Inc.
EMI Music Publishing



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"Hot Boyz"

Writers: Missy "Misdemeanor" Elliott, Timbaland
Publishers: Mass Confusion Music, Virginia Beach Music, Warner/Chappell Music, Inc.

"Hot ST (Country Grammar)"**

Writers: Jason Epperson, Nelly
Publishers: BMG Songs, Inc., Jay E's Basement, Universal Music Publishing Group

"I Don't Wanna" (from Romeo Must Die)

Writer: Johnita Austin
Publishers: Chrysalis Music, Naked Under My Clothes Music

"Incomplete"

Writers: Anthony "Shep" Crawford, Montell Jordan
Publishers: Alamo Music Corp., Famous Music Corp., Hudson Jordan Music, Montell Jordan Music, Shep & Shep Publishing

"Just Be A Man About It"

Writer: Johnita Austin
Publishers: Chrysalis Music, Naked Under My Clothes Music

"Let's Get Married"

Writers: Brandon Casey, Brian D. Casey, Jermaine Dupri
Publishers: Air Control Music, Inc., EMI Music Publishing, So So Def Music, Thowin Tantrums Music

"Thong Song"

Writers: Sisqo, Desmond Child, Marquis Collins, James Travis
Publishers: Desmonophobia, Hot As Fire Music, K Money Music, Mr. Yeah, Universal Music Publishing Group, Urban Warfare, Warner/Chappell Music, Inc.

"Try Again" (from Romeo Must Die)

Writers: Stephen "Static" Garrett, Timbaland
Publishers: Black Fountain Music, Herbillerious Music, Virginia Beach Music, Warner/Chappell Music, Inc.

"U Know What's Up"

Writers: Edward Ferrell, Anthony Hamilton, Clifton Lighty, Darren Lighty, Veronica McKenzie
Publishers: Anthony C. Hamilton Publishing, Do What I Gotta Productions, Eddie F Music, Rasmysteria Music, Warner/Chappell Music, Inc.

"Untitled (How Does It Feel)"

Writers: D'Angelo, Raphael Saadiq
Publishers: 12:00 AM Music, Ah Choo Music, Ugnoe Music, Universal Music Publishing Group

"What'Chu Like"

Writers: Jermaine Dupri, Jaerg Evers (GEMA), Shawntae "DaBrat" Harris, Juergen Kardulskif (GEMA)
Publishers: Air Control Music, Inc., EMI Music Publishing, So So Def Music, Thowin Tantrums Music, Warner/Chappell Music, Inc.

"I'm Outta Love"

Writers: Anastacia, Louis John Biancanello, Samuel J. Watters
Publishers: Breakthrough Creations, EMI Music Publishing, Pa Ho Productions, S.M.Y./Sony/ATV Tunes LLC, Universal Music Publishing Group

"King Of My Castle"

Writers: Gaelle Addison, Christopher Brain
Publishers: Butterfly Shadow, Jessica Michael Music, Inc., Wandue Music

"Stop Playing With My Mind"

Writers: Duane Harden, Jason Hernandez, Leroy Jackson, Jr.
Publishers: Jessica Michael Music, Inc., Phat House Music, Rocoedu Publishing, Unicomp

"That Sound"

Writer: Michael Moog
Publishers: Notting Dale Songs, Inc., Strictly Rhythm Publishing

"With You"

Writer: Noma
Publisher: Yalumba Music

R&S Award Winning Rap Songs

"4, 5, 6"

Writers: Karli Burruss, Tonya "SoLe" Johnston, Christopher "Tricky" Stewart
Publishers: Air Control Music, Inc., EMI Music Publishing, Famous Music Corp., Honey From Missouri, Kandacy Music, Mo Better Grooves Music, Music of Windswept

"Bounce"

Writers: Aaron Alexander, Derek Cooper, Timothy L. Granger, III, Tracy Hawes, Michael "Haze" Rentz
Publisher: Ruff Life

"Bounce With Me" (from Big Momma's House)

Writers: Jermaine Dupri, Shawntae "DaBrat" Harris
Publishers: Air Control Music, Inc., EMI Music Publishing, So So Def Music, TCF Music Publishing, Thowin Tantrums Music

"Down Bottom"

Writers: Kasseem "Swizz Beatz" Dean, Mel "Drag-On" Smalls
Publishers: Feelis Ruff Ryders Entertainment Inc., Swizz Beatz

"G'd Up"

Writers: Tracey Davis, Kevin "Battlecat" Gilliam, Keiwan "Goldie Loc" Spillman
Publishers: Black Fountain Music, Lil' Gangsta Music, Show You How Daddy-Ball Music, Tray Tray Music

"Hot ST (Country Grammar)"**

Writers: Jason Epperson, Nelly
Publishers: BMG Songs, Inc., Jay E's Basement, Universal Music Publishing Group

"I Like Dem Girls"

Writers: Jonathon Smith, Stever Standard
Publishers: STD Music, Swole Music

"Left, Right, Left"

Writers: Terence "Drama" Cook, Demetrius Stewart
Publishers: Da Youngest & Da Cruakest, E Two Music, EMI Music Publishing, Tight 2 Def

"Wobble Wobble"

Writer: Darin Black
Publisher: Black-At-Cha Publishing

"Yeah That's Us"

Writers: Michael "Bump Johnson" Allen, Asa "Spade-O" Burbage, Rennard "Abliva" East, Bianca Jones, Terrence "Hotrunner" Lovelace, Far'd Gillie Da Kid, Nasir
Publishers: Chin House Music, Money-N-The-Pocket, Smooth Thug Music, Warner/Chappell Music, Inc.

"You Can Do It"

Writers: Ice Cube, Mack 10, Donald Saunders
Publishers: Don One Eye Saunders, Gangsta Boogie Music, Kohaw Music, Real an Ruff Music, Universal Music Publishing Group, Warner/Chappell Music, Inc.

SOUL

"No More"

Writers: Edward Ferrell, Clifton Lighty, Darren Lighty
Publishers: Eddie F Music, Sharay's Music, Warner/Chappell Music, Inc.

"No More Rain (In This Cloud)"

Writers: Gordon Chambers, James Weatherly
Publishers: Hot South Music, Music of Windswept, October 12th Music, Universal Music Publishing Group

"Open My Heart"

Writers: James "Jimmy Jam" Harris, Terry Lewis, Big Jim Wright
Publishers: EMI Music Publishing, Flyte Tyne Tunes, Ji Branda Music Works, Minneapolis Ghys Music Inc.

"Party Up (Up In Here)"

Writers: Kasseem "Swizz Beatz" Dean, DMX
Publishers: Boomer X, Ruff Ryders Entertainment Inc., Swizz Beatz

"Say My Name"

Writers: LaShawn Daniels, Beyonce Knowles, LeToya Luckett, LaTavia Roberson, Kelendria Rowland
Publishers: Beyonce Publishing, EMI Music Publishing, Kelendria Music Publishing, LaTavia Music Publishing, LeToya Music Publishing, Sony/ATV Tunes LLC

"Shake Ya Ass"

Writers: Chad Hugo, Mystikal
Publishers: Chase Chad Music, EMI Music Publishing, The Braids Publishing

"Whatever"

Writers: Edward Berkeley, Kier "Kay Gee" Gist, R. L. Huggar
Publishers: Divine Mill Music, Famous Music Corp., Fingaz Goal Music, Uh Oh Entertainment, Warner/Chappell Music, Inc.

"Where I Wanna Be"

Writers: Donell Jones, Kyle West
Publishers: Checkman Music, EMI Music Publishing, Ness, Nitty & Capone Publishing, Warner/Chappell Music, Inc., Willare Publishing

"Wifey"

Writers: Edward Berkeley, Kier "Kay Gee" Gist, R. L. Huggar
Publishers: Divine Mill Music, EMI Music Publishing, Famous Music Corp., Fingaz Goal Music, Uh Oh Entertainment, Warner/Chappell Music, Inc.

R&S Award-Winning Dance Songs

"Dive In The Pool"

Writer: Barry Harris (SOCAN)
Publishers: Beun Music Publishing (SOCAN), Two Twenty Four Music, Inc.

"Don't Call Me Baby"

Writers: Giuseppe Chiarchia (SIAE), Cheyenne Coate (APRA), Duane Morrison (APRA), Andrew Van Dorsselaer (APRA)
Publishers: Cnsler Edizioni Musicali (SIAE), Universal Music Publishing Group

"I Learned From The Best"

Writer: Diane Warren
Publisher: REALSONGS

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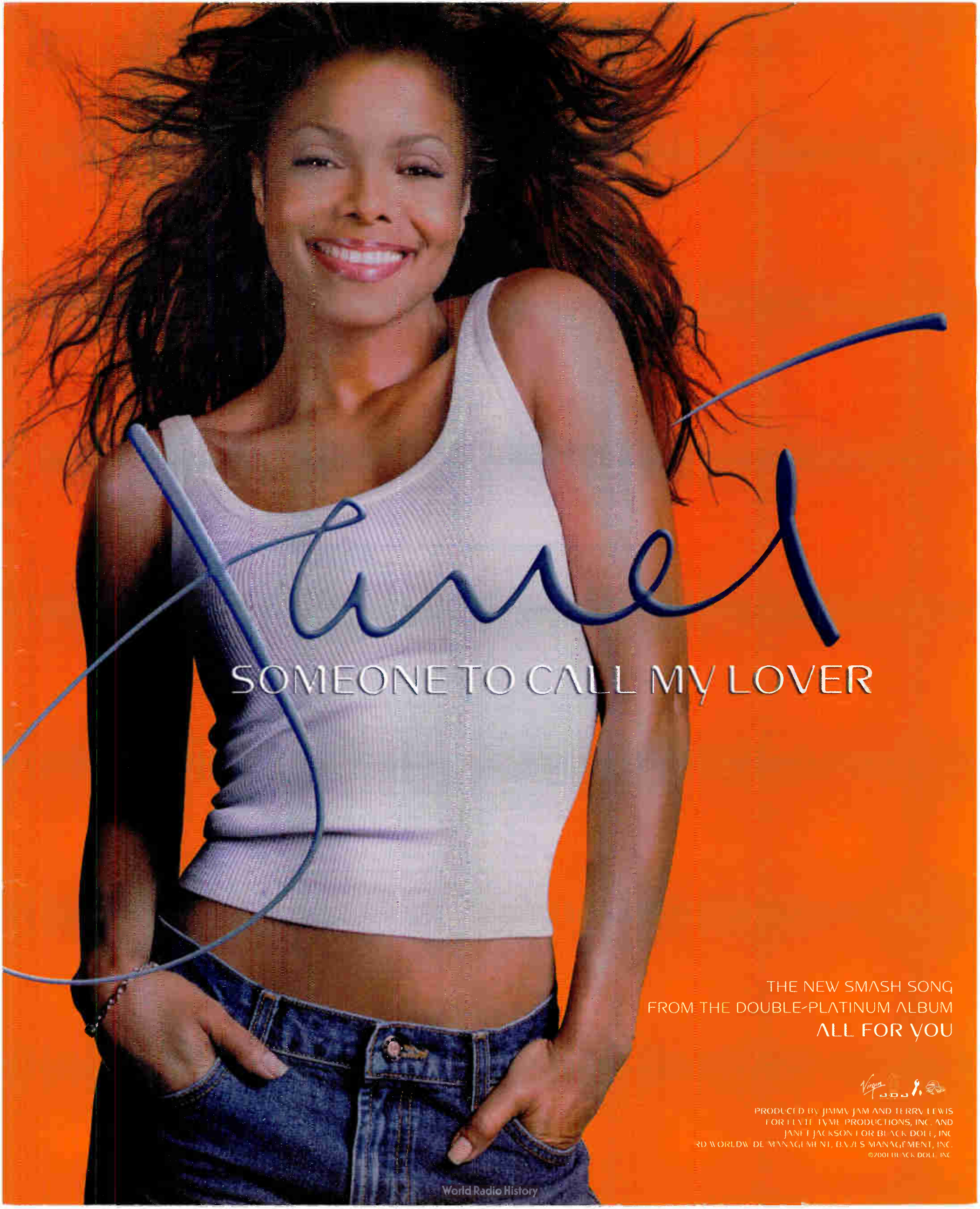
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Janet

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FROM THE DOUBLE-PLATINUM ALBUM
ALL FOR YOU



PRODUCED BY JIMMY JAM AND TERRY LEWIS
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TOP ALBUMS

TOP ALBUMS

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NEARLY HALF A CENTURY AGO, *The Billboard* supplanted its annual "Holiday Greetings" issue with a special edition devoted with "a heavy heart" to the ramifications of the Second World War—which America entered following the Japanese bombing of Pearl Harbor on Dec. 7, 1941. With the issue dated only 20 days later, a lead editorial titled "Show Business and the War" pointed out that, while the entertainment industry was for the most part divorced from military and manufacturing channels, artists and their fellows should feel duty bound to dedicate themselves to boosting the country's morale, as well as helping to promote the sale of war bonds.

As most of those drawn to the current hit film *Pearl Harbor* no doubt realize, the world seemed like a far simpler place in 1941—when the bad guys were plainly the worst and the good guys were well and truly good. The rousing, emotional editorial concluded, "We are a great and united country. We are blessed with the leadership of Franklin Delano Roosevelt. Let us respond to that leadership by doing our share to battle the mighty forces of the wicked." Looking back, though, the good-hearted patriotism evinced throughout the issue could occasionally show its other, uglier face: jingoism. One item reported that NBC's "first talent casualty" of the war was Yoichi Hiraoaka, a Japanese concert xylophonist who had been broadcasting on the network for years but who was "yanked" as hostilities with Japan commenced.

Bolstering the inspiring tone of the lead editorial was a piece titled "The Show Must Go On," penned especially for *Billboard* by New York mayor Fiorello La Guardia. He wrote, "In great human emergencies, the actor, the writers of songs and stories and

BILLBOARD'S BACK PAGES
by Bradley Bamberger

plays have exercised tremendous influence upon the times in which they lived." The mayor went on to encourage artists to participate in benefits and perform patriotic songs and shows; he also advanced the idea that broadcasters and theater managers should devote time to public service announcements, war-bond promotions, and the all-important newsreels (which had a weekly audience of some 45 million at the time).

In news reports, it was noted that the run of a Broadway show titled *The Admiral Had a Wife* was cut short because the play "dealt humorously



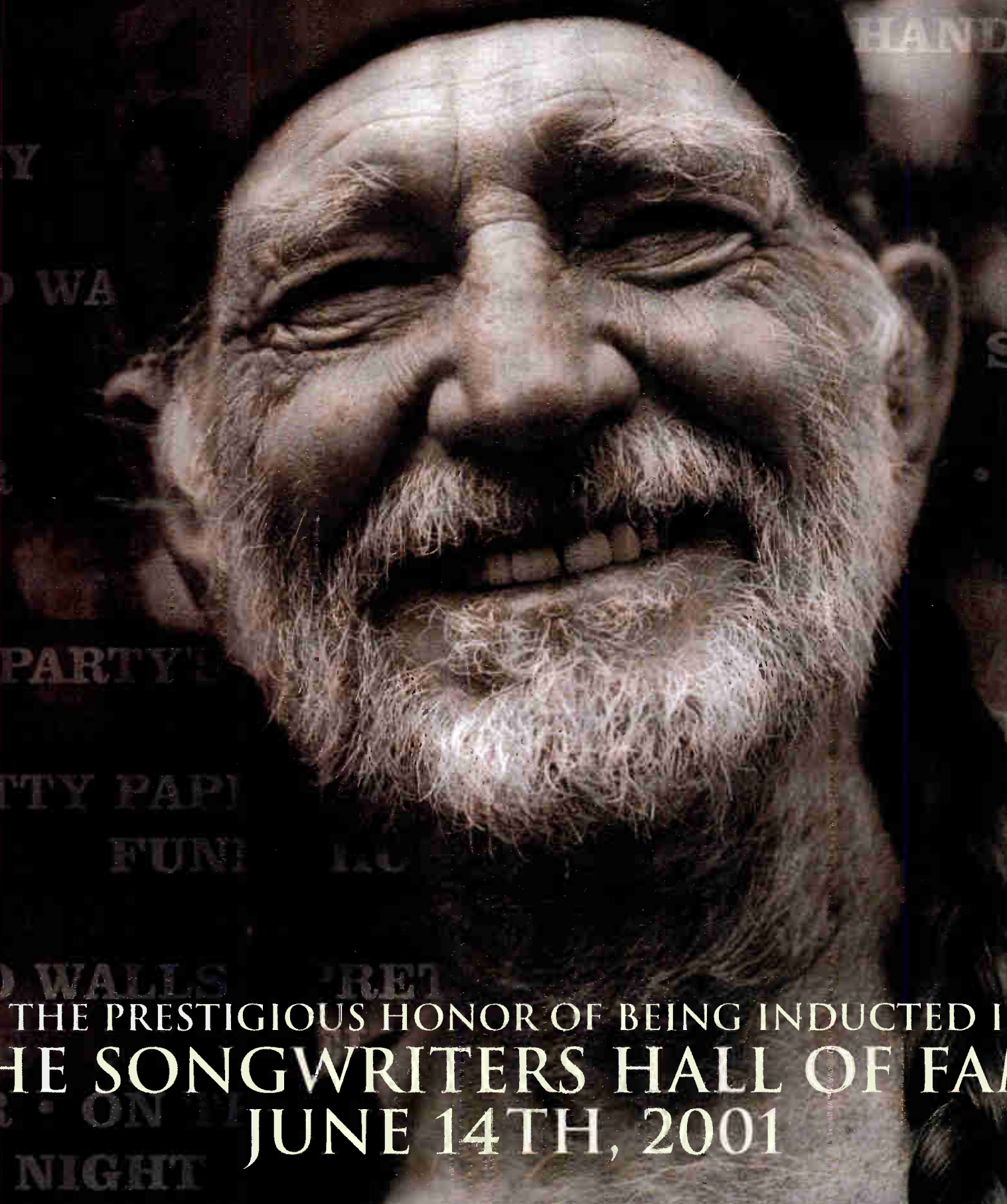
with naval forces in Pearl Harbor." Also underlining the seriousness of the nation's mood was an announcement from New Orleans that the upcoming Mardi Gras season would be canceled. Better tangential news was that record-makers—coming off their best year ever, with sales of more than 100 million discs—were being deluged with orders for 78s of such songs as "Stars & Stripes Forever." Another popular tune was a rewrite of "Hi Ho" from *Snow White* by NBC newsman H.V. Kaltenborn; after his on-air ad lib of "Hi ho, hi ho, we're off to Tokyo," Disney publisher Irving Berlin Inc. was inundated with requests to use the topical version.

The best-selling record nationwide for the week of Dec. 27, 1941, was Glenn Miller's Bluebird/RCA version of "Chattanooga Choo Choo," which had benefited from being played as part of the big-band leader's appearance in the film *Sun Valley Serenade*. It was the million-selling popularity of Miller's "Chattanooga Choo Choo" that inspired RCA Victor to invent the "gold record" as a means of celebrating his achievement. The song's appeal wasn't limited to Miller, though; that winter, record racks featured six different versions of "Choo Choo" from three different companies.

Taking his role in the war effort as seriously as La Guardia or *Billboard* ever could have wanted, Miller joined the U.S. Army Air Force in 1942, forming an all-star service band and broadcasting via the BBC and U.S. Armed Forces Radio. Almost three years to the week following the *Billboard* "Let's Go, America" issue, the band-leader was flying from England to France to entertain Allied troops when his air transport disappeared and was never found. He was 40 years old.

ON THE ROAD AGAIN
CONGRATULATIONS

WILLIE NELSON



ON THE PRESTIGIOUS HONOR OF BEING INDUCTED INTO
THE SONGWRITERS HALL OF FAME
JUNE 14TH, 2001



**YOUR FRIENDS AND FAMILY
AT ISLAND RECORDS**

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WILLIE NELSON MANAGED BY MARK ROTHBAUM

**RAINBOW CONNECTION
IN STORES JUNE 12TH**



Lyric Street Partners With Skaggs Family

BY PHYLLIS STARK

NASHVILLE—Lyric Street Records, the Nashville-based label of the Buena Vista Music Group, has formed an alliance with Ricky Skaggs' 4-year-old Skaggs Family Records and sister label Ceili Music.

The deal calls for Lyric Street to handle marketing and distribution for the Skaggs imprints through the Universal Music and Video Distribution system. Lyric Street and Skaggs Family will also partner on some new projects, as well as the rerelease of *Big Mon—The Songs of Bill Monroe*, an album originally issued last year on Skaggs Family.

That critically acclaimed album, which Skaggs produced, featured performances of Monroe's songs by Dolly Parton, Bruce Hornsby, Steve Wariner, Patty Loveless, Dixie Chicks, and numerous others. While no date has been set for the rerelease, new packaging is planned for the set.

The first new project under the joint venture will be Del McCoury Band's *Del & the Boys*, due July 10 on Ceili Music. Also in the works, Skaggs reveals, is *Big Mon 2*, featuring artists who were unable to contribute to the first project due to scheduling conflicts.

Although many of the releases on Skaggs Family have been successful by niche-label standards, Lyric Street president Randy Goodman says Skaggs was "looking to expand" and "looking for someone to be an investment partner."

Skaggs' label found itself in the position of having big-time talent, but small-time resources. As Skaggs Family managing partner Stan Strickland puts it, "We feel like we got up to bat quickly creatively, but we were very bush league when it came to selling records." Skaggs likens it to "bear hunting with a switch."

Strickland says there have been several projects that his label had to pass on due to its limited resources. "We've been honest enough to realize our limitations as a company," he says. "There is no shame in saying we have a lot to learn from these [Lyric Street] people."

Skaggs says of the partnership, "It's a great idea, a great relationship. It gives me an opportunity to dream even greater than I've dreamed before. Now, we can dream crazy. I'm real excited about the future. It's certainly more on my plate than I can say 'grace' over."

Even with the new alliance,

though, Skaggs says he will stick to releasing "about six projects a year, max."

The alliance was born out of a 20-year friendship between Skaggs and Lyric Street senior VP of A&R Doug Howard. Skaggs says, "Doug knows more about me musically than anyone in town."

Howard says, "We cannot overstate [the importance] of the A&R side [Skaggs brings to the deal]. He's like a magnet for talent."

Goodman agrees: "So many [artists are] drawn to Ricky. He is the new Bill Monroe."

Strickland says the deal was "birthed by Ricky realizing he wasn't in the place he needs to be"—something that became obvious at an awards show where artists of all genres were coming by backstage to pay their respects to Skaggs at a time when his then-label home, Atlantic, seemed to be working his records with little

enthusiasm. "Nashville's ready to pack his U-Haul to Branson [Mo.], and these world-class artists think he's it," Strickland says.

The new deal, Goodman says, gives Lyric Street a first look at the artists Skaggs is working with, similar to a farm-team system. Another benefit for the 4-year-old Lyric Street, Goodman says, is that the partnership "allows us to [build] some catalog."

When he first explored the idea of a partnership, Strickland says he fielded three or four

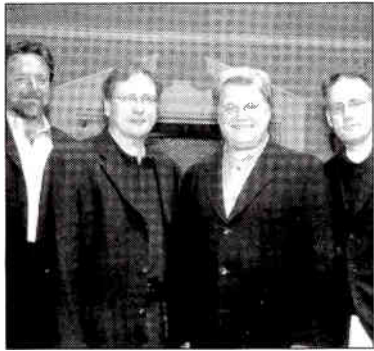
propositions, but all of them required him to offer "a piece of the company to get the help we wanted. It just didn't make sense. The way we look at this relationship is that Lyric Street is our big brother. Randy and Doug helped us get past our bias about being part of the major-label system. We saw it as a tremendous opportunity to be successful."

As part of the deal, Skaggs Family will retain control over its scheduling, publicity, and other aspects of the process.

The Skaggs labels are based in bluegrass and acoustic music, genres enjoying a new-found popularity thanks to the success of the Mercury/Lost Highway soundtrack for *O Brother, Where Art Thou?* and other projects.

Skaggs says, "There is a huge base out there for this type of music, and it doesn't have any boundaries."

Strickland, meanwhile, says the Lyric Street alliance comes at a good time: "The worst thing will be when [bluegrass] explodes and we're not prepared."



Skaggs Family Records recently signed a marketing and distribution deal with Lyric Street Records. Pictured, from left, are Skaggs Family managing partner Stan Strickland, Lyric Street senior VP of A&R Doug Howard, Ricky Skaggs, and Lyric Street president Randy Goodman.

BILLBOARD EXCLUSIVE

'Producers' Breaks Tony Record

Show Receives 12 Awards, Including Best Score Nod For Brooks

BY WAYNE HOFFMAN

NEW YORK—*The Producers* made Broadway history June 3, when the musical won an unprecedented 12 Tony Awards, beating the previous record-holder, *Hello, Dolly!*, which picked up 10 trophies in 1964.

The Mel Brooks show, adapted from his comic 1968 film, took the trophy in every category in which it competed, from lighting to costumes to scenic design. Nathan Lane won for best lead actor, Gary Beach for best featured actor, and Cady Huffman for best featured actress. Susan Stroman—who took home a Tony last year for her choreography in *Contact*—picked up two awards for *The Producers*: best choreography and best direction of a musical.

Brooks says that the award for best score means the most to him. "I have loved the guys who write music and lyrics that really deliver a song," he says, citing Cole Porter and Frank Loesser as heroes. "If I could join that rare bunch of guys, it would mean a lot to me."

The Producers is Brooks' first musical, and the best score category

was considered the show's toughest race. Brooks faced Paul Gordon and John Caird (*Jane Eyre*), the late Ed Kleban (*A Class Act*), and David Yazbek (*The Full Monty*). At the Drama Desk Awards May 20, the prize went to Yazbek—a rock songwriter making his Broadway debut—while Brooks wasn't even nominated.

But the 55th annual Tony Awards ceremony—held at Radio City Music Hall and broadcast on PBS and CBS—was utterly dominated by *The Producers*. Acknowledging that his show's landslide had effectively shut out other critically praised productions, Brooks apologized to the other composers in his acceptance speech—and, in typically wry fashion, thanked Stephen Sondheim for not writing a show this season.

Only two musical categories lacked *Producers* nominations: best revival and leading actress—*The Producers* has no female lead. The revival of *42nd Street* won both categories, with Christine Ebersole honored for her star turn. (Q Records releases the new cast album of *42nd Street* June 12.)

Doug Besterman, who captured the best orchestrations award for *The Producers*, calls his show "a phenomenon." Besterman, who also won a Tony in 1999 for *Fosse*, says that underneath the comedy, Brooks is a serious songwriter. "The notes are all his," Besterman says. "It really did come out of his head."

The Producers is already a commercial success; box-office sales set a Broadway record opening weekend in April, and the Sony Classical cast album is No. 181 on the *The Billboard* 200 this issue. But it's the Tony that firmly establishes Brooks as a legitimate composer—even though he downplays the trophy's significance: "The thrill of doing it and being allowed to write a score for Broadway is the real prize."

In light of his success with *The Producers*, Brooks says he may seek out other musical projects, including other musical adaptations of his films. Although plans are far from definite, Brooks says he is currently "toying with the notion" of making a stage musical version of his 1974 comedy classic *Young Frankenstein*.

Nashville Icon John Hartford Dies

BY WADE JESSEN

NASHVILLE—Singer/songwriter, instrumentalist, record producer, and folklorist John Hartford died June 4 in a Nashville hospital after a lengthy battle with non-Hodgkins lymphoma. He was 63.

Hartford is best known as the writer of Glen Campbell's 1967 hit, "Gentle on My Mind," for which he was awarded two Grammys. Dozens of stars issued covers of the

song, including Aretha Franklin, Tammy Wynette, and Patti Page. Dean Martin's 1969 reprise was a top 5 hit in the U.K. Hartford recently told

Bluegrass Unlimited that the song had been recorded by approximately 500 artists, and logged more than four million broadcast plays.

During a performing career that spanned more than 40 years, Hartford (born John Harford) recorded for RCA, MCA, Warner Bros., Flying Fish, and several other imprints. He was also handed a Grammy for his 1976 album, *Mark Twang*.

Hartford was also an actor, author, master calligrapher, river boat captain, session musician, and radio personality. He was a writer and featured performer on *The Smothers Brothers Comedy Hour* and appeared on numerous other variety shows, including *The Glen Campbell Goodtime Hour*.

"One of the most important aspects of John's career was his early network television exposure," says *WSM Grand Ole Opry*

announcer and music historian Eddie Stubbs. "At that time, it was very unusual for someone in the world of country and bluegrass music to [be featured] on those big shows."

Stubbs credits the wiry, derby-hatted Hartford as one of the most relatable artists of the folk revival of the late '60s, with his trademark

sing-talk performing style. "The young people that came to those festivals remembered him from the TV shows, and his long hair and beard made them feel he was one of them. He brought so many young people into the art form."

A lifelong student of early country and folk music, Hartford became

(Continued on page 81)



HARTFORD

Zomba Pressures BMG Seeks New Canadian Distribution Deal

BY LARRY LeBLANC

TORONTO—Zomba Group, parent of the Jive, Silvertone, Volcano, and Verity imprints, has ended its current distribution deal with BMG for Canada in a move that sources are calling a negotiating tactic (*Billboard Bulletin*, June 4).

Zomba has decided not to renew its current deal with BMG Entertainment North America, thus ending the company's relationship at the end of September.

BMG will be hard hit by the loss, as Zomba represents approximately one-third of the company's 13% Canadian market share.

It has been reported that Zomba is in discussions with EMI Recorded Music U.S. for Canadian distribution. Sources say that Zomba is using these discussions to push BMG into reworking its U.S. pact. Zomba representatives didn't return calls seeking comment.

BMG, which owns 20% of Zomba, continues to distribute Jive in the

U.S., but sources say this deal expires July 1.

In Canada, Zomba Group labels are currently distributed by BMG Music Canada via a pressing and distribution agreement initiated in 1998. BMG Music Canada had licensed the group's product since 1992.

Canada has been a breakout market for Zomba acts. By developing an in-house marketing team that supplements BMG's sales and distribution efforts in

Canada, Zomba Records Canada president Laura Bartlett, who set up the affiliate in 1999, has achieved impressive results with international Jive superstars Backstreet Boys, Britney Spears, 'N Sync, and R. Kelly; as well as Canadian breakthroughs of such Jive acts as Aaron Carter, Mystikal, Joe, and Groove Armada.

Lisa Zbitnew, president of BMG Music Canada, declined to discuss Zomba's departure, saying instead: "My focus for now is working Zomba's records."



1941

Under the Marquee

(Continued from p. 25-27 Opera House, Cincinnati, O.)

BOOTY THE MONOPHY CLOWN is playing hits around Memphis, O.R.S. and Indiana to great success.

BUON LIGHV (phonetic) is playing hits to and out of the state.

JASOY B. BRACH is doing local recording for William "Bill" Brown. He is to be heard on the radio.

CHARLES UNDERWOOD, former electric organ and keyboard player, has

Wayside, Va., and says it can good his considering the size of the town.

HOWARD INGRAM, old-time blues pianist, is in the Hotel Hamilton, Philadelphia, where he is playing three times a week by the old friend Charles A. (Chuck) O'Connor.

DUSTY CUNNINGHAM, comedian, is scoring with Arthur Wright's material on the Rialto-Hampton Place Show. It has been with the Big One for a while.

1950

FOLK TALENT AND TUNES

By Johnny Sippel

ARTISTS' ACTIVITIES:

Bill Long and his **Ranch Girls** are touring the Midwest and East for five weeks, promoting their new London disks. Trio returns to the Rose Room of the Elliott Hotel, Toronto, around November 15. They'll air daily over CFRB.

have moved to KWFT, Wichita Falls, Tex., where they are heard daily. Included in the station's talent are: **Ann Bond**, **Dixie Boy Jordan**, **Hiram Higsby**, **Ebony Edwards** and **Blaine Cornwell**.

George Biggar, of WLS, Chicago, is heading a committee which is staging the first annual **Square Dance Festival** at the Stadium, Chicago, October 28. All the stars of WLS will appear along with square dance teams from over 20 States. **Curt Mass** and **Martha Tilton** are flying in guest on the show. . . . **Jimmy C**

Flanary in **Cauro**, **a-R-Tone** des: **Bob** tar; **Bill** Ray **Butts**, steel guitar **Tex**

1967

TALENT

Marek Stars as an Ace Quizzer in TV Series

NEW YORK—George R. Marek, vice-president of RCA Victor, who recently stepped down as the Division's general manager, has stepped into a new role as TV interviewer with the ease and nonchalance of professional public affairs newscaster. He's been cast in that role on "Musically Speaking," a series presented by the National Educational Network. The segments of the series will be aired on 107 stations around the country by the end of June.

The initial show of the series, broadcast on New York's Channel 13 last Tuesday (3), paired Marek with trumpeter Al Hirt. The next segment, to be aired in New York Tuesday (10) will have opera singer Leontyne Price under Marek's interviewing guns.

Guitarist Sete Sets a Lively Technical Pace

LOS ANGELES—The infectious stylings of guitarist Bole Sete lit up the Manne Hole at his opening last week. Sete's facility for single-note picking combined with organized clusters of multiple notes, was an outstanding example of modern playing, all the more difficult on an unamplified instrument.



DOC SEVERINSEN, left, re-Becker, seated right, vice-gn and Ed Borg. Severinsen's Command catalog currently Becker now plans to release single records.

Atlantic W Singing Tu

NEW YORK—Atlantic ords will record Tom S the songs from hi

1987

'Don't Get Me Wrong,' Says Hynde Pretenders Are Very Much An Ensemble

BY JEAN ROSENBLUTH
NEW YORK Despite appearances to the contrary, the Pretenders are still very much a group effort, says Chrissie Hynde, the band's front woman and founder. Though she is the only person pictured on the front cover of "Get Close," the Pretenders' latest Sire album, and the only original member left, she denies that the Pretenders are just her backing group.

"The sound of the band, which was originally created in 1978, is still the foundation that we're building on," says Hynde. The new Pretenders—bassist T.M. S

band," says that the split with Chambers was amicable. "It was strictly a musical decision, and Martin was very understanding," he says. "He's not going to go out as Martin Chambers & the Pretenders or anything."

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Sandler & Young's Air Gets T A Clicking T

NEW YORK—Tony and Ralph Young, two singer-comics, delighted Room patrons at Christmas opening Franco-American d their light patter.

ARTISTS & MUSICIANS

ROCK • R&B • RAP

Michael Jackson's Air Gets T in New Song

MICHAEL JACKSON

2001

Astralwerks Satisfies Demand With David Gray Reissues

BY WES ORSHOSKI

After almost a year of planning, Caroline/Astralwerks is set to rerelease simultaneously the first two albums by folk singer/songwriter David Gray with a new collection of the artist's early singles.

Gray's 1993 debut, *A Century Ends*, and its follow-up, 1994's *Flesh*, will be reissued July 10 in the U.S. and July 2 in the U.K. Both titles, originally released through Virgin, are now out of print. In addition, Caroline will issue *The EPs*

'92-'94, which joins the *Flesh* track "Coming Down" with the three U.K. singles from *A Century Ends*—"Birds Without Wings," "Shine," and "Wisdom," and their respective B-sides.

Demand for the albums, which will be distributed by Caroline, has grown steadily over the past year following the surprise success of Gray's ATO/RCA album *White Ladder*. It has sold nearly 1.2 million copies in the U.S. alone so far, according to SoundScan. That demand has

been the root of some frustration at Caroline/Astralwerks, which has had to back-order requests for *A Century Ends* and *Flesh* or simply not fulfill them at all, according to Ashley Warren, project manager/international manager at Astralwerks.

Warren says the label was hoping to reissue the albums and the new collection of singles and B-sides earlier, but it faced "inevitable delays with the success of *White Ladder* and David's touring schedule, which initially delayed his input on the formulation of *The EPs '92-'94* and the [reissues]," which, despite being critically acclaimed, have sold only a com-



GRAY

bined 20,000 copies in the U.S., according to SoundScan. "There was [also] a conscious decision to release these records in a proper, respectful manner [in line with] what was going on with David's career, so as not to interfere with the momentum of *White Ladder*."

Gray, who is now only a few months away from wrapping up his seemingly endless *White Ladder* tour, notes that it's "odd" to see the records resurface. "They sound so long ago to me. And I sound so different on them. It's partly embarrassing," he says with a laugh. "I guess it's a good thing because they didn't get much of a chance to [be] enjoyed at the time. And I think there are some things on each of the records that are worth paying attention to, a couple of nice songs."

After disappointing sales, Virgin

dropped Gray the day his contract came up for extension in 1995. The following year, EMI America issued *Sell Sell Sell*, which Network rereleased last year. After leaving EMI—"I felt the drop coming and I hopped off early," he says—Gray recorded a slew of songs that predate *White Ladder*. Those songs make up *Lost Songs '95-'98*, which, after an international release, was repackaged and released in the U.S. in April.

"It just feels like there's a bit of a flurry of rereleasing and repackaging," Gray says. "And it's hardly surprising. It's just sort of what happens when someone gets successful. It's like, 'Get the other records out there quick.' I think the record industry just thinks [that] *this is it*. This is the moment. It's all

(Continued on page 94)

Kingfisher Opts To Spin Off General Merchandise Unit

BY SAM ANDREWS

LONDON—U.K. retail group Kingfisher has decided to spin off its general merchandise unit, which includes U.K. music and video giant Woolworth's and distribution business Entertainment U.K.

The company said in a statement that the shift would occur at the end of July and that sales of the property assets of the general merchandise businesses—worth around 600 million pounds (\$840 million)—are progressing. These will go toward reducing Kingfisher's debt burden, which totals nearly 2 billion pounds (\$2.8 billion).

Kingfisher announced last September that it would spin off the general merchandise unit to focus on its home improvement and electrical goods businesses, but later said it was considering an outright sale. When it became apparent that Kingfisher could not find a buyer for the division, the company returned to its original plan (*Billboard Bulletin*, June 6).

Press reports suggested that Kingfisher CEO Geoffrey Mulcahy was accused by shareholders of indecision that held back the performance of Kingfisher's share price. Mulcahy said the accusations were "totally unfounded."

"Achieving best value for Kingfisher shareholders has been a prime consideration throughout our approach to the separation," Mulcahy said in a

statement. "Having diligently assessed all the options, the

board is now confident that a de-merger is the best solution for shareholders, employees, and the long-term success of the businesses."

Shares in Kingfisher, which have underperformed sector peers by 9% in the past six months, slipped 2.3% to 443 pence after the announcement.

The separate general merchandise group will employ more than 50,000 people in more than 1,600 stores across the U.K. and will comprise some of the best-known brands in U.K. retail. (Continued on page 81)



Sanctuary Set To Take In U.S. Talent

BY GORDON MASSON

LONDON—Sanctuary Group is looking to expand its artist management activities in the U.S., in an effort to increase its ownership of intellectual property rights.

In the company's financial report covering the six months ending March 31, CEO Andy Taylor states, "Artist management services [are] regarded as a key element to the future expansion of our [intellectual property rights] portfolio. We envisage considerable growth in this area, particularly in the United States. Consequently, we have realigned future developments with a greater bias toward North America and have recently opened an office in Los Angeles."

Taylor tells *Billboard*, "We're focusing our attention on America because it is a great source for talent, and in the months ahead we'll be looking to sign

new acts both to our management division and our record labels. Those acts will hopefully fuel the Sanctuary machine worldwide."

During the first half of its financial year, Sanctuary enjoyed a sales increase of 174% compared with the same period last year, to 35.4 million pounds (\$50 million). Group pretax profits for the period rose 76% to 2.3 million pounds (\$3.25 million), with group ebitda increasing by 140% to 6 million pounds (\$8.5 million).

Taylor notes that as a result of last year's acquisition of Castle and CMC Records, Sanctuary "is now well-positioned to fulfill its vision of becoming a major global media enterprise."

A major component in that vision is Sanctuary's core strategy, which is "dedicated to acquiring, creating, and exploiting a coherent portfolio of long-term intellectual property rights," according to a company statement.

Helping to drive the expansion of that portfolio are Deke Arlon and Doug Goldstein, who both joined Sanctuary's artist management team during the past year. Using cornerstone band Iron Maiden as a lure to

attract new talent, Sanctuary's management arm has recently signed Guns N' Roses (through the acquisition of management company Big PD Entertainment, led by the band's manager Goldstein), as well as promising newcomers Regency Buck, Adam F, and Buddhahead.



Elsewhere, Sanctuary Records has signed such international acts as Megadeth, Widespread Panic, and Dolly Parton—whose latest album, *Little Sparrow*, has gone silver (60,000) in the U.K. Other full-price albums that were particularly successful for Sanctuary during the six months ending March 31 were releases from Gary Moore, the Kinks, and John Hiatt. In mid-price and budget-price albums, releases from Black Sabbath, the Undertones, and 100 Popular Classics boosted sales figures.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Gregg Vickers is named national sales VP for EMI Latin in Miami. He was national sales director.

Kevin Herring is promoted to VP of national promotion for Lyric Street Records in Nashville. He was senior director of national promotion.

Barbara Bowman is named VP of human resources for EMI Christian Music Group in Brentwood, Tenn. She was director of human resources for the New England region for Coca-Cola.

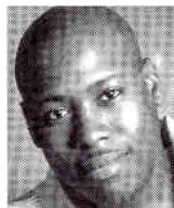
Garnet Reid is promoted to senior national director of rap promotions for Universal Records in New York. He was national director of rap promotions.

Hillary Siskind is promoted to senior director of publicity for Arista Records in New York. She was director of publicity.

Mananda Eidgah is promoted



BOWMAN



REID



SISKIND



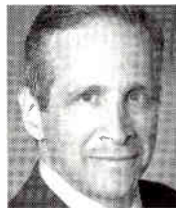
EIDGAH



EARLS



REYNOLDS



BARUCH



LEARY

to director of marketing and media for Buddha Records in New York. She was associate director of marketing and media.

PUBLISHERS. Universal Music Publishing, Nashville, promotes Kent Earls to senior director of creative services, Molly Reynolds to coordinator of alternative markets and creative director, Katie Dalton to creative director, and Gina Gamble to office manager and assistant to the senior VP in

Nashville. Universal Music Publishing, Nashville, also names Betty Reid director of business affairs and Tory Hernandez receptionist/administrative assistant in Nashville.

They were, respectively, creative director, creative director, associate director of creative services, assistant to the senior VP, director of administration/paralegal for Warner/Chappell Music, and a student at the University of Arizona.

RELATED FIELDS. The National Academy of Recording Arts and Sciences names Wayne Baruch COO, Susan Leary CFO, Enrique Fernandez senior VP/executive director for the Latin Academy of Recording Arts and Sciences, and Ron W. Roecker director of communications in Santa Monica, Calif.

They were, respectively, creator and producer for the Los Angeles Philharmonic Assn.'s Hollywood Bowl Hall of Fame,

VP/controller for Ryland Mortgage, columnist for *South Florida Sun-Sentinel*, and VP of brand marketing and creative strategy for Ketchum.

Marc Stenberg is named president/CEO of the board of directors for the Society of Singers in Los Angeles. He is also an entertainment attorney.

J.D. May is named interim executive director of the Americana Music Assn. in Nashville. He was VP/GM of the Dead Reckoning label.

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Artists & Music

THE WEATHER BUREAU • BILLBOARD'S NEW-AND-DEVELOPING ARTIST FORECAST

Trick Pony Is The Real Deal

Warner Country Act Looks Prefab But Comes Road-Tested

BY PHYLLIS STARK

NASHVILLE—At recent country music industry gatherings, there have been more than a few discussions about the new breed of country artist needed to break the format out of its current slump. Among the suggestions most often heard is for labels to start signing—as opposed to manufacturing—groups that have already built a fan base through extensive touring.

If Warner Bros. act Trick Pony is the test case for such a group, it's proving the industry pundits correct. The band's eponymous debut album, released in March, debuted at No. 12 on the *Billboard* Top Country Albums chart, with the highest first-week album sales (17,000 pieces) of any country group or duo since the inception of SoundScan 10 years ago (*Billboard*, March 31). The album has gone on to sell 83,000 units in two months, while debut single "Pour Me" has sold 78,000 copies.

After nearly four years of tour-

ing, with an average of 300 shows a year, Trick Pony was road-tested and fan-approved long before signing with Warner Bros. Ironically, despite coming together organically, the band has the look of a pre-fab label concoction. Heidi Newfield is a petite sparkplug with big hair and



TRICK PONY

an even bigger voice. Keith Burns is the group's Marlboro Man, and Ira Dean, by his own admission, looks like Kid Rock.

"We've read some of the reviews where a lot of people had thought the label put us together," Dean says. "My answer is, there isn't a label in town stupid enough to dress me this way."

Burns insists that it is the band's unique sound and musicianship—and not its look—that have contributed to its success. Unlike many acts in Nashville, the band members actually played on their album, and their honky-tonk-honed sound is "tested, tried, and true," as Burns puts it: "If our albums don't sound like most of the albums that come out of Nashville, that's why." Newfield adds that the band had creative control over the project, with the end result being "110% our heart and soul."

Seeing the trio's high-energy live show has turned more than one skeptic into a believer. "Trick Pony is a band I did not get until I saw them perform," says Bruce Logan, operations manager of WESC and (Continued on next page)

Shudder Guitarist Goes Solo

A Soundtrack Star, Nathan Larson Now Opts For Pop

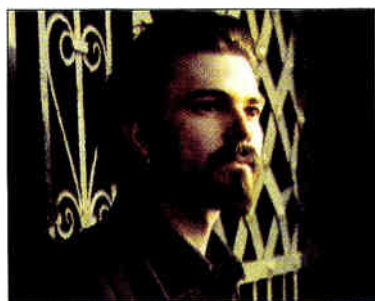
BY BRADLEY BAMBARGER

NEW YORK—It's the rare young musician who has the talent and temperament to embark on two artistic career paths, let alone three. Nathan Larson is one such musician. The former guitarist for intrepid art-core quartet Shudder to Think, Larson moved into the film-scoring realm after the 1999 breakup of his band, becoming a hot item in short order. Now the 30-year-old aims to make his mark as a pop singer/songwriter with his solo debut, *Jealous God*.

Due Aug. 21 in the U.S. from Artemis Records, *Jealous God* will surprise those who know Larson from the metallic glam of Shudder to Think's Epic sets, *Pony Express Record* and *50,000 B.C.* (*Billboard*, March 1, 1997), or from his all-star prog-rock side project on Epic, *Mind Science of the Mind* (*Billboard*, March 9, 1996). Instead of the demanding dissonances and off-kilter structures of those records, *Jealous God* trades in classic pop styles, with soul and gospel accents.

Beyond Larson's personal poetics, an indication of his solo album's char-

acter comes with the production credits: English duo Clive Langer and Alan Winstanley, whose '80s/'90s hit-making streak with the likes of Madness, Elvis Costello, and Morrissey was a formative influence for Larson. He lists Costello's "Shipbuilding" and "Everyday I Write the



LARSON

Book" from the Langer/Winstanley-produced *Punch the Clock* as inspirational templates for the sound and sensibility of *Jealous God*.

"Clive and Alan produced a lot of music that I first remember being struck by growing up," says Larson, a native of the Washington, D.C.,

area. "They made these smart pop records with artists who had essentially punk-rock sensibilities, like Elvis. And Clive co-wrote 'Shipbuilding,' which is an amazing song."

A fan of such gospel/soul artists as Al Green and Aretha Franklin, Larson began writing songs influenced by their "organic, straight-from-the-heart" balladry as a reaction to the dense Shudder/Mind Science punk-prog din. He explains, "After all that loud math, I wanted to see if I could write quieter, relaxed songs that were compelling with just four major chords—it was a real challenge."

Larson rose to the challenge with grace on *Jealous God*, the heart of which is in the twilight balladry of "I Must Learn to Live Alone," "Hello, Flame," and "We Don't Need Anybody (To Tell Us Our Game)," as well as in the gospel-accented lyricism of the title track, "What If I Fade," and "We Will Know Thee by Thy Bloody Rings." As for the spiritual references in many of the album's tracks, the songwriter explains, "With gospel, I've always felt that if you replace

(Continued on page 86)



Old Soul Alicia Keys Sets Off R&B Buzz For J

BY GAIL MITCHELL

LOS ANGELES—An industry crowd gathers outside the Roxy Theatre here for a new artist showcase. But the buzz this early May evening is different. Usually jaded media reps are anxiously jockeying for position to claim a seat ahead of the overflow crowd.

It's a scene that first occurred in New York and has since been repeated in Atlanta, Detroit, Chicago, and other major markets, as word-of-mouth builds about J Records' neo-soul newcomer Alicia Keys. Her debut album, *Songs in A Minor*, arrives Tuesday (12).

Appearing at the *Airplay Monitor* conference in New York last fall, the 20-year-old singer/songwriter/producer/keyboardist sat down at a grand piano and performed a stirring rendition of Donny Hathaway's inspirational "Someday We'll All Be Free."

"I'm a live-performance artist," says the Manhattan-raised Keys emphatically. "I'm also a classically trained pianist, so I've been doing showcases since my teens. It's something I've always enjoyed."

It's also something that J Records zeroed in on when, after being signed by then-Arista chief Clive Davis in 1998, "she sat down at the piano at Clive's place and knocked people's socks off," says Tom Corson, J Records executive VP of worldwide sales and marketing.

That live component is the linchpin for the Keys rollout. Since her *Monitor* debut, she has appeared at New York's Joe's Pub and the Bottom Line, the Villa in London, and a private Recording Industry Assn. of America gathering in Washington, D.C. A coveted spotlight at Davis' annual pre-Grammy bash preceded an intimate tastemakers gathering a few days later at L.A.'s W Hotel.

"The reaction was strong, and we liked the aesthetic," Corson says. "So we asked the W's management if they'd like to work with us to co-host more shows. It turned into this enhanced, sexy promotion tour." The tour has encompassed the label's 10 branch markets, with Keys performing and meeting the media.

A self-professed old soul, Keys comes along at a time when the industry is riding R&B's resurgent wave. Mixing traditional R&B with hip-hop accents and thought-provoking lyrics, Keys is equally at home performing her own tunes—including the piano-rich, love-can-be-hard single "Fallin'"—or reaching back to put her own spin on such classics as Marvin Gaye's "Trouble Man" and Prince's "How Come U Don't Call Me Anymore."

The big question, as always, is whether the enthusiastically received showcases will jump-start the record-buying public. "Fallin'" currently rests at No. 40 on the Hot R&B/Hip-Hop Singles & Tracks chart.

Musicland's urban buyer Sonya Askew is impressed with Keys and believes she has a long career ahead. Yet Askew cautions that "the market may be a little crowded now. It's similar to the Jill Scott project—once the record hits the streets, word-of-mouth will spread as long as J Records hangs with it."

Notes PD Carl Conner of KMJQ Houston, "Times and tastes change. But with all things considered, if she continues on this course, she'll make it all the way."

In the meantime, the artist—who has a deal with EMI Music Publishing and is represented by Jeff Robinson of New York's MBK Entertainment—remains confident. "The moon and stars are in alignment," she says, "and I'm prepared. The timing is right."



Uni's Powderfinger Exports Its Aussie Appeal Stateside

BY JILL PESSELNICK

On its native ground, rock quintet Powderfinger has earned a slew of awards—including Australian Record Industry Assn. Awards for album of the year and best rock album for 1998's *Internationalist*, as well as song of the year for that disc's hit single, "The Day You Come."

Powderfinger's latest Universal Music Australia album, *Odyssey Number Five*, is already five-times platinum in Australia (at 350,000 copies sold) after less than a year in the racks. That adds to the band's tally of multi-platinum discs, with *Internationalist* at four-times platinum and 1996's *Double Allergic* triple.

But how does the Aussie band build on such homegrown success while trying to sway U.S. audiences with its rich, Beatlesque melodies and thoughtful, heartfelt lyrics? By not giving the past a second thought, according to the band's lead singer, Bernard Fanning: "In Australia, we've been working so long there—it feels good to have gotten to a certain level. In America, we haven't really done any work yet to deserve any major popularity. It sounds very Protestant work ethic, but we don't expect it."

Fanning believes that Powderfinger's first headlining tour of North America, which kicked off at the end of May (and was booked by ArtistDirect's Don Muller), is the true way to interest a new legion of fans. The trek—with Fanning joined by compatriots Ian Haug and Darren Middleton on guitars, John Collins on bass, and Jon Coghill on drums—will hit 22 major cities in the Midwest and on the East and West coasts.

"This is going to be the most telling time I suppose," Fanning muses. "You have to put a certain amount of pressure on yourself to perform well and make sure that the things that you have control of, you actually pull off and do with aplomb."

Storm Gloor, director of music for the Amarillo, Texas-based Hastings retail chain, echoes Fanning's beliefs, even though he stresses that cultivating a new fan base will take time. "They're definitely hitting the right markets," he says. "I think people also need to hear about their success in Australia, which will encourage them to give the band a listen."

Odyssey Number Five—which was

issued March 20 in the U.S. by Universal Music Group imprint Republic—was of course not the instant success in the States that it was in Australia. The disc peaked at No. 35 on the *Billboard* Heatseekers chart on the way to selling 23,000 copies here to date, according to SoundScan.

The first single from *Odyssey Number Five*, "My Happiness"—a unique blend of catchy guitar riffs and "longing to be home" lyrics that was recently named song of the year at the 2001 Australian Performing Right Assn. Awards—reached No. 23 on the Modern Rock Tracks chart and was picked up by KROQ Los Angeles prior to the album's release.

"This was actually a double-edged sword," explains Republic president Avery Lipman. "KROQ was the first station in the country to play them. What goes with that is a set of expectations. If the band had worked its way up to KROQ, it might have been better."

While "My Happiness" has fallen out of heavy rotation on KROQ, some stations are continuing to give it high priority although Powderfinger is largely an unknown quantity to American rock fans.

Susan Groves, operations manager/PD for WHRL Albany, N.Y., says, "The audience doesn't really know who the band is, but they're just drawn to the song. The single is melodic, pretty. I think that, luckily, we're turning a corner from the Staind/Incubus/3 Doors Down/middle-of-the-road rock to an audience ready to accept a lot of things."

With the video for "My Happiness" still making the rounds, and second single "Waiting for the Sun" serviced to modern rock outlets May 22, Republic is striving to make the band more recognizable by embarking on a retail and grass-roots awareness campaign. Additionally, the act will be taking part in radio shows for such stations as WNNX Atlanta and WBRU Providence, R.I.

"They are brand-new, and we have to keep our expectations in check," Lipman says of Powderfinger (which is managed by Paul Pitocco of Australia's Secret Service and published by Egg the Nest Music/Festival Music Australia). "We've got to be patient. And I think the band and the record itself is the best marketing tool we have."

Sara Groves Spurs 'Conversations'

Fans Show Faith In Christian Singer/Songwriter's INO Debut

BY DEBORAH EVANS PRICE

NASHVILLE—In recent years, the contemporary Christian community has seen the emergence of several gifted female singer/songwriters, among them Nicole C. Mullen, Ginny Owens, Jennifer Knapp, and Nichole Nordeman. This year's breakthrough artist is Sara Groves, whose INO Records debut, *Conversations*, has people talking.

"She's Joni Mitchell, Shawn Colvin, and Rich Mullins all wrapped up in one," ventures INO president Jeff Moseley. "To me, those three names embody everything that's right with a singer/songwriter. This record is aptly titled *Conversations*, because if you listen to the songs, they are conversations between her and God, and conversations between her and other people, and conversations with herself. It's an intimate musical diary."

Groves began her music career almost by accident. While she was a Minneapolis school teacher, Groves recorded an independent album, *Past the Wishing*, that sold more than 70,000 units without distribution or label support.

Moseley, formerly president of Benson Music Group, is currently operating two Nashville-based independent labels—M2.O Communications and INO Records—as well as being a partner with Inpop Records. A friend suggested that he check out Groves' music. "I sat and listened to her music on her Web site for 2½ hours," Moseley recounts, "and called her the next day."

Although Groves was courted by other labels, she chose to work with Moseley because of his artist-friendly approach to running a label. "Jeff called at the perfect time," says Groves, who had been performing 120 dates a year. "I'd just had a baby. My husband and I were taking care of everything in my career, and I was tired. I was looking for a

change, and with Jeff, it's an equal partnership."

Groves had already recorded most of *Conversations*. She went back to the studio, recorded additional material, and the album was issued in March, as the first release on Moseley's new INO label. Groves' heartfelt songs soon found an enthusiastic audience. "Writing has been my release valve my whole life," she says. "If people are listening or not, I'll always be making music."

Groves wrote the title cut about attempting to share her faith with her fellow teachers,

just happens to be a Christian world view," she explains. "All that God's calling me to be is Sara Groves. When you say you're a Christian singer/songwriter, a lot of people are going to be closed to your music."

Moseley anticipates that Groves' fall tour with veteran singer/songwriter and noted Bible scholar Michael Card will further increase her visibility. He says they initially had trouble finding a booking agent that "was the right fit," but they're now happy with their association with Creative Artists Agency and are looking forward to getting Groves out in front of larger audiences.

Groves—who is managed by her husband, Troy—seems to have earned enthusiastic acceptance from Christian radio and retail. Her first single, "The Word," has become a hit on Christian radio, and Moseley is equally pleased with the reaction in stores.

"Sales have been tremendous," Moseley reports. "We've been in the top 20 or 25, according to SoundScan, ever since it came out. The Lifeway chain says it's the best-selling new artist record they've had in many years. It's been one of the top sellers for Family Christian Stores as well. At this pace, some time in July, we'll be over 100,000 units, which is substantial for a new artist."

Kevin O'Brien, book and music buyer for the Wheaton, Ill.-based Lemstone chain, is one of the retailers impressed with Groves and her music. "She has a heart for ministry and making an impact with her music," he says. "She has a fresh, clean sound, and her lyrics are almost haunting in their depth and the way they make you think. And having seen her live, her presence onstage makes you sit up and take note. That's a unique and important gift. She's one of my favorite new artists."



GROVES

offering up what she believes in such simple and straightforward lines as "I don't claim to have found the truth/But I know it has found me."

Groves is hesitant about being labeled a Christian singer/songwriter. "I'm a singer/songwriter writing from a world view that

TRICK PONY IS THE REAL DEAL

(Continued from preceding page)

WSSL Greenville, S.C. "They played our conference room and blew me away. Anyone who sees Trick Pony live will be a fan. They are unique. They have a different sound, a different look."

Warner Bros. senior VP of marketing Chris Palmer praises Trick Pony's "unbelievable work ethic," adding that while both CNN and *Access Hollywood* covered the video shoot for "On a Night Like This," the group still has to conquer the gatekeepers of the late-night talk shows and entertainment magazine programs to enhance its profile.

"Pour Me" peaked at No. 12 on

the Hot Country Singles & Tracks chart in March, because, Palmer points out, the single did not receive the support of all the monitored country stations (including the stations in Burns' hometown of Atlanta). That's something Palmer says the label aims to rectify "in really fast order" with follow-up single "On a Night Like This," which moves 40-38 this issue.

Trick Pony is represented by Herb Graham of Graham Management and booked by Creative Artists Agency; the group's members have co-publishing deals with Warner/Chappell. The band's next

career step should be to "tour with the right headliner," Logan says, "someone to expose them to a lot of people at one time."

Dean says Trick Pony's touring agenda—although not its pace—has changed somewhat since the band's introduction to radio. In addition to about 150 paid gigs per year, the band is now playing—mostly for free—about 60 radio station events.

Whatever the venue—or the fee—Dean says the goal of the live show is always "to make a party out of it. We want the audience to forget about their bills and all the problems at home." Burns adds, "We get paid to travel—we play for free."

*Opportunities multiply
as they are seized.*

- Sun Tzu

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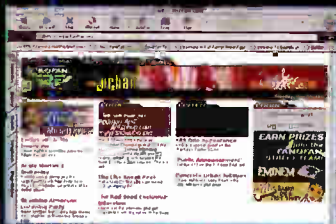
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Life Is Getting Sweeter For Lava/Atlantic Hitmakers Sugar Ray

BY LARRY FLICK

Mark McGrath is getting pumped up. The disarmingly charismatic front man for Sugar Ray is en route to MTV's Times Square studio with his bandmates to premiere their new video on the network's tastemaking program *Total Request Live*, and he's mentally slipping into "show mode."

"This is my time," he says with a wink and a wide grin. "This is when I get to turn it on and have fun with the fans. This is the show-biz part of what we do—and I'm not ashamed to say that I really enjoy it."

It helps that McGrath is "completely proud," of Sugar Ray's eponymous new set (Lava/Atlantic, June 12). "I've always dug what we've done, but this is the first record we've done that I'm able to listen to from top to bottom."

McGrath notes that the key to this project—as with all Sugar Ray recordings, actually—is compromise. "When you've got five people, all of whom have very definite, specific ideas, compromise and negotiation is vital. But after four albums, we've got a rhythm down. It works. This album is clear proof of that."

Produced by Don Gilmore (Linkin Park, Lit, Eve 6), with additional

tracks produced by the band's long-time studio collaborator, David Kahne (Sublime, Fishbone), *Sugar Ray* deftly darts from percussive, hip-hop-inflected shufflers ("Ours," "Under the Sun") to ornery, guitar-drenched rock anthems ("Answer the Phone," "Disasterpiece"). Besides McGrath's boyish belting, the common threads linking each track are hooks that are immediate and unshakable. Quite simply, Sugar Ray's music is the stuff of which top 40 radio is now made.

"At the risk of sounding calculated, we know what works," band member Craig "DJ Homicide" Bullock says. "We've hit a groove. That doesn't mean we don't or won't deviate from it. But it does mean that we recognize what we are as a band. That's a great thing. Sugar Ray is a band that kicks ass—and we're happy that more and more people agree."

McGrath chimes in, "There's nothing wrong with making music that lots of people dig. The trick is to make sure you dig it, too. And we do."

The band—also made up of Stan Frazier (drums), Murphy Karges (bass), and Rodney Sheppard (guitar)—is particularly pleased with



SUGAR RAY

"When It's Over," the hit-bound first single from *Sugar Ray*.

"It has all of the right elements," Bullock notes, indicating the song's

blend of bouncy, scratch-happy beats; guitars that switch from easy-paced strumming to tight-fisted power chords; and a "booming" sing-along chorus. (Sugar Ray's songs are published by Warner-Chappell, ASCAP.)

"When It's Over" shipped to all radio formats May 7 and is complemented by a playful videoclip directed by frequent video collaborator and *Charlie's Angels* director McG.

"He's been such an integral part of this band; he knows how to capture the spirit of Sugar Ray unlike almost anyone else," notes Jeff Dandurand,

senior director of product development at Atlantic.

Dandurand outlines a marketing strategy that includes an extremely high TV visibility. In addition to air-play for the clip to "When It's Over," he notes that the band will be seen on shows that include *The Rosie O'Donnell Show*, *Late Show With David Letterman*, and CNN's *Showbiz and World Beat*. The band will also do a special outdoor performance in New York's Rockefeller Center as part of the *Today* show summer concert series and will be seen on ABC-TV's (Continued on page 20)

Murphy's Law, Artemis Keep NYC's Hardcore Party Alive

BY ED CHRISTMAN

NEW YORK—Murphy's Law's new album, *The Party's Over* (Artemis, June 12), may lament the overall state of the New York hardcore club scene, but band leader Jimmy "G" Drescher is quick to note that after 18 years, there's still plenty of life left in his group—a venerable entity on the circuit.

Steve Pos of Thankless Management, who oversees Murphy's Law's career with Jack Flanagan of New York's Issacher Entertainment, says that there are high hopes for the Danial Rey-produced project.

"This is the first record that has distribution, and it's the first time a Murphy's Law cut will be brought to radio," says Pos, adding that "Vicky Crown" has gone to rock outlets.

Previously, label support has been lacking, due to affiliations with indie labels that either lacked enthusiasm or financial resources. But things are looking up. After what seemed like a revolving door for band members, Drescher has assembled one of the strongest incarnations of Murphy's Law: guitarist Rick Bacchus, formerly of D-Generation; Sal Villaneuva of Demonspeed on bass; and Eric Arce of Skarhead on drums.

"It can be a tough situation,"

Drescher says. "If you're Aerosmith, and [you're] getting millions of dollars a year, it's easy to stay together. But when you're making \$300 bucks a week, it's hard to keep a band together."

On *The Party's Over*, singer Drescher displays a wider range and a sense of melody only hinted at on past albums. (The band's songs are published by Positively Crucial Productions, ASCAP.) And radio is showing early interest in the project. "[Artemis] sent me an early pressing of 'Vicky Crown,' with strict instructions not to play it," says Sean T. McCoy, assistant music director at KRZQ Reno, Nev. "So, I

spun the hell out of it! The phone reactions were huge." He says the set "shows a lot of maturity" for the band, adding, "In a world so overrun with carbon-copied artists, it's refreshing to hear some old-school punk mixed up with some new sounds."

The band's fan base is anxious for a new Murphy's Law album, adds Karl Groger Jr., co-owner of indie retailer Looney Tunes in West Babylon, N.Y., who reports that "their catalog sells well. The band's second album *Back With a Bong*, has never come off our top 50 punk/hardcore wall."

The band, booked by Tim Bora and Flanagan, are currently on the road with Clutch and Vision of Disorder.



MURPHY'S LAW

Sneaker Pimps' Ali Steps Out On Her Own; Brian Setzer Ignited By Comeback Band

SNEAKIN' AROUND: Former Sneaker Pimps lead singer Kelli Ali is working on her first solo album, which will come out on the U.K.'s One Little Indian label this fall. Its first single—the trancey, hypnotic "Kids"—was remixed by Armand Van Helden and will be released this summer. Ali is shopping around for a U.S. deal.

When Ali was with Sneaker Pimps, who were best known stateside for their modern rock hit "6 Underground," she was known as Kelli Dayton. "Ali is my dad's name; Dayton was my mother's name," Ali says. "My father died just before Sneaker Pimps [released the album *Becoming X*], so I thought if I made another record, I would take his name... It will also give me a fresh start musically."

Ali is working with producer Rick Nowels, who is co-writing the project with the artist.

"Rick was in London, and we met through our managers," Ali recalls. "I turned up at the studio, and we started chatting and Rick said, 'Why don't you go home and bring back some stuff you've been working on?' I came back, and it was instantaneous. It was like telepathy. I'd never had that before."

One of the jewels the pair has crafted is a little pop gem called "A Teardrop Hitting the Ground." A kiss-off song with an irresistible hook, the tune is a future single, but Ali says she didn't want it as the introduction to her solo effort. "There are a lot of other tracks on the album that resemble 'Kids' that have a more abstract feel. I didn't want to dupe anyone into thinking it's a completely pop-oriented album."

For Ali, the goal is to make an album that is filled with "beautiful songs. I just want to put some beauty and romance back into the world. With other young artists and young people in the world, I don't see a lot of optimism and romance right now in their music. Even PJ Harvey and other artists I respect have a lot of negativity."

The Birmingham, England native has found light-filled Los Angeles to be the perfect place to craft her album. "Before I came out here, all I listened to was death metal; now I spend all day picking flowers," she says jokingly. "There are a lot of influences I've been picking up on here... The rock element of people like the Doors and people like that; you can feel a lot of their spirits [are] still here. I've been hanging out at the Whisky. The bars here are brilliant."

JAVA SERVED HERE: Java, the imprint started by songwriter/producer Glen Ballard, will end its association with Capitol Records when its deal runs out later this year. Island/Def Jam becomes Java's

next home. While Ballard would not comment about the deal with Island/Def Jam, he did say, "I love what they're doing there; I love Lyor [Cohen, Island/Def Jam's president] and would love to work with them." Island/Def Jam representatives declined to comment.

Ballard will not be taking Lisa Marie Presley, whose album debut he has been working on for nearly three years, with him. She will remain on Capitol.

SUMMER'S HERE: And the time is right for a new album of Brian Setzer's infectious surfably music.

Ignition, the first effort from Setzer's audaciously named trio Brian Setzer '68 Comeback Special, will be released Tuesday (12). The outfit's name plays off of Elvis Presley's legendary 1968 TV special.

"One day, I had on black leather pants and a black leather jacket, and I had these big sideburns. We were getting ready to

go out, and my wife said, 'Wow, very '68 *Comeback Special*,'" Setzer says, explaining the origin of the band's name. "It's a homage to Elvis. Some people will say this was Elvis when he got back to his roots."

The album is being released on SurfDog Records, the Encinitas, Calif.-based label run by Setzer's manager, Dave Kaplan. Setzer's last few records were released on Interscope. "I was burnt out on being on a major," Setzer says. "I'm not knocking Interscope; they have their jobs to do—to deliver music to radio stations that are so close-minded that they won't play anything anyway. After *Vavoom!* [the Brian Setzer Orchestra album released last year], I said, 'Please let me go, and let me make my own kind of music.' I made this record in 10 days. I can't spend a-year-and-a-half making a record. This is the first time I haven't had a record company come down and look over my shoulder." SurfDog is distributed through Hollywood Records.

Ignition marks Setzer's return to working in a trio since the Stray Cats and his first effort since performing in a big-band configuration. "It felt great to play in a three-piece and have the guitar be the centerpiece," Setzer recalls. "I love the big band, and that will never go away, but I had all these songs I'd written, and I thought, 'I'm going to put it out and do it my way.'"

Brian Setzer '68 Comeback Special will appear on *The Tonight Show With Jay Leno* Tuesday (12) and *Late Night With Conan O'Brien* July 12. The TV spots air during the group's tour, which ends Aug. 18 in Reno, Nev.



by Melinda Newman

Coming Back, Vandross Taps Young Writers, Producers For J Debut

BY GAIL MITCHELL

LOS ANGELES—That voice. From Luther Vandross' early days as a jingle and background singer to his first R&B chart-topper on Epic (1981's "Never Too Much") through an ensuing string of R&B/pop hits, the Grammy winner's silky-soul tenor continues to elicit reverential comments. Its subtly powerful resonance has remained consistent throughout his much-publicized weight battle.

"Fortunately, you can't tell. My voice has remained the same," acknowledges the now-svelte singer, who also sang lead on the 1980 Change hit "The Glow of Love," which is sampled on the Janet chart-topper "All for You." "When I did 'So Amazing' [in 1987]," recalls Vandross, "I had a 34-inch waist. But in 1989 with 'Here and Now' and 1991's 'Power of Love,' I was over 300 pounds."

Now, after a stint with Virgin (1998's *I Know*) and three years of staying trim—"I guess I like Gucci better than McDonald's now"—that voice returns June 19 with an eponymous debut on J Records.

In addition to being his first self-titled effort, the album represents another milestone. With longtime musical colleagues Marcus Miller and Nat Adderley Jr. in tow, the singer also collaborated with an enviable lineup of

contemporary producer/songwriters. That circle includes Warrryn Campbell, Babyface, Shep Crawford, Harvey Mason Jr. and Damon Thomas (aka The Underdogs), Soulshock & Karlin, Jon B., KayGee, and Next's R.L.

Asked to assess the difference between his last studio album and his new project, Vandross answers with two words: Clive Davis. The J Records chief says that, on this set, Vandross "shows why he's simply the best male singer in the world."

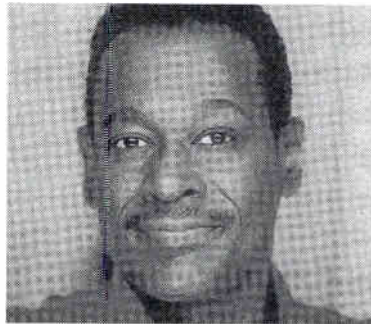
"The difference," explains Vandross, "is knowing you're recording with someone who's really ready to escort you into the world of artistry. I just like excellent music, music people can feel. And there's stuff on this album that will definitely move you."

Luther Vandross begins with a cha-cha-rhythmed lead single, the Campbell-produced "Take You Out," sent to radio May 7. At No. 29 on the Hot R&B/Hip-Hop Singles & Tracks chart, the tune is the opening salvo on an album that presents a new-millennium Vandross without sacrificing his stature as one of R&B's premier balladeers—or alienating core fans by force-feeding a too-hip-for-the-room version of the venerable artist.

"We wanted to take his timeless voice and pair it with contemporary tracks that didn't stretch that image,"

says J's senior VP of black music Ron Gilyard. "Luther is very aware of his first audience, but he also wants to reach a broader audience."

"The first single accomplishes that,"



VANDROSS

Gilyard continues. "Lyrically, from the romance standpoint, it embodies everything Luther has always stood for. However, because he's played on urban AC radio and quiet-storm shows, people have short memories about his career. He's also done mid- and uptempo songs that people have partied to. Now we're giving them something else to groove on." A prime example of this is the uptempo "Grown Thangs," written by Jon B. and Babyface. Its sentiment—a couple finding time for each other while juggling work and kids—is reminiscent of his '86 hit "Stop to Love." Not stinting

on the ballads, the album offers such choice selections as the tender "Bring Your Heart to Mine" (whose co-writers include KayGee and R.L.), the poignant, Crawford-penned and -produced "I'd Rather," and the Vandross/Miller composition "Love Forgot."

In keeping with his penchant for covering classic tunes, Vandross—whose songs are published by Uncle Ronnie's Music Co./EMI April Music Inc. (ASCAP)—interprets two '60s songs, both co-written by Burt Bacharach: the retitled and reworked "Are You There (With Another Guy)," recorded by Dionne Warwick, and "Any Day Now," a hit for Chuck Jackson.

The international version of the album will feature the bonus dance track "You Really Started Something," written by Vandross and Denise Rich. The album bows June 19 in Canada, Asia, and Japan. The European release is scheduled for September.

Sonya Askew, urban music buyer for the Musicland chain, says the album's contemporary/classic mix is "still Luther but updated. This project will put him back on the map."

Aiding in that quest, J Records has staged a series of mix-and-mingle album previews held at hotels and restaurants in various major markets, such as New York, Los Angeles, Chicago, Atlanta, Dallas, and Wash-

ington, D.C. Vandross has also made the rounds at radio morning shows.

The "Take You Out" video recently premiered on BET's *106 & Park*. Vandross is also slated to appear on the cable network's first annual awards show (June 19), and he will appear on *The Tonight Show With Jay Leno* June 20. And during the month of June, 1-800-Flowers is offering a "Take You Out" bouquet.

KPRS Kansas City, Mo., operations manager/PD Sam Weaver says "Take You Out" proves that "old school isn't dead school. They didn't change this guy by the name of Santana, and he showed he was still viable."

Vandross—who's managed by Pat Dorn and booked by Dennis Arfa at Artist Group International in New York—wants to tour in the fall once "people are familiar with the album," he says. "There's nothing like singing live on stage and seeing people accept the music. In fact, I'd love to join Janet on stage and do 'Glow of Love' at the end of 'All for You.'"

In the meantime, Vandross wants people to know his new album symbolizes a re-emergence, not a comeback. "It's a continuation," he explains. "Like Agatha Christie. She wrote different stories, but her theme was the same: murder. It's kind of like that. I still want to murder you with every song."

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Bruce Molsky

Poor Man's Troubles



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Kathy Fink & Marcy Marxer

Pillow Full Of Wishes



AWARD WINNER FOR AMERICANA

VANGUARD

Peter Case

Flying Saucer Blues



For a complete listing of nominees and winners, or for more information about AFIM, go to www.afim.org

Jeff Lynne 'Zooms' Back To ELO With Epic Disc

BY CHRIS MORRIS

LOS ANGELES—Jeff Lynne is taking up the Electric Light Orchestra mantle after an absence of 15 years, with the June 19 release of *Zoom* (Epic). And this latest issue from ELO is literally handmade and homemade.

Lynne—who last utilized the ELO moniker on *Balance of Power* in 1986 and whose last album released under his own name was *Armchair Theatre* in 1990—hasn't exactly been idle during the past 10 years.

"I've spent such a long time, in the last 15 years or so, producing other people—working with all me heroes in the [music] business, like George Harrison and Roy Orbison and all those guys, and the Beatles," says the self-effacing ELO mastermind. "So that's been a lot of fun, but I haven't been doing me own songs, the way I like to do 'em."

"I just thought, 'Why not do a new ELO record?' It's been that far away since I did the last one, so I really see how it was and what it was then. I had enough distance to try a new idea, a new ELO."

Zoom, for the most part, eschews the over-the-top orchestration of later ELO efforts in favor of the robust yet pared-down, melodic pop familiar to fans of such Lynne productions as Harrison's *Cloud Nine* or the latter-day Beatles single "Free as a Bird."

"I've sort of tried to slim it down, get away from the big orchestra and try and make it more intimate, really," says Lynne. A reconsideration of the production style for his band was spurred to some degree by work on last year's three-CD Epic/Legacy ELO boxed set, *Flashback*.

"I saw it as it was," he says of his past work. "[The ELO sound] started off as a little thing, and grew into this enormous great thing, and then gradually tapered to small again at the end of that period. Then I did all this work with these other guys, and I realized, 'Wow, you can leave holes in things.'"

The airy feel of *Zoom* may also have something to do with the fact that Lynne cut the record almost solo over the course of two years in his house in Beverly Hills, Calif.

"Years ago," Lynne says, "I would have had eight or nine tracks on the

go, and be fiddling about with each one of 'em every day. This particular album, I concentrated solely on the piece in progress. I could leave the desk set up all the time and not worry about someone else going in and messing with it.

"I was also writing at night—when I wasn't recording—and getting ideas for the next day. It's a great way to record, with the home studio, because I got a lot of sounds that I may not have gotten in the studio from the different rooms in the house. I've got 'em all hard-wired. I've got, like, eight mike lines going to every room. It's a lot of fun."



LYNNE

Lynne does receive support from a couple of famous friends on the set. Former Traveling Wilburys colleague Harrison plays slide guitar on the tracks "A Long Time Ago" and "All She Wanted."

"I [asked] him a couple of times before," Lynne says of Harrison, "and he said, 'Do it yourself, you lazy bugger!' 'Cause he thinks I can play like him, but I can't. So I said, 'No, please, have a go at it.' This time, he was up for it, and said, 'Oh, that's a really nice tune,' and he just got on there and played it. He played fabulously well. What he's got is this touch, and it's his tuning and his melody."

Another former Beatle, Ringo Starr, sits in on drums on "Moment in Paradise" and "Easy Money." Lynne says, "I saw him for dinner one night, and he said, 'I wouldn't mind playing on a track of yours, on your new stuff.' I said, 'That's fantastic, why don't you come over to my house?,' and he did, surprisingly enough. He played on two tracks, and we had a great time. He played brilliantly, like he always does. He's my favorite drummer."

The live manifestation of ELO—which will be the first Lynne-led unit

to hit the stage since the mid-'80s—now includes the band's longtime keyboardist, Richard Tandy; keyboardist/guitarist Marc Mann (an engineer on *Zoom*); vocalist Rosie Vela; the rhythm section of Matt and Gregg Bissonette; and cellists Peggy Baldwin and Nancy Ross. Lynne, who is managed by Craig Fruin and booked by the Howard Rose Agency, anticipates a U.S. tour beginning in August or September.

Epic senior VP of marketing and special projects Steve Einczig says that two in-concert TV shows—a *VH1's Storytellers* that airs June 15 and a 90-minute PBS special that will be telecast in late August during the network's pledge drive—are "the special pieces" in the label's campaign for *Zoom*.

Epic has taken the album's first track, "Alright" (published by Shard End Music/EMI), to radio. "We're going to triple-A, rock, and adult top 40 formats," Einczig says. "There are various online promotions going, targeting similar demos, to the Wilbury and Beatles audiences."

The ELO catalog will be woven into the cross-marketing of *Zoom*, according to Einczig. "At the same time we're releasing this album, we've gone back and remastered the albums [and added] unreleased tracks and alternate takes, that kind of thing," he says. "The entire catalog has been remastered, with new graphics and photos."

The first four revamped titles, *Eldorado*, *Discovery*, *Secret Messages*, and *Time*, produced by Lynne and Al Quaglieri, arrive June 12. Two more sets of releases will follow in fall 2001 and early 2002. Ross Kos, Epic's senior VP of international marketing, says that the label is mounting a worldwide campaign for the album.

"The key markets will be Japan, which I think will be a big seller," Kos says. "Scandinavia traditionally has been great for ELO. There's a lot of interest out of the U.K., followed by Germany." International press and Sony personnel were flown to New York for ELO's April *Storytellers* taping and the May PBS show. Kos concludes, "The mantra for us from day one has been, 'Forget what you know about ELO. We want you to listen to this record.'"

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	EVA CASSIDY BLIX STREET 10045 (11.98/16.98)	SONGBIRD 2 weeks at No. 1	11
2	—	MOBY ▲ ² V2 27049* (10.98/17.98) [RS]	PLAY	95
3	—	NEIL DIAMOND ▲ ³ COLUMBIA 38068/CRG (10.98 EQ/176.98)	12 GREATEST HITS, VOL. II	28
4	14	ENYA ▲ ² REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	64
5	2	STAIND ▲ FLIP/ELEKTRA 62356/EEG (12.98/18.98) [RS]	DYSFUNCTION	64
6	4	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 84621/QDJMG (12.98/18.98)	LEGEND	623
7	6	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	512
8	3	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	549
9	20	BEE GEES ● POLYDOR 559220/UNIVERSAL (12.98/18.98)	ONE NIGHT ONLY	49
10	11	CREED ▲ ⁵ WIND-UP 13049 (11.98/18.98) [RS]	MY OWN PRISON	192
11	10	SHANIA TWAIN ◆ ¹⁵ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	187
12	5	WEEZER ▲ ³ DGC 424629/INTERSCOPE (10.98/11.98) [RS]	WEEZER	85
13	9	DIXIE CHICKS ◆ ¹¹ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [RS]	WIDE OPEN SPACES	175
14	15	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	111
15	12	KID ROCK ▲ ⁹ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [RS]	DEVIL WITHOUT A CAUSE	127
16	8	JOURNEY ◆ ¹⁰ COLUMBIA 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	496
17	17	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	345
18	16	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) [RS]	GODSMACK	126
19	7	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW 63002* (11.98/17.98)	DOGGY STYLE	74
20	19	U2 ● ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	68
21	23	EVA CASSIDY BLIX STREET 10046 (16.98 CD)	LIVE AT BLUES ALLEY	2
22	25	AC/DC ◆ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	355
23	—	BACKSTREET BOYS ◆ ¹³ JIVE 41672/ZOMBA (12.98/18.98)	MILLENNIUM	94
24	22	DR. DRE ▲ ³ DEATH ROW 63000* (11.98/17.98)	THE CHRONIC	109
25	26	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1261
26	13	SUBLIME ▲ ⁵ GASOLINE ALLEY 111413/MCA (12.98/18.98)	SUBLIME	235
27	—	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	97
28	24	MAKAVELI ▲ ⁴ DEATH ROW 63012* (11.98/17.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	65
29	27	2PAC ▲ ⁹ DEATH ROW 63008* (18.98/24.98)	ALL EYEZ ON ME	142
30	30	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	234
31	21	TOOL ▲ ² TOOL DISSECTIONAL/VOLCANO 31087*/ZOMBA (11.98/17.98)	AENIMA	184
32	18	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	98
33	29	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	99
34	28	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	408
35	34	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	157
36	—	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) [RS]	YOURSELF OR SOMEONE LIKE YOU	217
37	—	BEE GEES ▲ ² POLYDOR 800071/UNIVERSAL (13.98/22.98)	BEE GEES GREATEST	88
38	41	AEROSMITH ◆ ¹⁰ COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	341
39	32	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	367
40	37	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	214
41	42	AC/DC ▲ ³ EASTWEST 92215/EEG (11.98/17.98)	LIVE	159
42	38	FLEETWOOD MAC ▲ ⁵ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	424
43	33	SADE ▲ ⁴ EPIC 85287 (12.98 EQ/18.98)	THE BEST OF SADE	176
44	45	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	384
45	35	JIMI HENDRIX ● EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)		57
46	47	JIMMY BUFFETT ▲ ⁵ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	487
47	—	BLINK-182 ▲ ⁵ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	87
48	40	TOOL ▲ ² TOOL DISSECTIONAL/VOLCANO 31052*/ZOMBA (11.98/17.98) [RS]	UNDERTOW	67
49	—	EAGLES ◆ ²⁷ ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	318
50	—	'N SYNC ◆ ¹⁰ RCA 67613 (11.98/18.98)	'N SYNC	159

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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP prices, are equivalent prices, which are projected from wholesale prices. [RS] indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
AC/DC	Pacific Coliseum Vancouver	April 22-23	\$1,092,251 (\$1,685,885 Canadian) \$48.91/\$36.61	22,879 23,549 two shows	House of Blues Canada
STING, JILL SCOTT	FleetCenter Boston	May 26	\$842,430 \$85/\$65/\$45	13,864 sellout	SFX Music Group
TOM PETTY & THE HEARTBREAKERS, STEVE EARLE & THE DUKES	Santa Barbara County Bowl Santa Barbara, Calif.	May 24-25	\$449,410 \$67.50/\$50.50/ \$32.50	8,814 two sellouts	Nederlander Organization
ROD STEWART	KeyArena Seattle	June 2	\$436,060 \$100.50/\$75.50/ \$50.50/\$35.50	7,266 12,282	SFX Music Group
MATCHBOX TWENTY LIFEHOUSE	Pengrowth Saddledome Calgary, Alberta	May 6	\$384,849 (\$589,970 Canadian) \$32.29/\$25.77	12,877 sellout	House of Blues Canada
MATCHBOX TWENTY LIFEHOUSE	Skyreach Centre Edmonton, Alberta	May 5	\$273,706 (\$420,065 Canadian) \$32.25/\$25.74	10,503 11,000	House of Blues Canada
MATCHBOX TWENTY LIFEHOUSE	Copps Coliseum Hamilton, Ontario	April 28	\$243,688 (\$375,755 Canadian) \$32.10	7,591 sellout	House of Blues Canada
TOM PETTY & THE HEARTBREAKERS, STEVE EARLE & THE DUKES	Open Air Theatre San Diego	May 30	\$224,313 \$48.50	4,625 sellout	House of Blues Concerts
MATCHBOX TWENTY LIFEHOUSE	Corel Centre Ottawa	April 27	\$220,898 (\$341,303 Canadian) \$32.04	6,895 sellout	House of Blues Canada
MATCHBOX TWENTY LIFEHOUSE	Kitchener Memorial Auditorium Kitchener, Ontario	April 29	\$166,752 (\$256,964 Canadian) \$32.12	5,232 sellout	House of Blues Canada

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Artists & Music

SUGAR RAY

(Continued from page 16)

upcoming *Walt Disney World Summer Jam Concert* later this month.

Sugar Ray will then hit the road in July for a five-week trek of the U.S. Booked by New York's Pinnacle Entertainment, they'll be joined by labelmate Uncle Kracker.

"This is a record that will particularly thrive in a live setting," offers Ron Shapiro, executive VP/GM of Atlantic. "It's a real record from a band that never fails to deliver. This is a band with star presence."

Among the marketing and promotional activities planned for the album is a collaboration with the Cartoon Network on the production of a Web-only animated companion clip for "When It's Over." The clip made its debut June 4.

Lava/Atlantic has also partnered

*'People used to
cancel them out.
Now they don't.
They're such ambas-
sadors of good will.'*

—JASON FLOM, LAVA RECORDS

with Candies on a unique cross-promotional campaign in tandem with TransWorld (1,100 stores), and Gadzooks and Journeys (900 stores). With the Candies VIP Pass campaign, all consumers who purchase Candies shoes or *Sugar Ray* will receive a special VIP laminate good toward discounts, gifts, and a chance to see the band perform in concert.

Managed by Chip Quigley of Kingdom Entertainment in New York, Sugar Ray first made waves in 1995 with the release of its Lava/Atlantic debut, *Lemonade & Brownies*. "It was a good album that no one heard," McGrath notes.

In 1997, Sugar Ray hit paydirt with "Fly," the breakthrough hit from their second set, *Floored*. "Everything changed after that," Bullock recalls. "We started to understand our potential as a band—creatively and commercially."

With that in mind, Sugar Ray created *14:59*, a set that saw the band widen their scope to include elements of reggae and classic soul. The lead single, "Every Morning," peaked in the top 5 of The Billboard Hot 100.

With Sugar Ray, Lava president Jason Flom believes that the band has made "the right record to go even further. People used to cancel them out. Now they don't. They're such ambassadors of good will. They take nothing for granted. They treat everyone, from the daughter of a regional buyer to the head of a label, like gold."

That's clear as the band works the crowd in the MTV studio during *Total Request Live*. Although their star-power is undeniable, an everyman accessibility also shines through.

"Anyone who says they didn't get into rock'n'roll for moments like these is lying," McGrath says. "This is the best. And it only gets better as time goes on."

SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

WHAT BECOMES AN EPIC MOST? An epic score, of course. In the case of Disney's mammoth animated adventure *Atlantis: The Lost Empire*, the honors went to venerable epic composer **James Newton Howard**.

During the '90s, Disney filled its animated films with vocal-driven material, notably the prolific and enjoyable work of tunesmith **Alan Menken**. But as these animated adventures became truly larger than life, Disney needed a composer that could help move the films to the next level—that of animated blockbuster. It has found a match in Howard, whose last score for Disney, *Dinosaur*, was nothing short of spectacular.

Howard loves rollicking music, as evidenced by his score for *Vertical Limit*. *Atlantis: The Lost Empire* (issued by Disney Records) lends itself well to that cinematically, with the story of a continent that lives in grandeur and ends in cataclysm. However, the soundtrack makes for hectic listening. In fact, the sequencing on the album leaves much to be desired.

The first cut, **Mya's** "Where the Dream Takes You," is average pop fare, penned by **Dianne Warren**. (Can you say top 40 single?) From there, Howard's score takes over, with the first half of the CD moving at breakneck speed—mirroring the action of the film. Once the score slows down, it showcases just how well Howard can take a large group of musicians and cull incredible sounds from them.

HAPPY ANNIVERSARY: A great party starts with great music. So, when making a film about an anniversary party, it makes perfect sense to feature an eclectic array of songs—since most home music collections contain just a bit of everything.

Fine Line Features' *The Anniversary Party* takes that theory to the next level. A cross between *Come Back to the Five & Dime Jimmy Dean*, *Jimmy Dean* and *The Boys in the Band*, the film presents a dysfunctional marriage and the cast of friends that surround the couple at one particular anniversary party. The soundtrack (RCA Victor) not only sets a party mood, but also tells the audience a bit about who each character is as they arrive on the scene.

The Anniversary Party was written and directed by actors **Jennifer Jason Leigh** and **Alan Cummings**; they also serve as executive soundtrack producers. The album is produced by **Robin Urdang** and **Bill Rosenfield**. Featured tracks include everything from **Petula Clark** and **Lulu** to **Marlene Dietrich** and **the Eels**.

Also included on the CD is score material from composer/writer/performer **Michael Penn**, who scored a hit in 1989 with "No Myth." His contributions to the project add to the tense atmosphere of the film.

SOUNDTRACKS 101: "Hot hit" compilations abound in most genres of music, but viable sets of this ilk are hard to find in the film world. Well, finally, there are two compilation CDs that will be a great addition to any score fan or a perfect introduction to someone who has never listened to a score other than during a film.

First is a great idea and an overlooked gem, *Critic's Choice: Leonard Maltin's Best Movie Themes of the '90s* (Atlantic), as performed by the **City of Prague Philharmonic Orchestra** and conducted by **David Michael Frank**. What does **Maltin** know about music? Plenty, as it appears.

This two-CD collection offers cuts from *American Beauty*, *Saving Private Ryan*, *Shakespeare in Love*, *The Lion King*, *Life is Beautiful*, and 15 other film themes. Putting a familiar face on the cover is the perfect marketing ploy to get this CD into the hands of those who may never have purchased a score album before—a ploy that should be explored with more fanfare for the good of the genre.

Next is the *Hollywood Bowl Orchestra: Greatest Hits* (Universal). Led by famed conductor **John Mauceri**, the CD covers the music of **Gershwin**, Hollywood film scores, and light classical. Vocalists include **Patti Lupone**, **Patti Austin**, **Marilyn Horne**, **Dee Dee Bridgewater**, **Peabo Bryson**, and **Lea Salonga**. The film music includes cuts from *Gone With the Wind*, *Cinema Paradiso*, and *Star Wars*. There's even a *Wizard of Oz* concert suite. Truly fab.

FINALLY, I'd like to extend many heartfelt thanks to the record companies, publicists, and others who sent flowers and cards upon the recent death of my life partner, **Andrew Howard**.



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	NEW		MARCO ANTONIO SOLIS FONOVISA 0527 (10.98/16.98)	MAS DE MI ALMA
2	4	3	SYLEENA JOHNSON JIVE 41700/ZOMBA (11.98/17.98)	CHAPTER 1: LOVE, PAIN & FORGIVENESS
3	3	2	NIKKA COSTA CHEEBA SOUND 10096*/VIRGIN (12.98/17.98)	EVERYBODY GOT THEIR SOMETHING
4	12	18	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
5	2	2	STELLA SOLEIL CHERRY 013991/UNIVERSAL (12.98/18.98)	DIRTY LITTLE SECRET
6	7	27	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
7	8	4	D.P.G. D.R.G. 1001 (12.98/17.98)	DILLINGER & YOUNG GOTTI
8	15	52	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
9	16	31	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
10	11	5	REMEDY FIFTH ANGEL 7001 (11.98/16.98)	THE GENUINE ARTICLE
11	14	4	MARK MCGUINN VFR 734757 (10.98/16.98)	MARK MCGUINN
12	13	13	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98)	ANTHOLOGY
13	18	57	KEITH URBAN ● CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
14	19	3	TRUE VIBE ESSENTIAL 10619/ZOMBA (11.98/17.98)	TRUE VIBE
15	23	23	PAULINA RUBIO ● UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
16	30	2	SARINA PARIS PLAYLAND 50175/PRIORITY (11.98/17.98)	SARINA PARIS
17	5	2	STEREOMUD LOUD/COLUMBIA 85483/CRG (12.98 EQ CD)	PERFECT SELF
18	20	8	DJ SKRIBBLE BIG BEAT 35065/LONON-SIRE (18.98 CD)	ESSENTIAL SPRING BREAK — SUMMER 2001
19	17	2	ROY D. MERCER CAPITOL (NASHVILLE) 32515 (10.98/16.98)	ROY D. MERCER VS. YANKEES
20	33	16	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
21	31	16	AZUL AZUL △ SONY DISCOS 84180 (10.98 EQ/16.98)	EL SAPO
22	RE-ENTRY		ANASTACIA DAYLIGHT 69948/EPIC (12.98 EQ/17.98)	NOT THAT KIND
23	37	27	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
24	26	8	SONICFLOOD GOTEE 72827 (15.98 CD)	SONICPRAISE
25	28	12	NONPOINT MCA 112364 (8.98/12.98)	STATEMENT

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

26	9	2	WHISKEYTOWN LOST HIGHWAY 170199 (17.98 CD)	PNEUMONIA
27	25	3	RAY MUNNS KINETIC 54679 (17.98 CD)	RAY'S HOUSE
28	32	9	PETE YORN COLUMBIA 62216/CRG (12.98 EQ CD)	MUSICFORTHEMORNINGAFTER
29	36	28	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
30	27	9	BOND MBO 467091/DECCA (17.98 CD)	BORN
31	21	3	BUDDY GUY SILVERTONE 41751/ZOMBA (17.98 CD)	SWEET TEA
32	38	40	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
33	34	22	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
34	24	2	JANE MONHEIT N-CODED 4219/WARLOCK (17.98 CD)	COME DREAM WITH ME
35	6	2	SYSTEMATIC TMC/ELEKTRA 62595/EEG (11.98 CD)	SOMEWHERE IN BETWEEN
36	RE-ENTRY		OURS DREAMWORKS 450036/INTERSCOPE (8.98/12.98)	DISTORTED LULLABIES
37	NEW		REHAB DESTINY 63648/EPIC (11.98 EQ/17.98)	SOUTHERN DISCOMFORT
38	RE-ENTRY		CONJUNTO PRIMAVERA FONOVISA 6104 (8.98/12.98)	ANSIA DE AMAR
39	40	2	JAMES HALL & WORSHIP AND PRAISE DESTINY 7707 (10.98/16.98)	WE ARE AT WAR
40	45	4	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM
41	39	6	LON BALLINGER WEBSTER HALL NYC 22 (17.98 CD)	WEBSTER HALL TRANZWORLD 4
42	RE-ENTRY		BANDA EL RECODO FONOVISA 6102 (8.98/12.98)	CONTIGO POR SIEMPRE...
43	22	3	THE STRING CHEESE INCIDENT SCI 1009/FIDELITY (16.98 CD)	OUTSIDE INSIDE
44	41	3	BEBO NORMAN WATERSHED/ESSENTIAL 10550/ZOMBA (11.98/17.98)	BIG BLUE SKY
45	RE-ENTRY		KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
46	48	13	BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD)	THE BEST OF FREESTYLE MEGAMIX
47	44	2	STRETCH ARMSTRONG SPIT 1601*/LANOSPEED (17.98 CD)	STRETCH ARMSTRONG PRESENTS SPIT
48	RE-ENTRY		SKRAPE RCA 67935 (13.98 CD)	NEW KILLER AMERICA
49	RE-ENTRY		TAMMY COCHRAN EPIC (NASHVILLE) 69736/SONY (NASHVILLE) (7.98 EQ/11.98)	TAMMY COCHRAN
50	50	30	RACHAEL LAMPA WORD 61068/EPIC (11.98 EQ/16.98)	LIVE FOR YOU

POPULAR UPRIISINGS

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

TAIT GROUP: Michael Tait of best-selling contemporary Christian band **dc Talk** has formed a new group, appropriately called **Tait**. The new group makes its album debut with



Marley Legacy. Ky-Mani Marley, a son of the late Bob Marley, has returned with the reggae album *Many More Roads* (Shang/Artists Only! Records). The artist says that "listening to R&B and rap gave me the chance to find my own style." Marley, currently on tour in Europe, is expected to launch a U.S. tour later this summer.

Empty, due July 3 on Forefront Records. It's the first of a series of solo albums from the members of **dc Talk**, each of which is to be issued during the band's current hiatus, which is

expected to end this fall, when the band embarks on its next tour.

Tait's lineup also consists of **Chad Chapin**, **Lonnie Chapin**, and **Pete Stewart**. "All You Got," the first single from *Empty*, has been released to Christian radio.

The group is currently on a U.S. tour. Upcoming dates include July 6 in Richmond, Va.; July 19 in Dallas; July 27 in George, Wash.; Aug. 7 in Darien Lake, N.Y.; and Aug. 18 in South Bend, Ind.

KIM'S 'HEART': **Kim Waters** is bubbling under the Heatseekers chart with her album, *From the Heart* (Shanachie Records). The album was a No. 5 hit on the Top Contemporary Jazz Albums chart in the May 12 issue. Waters had previous hits on that chart with 1991's *Sax Appeal* (No. 9); 1998's *Love's Melody* (No. 10); and 1999's *One Special Moment* (No. 7).

Waters is on tour in support of the album, with dates that include June 24 in Annapolis, Md.; July 6 in Atlantic City, N.J.; July 7 in



Paige Turner. Contemporary Christian singer Paige wrote all the songs on her self-titled debut album, due June 19 on Word Records. The album is like "a journal of the past two years of my life," says the 17-year-old singer from Katy, Texas. Paige will be promoting the album at select Christian music festivals in the U.S.

Jonesboro, Ga.; July 13-14 in Emeryville, Calif.; July 15 in Folsom, Calif.; Aug. 10 in Philadelphia; and Aug. 18 in Akron, Ohio.

GARZA'S RETURN: Rock singer/songwriter **David Garza** earned rave reviews for his 1998 album *This Euphoria*. Garza's new album, *Overdub*, features bassist **Doug Wimbish** and drummer **Will Calhoun**, both of **Living Colour** fame. The album is scheduled for a July 10 release on Lava/Atlantic Records. Garza was featured in Best Buy's "Find 'Em First" music promotion in 1999, which included a starring role in a Best Buy commercial. The artist plays New York's Mercury Lounge June 20, June 27, and July 5.

KELLY'S 'SKY': *Sky Like a Broken Clock*, **Kelly Joe Phelps'** latest album (due July 10 on Rykodisc Records), shifts the focus off the artist's slide guitar style to his finger-picking abilities. Joining him on the album are

bassist **Larry Taylor** (**Tom Waits**) and drummer **Bill Conway** (**Morphine**).

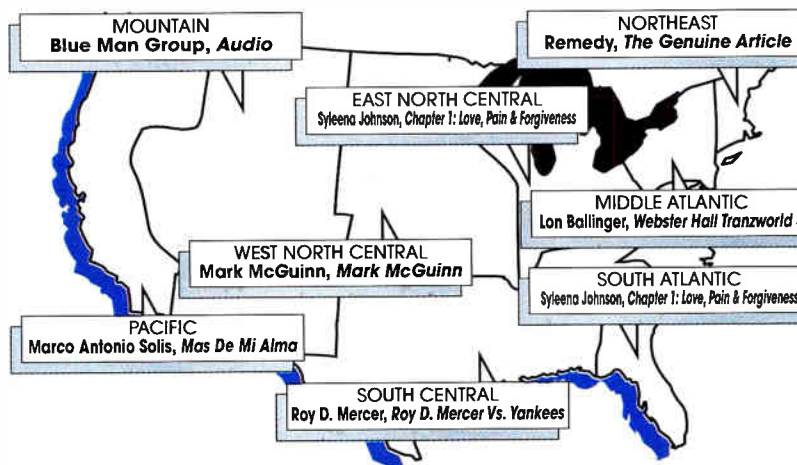
Phelps, currently on a world tour, will be playing these upcoming U.S. dates: July 1 in Eugene, Ore.; July 18-19 in Los Angeles; Aug. 1 in Seattle; Aug. 7 and Oct. 6 in New York; Sept. 2 in Lyon, Colo.; Sept. 27 in Salt Lake City;



Spike's 'Skin.' San Francisco-based hard rock band **Spike 1000** has developed a loyal following, which includes Korn's Jonathan Davis, who has raved about the band in *Kerrang!* magazine. Spike 1000's album *Waste of Skin* is due July 3 on Portrait/Columbia Records. Lead singer Shannon Harris says that reliving the emotional intensity of the songs "can be detrimental."

Sept. 28 in Denver; Sept. 30 in Oklahoma City; and Oct. 4 in Pittsburgh.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Blue Man Group Audio	1. Remedy The Genuine Article
2. Marco Antonio Solis Mas De Mi Alma	2. Syleena Johnson Chapter 1: Love, Pain & Forgiveness
3. D.P.G. Dillinger & Young Gotti	3. DJ Skribble Essential Spring Break -- Summer 2001
4. New Found Glory New Found Glory	4. Stella Soleil Dirty Little Secret
5. Nickel Creek Nickel Creek	5. Sarina Paris Sarina Paris
6. Stella Soleil Dirty Little Secret	6. New Found Glory New Found Glory
7. Jamie O'Neal Shiver	7. Alien Ant Farm ANTHology
8. Lupillo Rivera Despreciado	8. Stereomud Perfect Self
9. Alien Ant Farm ANTHology	9. Marcia Ball Presumed Innocent
10. Mark McGuinn Mark McGuinn	10. Nickel Creek Nickel Creek

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ RUSTIC OVERTONES

Viva Nueva

PRODUCERS: Piero Viscotti, Davic Leonard, and Rustic Overtones
Tommy Boy 14712
Growing up in Portland, Maine, the six members of Rustic Overtones were far enough from the big-city din to develop their own sound but close enough to absorb the diverse influences (rock, funk, hip-hop, punk, ska, swing, space-age pop) that they exhibit on their first national release. Originally signed to Arista, Rustic was left hanging after the departures of label founder Clive Davis and A&R rep Kurt St. Thomas. Fortunately, St. Thomas landed at Tommy Boy and voilà, *Viva Nueva*. The album kicks off with lead single "C'Mon," a call to arms that uses all the band's firepower—a skin-tight rhythm section, soulful keyboards, stinging guitars, funky horns, and the potent, complex, and totally engrossing voice of front man Dave Gutter. Other favorites include funk-up party tune "Love Underground," bossa nova vignette "Baby Blue," and a handful of cuts that feature such prominent guests as Funkmaster Flex, Imogen Heap, and David Bowie. Not to be missed.—PV

★ RUFUS WAINWRIGHT

Poses

PRODUCERS: Pierre Marchand, Alex Gifford, Ethan John, and Damian Le Gassicq
DreamWorks 13760
The danger of an artist issuing a universally praised debut is that the follow-up is inevitably a let-down. Or is it? Three

SPOTLIGHT



RADIOHEAD

Amnesiac

PRODUCERS: Nigel Godrich and Radiohead
Capitol 7243 5 32764

In some quarters, there seems to be an air of impatience with Radiohead digging in its avant-garde heels with the follow-up to the experimental *Kid A*. Don't listen to the philistines. By resolutely forgetting formula, Radiohead proves itself all the more relevant with *Amnesiac*. There are no conventional rock radio singles here—not even anything in the way of the cathartic "Optimistic" from *Kid A*—but *pace* many critics, there are "tunes" galore, particularly with the tracks that make up the wounded heart of the record—the anti-hymn "You and Whose Army?," abstract-blues single "I Might Be Wrong," elegiac cautionary tale "Knives Out," *Kid A* redux "The Morning Bell Amnesiac," and "Dollars & Cents," a sublime summation of leader Thom Yorke's disdain for the philosophical currency of the not-so-New World Order. That rarest of things, Radiohead is a rock band with something meaningful to say, saying it in a truly contemporary, utterly individual language.—BB

years after leaving critics breathless with his eponymous first set, Wainwright returns with *Poses*, an album that tops his previous effort and firmly positions him for much-deserved pop stardom. Flexing a smooth, soulful voice that recalls a young Elton John, the artist offers material that is often startlingly dark and unusually accessible at the same time. The title tune, for example, is an unflinching, brutally frank tale

SPOTLIGHT

JESSICA SIMPSON

Irresistible

PRODUCERS: various
Columbia 62136
Sony has its sights set on nothing less than super-stardom for its reigning pop princess, Jessica Simpson. The groove-laden first single, "Irresistible," is already flying high on the charts, with a brace of potent soul-stompers and romantic ballads waiting in the wings. Her high-caliber duet with label-mate Marc Anthony, "There You Are," is an obvious choice, as is the



resplendent, skyscraping "When You Told Me You Loved Me," which showcases the 20-year-old's voice in full bloom. Simpson demonstrates her maturing manner and vocal prowess on the attitude-laden ode to '80s funk "What's It Gonna Be," where she solicits, "I wanna know where we stand/Are you gonna be a dog or a gentleman?," another bid for chart domination. It's all in fun here, but expect nothing less than a full-on assault in the year to come. A great step forward for youth pop and sure footing for this glamorous talent.—CT

of an innocent young man's descent into life-altering decadence, wrapped in a sweet pop melody. Elsewhere, the artist dabbles in more mainstream ideas, like enlisting Alex Gifford of the electronic duo Propellerheads to collaborate on the funk-fortified "Shadows," a future hit that is marked by its blend of insinuating drum loops and jittery electric guitars. Overall, *Poses* is essential for posters with adventurous souls and a

SPOTLIGHT



SUGAR RAY

Sugar Ray

PRODUCERS: Don Gilmore and David Kahne
Lava/Atlantic 83414

This is the album that Sugar Ray has been inching toward recording since its 1997 break-out hit, *Floored*. *Sugar Ray* shows the quintet honing a hybrid of hip-hop, funk, arena rock, and pop—coated with an ample dose of frat-boy humor and teen-dream romance. There isn't a dud among this project's 11 tracks, each of which sounds custom-made for radio. A formidable front man, Mark McGrath has never seemed more assured than he does here. He has found a comfortable performance zone between pin-up heartthrob and forceful rock belter, which allows him to play coy on ditties like the vibrant first single, "When It's Over," and then swagger on the guitar-drenched "Disasterpiece." The trick to this (or any other Sugar Ray disc) is balancing the cute with the credible, and producers Don Gilmore and David Kahne do a fine job of keeping the band in check. All of this adds up to a collection destined to elevate Sugar Ray to the proverbial "next level" of success.—LF

hunger for words that go deeper than "ooh baby, baby."—LF

LEROY

Leroy

PRODUCERS: Rob Cavallo and Leroy
Hollywood 62212

Six months before the release of Leroy's eponymous debut, four of its tracks were secured for film and TV spots: the blues-etched opening track

"Good Time" (ABC sitcom *The Job*), the hip-hop-inflected "New World" (the film *10 Things I Hate About You*), the hot-battered soul vibology of "Trans Am" (TV's *Felicity*), and the straight-up rocker "Make It Hot" (two upcoming films, *Chain of Fools* and *Joy Ride*). That's not bad for a guy who was, just a few years ago, holding down stints as a gas-station attendant and cable TV technician. Like Lenny Kravitz, the multi-instrumentalist Leroy isn't afraid for his music to be a deep-baked melting pot of influences. With co-producer Rob Cavallo (Alanis Morissette, Green Day), Leroy has certainly crafted one satisfying debut. As for future singles, Hollywood should give serious consideration to the hook-laden "Away" and the Seal-like "Error of My Ways."—MP

THE WEBB BROTHERS

Maroon

PRODUCER: Stephen Street

Mews 5/Atlantic 8573-83217

The debut full-length from the Webb Brothers—Justin and Christiaan, the sons of singer/songwriter Jimmy Webb ("Wichita Lineman," "MacArthur Park")—is a smart collection of California-style orchestral-pop fused with Elvis Costello sensibilities. A loose chronicle of the brothers' time spent playing in the Chicago music scene of the mid-1990s, *Maroon* is steeped in a weary decadence. "At three in the morning I'm ugly/But handsome to you," Justin sings on the waltz-like "Fluorescent Lights." Being jaded, though, has never sounded so bitter-sweet, thanks to the Webbs' lush arrangements. Tracks like "All the Cocaine in the World," "The Liar's Club," and "I Can't Believe You're Gone" are melancholy beauties—symphonic snapshots of excess-ridden lives spent in search of fulfillment in a world of spilled drinks and late-night conversations.—BG

R & B / HIP-HOP

► ST. LUNATICS

Free City

PRODUCERS: various

Universal 4119

Following in the footsteps of group member Nelly's solo material, the St. Lunatics offer more party anthems on their debut, *Free City*. The St. Louis-based group—which, in addition to

(Continued on next page)

BERLIOZ: Symphonie Fantastique
Concertgebouw Orchestra/Sir Colin Davis
PRODUCER: not listed
Philips 289-464-692

BRUCKNER: Symphony No. 5
Concertgebouw Orchestra/Eugen Jochum
PRODUCER: not listed
Philips 289-464-693

RACHMANINOFF: Piano Concerto No. 3/Suite No. 2 for Two Pianos
Martha Argerich and Nelson Freire, piano; Berlin Radio Symphony Orchestra/Riccardo Chailly
PRODUCER: not listed
Philips 289-464-732

Although Philips is no longer a fully functioning separate entity (having been merged with Decca), Universal Classics is celebrating the label's highly regarded half-century by remastering and reissuing 50 vintage titles over the course of this year. The first few batches are in the stores, with the best revolving around classic recordings by Amsterdam's vaunted Concertgebouw Orchestra and such

peerless soloists as pianist Martha Argerich. Sir Colin Davis has long been the world's greatest proponent of Berlioz, winning wider respect for the composer's once-neglected *oeuvre*. His 1974 Amster-



dam recording of the *Symphonie Fantastique* was a benchmark, and it still excites today, particularly in the fine 24-bit/96 kHz remastering. Eugen Jochum's live 1964 reading of Bruckner's Fifth Sym-

VITAL REISSUES®

phony with the Concertgebouw is another stellar interpretation, with the orchestra thrilling to the conductor's expansive view of this deeply spiritual work. Argerich's live 1982 recording of the Rachmaninoff Third Concerto with Riccardo Chailly has always been considered a pinnacle of modern classical recording. It has lost none of its luster here, newly coupled with the composer's Second Suite for Two Pianos (with Nelson Freire as Argerich's duet partner). The initial "Philips 50" range includes other welcome reissues, including Sviatoslav Richter's legendary 1958 *Sofia* recital, a new compilation of Fauré's Requiem, *Pavane*, and *Pelleas et Mélisande* with Jean Fournet and David Zinman, and Valery Gergiev's relatively recent Kirov reading of the rarely heard full ballet version of Prokofiev's *Romeo and Juliet*. Titles to look forward to next month in the U.S. include Beethoven sonatas from Alfred Brendel. Despite such high points, the "Philips 50" is a flawed enterprise. Aside from such risible inclusions as Colin Davis' embarrassing

misreading of the Sibelius Fifth Symphony, there are mediocrities like Josef Krips' dated run-through of Mozart's Symphonies Nos. 40 and 41 (which is particularly disappointing when Philips has



such a wonderful recording of the same works led by John Eliot Gardiner). By far the worst element of "Philips 50," though, are the idiotically paltry liner notes; in most cases, they're just the same old pot-

ted composer bios, the ones that are excusable for repertoire-oriented introductory titles, which these discs obviously aren't. If these are such historic recordings, and many of them certainly are, then why weren't fresh notes written to give some historical context on the recordings themselves—as with the exemplary "Decca Legends" series or EMI's "Great Recordings of the Century"? (One exception is Argerich's Rachmaninoff Third, as it's blessed by Bryce Morrison's characteristically astute consideration of the item at hand.) Also, all the original producer credits have been left out. Why bother to celebrate a label's great catalog and not recognize the technical masters who helped make it so great? And what about the engineers who accomplished the remastering that Universal trumpets on behalf of this series—why aren't they credited? If Universal Classics cares so little for the content of its products (or the efforts of its producers), it's a wonder that the company bothers to put them out at all.—BB

CONTRIBUTORS: Bradley Bamberger, Leila Cobo, Larry Flick, Brian Garrity, Steve Graybow, Rashaun Hall, Richard B. Henderson, Gail Mitchell, Michael Paoletta, Deborah Evans Price, Chuck Taylor, Philip Van Vleck, Paul Verna, Ray Waddell. **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, as well as 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, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

Nelly, includes Ali, Kyjuan, Murphy Lee, and silent hypeman Slo Down—first put its hometown on the musical map via Nelly's multi-platinum *Country Grammar*. True to form, "Midwest Swing," the album's first single, keeps things bobbing along with a sing-songy hook that's as infectious as those on Nelly's chart-climbing solo singles. The appropriately titled "Summer in the City" keeps the party going with head-nodding beats and rhythms, courtesy of Jason "Jay E" Epperson, who also produced tracks on *Country Grammar*. Crooner Brian McKnight makes a memorable appearance on the R&B-inflected "Groovin' Tonight." To their credit, and as evidenced by the many potential chart-climbers here, the St. Lunatics surely know a radio-ready hit when they hear one.—RH

★ VARIOUS ARTISTS

A Twist of Marley

PRODUCER: Lee Ritenour
GRP 314 549 787

Guitarist Lee Ritenour—a central force behind 1997's Antonio Carlos Jobim tribute, *A Twist of Jobim*—pays homage this time to reggae pioneer Bob Marley, who died 20 years ago in May. Longtime fan Ritenour has enlisted a diverse army of R&B, jazz, reggae, pop, and world artists to add their own nuanced shadings to a dozen Marley tunes. Among them are such classics as "Exodus" (Michael Brecker on sax, Lisa Fischer on vocals), "I Shot the Sheriff" (Maxi Priest on vocals), and "Jamming" (Gerald Albright on sax). Other standouts include Ritenour and piano man Dave Grusin's jazz-funked "Get Up Stand Up"; "Is This Love," sweetened by Will Downing's smoky, sensual baritone; and Phil Perry's smooth invitation to "Stir It Up." While not intended to make listeners forget the real thing, this fitting tribute will make them appreciate all the more the universality of Marley's music and lyrics.—GM

COUNTRY

★ JIM LAUDERDALE

The Other Sessions

PRODUCERS: Jim Lauderdale and Tim Coats
Dualtone Nashville 1103

Often covered by other country artists, singer/songwriter Jim Lauderdale has put together a sterling collection of stone country originals here, and he nails every one of them. *Sessions* finds Lauderdale pairing with some of Nashville's best, including such country gold stalwarts as Frank Dycus, Harlan Howard, Melba Montgomery, Kostas, and others. "If I Were You" is an aw-shucks shuffle, and the killer ballad "I'd Follow You Anywhere" would've been a monster hit in 1962—and should be one now. Such gems as "What's on My Mind," "Merle World," and "Born Believers" are loaded with attitude and just too country for words. Similarly, "Diesel, Diesel, Diesel" and "Honky Tonk Haze" are instant classics in their niches, truck drivin' and drinkin' songs, respectively. Perhaps the best testament to the authenticity of these songs is that George Jones could sing the hell out of any one of them, but Lauderdale himself is more than up to the task.—RW

JAZZ

★ TOM HARRELL

Paradise

PRODUCERS: Dan Savant and Angela Harrell
Bluebird 63738

An engaging mix of jazz and classical sounds, trumpeter Tom Harrell's latest release is the first project to appear on BMG's newly re-activated Bluebird imprint. Harrell is a truly sublime improviser, whose strength comes in the winsome lines he wraps around his

ethereal arrangements and the wide range of emotion that his music evokes. For every tight, joyous, big band-influenced burst of energy, there is an equally pensive moment of solitary reflection, as such pieces as "Day-break," "Wind Chant," and "Sunrise" well up with emotions ranging from the simplest joys to the darkest fears. Harrell utilizes both a jazz septet and a string ensemble to bring his compositions to life, creating a journey through the psyche that is sometimes uplifting, sometimes disquieting, and, most important, wholly satisfying.—SG

LATIN

★ MANU CHAO

...próxima estación... Esperanza

PRODUCER: Renaud Letang and Manu Chao
Virgin 7243 8 10321

Former Mano Negra front man Manu Chao's follow-up to his phenomenally successful *Clandestino* is one of the most anticipated discs in Latin alternative music. Like its predecessor, *próxima estación* is a mix of urban sounds and experiences hailing from all parts of the globe. The result is rather like a multicultural marketplace, attractive and colorful, if a bit chaotic. Chao is fond of layering sonic elements—snippets of radio programs (a recurring theme), different musical styles (reggae, calypso, and jump, to name a few), and a variety of languages. As attractive as the sonic mix is, musically speaking, it's lacking, with melodies relegated to the role of repetitive mantras over changing backdrops. In the end, this makes an ever-interesting and intellectually stimulating set—with something new to be found in each listen—though not truly (or always) compelling.—LC

★ JOE ARROYO AND JUAN CARLOS CORONEL

Los Reyes del Trópico

PRODUCER: Chelito De Castro
Discos Fuentes D11023

If the notion of having Joe Arroyo and Juan Carlos Coronel—arguably Colombia's best-known salsa vocalists—together in a recording studio sounds too good to be true, you're right. But *Los Reyes del Trópico* is the next best thing, hooking up Arroyo and Coronel via digital and analog technology for a collection of Arroyo's greatest hits (most of which he penned), revamped with new production, arrangements (note the vampy intro to "La Noche"), and instrumentation. Compared with the originals, the overall production quality of the songs is, as expected, higher and impeccably mixed. And, surprisingly, Arroyo's trademark high tenor melds organically with Coronel's more velvety pipes and straight-ahead delivery. Despite this, and perhaps out of respect to Arroyo (the album is described as an homage to him), these versions are not significant departures from—or improvements on—the originals. But they lend new life to classics, without offending the purists.—LC

WORLD MUSIC

★ BAABA MAAL

Missing You (Mi Yeewnii)

PRODUCER: John Leckie
Palm Pictures 2067

Following the electrifying success of his 3-year-old Afrobeat masterpiece *Nomad Soul*, Maal has chosen to return to a more intimate, traditional sound for *Missing You*. All but one of the tracks were cut in the village of N'bunk, Senegal, using a mobile studio; the payoff for recording up-country is an essentially acoustic album of undeniable charm and ingenious virtuosity. The bulk of the songs here feature a very brief, yet pointed lyrical statement, amplified by a supple instrumental groove. Like many West African artists, Maal enjoys making music that plays with both your head and your body. On "Fa Laay

Fanaan," the teenage griot Cisse Damba Kanoute joins Maal in rebuking world leaders for basically screwing Africa for centuries—a polemic set to an infectious, lilting, polyrhythmic arrangement. *Missing You* isn't about Maal returning to his roots. Rather, it proves he never really left.—PVV

BAU

Blimundo

PRODUCERS: Bau, Jean-Pierre Pollet
Lusafrica 36226

Bau (Portuguese for "box") is the nom de disque of Cape Verdean string virtuoso Rufino Almeida. His lightning-fingered performances on violin, cavaquinho, and guitar have been heard on several of Cesaria Evora's albums, on which Bau played first as a member of the Mindel Band and then as music director to the barefoot diva. This, his second solo effort, little resembles the haunting *morna* style that Evora has popularized during the past decade. Instead, it sparkles with vivacious melodies and arrangements, suggesting a bluegrass variant developed as defense against the hardscrabble existence eked out by inhabitants of a volcanic landscape isolated in the Atlantic Ocean. Fittingly, *Blimundo* kicks off with a cover of legendary violinist Travadinha's "Jombo." (Travadinha was the island's answer to Stephane Grapelli.) Throughout, Bau's agile playing and cheerful inflections are probably best compared to the gypsy jazz associated with the Quintet of the Hot Club of France. Distributed by Harmonia Mundi.—RBH

BLUES

BILL PERRY

Fire It Up

PRODUCER: Jimmy Vivino
Blind Pig 5069

This is Perry's first album for Blind Pig, and he has made the most of the opportunity. Having previously paid some lead guitar dues with the likes of Richie Havens, Rick Danko, and Garth Hudson, Perry shows himself to be a drop-down dirty blues player when given his own solo shot. Perry likes to boogie, hitting that groove right away with "Itchin' for It." This isn't a non-stop hoedown, though. Working such midtempo numbers as "Pressure" and such slow-burners as "Thinkin' of You" into the mix, Perry gives the record a varied sonic feel. Producer Jimmy Vivino plugs in on mandolin for the rootsy blues of "I Can't See the Light of Day," and the jump blues instrumental "G&L Jump" finds Perry assaying yet another style. Vivino and Perry toe the mark when it comes to sticking with a stout, direct, blues sound, and Perry's vocals have a raggedy edge that meshes perfectly with this hefty instrumental vibe.—PVV

CONTEMPORARY CHRISTIAN

★ AVALON

Oxygen

PRODUCER: Brown Bannister
Sparrow 1796

On their fifth Sparrow album, the members of Avalon once again demonstrate the impressive gifts that have made them one of the most acclaimed groups in contemporary Christian music: vibrant vocals and an unerring song sense. Avalon members Jenna Long, Jody McBrayer, Michael Passons, and Cherie Paliotta intertwine their stellar voices in creative arrangements that breathe life into the songs on this solid set. And while Brown Bannister's production is polished pop that provides plenty to engage the ears, it never gets in the way of the group's vocals. Highlights include the gorgeous ballad "By Heart, By Soul" (a duet with Aaron Neville) and "I Don't Want to Go," a re-working of Richard Page's "Oxygen."—DEP

IN PRINT

HOT STUFF: A Brief History of Disco

BY JOHN-MANUEL ANDRIOTE
HarperCollins

196 pages; \$13

Critics charge that the disco era was all style and no substance, the "Me Decade" at its narcissistic nadir. Even nostalgic culture moguls who recycle the '70s focus on disco's most superficial accoutrements: mirror balls, platform shoes, white polyester suits.

But anyone who ever experienced the physical ecstasy and spiritual camaraderie of life at 128 bpm knows the truth. Yes, disco was about fashion, dancing, and music—but it was also about much more. It was a cultural revolution that, despite many permutations and name-changes, continues to influence American culture today, the numerous declarations of its death notwithstanding.

John-Manuel Andriote chronicles disco in *Hot Stuff*, examining its musical roots, political underpinnings, and societal impact. A respected journalist and award-winning author of *Victory Deferred*—a heady book about AIDS—

Andriote takes his subject seriously. Fortunately, he heeds a key lesson of disco and doesn't take it too seriously. The point, after all, is to have a good time.

Andriote makes clear the extent of the music's popularity, as well as the speed of its decline. Disco first found mainstream audiences in 1975 with such songs as Van McCoy's "The Hustle" and Gloria Gaynor's "Never Can Say Goodbye." Following the success of *Saturday Night Fever* in 1977, disco found a home on FM radio and in dance clubs across the country. By the decade's end, Andriote reports, more than 200 disco radio stations had popped up, as well as more than 20,000 discotheques. He writes, "Like a kind of pandemic of pleasure, disco fever literally swept the planet."

Yet this fever spiked quickly and broke even faster. Just two years after opening Studio 54 in 1977, the owners of the world-renowned discotheque went to jail for tax evasion, ending their reign over New York nightlife. Trailblazing station WKTU New York rocketed to the top of the Arbitrons when it went all-disco in 1978; just one year later, the floundering station scrapped disco altogether. In case anyone didn't realize that the times were changing, 1979's "disco demolition" in Chicago's Comiskey Park—where baseball fans stormed the field and rioted while destroying

tens of thousands of records—removed any doubt. Disco was over, at least in the minds of mainstream Americans.

If disco was tied up at least tangentially in the liberation movements of the '70s—for women, gays, and people of color—then disco's downfall was at least partially connected to the backlash against these movements. Andriote argues persuasively. But politics aside, disco was its own greatest enemy, oversaturating a niche and losing its soul. Of course, music and fashion of the early '80s looks equally self-indulgent, tacky, and corporatized in retrospect, but this is small consolation for disco fans. Still, as Andriote documents, disco has survived underground,

particularly among gay audiences, and the genre's descendants—house, techno, electronica—thrive in dance clubs that remain discotheques in all but name.

Most of Andriote's basic narrative has been recorded before, but his breezy tone and concise writing are refreshing. He adds a few novel aspects

to disco's history; his section on discotheques' origins in the juke joints of the American South and the post-war dance halls of France is particularly intriguing. And his appendix of the era's top artists and their songs is a terrific resource that matches his book's dishy, subjective tone.

Andriote's focus on discotheques is perhaps overstated, though; true, millions of Americans attended dance clubs, where disco music was originally meant to be played. But far more people heard the music on their home stereos—and they, too, were part of the disco revolution.

Adults too old, too busy, or too uncool to hit a discotheque listened to Donna Summer on their car radios or watched Merv Griffin's *Dance Fever* on TV, while kids too young to get into nightclubs studied the newest dance moves on *American Bandstand* and practiced them in their suburban basements while listening to Bee Gees 45s, or even the *Sesame Street* disco album. True, discotheques were where disco's elements all came together: clothes, music, drugs, social interaction, sexual license. But the reason disco came to define an entire era is because it expanded beyond the confines of its own subculture to dominate American culture at large—a feat no musical genre has quite matched since.

WAYNE HOFFMAN



John-Manuel Andriote

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

★ YOUNGSTOWN Sugar (3:50)

PRODUCERS: Oliver Leiber and David Gamson

WRITER: O. Leiber

PUBLISHERS: Paul Peterson Tattoons/St. Paul Music, ASCAP

Hollywood 11330 (CD promo)

In the midst of the boy-band fervor of a couple years ago, Youngstown made its bid for top 40 favor. And while it had some impact with the Radio Disney crowd, the trio never really found its place with the big boys of the genre (though it did hit gold with the single "I'll Be Your Everything"). After touring the U.S., Europe, and Japan, Misters D.C., Sammy, and Dallas return with their best track yet, a slightly edgy midtempo pop-rock with some great instrumental hooks and a chorus that could make the grade with the format's mainstream listeners. Written/co-produced by Oliver Leiber, who has served up hits from Paula Abdul, the Corrs, and BBMak, "Sugar" opens with a surprisingly assertive splash of guitars, then walks a pleasing line between '80s-brand R&B à la Prince and straight-ahead, organically grown pop. It's a nice peek into the group's dynamic upcoming sophomore set, the potentially hit-packed *Down for the Get Down* (with a surprisingly sweet take on John Lennon's "Grow Old With Me"), due July 10.—CT

THE CORRS All the Love in the World (3:55)

PRODUCER: Robert John "Mutt" Lange

WRITERS: R.J. Lange, the Corrs

PUBLISHERS: Zomba Enterprises, ASCAP; Songs of PolyGram International/Beacon Communications Music, BMI Atlantic 300549 (CD promo)

Getting top 40 radio to realize the gift it had in the Corrs' previous single, "Breathless," was like leading the proverbial horse to water and persuading it to drink. While the jovial song easily glided to top 10 success around most of the world, it peaked at a paltry No. 34 on the Hot 100, despite Atlantic's best efforts. Oddly, the label breaks the momentum with the somber follow-up, "All the Love in the World," remixed slightly for radio by the song's co-writer/producer, Robert John "Mutt" Lange, who also composed "Breathless." While this song showcases the family foursome's wondrous harmonies and contains some lovely fireside-feeling acoustic guitar work, it's a sullen choice for the time of year when most of us are breaking out of doors and looking for a more lively musical backdrop. A song like "Irresistible" (another Lange composition) on current album *In Blue* would have been perfect. AC radio should find this a friendly add, but top 40 is not likely to consider this the group's next logical step.—CT

KIM SOZZI Feelin' Me (2:53)

PRODUCERS: Berman Brothers

WRITERS: L. Dvoskin, T. Bleck, G. Bleck, J. Siminski

PUBLISHERS: Cool Guy Music, BMI; Warner/Chappell, Bleck Music, ASCAP

REMIXERS: Jonathan Peters, Tony Co'uccio, Sebastiao Da Silva, Giles Van Breukein & Yabe, Hex Hector

BAB Music/Edel Entertainment 182462 (CD promo)

We first raised eyebrows over Kim Sozzi with her heart-aching ballad "Letting Go," which was featured in an episode of *Daw-*

SPOTLIGHT



TRAVIS Sing (3:51)

PRODUCER: Nigel Godrich

WRITER: F. Healy

PUBLISHER: not listed

Independent/Epic 53621 (CD promo)

The mainstream-pop world at large may not yet be hip to the melodic charms of Travis, a red-hot entity throughout the U.K. and much of Continental Europe, but "Sing" provides this Scottish quartet with its best shot for chart success since 1999's brilliant "Why Does It Always Rain on Me." Front man/primary tunesmith Fran Healy is at his boyish best here, playfully chiding a loved one with sweet and silly lines like "the love you bring won't mean a thing unless you sing." In fact, his performance is so skillful and disarming that you almost forget that the chorus is little more than him chanting the word "sing" over and over. Yet, that's the beauty of this track. There are no bells and whistles here, just a lovely lyric floated atop the feather-light arrangement of plucky banjos, folksy acoustic guitars, and rock-spiced rhythms. Wisely, the band and producer Nigel Godrich have sidestepped the temptation to build "Sing" into a manic, hyper-commercial anthem. Instead, they're trusting the song's clear, instantly infectious hook to do the job in grabbing listeners—and, justice prevailing, it will.—LF

son's *Creek* a couple years ago. She then landed a track, "Till I Cry You out of Me" on the soundtrack to *Teaching Mrs. Tingle*, before being signed to dance maestros Berman Brothers' imprint, BAB Music. Her first single there, "Feel in' Me," was co-written by Larry Dvoskin, who has penned hits with Meredith Brooks, and it's already become a dance-floor staple, recently hitting the top 5 of the Hot Dance Music/Club Play chart. With its initial exposure in the bag, it's time for this tasty track to make the trek to top 40/rhythmic glory. Thanks to a feast of remixes from pop-savvy club names like Hex Hector and Jonathan Peters, the adhesive hook of this maddeningly clever song should be able to unclasp the padlock that so many top 40 stations have on dance-oriented tracks.—CT

RONAN KEATING Lovin' Each Day (3:31)

PRODUCER: Gregg Alexander

WRITERS: G. Alexander, R. Nowels

PUBLISHER: not listed

Interscope/A&M (CD promo)

In his native U.K., 24-year-old Ronan Keating is as major a presence as Destiny's Child is here. As front man for the long-lived group Boyzone and a solo star since 1999, he's worked his way through six No. 1 singles, 12 million in album sales, dozens of sold-out tours, and a recognition factor that would make Cher green with envy. Yet in the U.S., he remains virtually unknown. That could change with the release of his fine first

SPOTLIGHT

MARIAH CAREY Loverboy (3:50)

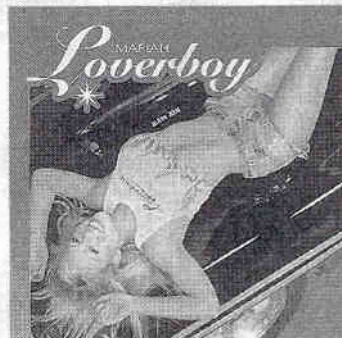
PRODUCER: Mariah Carey

WRITERS: M. Carey, L. Blackmon, T. Jenkins

PUBLISHERS: Sony/ATV Songs LLC/Rye Songs/Fox Film Music/Better Days Music, adm. by Universal-Songs of PolyGram International, BMI; All Seeing Eye Music, ASCAP

Virgin Records America 16049 (CD single)

It may have a title—and it contains the requisite sample that Mariah Carey's lead-off singles traditionally do—but that hardly makes "Loverboy" a song. The first single from the upcoming soundtrack to her film debut, *All That Glitters*—and her bow for Virgin



Records—lifts the melody line from Cameo's 1987 top 40 hit "Candy" and plops a random series of sounds, shout-outs (including Cameo guesting), and swirling harmonies otop. The result is bewildering, devoid of a hook. A remix on the promo single that includes Da Brat and Ludacris at least puts some action atop the beat, but still, the self-produced record comes out as a mumbo jumbo of disparate elements. A new project from one of music's most beloved and consistent cross-format stars is always an event, and radio will likely expose the track to the masses—but at what price to Carey's reputation and, ultimately, to her longevity? After such a prestigious record of hits for more than a decade, "Loverboy" sounds dangerously close to self-sabotage. The mighty may have fallen here.—CT

R & B

CASE Not Your Friend (3:59)

PRODUCERS: Tim & Bobb

WRITERS: T. Kelley, B. Robinson

PUBLISHER: not listed

Def Soul 15271 (CD promo)

Building on the success of the chart-topping "Missing You," Case returns with "Not Your Friend." Again, the New York native teams with producers Tim & Bob for a midtempo, guitar-driven track that blends well with Case's tenor tones. In the song, our hero warns his woman to think twice about her best girlfriend, who's making a move on him. Oops. With R&B radio already picking up on the tune, there is a good chance that "Not Your Friend" can cross Case over to top 40 the way "I Wanna Know" did for fellow R&B crooner Joe. It

SPOTLIGHT



BUDDY GUY Baby Please Don't Leave Me (3:54)

PRODUCER: Dennis Herring

WRITER: J. Kimbrough

PUBLISHER: Big Legal Mess Publishing, BMI

Silverstone/Zomba 42885 (CD promo)

Old dogs definitely learn new tricks, as proven here by 1993 *Billboard* Century Award winner Buddy Guy. A cover of Junior Kimbrough's "Baby Please Don't Leave Me," the first single from Guy's *Sweet Tea* album sets the tone perfectly for this sublime collection of songs mostly culled from the catalog of iconoclastic blues indie Fat Possum. The late Kimbrough and his Fat Possum kin mostly hail from North Mississippi, with that area's primal brand of blues differing elementally from Guy's usual Delta-derived Chicago style. But the 64-year-old Guy takes the material firmly in hand, aided by a rough-house band and the inspired (that is, raw) production of Dennis Herring. A funky, very electric blues march, "Baby Please Don't Leave Me" will appeal to Hendrix fans as much as anyone, with Guy howling at the moon and slaying his guitar. The CD promo features the track's long version (7:23), as well as the stompin' album cut "Look What All You Got" (originated by T-Model Ford) Plainly put, Guy—who has his live-wire act out on the road—is hotter than ever.—BB

also serves as a welcome reminder that Case, whose first No. 1 hit was the ballad "Happily Ever After," can do justice to a song with a little more gusto.—RH

OLIVIA Are U Capable (3:08)

PRODUCERS: Joshua P. Thompson, and Juan "Magic" Peters

WRITERS: J. Thompson, Q. Patrick, D. Conley, J. Peters,

O. Longott, Bingo

PUBLISHERS: Tallest Tree Music/DreamWorks/Melodic

Noise/Plaything Music/O Lovely Music/Town Caller

Music/Bingo Publishing, ASCAP Q-Zik Music/Music

Pieces, BMI

J Records 21063 (CD promo)

If her lead single, "Bizouance," wasn't proof enough that Olivia's got more than her share of attitude, witness this saucy follow-up, "Are U Capable." Teamed again with producer Joshua Thompson, the 20-year-old songstress uses her breathy vocals to deliver a steamy tune rife with R-rated lyrics:

NEW & NOTEWORTHY



album here on Interscope/A&M (which contains U.K. No. 1 solo singles "Life Is a Rollercoaster" and "When You Say Nothing at All," his take on the Alison Krauss gem). The first single—a top 10 hit in the U.K., Germany, and Italy—is a rollicking rock/pop effort with a decidedly American feel, thanks to writing credits from Rick Nowels and Gregg Alexander, aka New Radicals. "Lovin' Each Day" tumbles forward at a giddy pace, with guitar accents and a one-listen, happy-go-lucky chorus that could effortlessly light the way at top 40. If Interscope can market this artist with gusto, he's got a hit on his hands.—CT

"Can you flip it, can you hit it/Are you ready to get with it tonight/Can you give me what I want?" Olivia is impressive on this track, as she pulls double-duty, rapping and singing—proving that she is "capable" of doing both. The song's sexually driven attitude should serve it well at both R&B and rhythm crossover stations. With "Bizouance" setting up Olivia's debut album, "Are U Capable" may be the song that sets her career ablaze.—RH

COUNTRY

▶ JESSICA ANDREWS Helplessly, Hopelessly (3:37)

PRODUCER: Byron Gallimore

WRITERS: B. James, T. Verges

PUBLISHERS: Sony/ATV Songs, Songs of Universal, BMI DreamWorks 13719 (CD promo)

Andrews' follow-up to her feisty hit "Who I Am" finds the teenage songbird and producer Byron Gallimore in a lulling, pop-blockbuster ballad mode. Delicate acoustic guitar and piano give way to a swirling, soaring powerhouse chorus, with Andrews alternating between softness and go-for-broke belting. She's equally adept at both, capable of vocal gymnastics as well as subtlety when appropriate. The song has the big, blustery soundtrack feeling, and Andrews and Gallimore are helplessly, shamelessly, doggedly going for the big pop crossover brass ring. Chances are good they'll reach it, too, with a cut far more Carpenters than Carter Family. Not that there's anything wrong with that.—RW

★ NICKEL CREEK When You Come Back Down (3:48)

PRODUCER: Alison Krauss

WRITERS: T. O'Brien, D. O'Keefe

PUBLISHER: Forerunner Music Group, BMI

Sugar Hill 3909 (CD promo)

A beautiful melody, crisp acoustic instrumentation, and killer harmonies highlight a fine piece of work from this fresh-faced country/bluegrass trio. Stylistically, the track is reminiscent of early Dan Fogelberg, and the romantic lyric from Tim O'Brien and Danny O'Keefe is a take on love and loyalty: "Take every chance you dare/I'll still be there when you come back down." Chris Thile and siblings Sean and Sara Watkins make up Nickel Creek, and Thile takes lead vocal on this cut, with his understated approach speaking far louder than the histrionic note-bending so prevalent with more pop-leaning country. Totally lacking in bombast, this single makes its powerful statement through both craft and art, conveyed masterfully through Alison Krauss' soft production touch. Simply gorgeous.—RW

ROCK TRACKS

▶ BLINK-182 The Rock Show (2:49)

PRODUCER: Jerry Finn

WRITER: Blink-182

PUBLISHER: not listed

MCA 25359 (CD promo)

Rock's hottest trio returns with *Take off Your Pants and Jacket*, the follow-up to last fall's live album, *The Mark, Tom, and Travis Show (The Enema Strikes Back!)* and its first set in years without a direct scatological reference in the title. As the face of rock radio has yielded toward the emerging hard sounds of "nu metal," Blink continues to provide a contrasting voice with its peppy, lighter punk sound and quirky (often gross) sense of humor. This time out, the tune tells of finding love in a great girl on the Warped Tour. Like the group's past hits, "The Rock Show" clearly shows the band's talent for writing—and performing—hooks. Blink has become a core act for most modern (and even some pop) stations, so expect "The Rock Show" to rock its way toward the top of Modern Rock Tracks.—EA

FOR THE RECORD

Due to an editing error, New & Noteworthy artist Svala's name was spelled incorrectly in the June 9 issue of *Billboard*.

CONTRIBUTORS—Eric Aiese, Bradley Bamberger, Larry Flick, Rashaun Hall, Chuck Taylor, Ray Waddell. **SPOTLIGHT**: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **NEW & NOTEWORTHY**: Exceptional releases by new or upcoming 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. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.



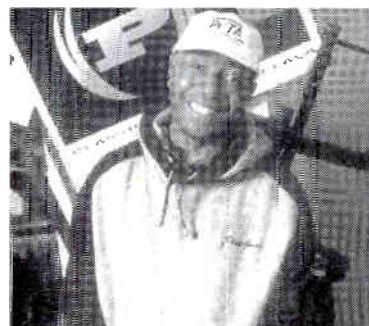
Uncaged. Athena Cage, a former member of girl group Kut Kloze, is preparing for the August release of her solo debut on Priority, *The Art of a Woman*. Working with her are such producers as Rodney Jerkins, Steve Rhythm, Tim & Bob, and Damon Elliot. Jerkins, left, is pictured with Cage.

Simmons Mobilizes Hip-Hop Summit

Meeting Will Focus On Marketing, Conflict-Resolution Issues

BY GAIL MITCHELL

LOS ANGELES—Saying it's time to take back responsibility, entrepreneur/hip-hop pioneer Russell Simmons is mobilizing a Hip-Hop Summit June 12-13, pulling together a diverse group of artists, music executives, politicians, and religious leaders. Aimed at initiating positive dialogue, proactive reforms, and unity, the two-day series of meetings at the New York Hilton will address such issues as rap profiling, inter-group conflicts, lyrical content, A&R and marketing initiatives, and polit-



SIMMONS

ical empowerment—culminating in the drafting of a code of ethics for marketing hip-hop records, to be announced June 14.

"People have suggested that we're going to talk about some way of censoring artists," Simmons says. "But it's about protecting freedom of speech while getting people to dig deep and make better poetry. And more success will come from that. The one thing about hip-hop is it tells the truth, and I want to continue that. We just want to make hip-hop a greater industry. That's the main

thrust of this summit."

Discussions will revolve around four major areas: making greater efforts at being accountable for hip-hop's social, political, and economic impact; conflict resolution among artists; examining the functions of A&R and marketing in elevating hip-hop; and dialogues featuring such political and religious leaders as Congresswoman Maxine Waters (D-Calif.), Rev. Dr. Ben Chavis-Muhammed, Honorable Minister Louis Farrakhan, and Rev. Run; such label executives as Bad Boy's Sean "P. Diddy" Combs, Aftermath's Dr. Dre, Loud's Steve Rifkin, and Interscope's Steve Stoute; and producer/gang mediator Michael Concepcion, who'll co-chair the conflict-resolution meeting with Farrakhan.

Another key session will be a mini-congressional panel that includes Cynthia McKinney (D-Ga.), Earl Hilliard (D-Ala.), Bennie Thompson (D-Miss.), Harvard professor/author Cornel West, and Recording Industry Assn. of America president/CEO Hilary
(Continued on page 30)

Virgin Signs Teddy Riley; Capitol's Pru Records New 'Aaroma'; Universal Promotes Fatherhood

A VIRGIN ACT: Teddy Riley, who's busy wrapping up his production contribution to Michael Jackson's long-awaited new album, has signed as a solo artist with Virgin. His first album is expected in November. Riley also appears on Def Jam's July 31 *Rush Hour 2* soundtrack with the single "Party," featuring Method Man.

PRU-RENT MOVES: Capitol artist Pru has recorded a new single version of "Aaroma (of a Man)," produced by label president/CEO Andrew Slater and mixed by Mike Shipley (India.Arie, Aerosmith). A dance/club remix by Hani al-Badiri and an R&B mix produced by Carlos "Six July" Broady have been commissioned.

The new single is part of an aggressive campaign launched this month for the singer/songwriter's eponymous debut album, released last November. The new version of the ballad will be added to the *Pru* album, which will be redesigned. An "Aaroma" video is being shot this month. Complementing a coast-to-coast promotional tour of R&B and top 40/rhythm-crossover radio will be a series of live showcases for BET, MTV/MTV2, and VH1.

Pru also joins the formidable female force on Epic's *Soul Solidarity* project, conceived by Essence Communications editorial director Susan Taylor, singer Angie Stone, and International Assn. of African-American Music (IAAAM) co-founders Dyana Williams and Sheila Eldridge. With a roster that thus far includes Stone, Yolanda Adams, Patti LaBelle, Donna Summer, Eve, Jill Scott, and Chanté Moore, the album will benefit LIFEbeat and the IAAAM Foundation.

FATHERHOOD IS UNIVERSAL: Using the theme "Fatherhood is Universal and Universal is music" and targeting its R&B independent account base, Universal Music and Video Distribution (UMVD) is giving retail consumers a free limited-edition Father's Day card with the purchase of titles by such artists as India.Arie, Tupac Shakur, Mary J. Blige, Dave Hollister, Nelly, and Barry White. The card's cover artwork was painted by New York-based African-American artist R. Greg Christie, a noted children's book illustrator who has also done album art for Joe Sample.

In addition to marshaling support from the print and radio sectors, UMVD senior director of urban marketing Bill Lucas says there's a special in-store

play sampler and a Father's Day e-card that is posted on R&B lifestyle and retail sites.

MASSENBURG HONORED: The Catalog for Giving of New York City recently honored Motown Records president/CEO Kedar Massenburg at its sixth annual Urban Heroes Awards benefit. Among the guests congratulating Massenburg were Universal/Motown Records Group chairman Mel Lewinter, University Music president Haqq Islam, and Jive recording artist Joe, who is managed by Massenburg. The event also featured an acoustic performance by Motown artist India.Arie.

"I'm very proud to have been chosen as the entertainment honoree at this year's Urban Heroes benefit," Massenburg says. "Just as music is one way for young people to express themselves, it's also important for them to be recognized for their outstanding achievements. Catalog for Giving does just that."

Catalog for Giving supports community-based organizations in New York that provide essential services to young people who are adversely affected by poverty, drugs, crime, and violence. A youth from each organization was presented with an Urban Heroes award, honoring the youth's accomplishments in becoming a community leader.

INDUSTRY BRIEFS: Marshall Thompson, a member of legendary R&B group the Chi-Lites, has inked a distribution pact for his Mar-ance Records with Nile Rodgers' Sumthing Distribution... 112, N'Dambi, Rahsaan Patterson, Karen Bernod, Res, Ledisi, Talib Kweli, Bilal, and Musiq Soulchild will be among those at the first annual Jet Fete Aruba 2001 (June 24-28), a sports/music fest being staged by New York-based Executive Management Group. Contact: 212-278-8973... Submissions are being accepted now for the second Black/Friday music and film festival, Oct. 5, 12, and 19 (music) and Oct. 26-28 (film) at Los Angeles' El Rey Theatre. U.K. band Attica Blues, signed to Sony imprint Higher Ground, will headline. Overseeing the music performance slots is KPFFK Los Angeles DJ Kristi Lomax, who's looking for both popular and underground acts. Scheduling the newly added film segment is *LA Weekly* writer Ernest Hardy. Submission guidelines are available via blackfridayfest.com.

Assistance in preparing this column was provided by Rashaun Hall in New York.

**The Rhythm
The Rap
and The
Blues**

by Gail Mitchell



Arista Newcomer Cantrell Sounds 'So Blu' On Heartfelt Debut Album

BY ALIYA S. KING

NEW YORK—For Arista newcomer Blu Cantrell, a serious car accident involving her sister opened the door to a musical career.

The Providence, R.I., native went with her family to Atlanta, where they stayed in a hotel for a month to monitor her sister's health. In the hotel lobby, Cantrell met a local producer who introduced her to Chris "Tricky" Stewart (Sisqó, Chanté Moore, Mya).

The family returned to Providence after her sister recovered, but Cantrell remained in Atlanta and began recording a demo with Stewart. A meeting with Arista president/CEO Antonio "L.A." Reid soon followed.

In addition to writing her own lyrics, Cantrell—managed by Mark Stewart of Atlanta-based MES Entertainment—collaborated with Chris Stewart, Dallas Austin, and Jimmy Jam and Terry Lewis. "The whole recording process was easygoing—there was no pressure," she says.

Her July 31 debut, *So Blu*, reflects that vibe, as well as her state of mind at the time. "I was in a lot of pain over a failed relationship," explains Blu. "You can hear the pain in my voice and in a lot of the lyrics."

Arista executive VP Lionel Ride-nour thinks Cantrell's raw emotions will make her a radio success story. "Her

performance as an artist is broader than even what you hear on the first single, 'Hit 'Em Up Style (Oops!)' [which is] a great launch record."

Radio PDs have been scrambling to keep up with requests for the Austin-produced single, released April 23 and currently at No. 18 on the Hot R&B/Hip-Hop Singles & Tracks chart. "It's innovative and sounds so much different than everything we've heard at radio so far this year," says Maurice DeVoe, PD at Philadelphia's WPHI.

Philana Williams, Arista director of marketing, says the single's success has definitely paved the way. "We've already put her on a nationwide promotional tour," Williams says. Arista is planning a number of contests, including a free BMW giveaway.

Royce Fortune, owner of Los Angeles' Fortune Records, is already getting album requests from customers. "I'm looking for that record to do very well here," he adds.

Cantrell, who's still working on securing a publishing deal and a booking agent, is confident that all of the pieces will fit together when *So Blu* streets. "If I didn't sing, I don't know what I'd do," she says. "It's wonderful therapy to be able to sing when you're going through things. And now to be able to share that with other people who can relate is a beautiful thing."



CANTRELL

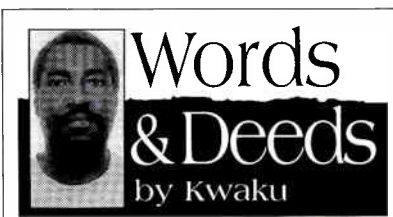
Wordplay Reissues Posse's 'Chronicles'

POSSE UNLEASHED AGAIN: One of London's most influential rap acts is the subject of a timely reissue. **London Posse**, the now-defunct duo of rappers **Bionic** and **Rodney P.**, is credited with introducing a British voice into the U.K. rhyming arena—integrating the cockney dialect with Jamaican-patois-influenced black British slang. The pair's only album, *Gangster Chronicles* (originally issued on Mango/Island in 1990), is being rereleased June 18 on Wordplay/Source U.K. The set will



LONDON POSSE

include four hard-to-find singles. "London Posse was the group—with the **Demon Boyz** a close second—that inspired me as a kid," Wordplay manager **David Laub** says. "You felt proud that the U.K. could produce something truly original and definitively British. Their lyrics, delivery, and accents were unique. I used to send copies of their music to friends in America. But now you can't find any of their material, which was a key fac-



tor in putting out their [album] again." Also making the reissue possible: In an unusual move, Island had returned all the recording masters to London Posse. "A lot of kids have never heard of London Posse," Rodney P. says. "Or others have heard of us but haven't heard any of the old tunes. There's demand for it still—it looks like we're going to sell more this time around." According to him, the original release sold about 15,000 units.

Forming the act in 1986 as teenagers, the duo thought it was acting naturally by reflecting its multicultural London background in its subject matter and lyrical style. But it was quite revolutionary at the time.

"Back in the day, the only rap you heard was American rap," Rodney P. recalls. "And you didn't hear English accents because the English rappers were using false American accents." The act was named London Posse by American fans during its supporting slot on rock/hip-hop fusion band **Big Audio Dynamite's** American tour in the late '80s. It quietly folded in the late '90s. Bionic is now involved in the U.K. garage music scene, working under the **Mad Dog** moniker. Rodney P. has been featured on tracks by numerous artists, including **DJ Skitz**. On June 25 he celebrates the release of his double A-sided single "Murderer Style"/"Friction" (featuring **MC D**) on his own Riddim Killer label.

JUNE'S RAP: The second London Hip-Hop Festival takes place throughout June. "The purpose is to raise the profile of the U.K.'s hip-hop scene and enable access to the culture and industry," says **Kentake Chinyelu** of festival organizer Kinetic Element. Events include the June 27 Mixamatois bill, with **DJ Skitz** manning the decks behind rappers **Skeme** and **Riddla**; **Rodney P.** is the resident MC.

Also on tap: the Writers Light exhibition (June 18-24), featuring illuminated graffiti using canvas, fashionwear, and photography; the Hitmen Party Vol. III (June 25) featuring **DJs Kofi, Shortee Blitz, Semtex, Davy Diamond, and Olabean** and the Lyrical Lounge (22) featuring **DJ Pogo, DJ Excalibah, singer Mary Pearce, rapper Ty, and Rodney P.**

The grand finale (June 30) will be the launch party for Wordplay's U.K. rap compilation *Wordlab Volume II*, which features established and new acts. For more information, visit londonhiphopfestival.com.

WIRED FOR SOUND: One of the best ways to find out about the U.K.'s hip-hop scene is through the Internet. The Web site hiphop.com, started in 1996 by hip-hop photographer **Paul H.**, is one of the genre's oldest. Other worthwhile sites include britishhiphop.co.uk (for history and an extensive U.K. hip-hop discography database), brit_ish.tripod.com (magazine and store), blackfoundation.co.uk (socially conscious rap releases), suspect-packages.com (U.K. hip-hop-only store), hiphopmusic.co.uk (magazine), and ukhh.com (magazine, lyrics archive, and forums).



by Minal Patel

IT'S A PARTY: "Fiesta" (Jive) by **R. Kelly** featuring **Jay-Z** holds on to No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart for the third consecutive week. It increases in audience by more than 2 million, regaining its bullets on both the Singles & Tracks chart and the Hot R&B/Hip-Hop Airplay chart. It also earns back its bullet on the Hot R&B/Hip-Hop Singles Sales chart, with an increase of more than 10%.

"Fiesta" is not the only track to regain its bullets as the charts readjust after the Memorial Day weekend's special programming. Also regaining its bullets on the Singles & Tracks, Airplay, and Singles Sales charts is **Lil' Romeo's** "My Baby" (Soulja/No Limit/Priority), which is up by almost 2 million in audience and in sales by more than 10%, placing it at No. 2 on the Singles & Tracks chart and earning this issue's Greatest Gainer/Sales designation.

Although both "Baby" and "Fiesta" elevated in audience, on the Airplay chart they rank behind **112's** "Peaches & Cream" (Bad Boy/Arista), which reaches an additional 3.2 million listeners this week. The airplay-only record is ranked No. 1 at 19 radio stations, including KPWR Los Angeles, WPHI Philadelphia, WHTA Atlanta, KMEL and KYLD San Francisco, WBOT Boston, WDTJ Detroit, and WQQK Nashville. The title is available at retail, although it does not receive credit since it is the B-side to "It's Over Now," which went to No. 1 on the Singles & Tracks chart for two weeks. Despite the significant growth in audience on all three records, Greatest Gainer/Airplay honors go to **Usher's** "U Remind Me" (Arista), which raises its audience by more than 10 million listeners, moving it 26-15. On Valentine's Day 1998, Usher's "Nice & Slow" went to No. 1, his first and only chart-topper to date.

WAITING GAME: Despite increasing its audience by 2.4 million and retaining its bullet, "Wait a Minute" by **Ray-J** featuring **Lil' Kim** is surpassed by "Music" by **Erick Sermon** featuring **Marvin Gaye** and "I Cry" by **Ja Rule** featuring **Lil' Mo**. The three titles shuffle positions as "Music," which moves 11-10, and "I Cry," which moves 12-11, experience 21.8% and 13% gains, respectively, while "Wait a Minute" increases by 4.4%, sliding 10-12.

ALL THAT 'GLITTERS': With a new label deal with Virgin, **Mariah Carey** returns to the charts with "Loverboy," featuring **Da Brat** and **Ludacris**, earning Hot R&B/Hip-Hop Singles & Tracks' Hot Shot Debut award at No. 62. Following her trend toward a more R&B-leaning sound with hip-hop collaborations, she debuts here without yet reaching The Billboard Hot 100. "Loverboy," which was digitally released to radio late last week and picked up 6.3 million listeners, samples **Cameo's** "Candy" and stems from the forthcoming album *Glitter*. Before the transition from Columbia to Virgin, Carey's previous charting record was "Crybaby" featuring **Snoop Dogg**, which debuted at No. 75 in the May 13, 2000, issue. Of her 23 titles on the Singles & Tracks chart, Carey has taken seven of them to No. 1: "Vision of Love," "Love Takes Time," "Emotions," "Fantasy," "Always Be My Baby," "Heartbreaker," and "Thank God I Found You."

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
No. 1/GREATEST GAINER					
1	1	1	5	MY BABY (C) (D) (F) SOULJA/NO LIMIT 50202/PRIORITY †	LIL' ROMEO 5 weeks at No. 1
2	4	4	6	WHO'S GONNA LOVE YA' (C) (X) KING B 3002*	BIGGA FIGGAZ
3	2	2	15	WHAT WOULD YOU DO? (C) (D) BOOGA BASEMENT 497489/INTERSCOPE †	CITY HIGH
4	6	3	7	OCHIE WALLY QB FINEST FEATURING NAS AND BRAVEHEARTS (T) (X) ILL WILL 79586*/COLUMBIA †	
5	NEW ▶		1	NONE TONIGHT (D) WORLDWIDE 50200/PRIORITY †	LIL' ZANE
6	5	8	7	ALL I WANNA DO THE YOUNG MILLIONAIRES FEAT. LIL' ONE — THE YOUNG MILLIONAIRES (D) URBAN SPEARS 0003/URBAN DREAMS	
7	20	38	12	SUPERB (C) (X) FY STATION 5690*	SUPERB
8	7	12	10	DID THAT! 812 SOULJAZ FEATURING WHOO WHEE (C) (D) LAY IT DOWN 2011	
9	17	—	2	CALL ME E.S. (D) (T) DIRECT 1224/LANDSPEED	7L & ESOTERIC
10	11	6	6	ANGEL SHAGGY FEATURING RAYVON (T) (V) (X) MCA 155811* †	
11	8	18	4	TORTURE SCREWBALL FEATURING M.O.P. (D) (T) HYDRA 9111/LANDSPEED	
12	3	5	6	BIGACTS LITTLEACTS AFU-RA FEATURING GZA (T) (X) D&D IN THE PAINT/FAT BEATS 8263*/KOCH	
13	13	7	25	BOW WOW (THAT'S MY NAME) LIL BOW WOW (D) (T) (V) (X) SO SO DEF/COLUMBIA 79556/CRG †	
14	14	13	7	THAT'S THE WAY WE ROLL ALLEY LIFE (D) (T) FARMCLUB.COM/WEB 497419/INTERSCOPE †	
15	10	20	11	DA B.O.M.B. CAPONIAC (D) TOMOBOOM 1108/GROUND LEVEL	
16	23	16	34	CROSS THE BORDER PHILLY'S MOST WANTED (C) (D) (T) (X) ATLANTIC B5008/AG †	
17	9	11	9	BOMB BOMB GIRL J.A.G. FEATURING CAMEO AND RAA'K (D) (T) BLAKCITY 1002 †	
18	15	9	5	LET'S GET IT THREE THE... G. DEP, P. DIDDY & BLACK ROB (T) BAD BOY 79383*/ARISTA †	
19	21	17	49	ONE MORE CHANCE/STAY WITH ME THE NOTORIOUS B.I.G. (T) (X) BAD BOY 79380*/ARISTA	
20	24	21	35	COME RIDE WITH ME JAHARI (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	
21	22	15	12	REQUEST LINE BLACK EYED PEAS FEATURING MACY GRAY (C) (D) (T) INTERSCOPE 497498 †	
22	16	32	3	BEANIE (MACK B****) BEANIE SIGEL (T) ROC-A-FELLA/DEF JAM 572935*/IDJMG †	
23	44	—	2	THE SUN GOD HI-TEK FEATURING COMMON & VINIA MOJICA (T) RAWKUS 320*	
24	18	10	4	LET ME BLOW YA MIND EVE FEATURING GWEN STEFANI (T) RUFF RYDERS 497562*/INTERSCOPE †	
25	12	14	10	WHAT SIDE YOU ON SHAMUS, FLU, KARACHI-RAW, SKAR & MAXIMILLAN (D) (T) CRIMEWAVE 2001	
26	19	19	6	LET'S GET DIRTY (I CAN'T GET IN DA CLUB) REDMAN FEATURING DJ KOOL (T) DEF JAM 572917*/IDJMG †	
27	32	—	2	LET'S GIT DOE THE BEATNUTS FEATURING FATMAN SCOOP (T) LOUD/COLUMBIA 9008*/CRG †	
28	31	28	27	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT (T) (V) (X) MCA 155782* †	
29	33	—	2	LAPDANCE N*E*R*D FEATURING LEE HARVEY & VITA (T) (X) VIRGIN 38786* †	
30	26	24	49	BIG POPPA/WARNING ▲ THE NOTORIOUS B.I.G. (T) (X) BAD BOY 79377*/ARISTA †	
31	28	26	4	BEST U CAN THA LIKS (T) LOUD/COLUMBIA 79592*/CRG †	
32	29	29	28	\$#!* ON YOU D-12 (T) (X) SHADY/RAWKUS 497344*/INTERSCOPE †	
33	39	—	2	U KNOW U GHETTO BISHOP (C) (D) EDELSTONE 8306 †	
34	NEW ▶		1	MY PROJECTS COO COO CAL (T) (X) INFINITE 2225*/TOMMY BOY †	
35	25	25	14	GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT (T) THE GOLD MIND/EASTWEST 67190*/EEG †	
36	41	41	26	YA STYLE SYLK-E. FYNE (X) RUFFTOWN/PALM PICTURES 70062*/RYKO PALM †	
37	38	40	11	LAY LOW/SNOOP DOGG SNOOP DOGG FEATURING MASTER P, NATE DOGG, BUTCH CASSIDY & THA EASTSIDAZ (NO LIMIT 50174*/PRIORITY †	
38	34	44	7	B.K. ANTHEM/OH YEAH FOXY BROWN (T) DEF JAM 572836*/IDJMG †	
39	27	31	28	MS. JACKSON OUTKAST (D) (V) (X) LAFACE 24525*/ARISTA †	
40	42	39	45	I'LL BE MISSING YOU ▲ PUFF DADDY & FAITH EVANS FEATURING 112 (T) (X) BAD BOY 79097*/ARISTA †	
41	46	22	19	DOLLAZ, DRANK & DANK MR. SHORT KHOP FEATURING KOKANE (C) (D) (T) HEAVYWEIGHT 2152/TVT †	
42	36	46	7	I CRY JA RULE FEATURING LIL' MO (T) MURDER INC./DEF JAM 572856*/IDJMG †	
43	30	30	6	LICK SHOTS MISSY "MISDEMEANOR" ELLIOTT (T) THE GOLD MIND/ELEKTRA 67221*/EEG	
44	35	37	15	GRAVEL PIT WU-TANG CLAN (D) (V) (T) WU-TANG/LOUD/COLUMBIA 79530*/CRG †	
45	40	27	40	FLAVA IN YA EAR ▲ CRAIG MACK (T) (X) BAD BOY 79372*/ARISTA †	
46	45	34	3	GOODLIFE FUNKMASTER FLEX PRESENTS FAITH EVANS FEAT. JA RULE, VITA & CADDILLAC TAH (T) MURDER INC./DEF JAM 572907*/IDJMG †	
47	NEW ▶		1	Y'ALL DON'T WANNA SKILLZ (T) EASTERN CONFERENCE 325*/RAWKUS	
48	NEW ▶		1	HOT SHIT D&D ALLSTARS FEATURING BIG DADDY KANE, SADAT-X, GURU & GREG NICE (T) D&D 31862*/FAT BEATS	
49	49	—	15	NO ESCAPIN' THIS THE BEATNUTS (T) LOUD 1983* †	
50	RE-ENTRY		31	WHERE I WANNA BE DAMIZZA PRESENTS SHADE SHEIST FEATURING NATE DOGG & KURUPT (C) (D) (T) BABY REE 35058/LONDON-SIRE †	

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

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CANCELLATIONS

All cancellations must be received in writing by Aug 1 and are subject to a \$150 administrative fee. No cancellations accepted after Aug 1 and no refunds will be paid. Substitutions may be made at anytime.



JUNE 16, 2001

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'FIESTA' by R. Kelly, 'MY BABY' by Lil' Romeo, 'PEACHES & CREAM' by M. Winans, etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes entries like 'LADY MARMALADE' by Christina Aguilera, 'RIDE WITH ME' by Nelly, 'BEHIND THE WALLS' by Kurupt, etc.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. † Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. (C) Cassette single available. (D) CD single available. (DV) DVD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (X) CD maxi-single available. Catalog number is for (C), (X), (T), (DV) or (M) respectively, based on availability. © 2001, Billboard/BI Communications and SoundScan, Inc.

Hot R&B/Hip-Hop Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Peaches & Cream', 'Fiesta', 'Get Ur Freak On', etc.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Just Friends (Sunny)', 'My First Love', 'Guilty Until Proven Innocent', etc.

Records 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.

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs alphabetically by title, including 'After Party', 'All For You', 'There It Is', etc.

Hot R&B/Hip-Hop Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'Come Ride With Me', 'Request Line', 'Miss California', etc.

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

Billboard TOP R&B/HIP-HOP ALBUMS

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

JUNE 16, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1						
1	2	1	4	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98) 2 weeks at No. 1	MISS E...SO ADDICTIVE	1
2	1	—	2	REDMAN DEF JAM 548381*/DJMG (12.98/18.98)	MALPRACTICE	1
3	3	2	5	DESTINY'S CHILD ▲ COLUMBIA 61063/CRG (12.98 EQ/18.98)	SURVIVOR	1
4	7	5	11	112 ▲ BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	1
5	5	3	7	JANET ▲ VIRGIN 10144* (12.98/18.98)	ALL FOR YOU	1
Hot Shot Debut						
6	NEW	—	1	SOUNDTRACK NYLA 493069*/INTERSCOPE (12.98/18.98)	WHAT'S THE WORST THAT COULD HAPPEN?	6
7	6	—	2	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP	6
8	4	—	2	TYRESE RCA 67984* (11.98/17.98)	2000 WATTS	4
9	8	4	10	2PAC ▲ AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME	1
10	11	9	12	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	2
11	9	6	6	CASE DEF SOUL 548626*/DJMG (12.98/18.98)	OPEN LETTER	2
12	12	7	13	EVE ▲ RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	1
13	14	8	10	INDIA.ARIE ● MOTOWN 013770*/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	3
14	15	10	29	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/DJMG (11.98/17.98)	AJUSWANASEING (I JUST WANT TO SING)	4
15	17	11	7	SUNSHINE ANDERSON ● SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)	YOUR WOMAN	2
16	18	17	14	PROJECT PAT ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	2
Greatest Gainer						
17	27	23	46	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) [S]	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	2
18	16	13	34	JA RULE ▲ MURDER INC./DEF JAM 542934*/DJMG (12.98/18.98)	RULE 3:36	1
19	21	20	49	NELLY ▲ FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
20	10	—	2	STICKY FINGAZ [BLACK TRASH] THE AUTOBIOGRAPHY OF KIRK JONES UNIVERSAL 157990/12.98/18.98		10
21	25	21	11	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	2
22	13	—	2	PASTOR TROY MADD SOCIETY 014173*/UNIVERSAL (12.98/18.98)	FACE OFF	13
23	20	12	9	GINUWINE ● EPIC 69622* (12.98 EQ/18.98)	THE LIFE	2
24	30	28	5	JT MONEY FREEWORLD 27069*/PRIORITY (11.98/17.98)	BLOOD SWEAT AND YEARS	9
25	24	15	30	R. KELLY ▲ JIVE 41705*/ZOMBA (12.98/18.98)	TP-2.COM	1
26	35	25	43	SHAGGY ▲ MCA 112096* (11.98/17.98)	HOTSHOT	1
27	22	19	4	HI-TEK RAWKUS 50171*/PRIORITY (16.98 CD)	HI-TEKNOLOGY	12
28	34	16	3	SYLEENA JOHNSON JIVE 41700/ZOMBA (11.98/17.98) [S]	CHAPTER 1: LOVE, PAIN & FORGIVENESS	16
29	26	14	12	TANK ● BLACKGROUND 50404* (12.98/16.98)	FORCE OF NATURE	1
30	19	18	32	OUTKAST ▲ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
31	28	27	33	LUDACRIS ▲ DISTURBING THA PEACE/DEF JAM SOUTH 548138*/DJMG (12.98/18.98)	BACK FOR THE FIRST TIME	2
32	23	—	2	CITY HIGH BOOGA BASEMENT 490890*/INTERSCOPE (11.98/17.98)	CITY HIGH	23
33	29	29	39	DONNIE MCCLURKIN ● VERITY 43150/ZOMBA (10.98/16.98) [S]	LIVE IN LONDON AND MORE...	22
34	32	30	7	ANGIE MARTINEZ ELEKTRA 62366/EEG (12.98/18.98)	UP CLOSE AND PERSONAL	7
35	36	31	24	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
36	37	22	3	OLIVIA J 20001 (11.98/17.98)	OLIVIA	22
37	33	26	4	D.P.G. D.P.G. 1001 (12.98/17.98) [S]	DILLINGER & YOUNG GOTTI	26
38	39	39	14	DIRTY INFINITY 013557*/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	19
39	43	35	11	JON B EDMONDS 69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	3
40	40	32	29	SADE ▲ EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
41	41	34	5	REMEDY FIFTH ANGEL 7001 (11.98/16.98) [S]	THE GENUINE ARTICLE	30
42	49	47	28	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278*/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
43	47	45	36	LIL BOW WOW ▲ SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
44	31	—	2	QUEEN PEN MOTOWN 013785*/UNIVERSAL (12.98/18.98)	CONVERSATIONS WITH QUEEN	31
45	48	37	10	JESSE POWELL SILAS 112401/MCA (12.98/18.98)	JP	18
46	42	38	9	SOUNDTRACK GOSPO CENTRIC 70035/ZOMBA (11.98/17.98)	KINGDOM COME	18
47	54	53	26	3LW ▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19

48	38	24	6	KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK	9
49	44	40	9	YUKMOUTH RAP-A-LOT 10042/VIRGIN (12.98/17.98)	THUG LORD: THE NEW TESTAMENT	17
50	45	—	5	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 542858*/TVT (19.98 CD)	ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS	45
51	51	41	15	DJ CLUE ● ROC-A-FELLA/DEF JAM 542325*/DJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	1
52	55	36	11	SOUNDTRACK BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM	5
53	60	69	4	STRETCH ARMSTRONG SPIT 1601*/LANDSPEED (17.98 CD) [S]	STRETCH ARMSTRONG PRESENTS SPIT	53
54	64	50	13	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	7
55	52	42	26	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	3
56	46	33	11	SOUNDTRACK WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	9
57	68	64	34	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) [S]	CHA-CHA SLIDE	20
58	58	43	10	BIG PUN LOUD 1963*/CRG (12.98 EQ/18.98)	ENDANGERED SPECIES	3
59	65	52	19	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
60	57	49	6	VARIOUS ARTISTS JCOR 860924*/INTERSCOPE (11.98/17.98)	8BALL PRESENTS THE SLAB	30
Pacesetter						
61	83	—	2	KARDINAL OFFSHALL MCA 112569* (12.98/18.98)	FIRESTARTER VOLUME 1 — QUEST FOR FIRE	61
62	61	51	25	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
63	56	46	32	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/DJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
64	59	48	13	VARIOUS ARTISTS TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION LEGIT BALLIN' 0001 (11.98/17.98)		40
65	50	55	8	5TH WARD WEEBIE MOST WANTED EMPIRE 0006* (11.98/16.98) [S]	GHETTO PLATINUM	50
66	76	63	11	YOLANDA ADAMS ELEKTRA 62629/EEG (12.98/18.98)	THE EXPERIENCE	24
67	69	57	8	SLIMM CALHOUN AQUEMINI/ELEKTRA 62520/EEG (11.98/17.98)	THE SKINNY	19
68	71	60	19	DREAM ▲ BAD BOY 73037*/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11
69	82	65	8	UNCLE LUKE LUKE 8250/KOCH (11.98/17.98)	SOMETHING NASTY	36
70	66	66	32	TAMIA ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
71	70	58	36	MYSTIKAL ▲ JIVE 41696*/ZOMBA (12.98/18.98)	LET'S GET READY	1
72	62	44	25	QB FINEST ● NAS & ILL WILL RECORDS PRESENTS QUEENSBIDGE THE ALBUM ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)		10
73	53	62	8	VARIOUS ARTISTS MOST WANTED EMPIRE 0005* (11.98/16.98)	OFF THE TANK COMPILATION	48
74	67	59	37	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
75	74	71	81	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
76	78	70	24	LIL' WAYNE CASH MONEY 860911*/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
77	84	—	2	JIGMASTAS BEYOND REAL 016*/LANDSPEED (17.98 CD)	INFECTIOUS	77
78	72	—	2	NIKKA COSTA CHEEBA SOUND 10096*/VIRGIN (12.98/17.98) [S]	EVERYBODY GOT THEIR SOMETHING	72
79	80	67	55	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
80	63	73	3	LEXI... REAL DEAL 70626/ORPHEUS (9.98/15.98)	AND THAT'S THE WAY IT IS	63
81	81	72	28	8BALL & MJG JCOR 860915*/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
82	85	68	28	ERYKAH BADU ▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
83	75	—	2	MC EHT HALF-OUNCE 2001/BAYSIDE (11.98/16.98)	THA8T'Z GANGSTA	75
84	88	75	59	JOE ▲ JIVE 41703/ZOMBA (12.98/18.98)	MY NAME IS JOE	1
85	77	56	3	CHUCK BROWN YOUR GAME... LIVE AT THE 9:30 CLUB, WASHINGTON, D.C. RAW VENTURE 9/LIAISON (11.98/17.98)		56
86	97	76	10	MIKI HOWARD PEAK 8502/CONCORD (11.98/16.98) [S]	THREE WISHES	60
87	90	79	72	JAGGED EDGE ▲ SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	1
88	95	—	13	GLADYS KNIGHT MCA 112397 (12.98/18.98)	AT LAST	30
89	94	54	14	SILKK THE SHOCKER NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	3
90	99	87	57	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
91	87	61	5	PETE ROCK BBE 002*/STUDIO K7 (14.98 CD)	PETESTRUMENTALS	61
92	RE-ENTRY	88	88	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG (12.98/18.98) [S]	MOUNTAIN HIGH...VALLEY LOW	5
93	91	86	11	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT	19
94	86	97	29	PRU CAPITOL 23120 (6.98/9.98) [S]	PRU	38
95	92	82	26	MEMPHIS BLEEK ● ROC-A-FELLA/DEF JAM 542587*/DJMG (11.98/17.98)	THE UNDERSTANDING	1
96	98	78	11	L-BURNA A.K.A. LAYZIE BONE RUTHLESS 85173/EPIC (11.98 EQ/17.98)	THUG BY NATURE	17
97	89	80	77	DMX ▲ RUFF RYDERS/DEF JAM 546933*/DJMG (12.98/18.98)	...AND THEN THERE WAS X	1
98	RE-ENTRY	5	5	LIL' FLIP SUCKAFREE 5080 (11.98/16.98) [S]	THE LEPRECHANN	67
99	NEW	1	1	THE LOVE DOCTOR MARDI GRAS 1055 (10.98/16.98)	DOCTOR OF LOVE	99
100	96	91	60	CARL THOMAS ▲ BAD BOY 73025*/ARISTA (10.98/17.98)	EMOTIONAL	2

○ 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. *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. [S] indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

SIMMONS MOBILIZES HIP-HOP SUMMIT

(Continued from page 25)

Rosen. "I'll be helping them walk through some of the industry guidelines on labeling," Rosen says. "But that will be a small part of the summit. The exciting part is the personal and political empowerment, reinforcing the sense of community with everyone coming together to talk about what's happening in hip-hop."

Using the summit also as a platform to facilitate communication between young people and their older counterparts—and in turn pro-

mote literacy and other programs to help kids at risk—Simmons has elicited the support of such community organizations as the Urban League and the NAACP.

"As a matter of principle," NAACP president/CEO Kweisi Mfume says, "reform should come from inside and not from censorship. It's important that the hip-hop community take responsibility for its actions, lyrics, advertising, and marketing appeal to young people. Because so many in the hip-hop industry expressed willing-

ness to come forward and discuss these issues, the NAACP wants to show its support.

"We have 450 youth counsels around the country, as well as 120 college chapters," continues Mfume. "We can't exist as an organization unless we understand in many respects what young people's issues are. And you can't do that vicariously. The hip-hop summit underscores our commitment to this cause."

Besides Def Jam, Loud, Bad Boy, and Interscope, other labels support-

ing the summit include Motown, Priority, Arista, Rawkus, and Atlantic. Among the artists who will be on hand is Bone Thugs-N-Harmony's Krayzie Bone, also a Loud solo artist.

"While the hip-hop industry shouldn't be judged by just one rapper or group, there are a lot of things that can change, and it all has to do with us," says Bone. "We need to get things off our chests and get ideas flowing. Something positive will come out of this. It's got to work."

The Hip-Hop Summit follows the

May 16 International Hip-Hop Conference for Peace at the United Nations during Hip-Hop Appreciation Week. That event attracted such outspoken artists as KRS-One and Chuck D.

"Hip-hop represents the greatest union of young people with the most diversity—all races and religions—that people have felt in America," Simmons notes. "This summit isn't something we'll do and then go home. There will be inspiration and resolution."

Mondo Grosso Plies Sony Set At Nontrad Stores, Radio

SUMMER BREEZE: On his fourth album, the self-produced *MG4* (Sony Music Imports, due June 12), Japan's **Shinichi Osawa**—aka **Mondo Grosso**—has created a landscape without borders, a landscape where no one musical genre dominates, a landscape that embraces the future without ignoring the past.

Sweetly sublime, *MG4* finds classic stylings of jazz, soul, and bossa nova effortlessly cavorting with elements of house, hip-hop, and 2-step.

"All these musical styles are in my head—they're part of my creative self," says the Japanese-speaking Osawa via a translator, Sony Music Entertainment (Japan) GM of artist development **Archie Meguro**. "But it is sometimes difficult to bring all these soulful elements into one album.

"I consider this album to be very DJ-like," he continues. "Many consider a DJ to focus solely on one genre of music, but my definition of a DJ is one



by Michael Paoletta

who seamlessly brings together different types of music to create one whole sound. For me, what's most interesting is to create one flow out of different elements."

In addition to its global rhythms, *MG4* features an international array of vocalists, including **N'Dea Davenport** ("Show Me Your Love"), **Amel Larrieux** ("Now You Know Better"), and **Tania Maria** ("Samba do Gato"). The positively buoyant, Bahia-fueled "Life" spotlights Japanese newcomer **Bird**. **Monday Michiru**, a longtime Osawa collaborator, sings on the classically arranged 2-step gem "Butterfly," which will surely please fans of **MJ Cole's** aural sensations.

Osawa says he was introduced to 2-step early last year when he was producing songs for Bird. "We had MJ Cole remix one of the songs ["Game"] for Japan," he notes. "I didn't set out to make a 2-step record with the new album, though, and I don't see myself as a 2-step artist. First and foremost, my background is as a musician, which is the reason for all the melodic elements in my music."

Lisa Frank, VP of artist development at Sony Music International, says *MG4*—which is distributed by Miami-based MSI—has been serviced to noncommercial triple-A stations; college and specialty mix shows have been sent a Mondo Grosso sampler with "Life," "Now You Know Better," "Butterfly," and other tracks.

In addition to retail programs, encompassing listening stations and price-and-positioning, with the likes of Tower, Barnes & Noble, Virgin, and Trans World, Frank says that the disc will also be sold at such non-

traditional music retailers as Diesel and Saks Fifth Avenue.

For the vinyl community, Frank confirms that a licensing deal has been secured with New York-based indie King Street Sounds, which will release all vinyl product relating to the project. Expect a vinyl version of the album and of the set's first single, "Life," to street in July or August.

SPEAKING OF KING STREET, don't overlook the seventh volume of *Mix the Vibe*, which arrives via label imprint Nite Grooves. Now in its fifth year, the *Mix the Vibe* compilation series has spotlighted the turntable skills of revered jocks like **Joe Clausell**, **Club 69** (aka **Peter Rauhofer**), **Ron Trent**, and **Tony Humphries**.

For the latest installment, the label has tapped world-renowned DJ/producer **DJ Pierre** (aka **the Don**), who has subtitled the set *Wild Pitch Switch 2001*, which refers to the Wild Pitch sound he pioneered in the mid-'80s, as well as his recent single, "Switch 2001." The set also

(Continued on next page)



Master of the House. At Disney World's Grad Night, held last month, DJ Skribble was chosen over such artists as Pink and Aaliyah to perform at the main event. Voting for the coveted spot began this past March, when high-school group leaders conducted polls at each participating school. For five nights, DJ Skribble, pictured here, manned the turntables, delivering five three-hour sets to more than 100,000 graduating students. DJ Skribble, known for playing alongside Carson Daly on MTV's *Total Request Live* and on MTV's *Spring Break*, currently hosts *Skribble's House* six nights a week on WKTU New York. Additionally, he is touring throughout the summer in support of his Big Beat/London-Sire beat-mixed compilation *Essential Spring Break—Summer 2001*. (Photo: Jill Kahn)

The Dance Trax HOT PLATE

• **Eddy Grant**, "Electric Avenue" (Strictly Rhythm single). Thanks to producer **Peter Black's** wickedly savvy Ring-back remix, Grant's evergreen "Electric Avenue" was one of the songs of the recently held Winter Music Conference in Miami, resulting in a heavy-duty bidding war. In the end, street smart Strictly Rhythm claimed victory.

• **Barry Harris Featuring Pepper Mashay**, "I Got My Pride" (Tommy Boy Silver Label single). Last year, Harris (one-half of production outfit **Thunderpuss**) and singer/songwriter Mashay teamed for "Dive in the Pool," which peaked at No. 2 on the *Billboard* Hot Dance Music/Club Play chart. With the wildly empowering "I Got My Pride," the duo is well-poised to climb to the top of the chart. Persevering in the face of adversity has rarely sounded so good.

• **The Collaboration**, "Break 4 Love" (Star 69 single). Covering a classic is never an easy task, especially one as well-known and revered as **Raze's** "Break 4 Love." Thankfully, the Collaboration (aka Grammy Award winner **Peter Rauhofer** and the **Pet Shop Boys' Neil Tennant**) has injected the track with ample twists and turns, turning the tried and true into something refreshing and new. Also along for the ride are remixers **Richard Morel** and **Michael Moog**.

• **Ja'Nel**, "Deep" (Da Real Recordings single). In its heyday, the now defunct New Jersey club Zanzibar and its resident DJ, **Tony Humphries**, were responsible for bringing the soulful and inspirational "New Jersey sound" to the world. Ja'Nel's "Deep" certainly recalls that era, but such remixers as **Big Moses** and **Ricky Ricardo Shaw** keep the beats and rhythms in the present tense. Like **Ceybil's** now classic "Love So Special," "Deep" is simple enough with a rough-around-the-edges vibology. Contact: 973-678-4217.

• **Dynamix Presents Nina Eve**, "Never Get Me" (Kult single). Last year, Dynamix (aka **Eddie Cumana & Beppe Savoni**), along with singer **Tina Ann**, delivered the powerful "Don't Want Another Man," which topped the *Billboard* Hot Dance Music/Club Play chart. Today, the act—joined by Japanese/Irish vocalist **Nina Eve**—is poised to repeat the process with the hook-laden "Never Get Me." Tasty remixes are provided by **Junior Vasquez**, **Afterhours** (aka **Mark Anthony & Alain Vinet**), and Italy's **E.G.**

Billboard
HOT Dance Breakouts
JUNE 16, 2001
CLUB PLAY

- 1. THE UNDERGROUND**
RHYTHM MASTERS TOMMY BOY SILVER LABEL
- 2. WE COME 1 FAITHLESS** CHEEKY
- 3. PLANETS OF THE UNIVERSE**
STEVIE NICKS REPRISE
- 4. INSIDE YOUR SECRET**
CELESTE PRINCE CAPITOL
- 5. I GOT MY PRIDE** BARRY HARRIS
FEAT. PEPPER MASHAY TOMMY BOY SILVER LABEL

MAXI-SINGLES SALES

- 1. BLOOD IS PUMPIN'**
VOODOO & SERANO RAOIKAL
- 2. MY RED HOT CAR SQUAREPUSHER** WARP
- 3. NOW WE ARE FREE**
ANDY & THE LAMBOY VS. DREAMGATE TOMMY BOY SILVER LABEL
- 4. LIVE TO TELL** LUCREZIA LOGIC
- 5. STOP IT STUPID RICKY CRESPO**
PRESENTS FRANKLIN FUENTES LOGIC

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

XL Presents Stanton Warriors With Beat-Mixed 'Session'

BY CHUCKY
LONDON—The Stanton Warriors are at the forefront of a movement in British dance music that encourages the crossbreeding of musical genres over purity and caution.

Blending mismatched beats—hip-hop with 2-step, disco with breakbeat—is music to the ears of the Stanton Warriors (aka DJ/producers **Dominic B.** and **Mark Yardley**). On July 9, XL Recordings will release the duo's debut album, *The Stanton Session*. XL/Beggars Group issues the album in the U.S. Sept. 4.

Sprinkled throughout the 23-track beat-mixed set are original Warriors productions like last year's dancefloor hit "Da Virus"; "Right Here," the duo's first single for XL, which is scheduled to street June 18; and "Da Antidote."

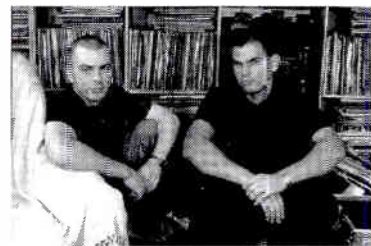
To date, actual Warriors releases have been scarce, while remixes from the duo have proliferated. The pair has garnered much support for its restructurings of tracks by such artists as **Fatboy Slim**, **Azzido Da Bass**, and **Missy Elliot**. While mastering their treatment of **Basement Jaxx's** "Jump 'n' Shout," the Stanton Warriors came to the attention of XL.

"There seems to be a huge amount of industry interest in the Stanton Warriors, even though they haven't released much music," says XL A&R manager **Ben Beardsworth**. "The idea behind this mix album is to provide a good definition of their sound and to introduce them as artists."

"We tried to make it more of a soundscape," explains **B.** of *The Stanton Session*. "We like to think of it as being as pivotal as **Massive**

Attack's early album [1991's "Blue Lines"]—fresh and good but at the same time workable, not something that will just get used by journalists and in trendy shops but something that your mum could like as well."

Although **B.** and **Yardley** hail from England's West Country, they met in London when **Yardley** accepted an engineering job at **Fifty First Recordings**—the influential U.K. garage label owned by production outfit **Tuff Jam**—where **B.**



THE STANTON WARRIORS

was handling A&R duties.

On early releases like their first EP, *What You Gonna Do?/Too True*, which was championed by the **Tuff Jam** team on pirate radio, the Warriors merged American garage influences with homegrown ones. In early '98, **B.** and **Yardley** created the influential breakbeat/2-step fusion track "Determined," paving the way for many high-profile remix opportunities.

One year later, the Warriors were approached by **London Records**. According to **B.** and **Yardley**, the label gave them the vocals from "Flip-mode," a DJ **Skribble** track featuring **Busta Rhymes**, **Rampage**, **Spliff** **Consequence**, and **Ed Lover**.

The pair entered the studio immediately, intertwining hip-hop

with 2-step and drawing on experience from previous remix experiments that found the pair uniting uptempo **Astrotrax** house productions with vocals from **MC Pied Piper** of hip-hop outfit **Hi-Jack**. **B.** says, "That [remix] was a pivotal moment for us."

Two years on, the remix work continues. In fact, the pair is in such demand that they say they must turn down a lot of remix work. **B.** explains, "We didn't want to become known solely as remixers. It's time to concentrate on our own productions, because we've got so many ideas."

Yardley adds, "We've already expended many such ideas on remixes when they possibly should have been saved for our own tracks."

Without a label to call home (XL has signed the duo solely for this release), the Stanton Warriors are currently in the studio constructing material for their first proper artist album.

The act's own imprint, **Stanton Sound**, came to fruition earlier this year as a way to facilitate the licensing of "Da Antidote" to U.K. independent **MOB Records**. "[Stanton Sound] is there so we can take control of our tracks," **Yardley** explains. "Ideally, we'd like our artist album to be on **Stanton Sound** and licensed to another company. That way, we're able to retain all creative freedom."

This month, the Stanton Warriors—who are managed and booked by **Claudia Nicholson** and **Garry Blackburn** of London-based **Anglo Management**—commence their first London DJ residency, at **Fabric**.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
▶ No. 1 ◀					
1	2	8	6	GET IT UP (THE FEELING) STRICTLY RHYTHM 12601	ULTRA NATE
2	1	2	8	DREAM ON MUTE 44982/REPRISE †	DEPECHE MODE
3	8	13	6	YOU'RE THE WORST THING FOR ME TOMMY BOY SILVER LABEL 2242/TOMMY BOY	PUSAKA FEAT. THEA AUSTIN
4	6	9	8	LOVE IN TRAFFIC COLUMBIA PROMO	SATOSHI TOMIIE FEATURING KELLI ALI
5	14	19	4	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX) NERVOUS 20477	KIM ENGLISH
6	7	10	8	OUT OF NOWHERE EPIC 79576	GLORIA ESTEFAN
7	3	1	8	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS. †	MADONNA
8	15	17	6	HIDE U STAR 69 1218	SUZANNE PALMER
9	5	6	8	BANG THE DRUM 4 PLAY 2033	ABEL
10	17	25	4	SURVIVOR COLUMBIA 79566 †	DESTINY'S CHILD
11	12	14	9	IN THESE SHOES WARNER BROS. 42360	BETTE MIDLER
12	16	20	5	DERB GROOVILICIOUS 249/STRICTLY RHYTHM	DERB
13	4	5	9	WHAT'S ON YOUR MIND (PURE ENERGY)-(REMIXES) TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
14	19	21	5	MAYBE LAFACE PROMO/ARISTA	TONI BRAXTON
15	22	26	5	TOUCH ME KINETIC PROMO	RUI DA SILVA FEATURING CASSANDRA
16	10	12	8	BEAUTIFUL V2 27689 †	MANDALAY
17	28	44	3	PLAY EPIC PROMO †	JENNIFER LOPEZ
18	9	4	11	ALL FOR YOU VIRGIN 97522 †	JANET
19	20	22	6	MY BEAT TOMMY BOY SILVER LABEL 2230/TOMMY BOY	BLAZE FEATURING PALMER BROWN
20	11	3	9	GROOVEJET (IF THIS AIN'T LOVE) BIG BEAT 85031/ATLANTIC †	DJ SPILLER
21	13	7	9	LET THE MUSIC USE YOU UP STAR 69 215	CELEDA
22	25	34	4	HERE WE GO AGAIN STRICTLY RHYTHM 12602	SOUL DUJOUR
23	18	11	11	FEELIN' ME BAB 18246/EDEL ENTERTAINMENT	KIM SOZZI
24	34	46	3	IT'S GONNA BE ALRIGHT V2 27697	PUSSY 2000
▶ Power Pick ◀					
25	36	—	2	KEEP CONTROL GROOVILICIOUS 250/STRICTLY RHYTHM	SONO
26	30	37	3	DRUMS COME ALIVE DOTDOTDOT 003	TOMBA VIRA
27	23	15	11	PLAYED-A-LIVE (THE BONGO SONG) MCA 158893	SAFRI DUO
28	31	35	4	SHAKE UP THE PARTY LAFACE PROMO/ARISTA †	JOY ENRIQUEZ
▶ Hot Shot Debut ◀					
29	NEW ▶	1	1	LADY MARMALADE INTERSCOPE PROMO †	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
30	37	50	3	SWEET SURRENDER NETTWERK PROMO	SARAH MCLACHLAN
31	21	16	7	STANLEY (HERE I AM) G2 019/STRICTLY RHYTHM	AIRHEADZ
32	50	—	2	NEVER ENOUGH MSU 101/STRICTLY RHYTHM	BORIS DLUGOSCH FEATURING ROISIN
33	24	30	7	BEAUTIFUL STRANGE BEOROCK 1001/PIONEER †	BEDROCK
34	27	18	10	MY FEELING RADIKAL 99057	JUNIOR JACK
35	33	38	4	WITHOUT YOU XTREME 831	DIGITAL ALLIES FEATURING RICHARD L
36	44	—	2	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M PROMO/INTERSCOPE †	SAMANTHA MUMBA
37	39	45	3	ORDINARY WORLD GROOVILICIOUS 247/STRICTLY RHYTHM	AURORA FEATURING NAIMEE COLEMAN
38	43	—	2	ALL I DO (IS THINK ABOUT YOU) RADIKAL 99061	CLEPTOMANIACS
39	49	—	2	RELAX (REMIXES) STAR 69 1221	FRANKIE GOES TO HOLLYWOOD
40	32	27	10	MISS YOU PRIVATE MUSIC PROMO/WINDHAM HILL	ETTA JAMES
41	40	43	4	COME ON-A MY HOUSE BNA PROMO	K.T. OSLIN
42	NEW ▶	1	1	UP IN THE AIR G2 021/STRICTLY RHYTHM	CRUZ & BAGZ
43	41	33	7	JUST FRIENDS (SUNNY) DEF JAM/DEF SOUL PROMO/IDJMG †	MUSIQ
44	45	39	5	PHATT BASS GROOVILICIOUS 246/STRICTLY RHYTHM	WARP BROTHERS VS. AQUAGEN
45	NEW ▶	1	1	ASTOUNDED GRAND ROYAL PROMO/CAPITOL †	BRAN VAN 3000 FEATURING CURTIS MAYFIELD
46	NEW ▶	1	1	SUNSHINE V2 27694	TIN STAR
47	NEW ▶	1	1	LIVE TO TELL LOGIC 86190	LUCREZIA
48	29	24	12	YOU MAKE ME FEEL... (MORE & MORE) CUTTING 449 †	BECCA
49	NEW ▶	1	1	RISING OVUM 5540/SIX DEGREES	SYLK 130 FEATURING KATHY SLEDGE
50	47	40	6	MUSIC TAKES ME HIGHER G2 016/STRICTLY RHYTHM	DJ ESCAPE

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

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1 ◀					
1	1	1	5	SURVIVOR (T) (X) COLUMBIA 79566/CRG †	DESTINY'S CHILD
2	2	2	6	WHAT IT FEELS LIKE FOR A GIRL (T) (X) MAVERICK 42372/WARNER BROS. †	MADONNA
3	3	3	16	STRANGER IN MY HOUSE (T) (X) ELEKTRA 67173/EEG †	TAMIA
▶ Greatest Gainer ◀					
4	4	50	3	FILL ME IN (T) (X) WILDSTAR/ATLANTIC 88098/AG †	CRAIG DAVID
5	5	5	15	BY YOUR SIDE (T) (X) EPIC 79544 †	SADE
▶ Hot Shot Debut ◀					
6	NEW ▶	1	1	LOADED (T) (X) COLUMBIA 79596/CRG	RICKY MARTIN
7	6	—	2	I DO!! (T) (X) ARISTA 13973 †	TOYA
8	7	4	6	DREAM ON (T) (X) MUTE/REPRISE 44982/WARNER BROS. †	DEPECHE MODE
9	14	21	42	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
10	10	7	15	LOVE DON'T COST A THING (T) (X) EPIC 79547 †	JENNIFER LOPEZ
11	9	6	26	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
12	11	10	42	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
13	12	9	4	STAR 69 (WHAT THE F**K) (T) (X) SKINT 38777/ASTRALWERKS †	FATBOY SLIM FEAT. ROLAND CLARK
14	15	11	12	I TURN TO YOU (T) (X) VIRGIN 38773 †	MELANIE C
15	8	12	11	LOOK AT US (T) (X) PLAYLAND 50193/PRIORITY †	SARINA PARIS
16	13	8	27	ONE MORE TIME (T) (X) VIRGIN 38758 †	DAFT PUNK
17	17	29	34	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
18	16	13	58	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
19	20	15	21	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
20	18	18	21	CASTLES IN THE SKY (T) (X) ROBBINS 72046 †	IAN VAN DAHL FEATURING MARSHA
21	22	20	25	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
22	19	16	31	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
23	24	22	26	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
24	23	19	11	OPTICON (T) (X) WARNER SUNSET/ELEMENTREE/REPRISE 44976/WARNER BROS.	ORGY
25	21	14	3	IN THESE SHOES (T) (X) WARNER BROS. 42360	BETTE MIDLER
26	31	—	2	DAMAGED (T) (X) NEBULOUS 003	PLUMMET
27	36	27	38	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
28	32	28	6	OUT OF NOWHERE (T) (X) EPIC 79576	GLORIA ESTEFAN
29	30	26	11	EVERYTIME YOU NEED ME (T) (X) GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
30	27	—	2	GROOVEJET (IF THIS AIN'T LOVE) (T) (X) BIG BEAT/ATLANTIC 85031/AG †	DJ SPILLER
31	29	24	5	CHILLIN' (T) (X) BARCLAY 587077/MCA	MODJO
32	37	25	7	ALL FOR YOU (T) VIRGIN 97522 †	JANET
33	26	23	11	TAKE BACK (T) (X) SOUNDAY 70486/ORPHEUS	KODA
34	38	34	8	WHAT'S ON YOUR MIND (PURE ENERGY)-(REMIXES) (T) (X) TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
35	35	31	25	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
36	25	33	6	PLAYED-A-LIVE (THE BONGO SONG) (T) (X) MCA 158893	SAFRI DUO
37	39	32	57	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
38	NEW ▶	1	1	THE GOSPEL SLIDE (JESUS APOSTLES MARCH) (X) GOOD FRIDAYS PRODUCTION 0101 †	GOOD FRIDAYS PRESENTS DANA DIVINE
39	33	30	3	HOTTIE (T) (X) ATLANTIC 84941/AG †	ASHLEY BALLARD
40	34	—	2	YOU'RE THE WORST THING FOR ME (T) (X) TOMMY BOY SILVER LABEL 2242/TOMMY BOY	PUSAKA FEAT. THEA AUSTIN
41	50	35	6	EVERYBODY DOESN'T (X) MAVERICK 16771/WARNER BROS.	AMANDA
42	45	43	47	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
43	48	41	11	I LIKE THEM GIRLS (T) RCA 60418 †	TYRESE
44	44	39	25	SPENTE LE STELLE (T) (X) RADIKAL 99050	OPERA TRANCE FEATURING EMMA SHAPPLIN
45	RE-ENTRY	59	1	I WILL LOVE AGAIN (T) (X) COLUMBIA 79375/CRG †	LARA FABIAN
46	RE-ENTRY	35	1	I'M OUTTA LOVE (T) (X) DAYLIGHT 79354/EPIC †	ANASTACIA
47	RE-ENTRY	53	1	DON'T CALL ME BABY (T) (X) VICIOUS GROOVES/C2/COLUMBIA 79371/CRG †	MADISON AVENUE
48	RE-ENTRY	3	1	GET IT UP (THE FEELING) (T) (X) STRICTLY RHYTHM 12601	ULTRA NATE
49	49	36	65	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
50	RE-ENTRY	58	1	WHAT A GIRL WANTS (T) (X) RCA 60224 †	CHRISTINA AGUILERA

DANCE TRAX

(Continued from preceding page)

includes such Nite Grooves and King Street grooves as **GTS Featuring Loleatta Holloway's** "What Goes Around Comes Around," **Ananda Project Featuring Terrence Downs'** "Glory, Glory," **Mike Ski's** "The Beginning," and **Kimara Lovelace's** "I Luv You More." (By the way, Dance Trax hears that **King Britt** may helm the eighth volume of *Mix the Vibe*.)

Also on Nite Grooves is *Abstract Afro Lounge III*, which celebrates the Afro-centric rhythms of clubland,

encompassing house, Afrobeat, garage, nu-jazz, left-field, and tribal.

A NEW COMPILATION SERIES you need to know about is *Another Late Night* (Azuli/Kinetic). Masterminded by **Austin Wilde** (who was part of the original creative team behind the wildly adored *Back to Mine* series) and **Amanda Eastwood**, *Another Late Night* showcases clubland's savvy DJ/producers spotlighting their musical inspirations and fave downbeat tracks. As an added attrac-

tion, each volume of *Another Late Night* will include a cover version of a song produced exclusively for the set by the compiler.

Left-field/dub pioneer **Fila Brazilia**—aka **Steve Cobby & Dave McSherry**—kicks the series off with its first-ever mixed disc. Among the many featured gems are **Marvin Gaye's** "T Plays It Cool," **Nightmares on Wax's** "Les Nuits," **Kelis'** "Suspended," **Mr. Scruff's** "Get a Move On," **John Barry's** "The Persuaders Theme," **the Beta Band's** "It's Not

Too Beautiful," and **Brian Eno's** "Regiment." For its remake of choice, **Fila Brazilia** looked no further than **Nat "King" Cole's** version of "Nature Boy." With assistance from **Bernard Moss** on flute, the duo has cleverly concocted something for lounge lizards and Muzak aficionados alike.

And just so you know, **Howie B.** is confirmed to compile and mix *Another Late Night, Vol. 2*.

For a full-throttle, in-your-face trance set, look no further than *Future Groove Collection* (Future Groove/Mute). Beat-

mixed by **Force Mass Motion** (aka **Mike Wells**, who also records under other aliases, including **Polaris**), the set makes a fine introduction for those unfamiliar with 2-year-old British imprint Future Groove, which now travels through the Mute network. Responsible for such energetic peak-hour jams as **Tungsten's** "Carbine," **Polaris'** "Addicted," and **Inertia's** "Vellum"—which are all included here—Future Groove prides itself on delivering peak-hour tracks for progressive-minded DJs like **Carl Cox**, **Paul van Dyk**, and **Paul Oakenfold**.

Epic's Loveless Captures 'Mountain' Music Of Her Youth

BY PHYLLIS STARK

NASHVILLE—Bluegrass and mountain music may be enjoying a newfound surge of popularity, but for Patty Loveless, it's the music that has always been in her soul.

Loveless, the daughter of a Kentucky coal miner, has finally recorded what she calls the album "I was born to do"—*Mountain Soul*, due June 26. It is Loveless' sixth album for Epic (she was previously signed to MCA Nashville), but it is her first full-fledged attempt at the music of her youth.

The album was a labor of love for Loveless and her husband and producer, Emory Gordy Jr. The

couple co-wrote two songs on the album and arranged the gospel classic "Two Coats," which previously appeared on Rising Tide Records' 1998 soundtrack to the film *The Apostle*. The album's 14 selections include another composition by Gordy, as well as "Sounds of Loneliness," the album's final track, which Loveless wrote at age 14 and previously recorded for her MCA debut.

The album features duets with Jon Randall and Travis Tritt, who plays guitar and sings with Loveless on "I Know You're Married (But I Love You Still)." Ricky Skaggs sings and plays mandolin

on two tracks, including the Ralph Stanley song "Daniel Prayed." Earl Scruggs plays banjo on "Pretty Little Miss." Gordy plays guitar on the album.

Among the standout tracks are "Someone I Used to Know," a duet with Randall that was previously performed by Dolly Parton and Porter Wagoner, as well as the chilling coal-mining song "You'll Never Leave Harlan Alive," by Darrell Scott, which Brad Paisley also recorded for his new album, *Part II*.

With the exception of two previously recorded songs—"Two Coats" and a track taken from the recently released *Songcatcher* sound-

track—Loveless says *Mountain Soul* was cut live in the studio in five days, with most of the musicians and singers laying down their parts at the same time.

"I wanted to give everybody the feel that when they are listening to this record, they are there," she says. "My husband says there were some warts there, but it's nothing I would want to hide, because I'm so proud of the way it came together."

With such a stellar cast of musicians gathered for the recording, Loveless says, "We mixed the elders with some of the younger people. It was just so much fun."

While it is bluegrass that is making the most prominent foray into popular culture, thanks to the success of the *O Brother, Where Art Thou?* soundtrack, as well as projects by Dolly Parton and Nickel Creek, Loveless makes a distinction among bluegrass, mountain music, and country. *Mountain Soul*, she says, incorporates the sounds of all three, drawing inspiration from the country music of Lester Flatt and Scruggs, the bluegrass of Bill Monroe, and the mountain sounds of the Stanley Brothers.

Loveless describes mountain music—the hardest to define of the three—as "the songs that were just passed down in the early years through singing. It's very haunting and very soulful. It just tears right into your heart and pulls any emotion out of you."

She admits, "It's so hard for people to put a label on the music style." Loveless describes it as "sort of a bare bones, acoustic album." While she's never done a full album of the material before, Loveless says many of the songs on her previous albums "had that flavor of mountain sound," including such hits as "Here I Am." "If you started to remove all the electric instruments, you would hear it in the music I have been doing."

The idea for the album began to germinate after Loveless added an acoustic segment in her live show, during which she would talk about her father and play some of the music she grew up on. When that segment proved popular with fans, Loveless and Gordy began discussing plans for the album.

No one knows how mainstream country radio will embrace this project, so the label is hedging its bets by releasing a new single (the title track) from Loveless' previous album, *Strong Heart*, this month.

Mike Kraski, senior VP of sales and marketing at Sony Music Nashville, says "the demand [for *Mountain Soul*] will dictate what we do with radio." Meanwhile, *Mountain Soul* will be worked to a variety of other formats, including Christian

country, classic country, Americana, bluegrass, and public radio.

"It's been proved that, even without mainstream radio, there is something about this type of music that resonates with consumers," Kraski says. "We did not start this project with the intent of [securing support] from mainstream country radio at all. We did it because it's true to Patty. It's something she wants and needs to do."

While Loveless says she hopes radio will "accept it with open arms, I don't want them to feel I am abandoning my country career, because I'm not."

Bill Hagy, group PD for Bristol Broadcasting, says he's "more curious" about a bluegrass album from Loveless than one from a bluegrass act unknown to his radio audience.

But Hagy notes that the project is "absolutely 180 degrees from her current album [*Strong Heart*, which is] so slick and polished . . . and really hadn't been completely well-received."

Clay Hunnicutt, brand manager for Clear Channel Communications and operations manager at country WUSY Chattanooga, Tenn., says it's "tremendous and exciting" that Loveless has recorded an album of music that is "so obviously her roots. This is not a stretch for her. The best thing for us as programmers to do is keep an open mind and not [dismissively] say, 'Oh, it's bluegrass.'"

As for the marketing of the project, Kraski says, "Some of our efforts are going to have to be more targeted to different types of audience bases and lifestyles, but part of our belief is that this music is not that far outside the appeal of the mainstream country consumer."

There will be an emphasis, Kraski says, on "a lot of grassroots marketing," including chat rooms, e-mail campaigns, and sampling via streaming and downloads. "Our belief is that our core audience will embrace this if they are exposed to it properly."

Loveless is managed by Vector Management, booked by the William Morris Agency, and writes for her own publishing company, Jahaza Publishing, as well as Sure Fire Music.

Both Kraski and Loveless stress that this album is not a reaction to the success of *O Brother*. "I don't want anybody to think that I did this record as an opportunist," Loveless says. "This is a form of music that has always been in my heart and blood and that I have carried with me all these years. It was something that was itching to get out. It was something I needed to do for my fans, but also for my own soul and heart."



LOVELESS

Van Zandt Tribute Draws Alt. Country Stars; Gill To Receive Career Achievement Award

AN ECLECTIC list of acts has been tapped to participate in a **Townes Van Zandt** tribute album, due Sept. 11 on Free Falls/Pedernales Records. Produced by **Freddy Fletcher** and **Eric Paul**, the 15-song collection, *Poet: A Tribute to Townes Van Zandt*, will feature the late artist's songs as recorded by an alt. country who's who: **Guy Clark**, **Emmylou Harris**, **Lucinda Williams**, **Willie Nelson**, **John Prine**, **Cowboy Junkies**, **Robert Earl Keen**, **Nanci Griffith**, **Asleep at the Wheel's Ray Benson**, **Delbert McClinton**, **Billy Joe Shaver**, **the Flatlanders**, **Steve Earle & the Dukes**, **J.T. Van Zandt**, and newcomer **Pat Haney**.

ON THE ROW: **Kevin Herring** is promoted from senior director of national promotion to VP of national promotion at Lyric Street Records.

Robert Earl Keen has signed with Nashville-based Dualtone Management, a division of Dualtone Music Group. The company also manages **Cowboy Junkies**. Keen, who was previously managed by **Steve Hoberg** of SHO Artist Management, had most recently been self-managed.

Curb artist **Hal Ketchum** has signed with the Bobby Roberts Agency for booking representation.

Phoebe Dail and **Tim Scott** join Nashville-based the Marketing Group (TMG) to launch Country Music Newswire, a syndicated daily entertainment news service. Dail, who serves as editor in chief and creative services director, previously was a producer for Winstar Radio's Country Kickers show-prep service. Scott, who joins TMG as production manager, had been a producer/engineer at Huntsman Entertainment.

ARTIST NEWS: Singer/songwriter **Steve Earle** and actor **Sara Sharpe** have launched the Broadaxe Theatre company in Nashville. Broadaxe plans to stage in late spring 2002 a play Earle is writing about the life of Texas death row inmate **Karla Faye Tucker**.

Valley Entertainment is rereleasing **Al Anderson's** *Pay Before You Pump* album, originally released in 1996 on the now-defunct Imprint Records label.

Radney Foster's upcoming Dualtone/PureSpunk .com release will include a bonus track—a duet with **Pat Green** on "Texas in 1880." The song has been serviced to mainstream country radio stations. The album, *Are You Ready for the Big Show?*, is due June 26.

Collin Raye recently covered **Kim Carnes'** "Gypsy Honeymoon" for his next Epic Records album, due mid-October. Carnes sings background vocals on the track.

Vince Gill will receive the Career Achievement Award at the TNN & CMT Country Weekly Music Awards June 13 in Nashville. He will also perform during the event. The award is given to an artist whose recording career has spanned more than 15 years and whose songs and performances have made a lasting contribution to the tradition and heritage of country music.

Toby Keith and veteran songwriter **Bernie Taupin** will collaborate on the theme song to an upcoming CBS-TV special about professional bull riding.

Fan Fair has added a Best in Texas music showcase June 16, featuring artists on the rise in the burgeoning Texas music scene. The lineup includes **Lee Roy Parnell**, **Sonny Burgess**, **Peter Dawson**, **John Evans**, **Kevin Fowler**, **Bill Pekar**, and **Elbert West**. The show will be held at 2:30 p.m. on the lawn of the Bicentennial Capitol Mall State Park in Nashville.

Clint Black, who will not be attending Fan Fair because of the recent birth of his daughter, will have a virtual presence instead. Fans who visit his booth June 16-17 can ask Black questions while he's at home via a private Yahoo! chat. Booth staff will take photographs of each visiting fan standing next to a cutout of the artist, which Black will autograph and mail to the fans. Black's next album is due in November.

Great American Country (GAC) has signed on as the TV media sponsor of the Girls' Night Out tour, featuring **Reba McEntire**, **Martina McBride**, **Sara Evans**, **Jamie O'Neal**, and **Carolyn Dawn Johnson**. GAC will give away four tickets to every performance of the tour, which kicks off July 13 in Las Vegas.

Bill Anderson will host his fifth annual City Lights Festival June 28-29 in Commerce, Ga. **Charley Pride**, **Little Jimmy Dickens**, **Billy Walker**, and **Jeannie Seely** are set to appear. Co-sponsored by Commerce station WJJC, the festival raises money for various local organizations.

Garth Brooks will serve as honorary chairman of the National Education Assn.'s Read Across America 2002 literacy campaign. He will be featured in radio, TV, and print public service announcements and will act as the official spokesman for the campaign.



by Phyllis Stark



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
No. 1						
1	2	2	13	GROWN MEN DON'T CRY 1 week at No. 1 B.GALLIMORE, J.STROUD, T.MCGRAW (S.SESKIN, T.DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	1
2	1	3	22	DON'T HAPPEN TWICE B.CANNON, N.WILSON, K.CHESEY (C.LANCE, T.MCHUGH)	KENNY CHESNEY (V) BNA 69035 †	1
3	3	1	18	AIN'T NOTHING 'BOUT YOU K.BROOKS, R.DUNN, M.WRIGHT (T.SHAPIRO, R.RUTHERFORD)	BROOKS & DUNN (V) ARISTA NASHVILLE 69048 †	1
4	4	6	10	I'M ALREADY THERE D.HUFF (R.MCDONALD, G.BAKER, F.MYERS)	LONESTAR BNA ALBUM CUT	4
5	5	7	18	I COULD NOT ASK FOR MORE S.EVANS, P.WORLEY (D.WARREN)	SARA EVANS (V) RCA 69008 †	5
6	11	12	19	SHE COULDN'T CHANGE ME J.SCAIFE (C.KNIGHT, G.NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 †	6
7	8	10	16	IF YOU CAN DO ANYTHING ELSE T.BROWN, G.STRAIT (B.LIVSEY, D.SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 172200	7
8	10	11	15	WHEN SOMEBODY LOVES YOU K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69049 †	8
9	12	13	13	TWO PEOPLE FELL IN LOVE F.ROGERS (B.PAISLEY, K.LOVELACE, T.OWENS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69051 †	9
10	9	8	26	IT'S A GREAT DAY TO BE ALIVE B.J.WALKER, JR., T.TRITT (D.SCOTT)	TRAVIS TRITT (V) COLUMBIA 79563 †	2
11	6	5	38	RIGHT WHERE I NEED TO BE T.BROWN, M.WRIGHT (C.BEATHARD, K.MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	5
12	14	17	12	WHEN I THINK ABOUT ANGELS K.STEGALL (J.O'NEAL, R.DEAN, S.TILLIS)	JAMIE O'NEAL (V) MERCURY 172202 †	12
13	7	4	17	IF I FALL YOU'RE GOING DOWN WITH ME B.CHANCEY, P.WORLEY (M.BERG, A.ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	3
AIRPOWER						
14	21	28	4	THERE YOU'LL BE T.HORN, B.GALLIMORE (D.WARREN)	FAITH HILL WARNER BROS. SOUNDTRACK CUT/WRN †	14
15	15	18	10	DOWNTIME B.GALLIMORE, T.MCGRAW (P.COLEMAN, C.D.JOHNSON)	JO DEE MESSINA CURB ALBUM CUT	15
16	20	21	10	WHERE THE BLACKTOP ENDS M.ROLLINGS, K.URBAN (S.WARINER, A.SHAMBLIN)	KEITH URBAN (V) CAPITOL 58992 †	16
17	16	14	31	WHO I AM B.GALLIMORE (B.JAMES, T.VERGES)	JESSICA ANDREWS (V) DREAMWORKS 450918 †	1
18	17	15	32	ONE MORE DAY M.D.CLUTE, DIAMOND RIO (S.D.JONES, B.TOMBERLIN)	DIAMOND RIO (V) ARISTA NASHVILLE 69036 †	1
AIRPOWER						
19	27	33	4	I'M JUST TALKIN' ABOUT TONIGHT J.STROUD, T.KEITH (T.KEITH, S.EMERICK)	TOBY KEITH DREAMWORKS ALBUM CUT †	19
20	19	16	34	YOU SHOULDN'T KISS ME LIKE THIS J.STROUD, T.KEITH (T.KEITH)	TOBY KEITH DREAMWORKS ALBUM CUT †	1
21	23	23	18	LAREDO R.WRIGHT, C.CAGLE (C.CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	21
22	22	24	12	WHILE YOU LOVED ME M.BRIGHT, M.WILLIAMS (M.DODSON, K.WILLIAMS, D.WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT	22
23	18	20	17	BUT I DO LOVE YOU T.HORN (D.WARREN)	LEANN RIMES (C) (D) CURB 73116	18
24	25	27	11	WHY THEY CALL IT FALLING M.WRIGHT (R.DEAN, D.SCHLITZ)	LEE ANN WOMACK (V) MCA NASHVILLE 172203	24
25	29	31	8	AUSTIN B.BRADDOCK (D.KENT, K.MANNA)	BLAKE SHELTON (C) (D) (V) GIANT 16767/WRN	25
26	26	25	13	A GOOD WAY TO GET ON MY BAD SIDE B.J.WALKER, JR. (G.TEREN, R.RUTHERFORD)	TRACY BYRD WITH MARK CHESNUTT RCA ALBUM CUT	25
27	28	26	11	SECOND WIND F.ROGERS, J.STROUD (D.WORLEY, S.LESLIE)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	26
28	30	30	11	I WOULD'VE LOVED YOU ANYWAY M.WRIGHT, T.YEARWOOD (M.DANNA, T.VERGES)	TRISHA YEARWOOD (V) MCA NASHVILLE 172201 †	28
29	32	32	12	WHAT I REALLY MEANT TO SAY P.WORLEY, T.L.JAMES (C.THOMSON, C.WATERS, T.L.JAMES)	CYNDI THOMSON (D) (V) CAPITOL 58987 †	29
30	31	29	21	THERE YOU GO AGAIN K.ROGERS (T.L.JAMES, J.KIMBALL, T.MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
31	35	38	6	SWEET SUMMER M.D.CLUTE, DIAMOND RIO (M.DULANEY, N.THRASHER)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	31
32	33	34	19	WHAT I DID RIGHT J.SLATE, M.WRIGHT, SONS OF THE DESERT (D.WOMACK, S.LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	32
33	34	35	12	ANGELS IN WAITING B.CHANCEY (T.COCHRAN, J.MCBRIDE, S.HARRIS)	TAMMY COCHRAN EPIC ALBUM CUT †	33
34	36	40	9	STILL HOLDING OUT FOR YOU D.HUFF (K.OSBORN, R.MARX)	SHEDAISY LYRIC STREET ALBUM CUT	34
35	38	41	9	COMPLICATED P.WORLEY, C.D.JOHNSON (C.D.JOHNSON, S.SMITH)	CAROLYN DAWN JOHNSON (V) ARISTA NASHVILLE 69050 †	35
36	37	37	12	I WANT YOU BAD C.ROBISON, B.CHANCEY (T.D.ADAMS, P.CRANON)	CHARLIE ROBISON (C) (D) (V) LUCKY DOG 79542/COLUMBIA †	36
37	39	39	8	LOVING EVERY MINUTE C.CHAMBERLAIN (T.SHAPIRO, M.CRISWELL, M.WHITE)	MARK WILLS MERCURY ALBUM CUT	37
38	40	42	7	ON A NIGHT LIKE THIS C.HOWARD (K.STALEY, D.KAHAN)	TRICK PONY (C) (D) (V) WARNER BROS. 16751/WRN †	38
39	41	46	5	HOW COOL IS THAT D.MALLOY (A.GRIGGS, N.THRASHER, W.MOBBLEY)	ANDY GRIGGS RCA ALBUM CUT	39
40	44	48	7	STANDIN' STILL B.GALLIMORE, T.MCGRAW (C.DANNEMILLER, R.L.BRUCE, C.HARRISON)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	40
41	42	45	7	WILL YOU MARRY ME J.STROUD, ALABAMA (J.STEELE, A.ANDERSON)	ALABAMA RCA ALBUM CUT	41
42	46	49	3	WHERE DOES IT HURT B.WARREN, B.WARREN, C.FARREN (B.WARREN, B.WARREN, T.DOUGLAS)	THE WARREN BROTHERS BNA ALBUM CUT	42
43	43	43	7	COME A LITTLE CLOSER D.MALLOY (T.MARTY, P.DOUGLAS, J.SHERILL)	LILA MCCANN (C) (D) (V) WARNER BROS. 16762/WRN †	43
44	49	53	3	NEVER LOVE YOU ENOUGH D.HUFF (B.JAMES, ANGELO)	CHELY WRIGHT MCA NASHVILLE ALBUM CUT	44
45	52	58	3	SIX-PACK SUMMER B.GALLIMORE, P.VASSAR (P.VASSAR, C.BLACK, T.ROCCO)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	45
46	47	51	4	REAL LIFE (I NEVER WAS THE SAME AGAIN) J.NIEBANK (N.THRASHER, J.JANOSKY)	JEFF CARSON CURB ALBUM CUT	46
47	50	52	5	HONEY DO J.STROUD, D.COOK (A.ANDERSON, J.STEELE, K.BLAZY)	MIKE WALKER (D) (V) DREAMWORKS 450914	47
48	45	36	19	NO FEAR S.SMITH, K.STEGALL, T.CLARK (T.CLARK, M.C.CARPENTER)	TERRI CLARK (V) MERCURY 172197 †	27
49	60	—	2	SOUTHERN RAIN D.HUFF (B.R.CYRUS, D.V.TRESS, M.J.SAGRAVES)	BILLY RAY CYRUS (C) (D) (V) MONUMENT 79440	49
50	48	47	9	LOVE IS ENOUGH B.GALLIMORE (J.VARSOS, N.THRASHER)	3 OF HEARTS (D) RCA 69034 †	43
51	54	60	3	SHE'S MY GIRL D.MALLOY, B.CHANCEY (Z.TURNER, B.BAKER, L.WILSON)	BILLY GILMAN EPIC ALBUM CUT †	51
Hot Shot Debut						
52	NEW	—	1	LOVE OF A WOMAN B.J.WALKER, JR., T.TRITT (K.BRANDT)	TRAVIS TRITT COLUMBIA ALBUM CUT	52
53	55	54	4	THE BIRD SONG R.WILEY (N.THRASHER, B.CASON)	MEREDITH EDWARDS MERCURY ALBUM CUT	53
54	58	—	2	HELPLESSLY, HOPELESSLY B.GALLIMORE (B.JAMES, T.VERGES)	JESSICA ANDREWS DREAMWORKS ALBUM CUT	54
55	51	—	3	I WANT YOU TO WANT ME P.ANDERSON (R.NIELSEN)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	51
56	NEW	—	1	WHEN YOU COME BACK DOWN A.KRAUSS (T.O'BRIEN, D.O'KEEFE)	NICKEL CREEK SUGAR HILL ALBUM CUT †	56
57	RE-ENTRY	—	17	HE DRINKS TEQUILA N.WILSON, B.TANKERSLEY (S.CAMP, M.MCCORD)	LORRIE MORGAN & SAMMY KERSHAW (V) RCA 69054	39
58	56	59	5	KEEP MOM AND DAD IN LOVE J.GUESS, J.CHEMAY (L.BROKOP, C.RAWSON, R.WOLD)	BILLY DEAN, SUZY BOGGUSS, AND INTRODUCING JILLIAN DREAMCATCHER ALBUM CUT	51
59	NEW	—	1	EVEN THEN B.CANNON, N.WILSON, J.M.MONTGOMERY (P.BUNCH, S.TEETERS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT/WRN	59
60	53	—	2	UNBROKEN BY YOU D.MALLOY (G.BURR, J.BLADES, T.BRUCE)	KORTNEY KAYLE LYRIC STREET ALBUM CUT	53

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

Billboard® Top Country Singles Sales™

JUNE 16, 2001

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

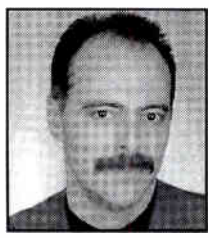


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	2	3	4	WHAT I REALLY MEANT TO SAY CAPITOL 58987 1 week at No. 1	CYNDI THOMSON
2	1	1	42	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
3	3	2	16	MRS. STEVEN RUDY VFR 734758	MARK MCGUINN
4	4	4	17	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
5	5	8	5	AUSTIN GIANT 16767/WRN	BLAKE SHELTON
6	6	5	26	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
7	8	7	34	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
8	7	6	37	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
9	9	14	3	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN	TRICK PONY
10	17	21	9	COME A LITTLE CLOSER WARNER BROS. 16762/WRN	LILA MCCANN
11	13	10	12	I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY	CHARLIE ROBISON
12	10	9	9	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	SHANE SELLERS
13	11	11	13	LOVE IS ENOUGH RCA 69034/RLG	3 OF HEARTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	12	17	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
15	14	13	9	SIMPLE LIFE COLUMBIA 79541/SONY	MARY CHAPIN CARPENTER
16	16	16	208	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
17	15	15	32	HOW DO YOU LIKE ME NOW?! DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
18	19	18	31	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
19	18	19	31	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
20	20	22	6	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	MCALYSTER
21	23	24	37	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
22	22	20	37	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
23	21	17	21	I HOPE YOU DANCE MCA NASHVILLE 172185	LEE ANN WOMACK WITH SONS OF THE DESERT
24	RE-ENTRY	—	3	I WANNA BE THAT GIRL GIANT 16766/WRN	THE WILKINSONS
25	RE-ENTRY	—	31	NOBODY'S GOT IT ALL EPIC 79481/SONY	JOHN ANDERSON

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

PRODIGY: If the first few years of the new century are remembered in the country music history books as a time when the genre took a hard left turn onto a seemingly endless pop-crossover boulevard, **Brad Paisley's** first two albums will undoubtedly be mentioned as noteworthy detours. As his traditionally crafted debut set *Who Needs Pictures* (Arista Nashville) celebrates its second anniversary by shifting to Top Country Catalog Albums, Paisley assures critics that, at least for now, there's just no taking the country out of the boy. Intended as a sequel to his first set, his similarly styled *Part II* arrives at No. 3 on Top Country Albums with more than 37,000 scans, his biggest single-week sales figure to date. It starts on The Billboard 200 at No. 31.

Paisley's biggest two weeks with *Pictures* were Christmas-week totals in 1999 and 2000 that each saw the set sell 28,000 units. It peaked at No. 13 on the country chart in the Nov. 6, 1999, issue.

Watch for both Paisley sets to post gains over the next few weeks, due to pre-promotion of the annual *TNN & CMT Country Weekly Awards*, where Paisley is nominated for male artist of the year and best collaborative event for "Hard to Be a Husband, Hard to Be a Wife," a duet with **Chely Wright**. Paisley will perform on the show, a June 13 simulcast on sister networks TNN and CMT. At deadline, the cable twins had not yet announced repeat broadcasts of the show, but it usually encores at least once each year.

On Hot Country Singles & Tracks, "Two People Fell in Love" gains 361 detections and takes a checkered flag in the top 10, up 12-9. Paisley performed the lead single from *Part II* on the May 9 Academy of Country Music Awards on CBS. The song is also the centerpiece of a 90-minute radio special serviced to country stations by the label and hosted by one of Paisley's growing number of well-known mentors, **George Jones**.

ALL MEAT, NO FILLER: **Mary Chapin Carpenter's** remarkably introspective and predictably substantive *Time*Sex*Love** (Columbia) bows with more than 27,000 units at No. 6 on Top Country Albums, her fourth top 10 debut on that chart since *Come on Come On* entered at No. 6 in the summer of 1992. Each of Carpenter's six prior sets have been certified gold, including the thrice platinum *Come On* and double-platinum *Stones in the Road*, which started at No. 1 on Top Country Albums in the autumn of 1994.

ON TOP OF CAPITOL'S HILL: Newcomer **Cyndi Thomson** controls Top Country Singles Sales with "What I Really Meant to Say" (Capitol), the lead single from *My World*, which starts scanning July 31. The retail single moves more than 5,000 copies. On the air, the song is enjoying a warm reception, particularly at many of country's key tastemaker stations, including progressive country signals KBEQ Kansas City, Mo.; KEEY Minneapolis; KMLE Phoenix; and KSOP Salt Lake City. The Twin Cities country station is the overall airplay leader, with 404 detections to date, followed by the Phoenix outlet, which logs 358 plays so far.

On Hot Country Singles & Tracks, "What I Really Meant to Say" ranks among the chart's 10 biggest gainers, up 376 spins (32-29).

Thomson Says What She Means On Capitol Disc

BY LORIE HOLLABAUGH

NASHVILLE—"What I Really Meant to Say," Cyndi Thomson's debut single on Capitol Records, deals with the regret of things left unsaid and the masking of true feelings for the sake of pride. But in real life, the eager newcomer has no problem expressing how she feels or living fully in the moment.

"Every moment in life, good or bad, you should fully experience," Thomson says. "You miss so much if you don't allow yourself to feel. I put that into my songs, and I believe people respond to that honesty and realness."

Listeners already seem to be responding to Thomson's candor, according to the Top Country Singles Sales chart, where the record is No. 1 this issue. On Hot Country Singles & Tracks, it rises 32-29. Sales of the song have been a little surprising, according to Capitol senior VP of marketing Fletcher Foster. He formulated much of the label's marketing plans around the single and accompanying video, which is currently in Hot Shot rotation on CMT.

"We thought the single would sell," Foster says, "but we didn't know it would be as reactive as it is. It's amazing where Cyndi's song is sales-wise in relation to airplay-wise on the charts."

"We got feedback from radio while she toured stations earlier this year, and they kept coming back to us with this song, so we thought it would stand apart from everything else," he says. "It helps that her music is really different and she comes from a writer's perspective. She's a great storyteller, so we had [Cyndi] and Tommy Lee James, her co-writer and producer on the album [with Paul Worley], talk about their songs and play them for radio."

Thomson's independent spirit comes naturally to her. At age 12, after hearing Trisha Yearwood for the first time, she knew she want-

ed to sing. "Trisha and Karen Carpenter both inspired me to run like the wind," says Thomson, who spent the requisite years singing in church and school choirs before moving to Nashville to attend Belmont University and pursue a performing career. "I was always so hungry to sing . . . music just moved me. And I was a really determined child."

Working a modeling job at a party for Deana Carter's *Did I Shave My Legs for This*—where she had to shave her legs—Thomson befriended another model/songwriter who knew James, and he later agreed to write with Thomson.

"I told him it would be worth his time if he would work with me," she recalls, "and that I had never written a song before. I think he saw something just listening to my heart that made him want to work with me."

Thomson eventually landed a publishing deal with Sony ATV/Tree. She later signed with Capitol and recorded her debut, *My World*, which features eight songs she co-penned with James.

"My writing and music are very Southern. It's the soundtrack for Georgia," Thomson says. "I wanted to create real songs that move you, that help you forget about the stress of life. To me, music is freedom. And that's why I try to avoid clichés when I write. I want you to not know my song right away. I require you to listen, so that you're not busy anymore. I don't want it to be the easy rhyme. I want it to be the right words."

In preparation for the album's July 31 release, the label has been striving to establish Cyndi as a personality, playing up her down-home

roots and earthy appeal in a period where glam looks and pop-music flash seem to be pervading the country arena.

"We want to attract a younger audience with Cyndi's music, yet not forsake the 40-year-old housewife who's also going to get into this record," Foster says. "Sometimes in our format it seems we try to make every female act into a sex kitten to appeal to a younger demo, and I don't know how many housewives are relating."

"Cyndi is gorgeous, and we have amazing artwork with this project, but some of the images you'll see are not what you're seeing with country now. A lot of artists are going glam, but this packaging is a lot simpler. We used [footage of Thomson in her] hometown and drew heavily from her background for our print and visual marketing elements, and left a video bio with each station she visited to help complete the circle for them of what she's about. We also included that bio in the enhanced CD single."

Thomson's appeal seems to be clicking in markets like Minneapolis, where KEEY (K102) PD Gregg Swedberg has watched the record grow in popularity. "We program for women 25-40," Swedberg says, "and there are only a few writers who really speak to that demo these days. Cyndi's stuff really does. Her songs are not manufactured but have real emotion, and she fits in a cool place for us right now, where Deana Carter used to be. Some other artists have headed in a pop, glam sort of direction, but Cyndi's music is almost folkier, more heartfelt."

Thomson will launch her album release with a performance July 31 at New York's Bottom Line cabaret with labelmate Keith Urban. She is booked by Ron Baird at Creative Artists Agency and managed by Simon Renshaw at the Firm.

'My writing and music are very Southern. It's the soundtrack for Georgia.'

—CYNDI THOMSON

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

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

- 3 **AIN'T NOTHING 'BOUT YOU** (Sony/ATV Tree, BMI/Wenona, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM
- 33 **ANGELS IN WAITING** (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peter Music III, BMI/Wide Ocean, BMI) HL/WBM
- 25 **AUSTIN** (Talbot, BMI/Kristosongs, ASCAP)
- 53 **THE BIRD SONG** (Major Bob, ASCAP/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) WBM
- 23 **BUT I DO LOVE YOU** (Realsongs, ASCAP) WBM
- 43 **COME A LITTLE CLOSER** (Curb Congregation, SESAC/Monkies, SESAC/Li-Stratton, SESAC/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) WBM
- 35 **COMPLICATED** (EMI Full Keel, ASCAP/April Blee, ASCAP/EMI Blackwood, BMI/Zomba, BMI) HL/WBM
- 2 **DON'T HAPPEN TWICE** (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL
- 15 **DOWNTIME** (Gravitron, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP) HL
- 59 **EVEN THEN** (Pat Price, BMI/EMI Blackwood, BMI/Great Meridian, BMI) HL
- 26 **A GOOD WAY TO GET ON MY BAD SIDE** (@niversal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren R Up,

- BMI) WBM
- 1 **GROWN MEN DON'T CRY** (Larga Vista, ASCAP/Scarlett Rain, ASCAP/Sony/ATV Tree, BMI) HL
- 57 **HE DRINKS TEQUILA** (Songs Of Universal, BMI/WB, ASCAP/Shawn Camp, BMI) WBM
- 54 **HELPLESSLY HOPELESSLY** (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL
- 47 **HONEY DO** (Mighty Nice, BMI/Al Andersongs, BMI/Bluewater, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/I Want To Hold Your Songs, BMI/Rio Bravo, BMI) WBM
- 39 **HOW COOL IS THAT** (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP) HL/WBM
- 5 **I COULD NOT ASK FOR MORE** (Realsongs, ASCAP) WBM
- 13 **IF I FALL YOU'RE GOING DOWN WITH ME** (Hillbillith, BMI/Songs Of Sally Sue's Medicine Show, BMI/Songs Of Universal, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
- 7 **IF YOU CAN DO ANYTHING ELSE** (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM
- 4 **I'M ALREADY THERE** (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) HL/WBM
- 19 **I'M JUST TALKIN' ABOUT TONIGHT** (Tokeco Tunes,

- BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL
- 10 **IT'S A GREAT DAY TO BE ALIVE** (EMI April, ASCAP/House Of Bram, ASCAP) HL
- 36 **I WANT YOU BAD** (Music Sales, ASCAP)
- 55 **I WANT YOU TO WANT ME** (Screen Gems-EMI, BMI) HL
- 28 **I WOULD'VE LOVED YOU ANYWAY** (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI) HL/WBM
- 58 **KEEP MOM AND DAD IN LOVE** (Sony/ATV Tree, BMI/Nick N' Ash, BMI/Paddy's Head, SOCAN/Balmur Corus, SOCAN/Curb Magnasong, SESAC) HL/WBM
- 21 **LAREDO** (Mark Hybner, ASCAP)
- 50 **LOVE IS ENOUGH** (Wildawn, ASCAP/Balmur, ASCAP/Rio Bravo, BMI) WBM
- 52 **LOVE OF A WOMAN** (Songs Of Lastrada, BMI)
- 37 **LOVING EVERY MINUTE** (Sony/ATV Tree, BMI/Wenona, BMI/Zomba, ASCAP) HL/WBM
- 44 **NEVER LOVE YOU ENOUGH** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP) HL/WBM
- 48 **NO FEAR** (Universal-PolyGram International, ASCAP/Terri-000, ASCAP/Why Walk, ASCAP/EMI April, ASCAP) WBM
- 38 **ON A NIGHT LIKE THIS** (Warner-Tamerlane, BMI/Instinct, ASCAP) WBM
- 18 **ONE MORE DAY** (EMI April, ASCAP/Sound Island, ASCAP/Mike Curb, BMI) HL/WBM
- 46 **REAL LIFE (I NEVER WAS THE SAME AGAIN)** (Major Bob, ASCAP/Castri, BMI/Whiskey Gap, BMI) WBM
- 11 **RIGHT WHERE I NEED TO BE** (Acuff-Rose, BMI/601

- Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL
- 27 **SECOND WIND** (EMI Blackwood, BMI/Hatley Creek, BMI) HL
- 6 **SHE COULDN'T CHANGE ME** (WB, ASCAP/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 51 **SHE'S MY GIRL** (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Hip Beat, BMI) HL
- 45 **SIX-PACK SUMMER** (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI) HL
- 49 **SOUTHERN RAIN** (Sunnageronimo, BMI/Achy Breaky Heart, BMI/Two Seats Down, BMI)
- 40 **STANDIN' STILL** (WB, ASCAP/Dreamin' Upstream, ASCAP/High Steppe, ASCAP/Steel Wheels, BMI) WBM
- 34 **STILL HOLDING OUT FOR YOU** (Without Anna, ASCAP/Chi-Boy, ASCAP) CLM/WBM
- 31 **SWEET SUMMER** (Desert Dreams, BMI/Michaelhouse, BMI/Ensign, BMI/Rio Bravo, BMI) HL
- 30 **THERE YOU GO AGAIN** (Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Sony/ATV Tree, BMI) HL
- 14 **THERE YOU'LL BE** (Realsongs, ASCAP) WBM
- 9 **TWO PEOPLE FELL IN LOVE** (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI) HL
- 60 **UNBROKEN BY YOU** (Universal-MCA, ASCAP/Sony/ATV Tree, BMI/Ranch Rock, BMI/Big Red Tractor, ASCAP/Ice Trey, ASCAP) HL

- 32 **WHAT I DID RIGHT** (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI) WBM
- 29 **WHAT I REALLY MEANT TO SAY** (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI) HL
- 12 **WHEN I THINK ABOUT ANGELS** (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
- 8 **WHEN SOMEBODY LOVES YOU** (WB, ASCAP/Yee Haw, ASCAP) WBM
- 56 **WHEN YOU COME BACK DOWN** (Howdy Skies, ASCAP/Universal, ASCAP/Bicamerai, BMI/Mighty Nice, BMI)
- 42 **WHERE DOES IT HURT** (Sony/ATV Tree, BMI) HL
- 16 **WHERE THE BLACKTOP ENDS** (Steve Warner, BMI/Built On Rock, ASCAP) WBM
- 22 **WHILE YOU LOVED ME** (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Irving, BMI) HL
- 17 **WHO I AM** (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM
- 24 **WHY THEY CALL IT FALLING** (WB, ASCAP/Maverick, ASCAP/New Hayes, ASCAP/New Oon, ASCAP) WBM
- 41 **WILL YOU MARRY ME** (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Stairway To Blither's, BMI/Al Andersongs, BMI) WBM
- 20 **YOU SHOULDN'T KISS ME LIKE THIS** (Tokeco Tunes, BMI)

Billboard TOP COUNTRY ALBUMS

JUNE 16, 2001

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	6	TIM MCGRAW ▲ CURB 78711 (12.98/18.98) 6 weeks at No. 1	SET THIS CIRCUS DOWN	1
▶ GREATEST GAINER ◀						
2	2	2	44	SOUNDTRACK ▲ ² CURB 78703 (11.98/17.98)	COYOTE UGLY	1
▶ HOT SHOT DEBUT ◀						
3	NEW	1	1	BRAD PAISLEY ARISTA NASHVILLE 67008 (11.98/17.98)	PART II	3
4	4	4	26	SOUNDTRACK ▲ MERCURY 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	1
5	3	3	54	LEE ANN WOMACK ▲ ² MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
6	NEW	1	1	MARY CHAPIN CARPENTER COLUMBIA 85176/SONY (12.98 EQ/18.98)	TIME* SEX* LOVE*	6
7	5	5	7	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEERS & STRIPES	1
8	6	6	34	SARA EVANS ● RCA 67964/RLG (11.98/17.98)	BORN TO FLY	6
9	7	7	36	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
10	8	9	28	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	1
11	9	8	92	DIXIE CHICKS ▲ ⁶ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
12	10	10	82	FAITH HILL ▲ ⁶ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
13	14	12	4	BILLY GILMAN EPIC 62087/SONY (11.98 EQ/17.98)	DARE TO DREAM	6
14	11	11	83	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
15	12	15	18	LEANN RIMES ● CURB 77979 (11.98/17.98)	I NEED YOU	1
16	13	13	14	JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	WHO I AM	2
17	15	16	35	TRAVIS TRITT ● COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
18	17	17	84	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
19	16	14	5	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98 EQ/17.98)	CARRYING ON	6
20	18	27	26	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	18
21	21	21	52	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
22	20	19	17	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
23	22	23	31	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
24	19	18	4	MARK MCGUINN VFR 734757 (10.98/16.98) HS	MARK MCGUINN	18
25	26	20	70	KEITH URBAN ● CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	17
26	25	22	30	ALAN JACKSON ● ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
27	27	26	50	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
28	28	25	44	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
29	29	108	108	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
30	24	—	2	ROY D. MERCER CAPITOL 32515 (10.98/16.98) HS	ROY D. MERCER VS. YANKEES	24
31	31	32	12	TRICK PONY WARNER BROS. 47927/WRN (11.98/17.98)	TRICK PONY	12
32	33	33	45	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
33	36	34	65	GEORGE STRAIT ▲ ¹⁰ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
34	34	30	7	LORRIE MORGAN & SAMMY KERSHAW RCA 67004/RLG (11.98/17.98)	I FINALLY FOUND SOMEONE	13
35	32	28	6	SOUNDTRACK CURB 78715 (12.98/18.98)	DRIVEN	16
36	37	36	5	TAMMY COCHRAN EPIC 69736/SONY (7.98 EQ/11.98) HS	TAMMY COCHRAN	34
37	39	41	27	CHRIS CAGLE VIRGIN 28293/CAPITOL (8.98/12.98)	PLAY IT LOUD	37

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
(38)	55	47	19	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
39	35	48	31	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	35
40	44	42	20	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
41	43	38	37	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
42	38	35	12	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	20
43	49	43	45	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
44	47	39	85	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
45	50	49	84	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
46	46	40	67	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
47	48	51	42	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
48	51	53	33	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
49	40	46	60	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	29
50	42	37	28	VARIOUS ARTISTS UTV 170137 (11.98/17.98)	EVERLASTING LOVE SONGS	19
51	41	44	60	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	30
52	52	58	58	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
53	54	45	36	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
54	45	57	60	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	30
55	53	50	7	HAYSEED DIXIE DUALTONE 1104 (16.98 CD)	A HILLBILLY TRIBUTE TO AC/DC	47
56	57	—	2	THE OAK RIDGE BOYS SPRING HILL 21017 (16.98 CD)	FROM THE HEART	56
57	62	55	29	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
58	60	60	104	CHRIS LEDOUX CAPITOL 99781 (10.98/16.98)	20 GREATEST HITS	17
59	56	54	29	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
60	63	56	8	CHARLIE ROBISON LUCKY DOG/COLUMBIA 61404/SONY (11.98 EQ/17.98) HS	STEP RIGHT UP	27
61	59	59	37	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
62	61	67	35	ROY D. MERCER VIRGIN 50003/CAPITOL (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
63	58	52	10	CLAY WALKER GIANT 24759/WRN (11.98/17.98)	SAY NO MORE	14
64	65	70	79	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
(65)	RE-ENTRY	3	3	CONWAY TWITTY MCA NASHVILLE 170085 (6.98/11.98)	THE BEST OF CONWAY TWITTY: 20TH CENTURY MASTERS THE MILLENNIUM COLLECTION	65
66	68	63	90	MARTINA MCBRIDE ▲ RCA 67824/RLG (10.98/16.98)	EMOTION	3
67	67	61	49	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
68	66	64	38	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
69	69	65	30	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
70	75	73	29	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
71	70	72	90	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5
72	74	—	37	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
73	64	—	9	SHERRIE AUSTIN WE 1161/MADACY (16.98 CD)	FOLLOWIN' A FEELIN'	43
74	72	68	79	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
75	71	62	4	EMMYLOU HARRIS WARNER ARCHIVES 76705/RHINO (31.98 CD)	ANTHOLOGY: THE WARNER/REPRISE YEARS	53

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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **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®**

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	2	SHANIA TWAIN ◆ ¹⁸ MERCURY 536003 (12.98/18.98) 6 weeks at No. 1	COME ON OVER	187
2	1	DIXIE CHICKS ◆ ¹¹ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	175
3	—	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	105
4	3	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	194
5	—	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	105
6	7	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	113
7	8	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	365
8	11	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	163
9	12	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	143
10	6	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	293
11	9	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	129
12	5	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	131
13	4	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	133

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	10	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	154
15	16	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	564
16	15	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	113
17	18	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	262
18	14	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	55
19	13	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	28
20	19	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	324
21	17	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	108
22	22	TIM MCGRAW ▲ ³ CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	109
23	24	WILLIE NELSON ▲ LEGACY/COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	333
24	21	PATSY CLINE ▲ ³ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	738
25	20	ALISON KRAUSS ▲ ROUNDER 610325/IDJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	233

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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates 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.

Classical KEEPING SCORE



by Steve Smith

WINDFALL: For the music directors of most American orchestras, the opportunity to record any repertoire imaginable, with absolutely no strings attached, is an unthinkable pipe dream. But for **James DePriest**, leader of the Portland-based **Oregon Symphony Orchestra** for the past 20 seasons, that pipe dream has just come true. Thanks to a \$1 million bequest from an appreciative patron of the orchestra, the conductor will mark the final five years of his tenure with at least two recording sessions per year, for which he has been granted complete artistic autonomy.

"It is uncommon to have such total artistic control," DePriest says. "But it brings with it, of course, the most severe constraint you could imagine: the restraints of conscience, to make certain you don't just go in and say, 'I feel like doing the **Mahler** Fifth Symphony today, so that's what we're going to record.' I think you have to ask yourself the question, aside from your own egotistical need to record something, 'What are the needs of the record-buying public? What are your responsibilities to the composers and to the orchestra?' I think that there are varieties of music that this orchestra needs to be represented by, and these records give us an opportunity to be heard by the widest conceivable audience, which is worldwide."

Longtime Oregon Symphony supporter **Gretchen Brooks**—an Oregonian who spent an extended period of time in Europe, returning home in time for DePriest's arrival in 1980—bestowed this unprecedented gift upon the orchestra last year, on the occasion of the conductor's 20th anniversary season. During that time, Brooks has seen the orchestra transformed by DePriest's leadership from a respectable regional ensemble into a world-class orchestra that has drawn praise from critics nationwide. In the process, the Oregon Symphony has built an audience that would be the envy of any orchestra in the world. It boasts the highest per-capita subscription attendance of any major orchestra in the U.S., while offering that audience a steady diet of offbeat and challenging repertoire alongside more standard fare.

"It's not by accident that the renewal rate is so high with the symphony," Brooks notes. "When I returned to Oregon to settle down, I attended their concerts, and I could see what a profound transition Jimmy DePriest had made for the orchestra. Since he will be moving on, and we have a commitment until 2005, the gift is a way to honor both Jimmy and the orchestra. To have memory of his time here for posterity, I felt it was very important that they be recorded at least twice a year for the last five years."

Prior to the establishment of the Gretchen Brooks Recording Fund, the Oregon Symphony released only six commercial recordings, via Delos and Koch International Classics. The orchestra drew positive notice for the strength of its performances for both labels, but each company took a unique approach to recording the ensemble. The Delos releases, which featured a mixture of mainstream staples and lesser-known works by **Richard Strauss**, **Tchaikovsky**, and **Rachmaninoff**, won the approval of high-end audio magazines for engineer **John Eargle's** extraordinary sonics. Critics lauded the two Koch discs, produced by **Michael Fine**, for their innovative programming of deserving works by such American composers as **Gian-Carlo Menotti**, **Norman**

Dello Joio, and **Joseph Swanter**. DePriest has used the freedom afforded by the Brooks fund to indulge in the best of both worlds, tapping both Eargle and Fine to helm his new recordings. He says, "They're both Grammy winners and very serious artists, coming to work together for the first time, and that has proven to be very positive."

So far, DePriest and his orchestra have released two discs endowed by the Brooks fund, both on Delos. The first, issued in late winter, combined **Stravinsky's** *Rite of Spring* and *Firebird Suite*; the second, newly released disc completes the "Roman Triptych" of **Ottorino Respighi** that was initiated with the rendition of *Feste Romane* that appeared on the album *Bravura!*, the orchestra's 1987 debut recording for Delos. The new disc combines a remastered version of that recording with newly recorded versions of *Pines of Rome* and *Fountains of Rome*.

"After the first two discs, which were essentially attention-getting," DePriest says, "we begin to get into the area of works that should be recorded under conditions like this, where there are no strings attached." DePriest steers the programming toward relatively less-familiar fare with **William Walton's** *Symphony No. 1* and *Cello Concerto*, in time for the composer's centenary next year. While both works have been recorded numerous times by other ensembles, American orchestras seldom perform them. "A record company might say, 'We don't know how we're going to sell the Walton symphony.' How the records sell is important, but the primary thrust is to record the repertoire that I think deserves it."

DePriest will use the Walton recording to present the debut of cellist **Samuel Johnson**, a young African-American musician from the tiny town of Milton Freewater, Ore. Orchestra cellists urged DePriest to hear the promising high-schooler two years ago. "I was impressed, but I can't say that I was bowled over," the conductor recalls. "I felt that he should be in a cauldron like New York, where he would hear other cellists who are also very good. [After he did just that] he came to play for me a year later, and he was not the same person. The progress that had been made was astonishing. You had the poise and the self-assurance of a young, talented player, but now you have something that is far beyond that."

Later in the season, DePriest plans to record a work that is particularly close to his heart, the Fourth Symphony of American composer **Vincent Persichetti**, a revered pedagogue who was DePriest's composition teacher at the Philadelphia Conservatory. A prolific composer whose works are well-known to music students, Persichetti has been ill-served by the recording industry in recent decades. DePriest previously recorded his *Night Dances* with the **Juilliard Symphony** for New World some years ago. "I really think that the Fourth Symphony is one of those American classics that's still viable and still works," he says. The work will likely be paired with another American piece, the *Wilderness Journal* of **John LaMontaine**. Further recording plans include *Hell's Angels*, a new **Michael Daugherty** work that features the orchestra's four bassoonists (who moonlight on club gigs as the **Bassoon Brothers**) and **André Previn's** *Piano Concerto*, performed by **André Watts**.

Mindful of turmoil in the record business, DePriest recognizes the possibility that the Internet may play a role in his future recording activities. "I think that people will be buying CDs for a long time," he says. "But things have been moving quickly in terms of technological developments and improvements. The nature of the grant doesn't talk about record labels. It talks about providing funds for a finished master recording. And that master could end up as the basis for something that is distributed over the Internet as its primary means of dissemination. So our options are completely open, and it will be interesting to see what the result of all of this legal business and technological settling down will be."



DEPRIEST

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	42	DONNIE MCCLURKIN ● VERITY 43150/ZOMBA HS	No. 1 LIVE IN LONDON AND MORE...
2	2	9	SOUNDTRACK GOSPO CENTRIC 70035/ZOMBA	KINGDOM COME
3	4	17	VARIOUS ARTISTS ● EMI/WORDEVERITY 43163/ZOMBA	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
4	3	11	YOLANDA ADAMS ELEKTRA 62629/EEG	THE EXPERIENCE
5	5	57	MARY MARY ● C2/COLUMBIA 63740/CRG	THANKFUL
6	6	12	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20303/EMI GOSPEL	THE STORM IS OVER
7	7	3	JAMES HALL & WORSHIP AND PRAISE DESTINY 7707 HS	WE ARE AT WAR
8	11	37	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE HS	AWESOME WONDER
9	13	89	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG HS	MOUNTAIN HIGH...VALLEY LOW
10	25	64	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140/ZOMBA	PURPOSE BY DESIGN
11	14	13	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3000 HS	TRIBUTE TO QUARTET LEGENDS VOLUME 1
12	10	8	REV. CLAY EVANS AND THE AACR MASS CHOIR MEEK 4014	CONSTANTLY
13	9	6	THE BLIND BOYS OF ALABAMA REAL WORLD 5091B HS	SPIRIT OF THE CENTURY
14	12	7	DR. ED MONTGOMERY PRESENTS ALC ABLIFE 6101	I STILL BELIEVE
15	8	6	MARVIN WINANS AND THE PERFECTED PRAISE CHOIR AGAINST THE FLOW 60B2/DIAMANTE SERVANT HS	FRIENDS
16	27	13	VARIOUS ARTISTS F HAMMOND/VERITY 43154/ZOMBA	FRED HAMMOND PRESENTS: "IN CASE YOU MISSED IT...AND THEN SOME"
17	16	3	LEXI... REAL DEAL 70626/ORPHEUS	AND THAT'S THE WAY IT IS
18	21	11	LFT CHURCH CHOIR/HEZEKIAH WALKER VERITY 43157/ZOMBA HS	LOVE IS LIVE!
19	20	5	ESTHER SMITH DOROHN 73B50	YOU LOVE ME...STILL
20	18	33	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE ● VERITY 43139/ZOMBA HS	NOT GUILTY... THE EXPERIENCE
21	19	3	DARYL COLEY & BELOVED VERITY 43159/ZOMBA	OH, THE LAMB
22	15	19	MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE	MUSIC
23	17	13	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY HS	LIVE IN CONCERT
24	26	86	CECE WINANS ● WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
25	33	5	VARIOUS ARTISTS VERITY 43164/ZOMBA	VERITY PRESENTS THE GOSPEL GREATS VOL. 6: PRAISE & WORSHIP
26	28	3	GABRIEL HARDEMAN DELEGATION CRYSTAL ROSE 20957	TO THE CHEIF MUSICIAN
27	23	13	OSCAR A. HAYES & ABUNDANT LIFE FELLOWSHIP NINE 232/SOUND OF GOSPEL	CHOIR MUSIC: VOLUME ONE—LIVE IN NEW ORLEANS
28	22	32	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 701B HS	GOOD TIME
29	30	40	BEBE MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
30	24	13	APOSTLE THOMAS ISAIAH BUTLER NINE 233/SOUND OF GOSPEL	SPECIAL KIND OF LOVE
31	NEW		ALLEN & ALLEN ALLEN & ALLEN 001	LOVE SWEET LOVE
32	29	25	EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS" W.O.S. 1273/WORLD WIDE GOSPEL	GOD DID IT!
33	32	69	VARIOUS ARTISTS ▲ EMI/WORDEVERITY 43149/ZOMBA	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
34	38	30	DOTTIE PEOPLES ATLANTA INT'L 1026B HS	SHOW UP & SHOW OUT
35	31	42	KIRK FRANKLIN PRESENTS 1NC B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
36	36	41	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2635	LIVE & ALIVE
37	35	83	YOLANDA ADAMS VERITY 43144/ZOMBA	THE BEST OF YOLANDA ADAMS
38	RE-ENTRY		SHIRLEY CAESAR MYRRH/WORD 61071/EPIC HS	YOU CAN MAKE IT
39	37	2	ANGIE WINANS AGAINST THE FLOW 6075/DIAMANTE SERVANT	MELODIES OF MY HEART
40	RE-ENTRY		CHICAGO MASS CHOIR NEW HAVEN 2B01B	CALLING ON 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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker titles. © 2001, Billboard/BPI Communications.

HIGHER GROUND®



by Deborah Evans Price

ESSENTIAL 'OXYGEN': Since releasing its eponymous debut in 1995, **Avalon** has become one of the Christian industry's most successful acts. The Grammy-nominated, multi-Dove Award-winning foursome has another hit on its hands with its fifth Sparrow album, *Oxygen*. The project debuted at No. 1 on the Top Contemporary Christian Albums chart, selling more than 33,400 units in its first week. Sales were buoyed by the group's street-week media blitz, which included live radio broadcasts from the city of Avalon on Catalina Island, Houston's KSBJ, Atlanta's WVFJ, and Orlando, Fla.'s WPOZ were among the stations that broadcast their morning shows from Catalina.

On *Oxygen*, Avalon members **Jody McBrayer**, **Cherie Paliotta**, **Michael Passons**, and **Janna Long** (formerly **Janna Potter**) once again demonstrate the amazing vocal blend and unerring song sense that made the group's previous efforts so successful. "We have been really fortunate to have some incredible songs like 'Testify to Love' and 'Adonai,'" says Long. "When you go in the studio, you definitely feel the need to top, or at least meet the standard of, those songs. So there's a bit of pressure there."

Long admits that the recording of *Oxygen* took a little longer than the group had intended. "It took a long time to find really great songs this time, also due to the fact that Jody lost his dad," she says. "There were several variables that made us go a little bit slower, but in the end we got 11 great songs."

I'm really proud of it. [Producer] **Brown Bannister** did an amazing job."

Long says it was easier finding songs for the group's earlier albums, because they had each been doing a lot of session vocals and often found great songs when asked to sing demos. "That's how I found 'Can't Live a Day,'" says Long. "I did the original demo."

These days she credits Sparrow VP of A&R **Grant Cunningham** and Bannister with helping the group find material. "We made it a rule early on that all four of us have to agree on a song," she says, "because we're singing them night after night, and it has to be something you can really convey with conviction and are really passionate about."



AVALON

Among the cuts on *Oxygen* that the group is most excited about is the **Richard Page**-penned title tune. "I loved the song but didn't know if it would work in an Avalon scenario," Long says

of the tune, which was originally recorded by Page, formerly of '80s pop group **Mr. Mister**. "He's an amazing singer and songwriter. He knew that we were interested and agreed to do a rewrite."

Long sings lead vocals on the powerful ballad "I Don't Want to Go." "It's about being in God's will, no matter where that takes you," says Long. "Sometimes that's a hard thing for us to do, if God's will calls us to a different place in life or an actual different location, but what a peace there is in knowing you're right where God wants you to be."

One of the album's highlights is "By Heart, by Soul," a duet with **Aaron Neville** that the group performed with Neville at this year's Dove Awards. The performance came about after the legendary soul man heard Avalon's hit single "Can't Live a Day." Impressed, he asked who that act was that was

(Continued on next page)

In the SPIRIT



by Lisa Collins

WINNING THE WAR: **James Hall** had good reason to call his latest release *We Are at War*, because that's exactly what he felt he was in the midst of when he recorded it in fall 1999, just months before the label he was signed to filed for bankruptcy.

"It was a nightmare," Hall recounts. "CGI called us the week before the recording and told us they would not be able to handle the bills and for us to cancel this recording. But everything, including Sony Studios, was booked. It was impossible to cancel. So we just had to go into our pockets, and it was a pretty penny. We tried to pay some of the bills off as we did dates, but it was horrific. Then again, we had the tapes, but no overdubs, because we didn't have the money."

That is until former manager **Mark Moore**, who had launched Charlotte, N.C.-based **Destiny Music Group**, bailed the choir out last fall, paying the bills and advancing the monies needed to complete the project. Just last month, Hall and his choir, **Worship & Praise**, entered the charts at No. 10 with *We Are at War*. "God is just doing it," Hall says. "We feel like conquerors."

UPCOMING: Blackberry Records is releasing **Doug & Melvin Williams'** *Duets* June 26. The project is a collection of duets from the brothers' previously released solo projects—including "Liv-

ing Testimony" (teaming **Joe Ligon** with Doug), "Never Seen Your Face" (Melvin with **Marvin Winans**), and "Peace in My Heart" (Melvin with **Shirley Caesar**)—as well as two new cuts. One of them, "Cooling Water" (featuring Melvin and **Lee Williams**), is already generating quite a buzz among gospel announcers, particularly in the Southern region.

"Duets give us a chance to work with people we admire," Melvin says of the project, which also features **Yolanda Adams**, **John P. Kee**, and **Harvey Watkins**. "Plus, we thought the project would be a good follow-up to *The Concert* and a great lead-in to Doug's next solo project, which will feature a duet with **Kelly Price**."

Due June 19 is Canadian vocalist **Londa Larmond's** EMI Gospel debut, *Love Letters*. Larmond was the lead singer for **Sharon Riley & Faith Chorale** when EMI Gospel president **Ken Pennell** signed her to an artist development deal. The marketing rollout for the project officially kicked off in January with the inclusion of the project's lead single, "Once," on *Wow Gospel 2001*. Since then, the 25-year-old singer—backed by an extensive print and radio campaign—has been making the rounds, including appearances on *Bobby Jones Gospel* and at the Gospel Music Workshop's board meeting, where a spirited showcase left 300 announcers and industry professionals doing the electric slide. She's also set to perform at Bobby Jones Superfest, June 22-24, at Washington, D.C.'s RFK Stadium.

BRIEFLY: The official lineup for **Bobby Jones'** ambitious Superfest includes **Yolanda Adams**, **Kirk Franklin**, **John P. Kee**, **Mary Mary**, **Kurt Carr**, **Fred Hammond**, **Vicki Winans**, **Kim Burrell**, the **Christianaires**, **Tonex**, **Vanessa Bell Armstrong**, the **Nashville Superchoir**, **Dottie Peoples**, and the **Williams Brothers**.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	5	POINT OF GRACE WORD 6112 4 weeks at No. 1	FREE TO FLY
2	3	41	DONNIE MCCLURKIN ● VERITY 43150/PROVIDENT	LIVE IN LONDON AND MORE...
3	1	2	AVALON SPARROW 1796/CHORDANT	OXYGEN
4	4	15	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE	SONGS 4 WORSHIP — SHOUT TO THE LORD
5	5	3	VARIOUS ARTISTS INTEGRITY 1768/TIME LIFE	SONGS 4 WORSHIP — BE GLORIFIED
6	7	11	VARIOUS ARTISTS INTEGRITY/MARANATHA/INTEGRITY 1955/WORD	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
7	10	54	PLUS ONE ● 143/ATLANTIC 83329/CHORDANT	THE PROMISE
8	11	31	VARIOUS ARTISTS ▲ SPARROW 1779/CHORDANT	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
9	9	9	SOUNDTRACK GOSPO CENTRIC 70035/PROVIDENT	KINGDOM COME
10	NEW		ROBIN MARK HOSANNA/INTEGRITY 1927/WORD	COME HEAL THIS LAND
11	14	3	TRUE VIBE ESSENTIAL 10619/PROVIDENT	TRUE VIBE
12	12	47	THIRD DAY ● ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
13	13	7	VARIOUS ARTISTS ● INTEGRITY 1767/TIME LIFE	SONGS 4 WORSHIP — HOLY GROUND
14	16	11	YOLANDA ADAMS ELEKTRA 62629/CHORDANT	THE EXPERIENCE
15	6	2	MXPX FAT WRECK CHORDS 631*	THE RENAISSANCE EP
16	17	8	SONICFLOOD GOTEE 2827/CHORDANT	SONICPRAISE
17	18	53	MARY MARY ● C2/COLUMBIA 7602/WORD	THANKFUL
18	15	6	DC TALK FOREFRONT 5296/CHORDANT	SOLO (EP)
19	20	9	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS/EMI GOSPEL 0303/CHORDANT	THE STORM IS OVER
20	21	40	STACIE ORRICO FOREFRONT 5253/CHORDANT	GENUINE
21	23	52	VARIOUS ARTISTS ● WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
22	30	32	NEWSBOYS SPARROW 1787/CHORDANT	SHINE: THE HITS
23	22	3	BEBO NORMAN WATERSHED/ESSENTIAL 10550/PROVIDENT	BIG BLUE SKY
24	36	32	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 4267/PROVIDENT	AWESOME WONDER
25	19	28	MICHAEL W. SMITH REUNION 10002/PROVIDENT	FREEDOM
26	32	28	DC TALK FOREFRONT 5274/CHORDANT	INTERMISSION: THE GREATEST HITS
27	28	12	AUDIO ADRENALINE FOREFRONT 5273/CHORDANT	HIT PARADE
28	31	30	RACHAEL LAMPA WORD 3626	LIVE FOR YOU
29	26	12	PHILLIPS, CRAIG AND DEAN SPARROW 1820/CHORDANT	LET MY WORDS BE FEW
30	29	42	ZOEGIRL SPARROW 51734/CHORDANT	ZOEGIRL
31	27	4	THE KATINAS GOTEE 2830/CHORDANT	DESTINY
32	40	89	YOLANDA ADAMS ▲ ELEKTRA 62439/CHORDANT	MOUNTAIN HIGH...VALLEY LOW
33	25	12	RANDY TRAVIS ATLANTIC 83417/CHORDANT	INSPIRATIONAL JOURNEY
34	33	30	MARK SCHULTZ MYRRH 7002/WORD	MARK SCHULTZ
35	34	62	VARIOUS ARTISTS ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
36	RE-ENTRY		FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140/PROVIDENT	PURPOSE BY DESIGN
37	37	25	VARIOUS ARTISTS MARANATHA/CORINTHIAN 1226/PAMPLIN	TOP 25 PRAISE SONGS
38	38	85	ANNE MURRAY ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
39	39	39	JACI VELASQUEZ WORD 7392	CRYSTAL CLEAR
40	RE-ENTRY		VARIOUS ARTISTS HOSANNA/INTEGRITY/AUSTRIAN/INTEGRITY 1867/WORD	SHOUT TO THE LORD: THE PLATINUM COLLECTION FEATURING DARLENE ZSCHECH

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. † indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications.

TOP WORLD MUSIC ALBUMS™

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 CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	45	WHO LET THE DOGS OUT ▲ S-CURVE 751D52/ARTEMIS [RS] 43 weeks at No. 1	BAHA MEN
2	2	57	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES [RS]	BEBEL GILBERTO
3	3	6	BUDDHA-BAR III WAGRAM 77961/GEORGE V	RAVIN
4	4	13	THE IRISH TENORS: ELIS ISLAND MUSIC MATTERS 9020 [RS]	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT
5	6	39	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
6	7	24	WOMAN ON TOP SONY CLASSICAL 89279	SOUNDTRACK
7	9	3	MAKAHA SONS & FRIENDS TROPICAL MUSIC 9066	MAKAHA SONS
8	5	52	DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
9	NEW		CACHAITO NONESUCH 79630/AG	CACHAITO LOPEZ
10	11	7	DESERT ROSES & ARABIAN RHYTHMS ARK 21 850018	VARIOUS ARTISTS
11	12	2	TRAVELER 2001: VOL. 2 SIX DEGREES 1046	VARIOUS ARTISTS
12	8	6	PURE HAWAIIAN QUIET STORM 1010	VARIOUS ARTISTS
13	NEW		KEEP ON MOVING COLUMBIA B5758/CRG	ANGELIQUE KIDJO
14	14	3	MEXICO PUTUMAYO 187	VARIOUS ARTISTS
15	RE-ENTRY		BUENA VISTA SOCIAL CLUB PRESENTS IBRAHIM FERRER WORLD CIRCUIT/NONESUCH 79532/AG [RS]	IBRAHIM FERRER

TOP BLUES ALBUMS™

1	1	3	SWEET TEA SILVERTONE 41751/ZOMBA [RS] 3 weeks at No. 1	BUDDY GUY
2	2	51	RIDING WITH THE KING ▲² DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON
3	3	3	SHOULDA BEEN HOME RYKODISC 10611/RYKO PALM	ROBERT CRAY
4	4	13	NOTHING PERSONAL NEW WEST 6024	DELBERT MCCLINTON
5	5	7	PURE BLUES UTV 556176	VARIOUS ARTISTS
6	6	6	PRESUMED INNOCENT ALLIGATOR 4879	MARCIA BALL
7	8	12	WICKED GRIN POINTBLANK 50764/VIRGIN [RS]	JOHN HAMMOND
8	7	4	ALONG FOR THE RIDE EAGLE 18474	JOHN MAYALL & FRIENDS
9	9	82	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
10	10	17	BEEEN A LONG TIME TONE-COOL 471180/IDJMG	DOUBLE TROUBLE
11	13	34	THE DOOR OKEH/550 MUSIC 61428/EPIC [RS]	KEB' MO'
12	11	19	LOVE SONGS CHESS 112498/MCA	ETTA JAMES
13	14	25	MATRIARCH OF THE BLUES PRIVATE MUSIC/WINDHAM HILL 82205/RCA	ETTA JAMES
14	15	86	LIVE ON ● GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
15	RE-ENTRY		MILK COW BLUES ISLAND 542517/IDJMG	WILLIE NELSON

TOP REGGAE ALBUMS™

1	1	2	ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS UTV 542855 2 weeks at No. 1	BOB MARLEY AND THE WAILERS
2	2	2	REGGAE GOLD 2001 VP 1629*	VARIOUS ARTISTS
3	3	4	DANCEHALL XPLOSION 2001 JAMDOWN 40045	VARIOUS ARTISTS
4	4	4	REGGAE XPLOSION 2001 JAMDOWN 40046	VARIOUS ARTISTS
5	5	8	RIDDIM RYDERS VOL. 1 JAMDOWN 40044	VARIOUS ARTISTS
6	6	28	THE VERY BEST OF UB40 VIRGIN 50525	UB40
7	7	81	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/IDJMG	BOB MARLEY
8	11	100	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
9	9	47	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN
10	8	10	CATCH A FIRE — DELUXE EDITION ISLAND 548635/IDJMG	BOB MARLEY AND THE WAILERS
11	12	17	MUSIC IS LIFE HARMONY HOUSE 1624*/VP	BERES HAMMOND
12	10	5	ULTIMATE COLLECTION HIP-O 541336/UNIVERSAL	BUJU BANTON
13	NEW		MANY MORE ROADS ARTISTS DNLY 67	KY-MANI MARLEY
14	13	98	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
15	RE-ENTRY		REGGAE LEGEND ST.CLAIR 5813	BOB MARLEY

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Hamilton, 80, Swings Ever-Young For Koch

SIMPLICITY AND SWING: Given that **Chico Hamilton** will celebrate his 80th birthday this September, one would almost forgive him if he wanted to rest on his laurels. A respected drummer/composer who has explored chamber jazz, hard bop, and big band, Hamilton's strength as a bandleader has been an ongoing desire to pepper his band with up-and-coming talent, making him instrumental in the careers of such esteemed artists as **Jim Hall**, **Charles Lloyd**, and **Larry Coryell**.

Of course, sitting back has never been part of Hamilton's game plan. His desire to have his music constantly evolve, along with his prowess as a talent scout, is clearly evident on *Foreststorn* (June 12), his first outing for Koch Jazz (Blue Notes, *Billboard*, April 7). The album's title is Hamilton's given name, as well as the name of his late son, who passed away last year after securing his father's deal with Koch and suggesting the project's direction.

Rather than reprising sounds he has traversed in the past, *Foreststorn* finds Hamilton exploring rhythmically charged compositions that are built upon what he refers to as "dynamite grooves." The drummer composed 12 of *Foreststorn's* jaunty tracks and is joined by musicians who studied with him at one time or another, including longtime associates **Cary DeNigris** (guitar) and **Paul Ramsey** (bass), as well as alto and soprano saxophonist **Erik Lawrence** and tenor player **Evan Schwam**, who studied with him at the New School in New York.

"I wanted to groove, to have fun, and that's what these songs were specifically written for," Hamilton says. "Everything was composed or picked specifically for the musicians



by Steve Graybow

who perform the music." **John Popper**, front man for the blues-rock band **Blues Traveler**, adds harmonica licks to "I'm Gonna Move to the Outskirts of Town," while **Eric Schenkman**, former guitarist/founding member of the **Spin Doctors**, swings through the bluesy "Guitar Willie." Both also studied with Hamilton at the New School.

Also appearing on *Foreststorn* are former Hamilton band members **Steve Turre** (trombone) and **Arthur Blythe** (saxophone), as well as cellist **Akua Dixon**. **Rolling Stones** drummer **Charlie Watts** pays tribute to his friend Hamilton with a short but sweet solo on "Here Comes Charlie Now."

"I've just been blessed throughout my career to associate myself with players like this and to introduce many of them to the public," Hamilton says, noting that both Blues Traveler and the Spin Doctors originated when the primary band members were students in his jazz ensemble class. "I encouraged them to get a group going, as I do with my best students every semester."

"Chico hipped me to the fact that we don't create music—we create moods. The music is always out there, and it flows through our moods," Schenkman says. "The Spin Doctors were successful as a working band in New York City due to two basic tenets of Chico's philosophy—simplicity and swinging your ass off."

Hamilton enjoys exploring as many genres of music as possible,

with musicians versed in different playing styles. "It's all just good music, regardless of what you want to call it," he says. "It takes all kinds of music to make good music and all kinds of grooves to groove."

The drummer chalks up his band's loose but unified sound to "musicians respecting each other and listening to what is going on around them," he says. "These days, you hear trios and quartets where each guy takes his turn blowing, but there is not much for the audience to hold on to. When my band plays, a handful of guys suddenly sound like an orchestra."

IN BRIEF: The Jazz Journalists Assn. will hold its fifth annual awards ceremony June 14 at New York's Birdland as a benefit for the Emergency Care Fund of the Jazz Foundation of America. The proceedings, which include live performances and a keynote speech from **Dr. Billy Taylor**, are open to the public. Contact 212-533-9495 or hman@jazzhouse.org for more information. . . . San Francisco-based **Denine Monet** mixes standards, including **Dizzy Gillespie's** "Night in Tunisia" and **Abbey Lincoln's** "Bird Alone," with material from her own pen on *Lady Bird* (Shotzi, June 6). An emotive singer with a unique ear for arrangements, Monet is a fine songwriter, as evidenced by her original composition "Firefly." Her band includes **Yellowjackets** pianist **Russell Ferrante** . . . Painter **David X. Young**, host of innumerable jam sessions in his downtown New York loft during the '50s, passed away May 22. Young's contributions to jazz history are documented in the combination art book/CD *Jazz Loft*, released last year on the Jazz Magnet label.

HIGHER GROUND

(Continued from previous page)

singing it and expressed interest in recording a duet. "It was a really cool experience," says Long. "I'd heard his voice on the radio for years. Then that day in the studio, hearing him in the next room was a weird experience. He was a very humble and gentle man."

Avalon hits the road Sept. 20 for its fall tour, which will also feature Sparrow labelmate **Zoëgirl** and Reunion Records newcomer **Joy Williams**. Long says the group will be doing a few dates this summer, but most of its time will be spent enjoying the break before the tour starts. Long will be spending time with her husband of one year, Myrrh artist **Greg Long**, and Paliotta is getting married July 28 to a former Los Angeles police officer whom she met last year when they walked down the aisle together at a mutual friend's wedding.

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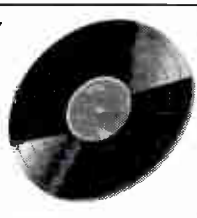
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ARTISTS & MUSIC

Pensado Shuffles Old And New On Hit Mixes

ALTHOUGH HE HAS CONSISTENTLY scored several top 10 hits in each year since the late 1980s, mix engineer **Dave Pensado** is riding especially high of late. His mix of "Lady Marmalade," by **Christina Aguilera**, **Lil' Kim**, **Mya**, and **Pink** from the *Moulin Rouge* soundtrack (Interscope), has reached and maintained the No. 1 position on The Billboard Hot 100, Top 40 Tracks, and Hot 100 Airplay charts.

But that is only one of Pensado's recent mixes that is prominent on charts and radio. He also mixed four of the songs on *Destiny's Child's Survivor* (Columbia), including the group's cover of the **Bee Gees**-penned ballad "Emotions," as well as the **Rockwilder** remix of **Janet's** "All for You," featured prominently on the *MTV Icon* tribute to the artist. Other notable mixes include **Brian McKnight's** "Love of My Life," **Black Eyed Peas'** "Request Line" featuring **Macy Gray**, and "Don't Talk" from **Jon B's Pleasures U Like** (Edmonds/Epic). Pensado is also slated to mix **Rockwilder's** underscore for the upcoming movie *How High*, featuring **Redman** and **Method Man**.

With these kinds of credits, it is interesting to note that Pensado came to mixing more by chance than design. But even more notable is that his prior experience—as a guitarist—is the means by which he brings a unique approach to creating. Touring extensively with various acts while in his 20s, he foresaw the financial instability of the journeyman musician's life and sought to avoid it. As fate would have it, Pensado, doing live sound work in Atlanta to make ends meet, was approached and offered a job by the proprietors of Monarch Sound, the studio owned by **Paul Davis**—author of such hits as "I Go Crazy," "Cool Night," and "'65 Love Affair"—and producer **Phil Benton**.

"My guitar playing had taken me about as far as I was going to go," Pensado says. "Guitar players are like the Old West gunfighters, except instead

of dying, you say, 'I'm going to try the engineering thing.' And I had an aptitude for it, though it was not something I ever thought I was going to be good at. In fact, most of my experiences in the studio had kind of turned me off to the profession: When you're young and don't know what you're doing, they bully you around."

With **Davis** and **Benton** as mentors, Pensado learned the craft and, with popular music in transition in the late '70s and early '80s, became fascinated by new sounds.

"The first time I heard 'computerized' music, which is what we were calling it then, I fell in love with it," he recalls. "I never went back to live stuff with the same enthusiasm after that. I actually mixed my first rap record in the late '70s, probably '79, and just fell in love with it. I couldn't get the rockers to do anything like that, so I gravitated toward the hip-hop and R&B side of things."

Pensado works at the 104-input Solid State Logic 9000 J Series console—which he considers an ideal desk for mixing—at the Enterprise in

Burbank, Calif.

"My profession is one of the only jobs in the world where you switch from left-brain to right-brain functions instantly, 20 times within a one-minute period," he notes. "The less you have to think about the mechanical process involved, the easier it is to make that switch. I notice that with a 9000,

I don't realize I'm doing physical things. I hear something in my head, and the next thing I know I'm hearing it out of the speakers and don't remember touching the faders or knobs."

He also combines old and new technology, from analog tape and vintage outboard equipment—collected when it was affordable—to hard drive and software-based processing. That fusion of old and new, and a mixture of high- and low-end equipment—ranging from very low-cost guitar effects boxes to the most expensive equalizers, for example—is how Pensado brings a unique sound to his mixes. His approach to the soaring vocals of "Lady Marmalade" is no exception.

"Most engineers are looking for

transparency in everything from tape to outboard gear," he says. "I tend to look for the idiosyncrasies and color that a piece of gear can bring. I still use one-half-inch [tape]—I like [Quantegy] GP9. I monitor the output of the 2-track machines, and don't really look at the meters. When I get that crunch or saturation that I like, that's where I leave it and try to have the one-half-inch add to the sound."

"A lot of the guitar amps that we liked in the early days weren't made to distort," Pensado adds. "It was something they tried to avoid. But we players like the color those tubes added. I guess that sensibility spilled over into my mixing."

Each vocalist on "Lady Marmalade," Pensado confides, was simultaneously sent through an all-vintage tube signal chain and a more high-tech chain, including the **CompressorBank** and **FilterBank** plug-ins from signal processing software developer **McDSP**. Blending the distinct signals and accentuating the tube side for the louder, screaming passages and the high-end side for breathier, softer moments, he reveals, is the secret to his approach.

"I use everything from a \$50 piece of gear to an NTI or Avalon EQ," he says, "and other esoteric stuff too. When you sit down to mix, why not use all the cards in the deck?"



by Christopher Walsh

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 9, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya, Pink/ M. Elliott, Rockwilder, R. Fair (Interscope)	FIESTA R. Kelly Featuring Jay-Z/ Tone and Poke, Precision (Jive)	DON'T HAPPEN TWICE Kenny Chesney/ B. Cannon, N. Wilson, K. Chesney (BNA)	IT'S BEEN AWHILE Staind/ J. Abraham (Flip/Elektra/EEG)	IT'S BEEN AWHILE Staind/ J. Abraham (Flip/Elektra/EEG)
RECORDING STUDIO(S) (Location) Engineer(s)	WESTLAKE AUDIO (Los Angeles) ROYALTONE STUDIOS (N. Hollywood, CA) ENTERPRISE (Burbank, CA) Brian Springer, Michael C. Ross, Dylan "3D" Dresdow	ROCK LAND (Chicago) Abel Garibaldi, Ian Mereness	SOUNDSTAGE (Nashville) Jim Cotton	NRG (N. Hollywood, CA) LONG VIEW FARM (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez	NRG (N. Hollywood, CA) LONG VIEW FARM (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez
CONSOLE(S)/ DAW(S)	Neve VR, SSL 4000, SSL 9000 J/ Pro Tools	SSL 4000 EG/ Pro Tools	SSL 9000 J	Neve 8068, Neve 8078/ Pro Tools	Neve 8068, Neve 8078/ Pro Tools
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	Studer A827, Studer 800, MK3/ Pro Tools	Studer A827, Studer 800, MK3/ Pro Tools
RECORDING MEDIUM	Pro Tools	Ampex 499	Quantegy 4667 1/2"	Pro Tools, Quantegy GP9	Pro Tools, Quantegy GP9
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENTERPRISE (Burbank, CA) Dave "Hard Drive" Pensado	HIT FACTORY (New York) Rich Travali	SOUNDSTAGE (Nashville) Kevin Beamish	SOUNDTRACK (New York) Andy Wallace, Steve Sisco	SOUNDTRACK (New York) Andy Wallace, Steve Sisco
CONSOLE(S)/ DAW(S)	SSL 9000 J/ Pro Tools	Neve VR	SSL 9000 J	SSL G Series w/ ultimation	SSL G Series w/ ultimation
RECORDER(S)	Pro Tools	Studer A827	Studer D827, Pro Tools	Studer A827	Studer A827
MIX DOWN MEDIUM	Quantegy GP9 1/2"	2" analog tape	Quantegy 499 1/2"	Studer 1/2", Quantegy 499, BASF SM 900	Studer 1/2", Quantegy 499, BASF SM 900
MASTERING (Location) Engineer	OASIS MASTERING (Studio City, CA) Eddy Schreyer	BATTERY MASTERING (New York) Chaz Harper	GEORGETOWN (Nashville) Denny Purcell	SONY (New York) Vlado Meller	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	BMG	BMG	WEA	WEA

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Ivor Wins Confirm David's Status

Young British Star Scoops Three Awards At Prestigious Event

BY NIGEL HUNTER

LONDON—Each year sees the number of new music-awards ceremonies around the globe increase, with their inevitable flurry of attendant telecasts. And yet, in its 46th year without a broadcast partner, one of the industry's oldest awards shows is now hailed as

"simply the U.K.'s most prestigious music ceremony."

The description comes from Peter Reichardt, newly promoted chairman/CEO of EMI Music Publishing U.K., and the event in



DAVID

question is the Ivors—the annual Ivor Novello Awards. The Ivors for 2000 were presented May 24 at London's Grosvenor House Hotel in a star-studded ceremony that generated extensive press coverage.

This year, R&B artist Craig David's disappointment at being passed over at the Brit Awards

in February was assuaged when he won three Ivors: best contemporary song for "Seven Days," which David wrote with Mark and Darren Hill (published by Windswept Music, Warner/Chappell Music); songwriter(s) of the year, shared with Hill; and dance, for "Woman Trouble,"

IVORS

written with Hill and Artful Dodger (Windswept Music, Warner/Chappell Music, and Sherlock Holmes Music).

The awards ceremony, presented by the British Academy of Composers and Songwriters and sponsored by the Performing Right Society (PRS), also witnessed the longest standing ovation in its history, when Stevie Wonder was called to the stage to receive the third special international award, which was introduced to recognize major contributions to British and

international music by non-British writers. Wonder responded with a brief speech of touching humility and an a cappella version of "Knocks Me off My Feet."

There was also warm acclaim for film composer John Barry, when he was presented with the second Academy fellowship by Academy president Tim Rice and chairman Guy Fletcher. Paul McCartney was the first recipient of this honor last year.

The PRS Award for outstanding contribution to British music was presented by Pete Townshend to the Clash, whom he called "a fucking gorgeous bunch of blokes." The Who guitarist returned to the stage later to receive the lifetime achievement award. Roy Wood was named the ninth winner of the outstanding song collection award, and tennis star Pat Cash presented Iron Maiden with the international achievement statuette.

Best song musically and lyrically was "Babylon," written and performed by David Gray (Chrysalis Music). Best original music for a TV/radio broadcast was for BBC TV's *Gormenghast*, composed by Richard Rodney Bennett (Novello & Co.). Best original film score was for 20th Century Fox's *X-Men*, composed by Michael Kamen (EMI Music Publishing). The PRS most-performed work was "Pure Shores" (Universal Music Publishing, Rondor Music, and EMI Music Publishing). The award was collected by a tearful Shaznay (Continued on page 47)

APRA Awards Honor Global Achievements

BY CHRISTIE ELIEZER

SYDNEY—"It's a long way to the top if you wanna rock and roll," sang Australian hard rock legends AC/DC in 1976.

That theme reverberated through the Australasian Performing Right

Assn.'s (APRA) annual awards, held May 28 at Sydney's AJC Convention Centre. Throughout the evening, the 900 guests were reminded in different ways how Australian songwriters and composers have long been making their presence felt on the global market.

Making sure it wasn't a strictly nostalgic evening, however, were such up-and-coming writers as rock band Killing Heidi's 18-year-old singer Ella Hooper and her 21-year-old guitarist

brother Jesse, who picked up the best songwriter(s) trophy. The band had returned on the morning of the awards from the U.S., where it had been touring behind the 33:3/ Universal debut album, *Reflector*.

Ella Hooper, the first female recipient of the accolade, says, "These [awards] are about getting noted as a songwriter, which is important to me because I'm not just a performer, I'm a songwriter." The act's publishing is with Wah Wah Music/EMI Music.

Universal stablemate Powderfinger, which won song of the year for "My Happiness" (Festival Music), is currently touring North America.



HOOPER



GOBLE

Daniel Jones of Savage Garden picked up most performed Australian work overseas for "I Knew I Loved You" (Rough Cut/Warner Chappell). Jones told the audience, "This is probably the most prestigious award a songwriter can get."

Graham Goble of Little River Band was presented with a BMI plaque from president/CEO Frances Preston for 4 (Continued on page 51)

Top 10 Aussie Songs Unveiled At APRA Event

BY CHRISTIE ELIEZER

The APRA awards night was capped off by the unveiling of a list of the body's top 10 Australian songs. Voted for by 100 music industry representatives, the list was compiled to celebrate the APRA's 75th anniversary.

Media speculation about the contents of the list had been unprecedented after song Nos. 11-30 were announced at an earlier function May 2 in Sydney.

Topping the list was the Easybeats' "Friday on My Mind" (pub- (Continued on page 51)



VANDA

Reichardt Promotion Points To Focus On U.K. Publishing

BY LARS BRANDLE

LONDON—At the Ivor Novello Awards May 24, Peter Reichardt celebrated the ongoing success of EMI Music Publishing writers. This time around, victory came in the unlikely shape of Paul Joyce, the man behind the U.K. No. 1 "Can We Fix It?" by children's TV character Bob the Builder.

A few days later, London-based Reichardt was telling *Billboard* (May 30) about some restructuring work of a kind with which the aforementioned Bob might be unfamiliar, as Reichardt discussed his promotion from managing director to chairman/CEO.

As part of the move, Reichardt relinquishes his responsibilities as president of EMI Music Publishing Continental Europe immediately. Pronouncing himself "thrilled to bits," he says, "We had a long hard look at what we needed [and] where we see ourselves over the next three to five years, and I think the general feeling [was] that my talents were not wasted on the European job, but

perhaps a little diverted. [EMI Music Publishing chairman/CEO] Martin [Bandier] and I looked at where all the money's earned—historically it has been out of the U.S. and the U.K., and the European role was taking up a little bit more time than I would have liked."

The managing directors of EMI Music Publishing's various European affiliates now report to London-based Terry Foster-Key, executive VP of continental European operations. Reichardt continues to report to Bandier. Describing the changes as "a refocusing," Reichardt insists that "it's really playing to our strengths."

"I came to the conclusion that if you have the right MDs in the various European territories—France, Germany, Italy, Sweden, etc.—then they should be finding acts in those particular territories." Reichardt concludes, "We believe that U.K. music has turned a very important corner, and we really want to capitalize on that over the next [few] years and into the future."



REICHARDT

Spanish Superstar Sanz Makes English Debut

BY HOWELL LLEWELLYN

MADRID—Spanish music's biggest rising star, Alejandro Sanz, has taken his first steps toward attracting a mainstream English-speaking audience, recording his first song in English with fellow Warner act the Corrs.

The new recording, scheduled for a June 11 release in Spain and Portugal, is included on a special edition of his latest Warner Music Spain album, *El Alma Al Aire (The Bared Soul)*, to promote a four-month Spanish tour running June 16-Sept. 22.

The special edition boasts two more songs than the original version, which, according to Warner Spain, has sold 2.4 million units—1.3 million in Spain alone—since its September 2000

release. One is an English translation of the album's "Me Iré," retitled "The Hardest Day of My Life," while the other features Sanz with the Corrs singing in Spanish on "Una Noche"—a translation of "One Night" from the



SANZ

Irish band's *In Blue* album (143/Lava/Atlantic).

"Singing with the Corrs was really fantastic," Sanz says. "I was nervous at first about singing in English, but I found it very attractive. The way of building phrases and measuring them is different, and I was singing in a way

I don't sing in Spanish. I was surprised how much I enjoyed it."

"Una Noche" has already been released on the version of *In Blue* launched last year in Latin American territories only. Spain was the first territory outside Ireland where the Corrs found success, and it continues to be fertile ground for the band. The special edition is initially scheduled for release in Spain and Portugal only. First shipment will be of 25,000 units with a redesigned cover.

The Spanish all-stadium tour is Sanz's first in Spain for three years, and more than 500,000 people are expected to see him perform. Beatriz Pérez, international exploitation man- (Continued on page 51)

HITS OF THE WORLD

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JAPAN		(Dempa Publications Inc.) 06/06/01
THIS WEEK	LAST WEEK	SINGLES
1	NEW	MESSAGE H. TOKIO/Y. SAKURABA/N. HABURASHI UNIVERSAL
2	1	JOENETSU KINKI KIDS JOHNNY'S ENTERTAINMENT
3	NEW	ROJI AIKO PONY CANYON
4	8	HARUKA/FUNANDRI SPITZ UNIVERSAL
5	3	KISS OF LIFE KEN HIRAI DEFSTAR
6	4	ZERO LANDMINE N.M.L. WARNER MUSIC JAPAN
7	5	ENDLESS SORROW AYUMI HAMASAKI AVEX TRAX
8	2	3 COUNT YUZO SENHA & CO
9	6	FREE WORLD LOVE PSYCHEDELICO VICTOR
10	9	PIECES OF A DREAM CHEMISTRY DEFSTAR
11	13	TENTAIKANNSOKU BUMP OF CHICKEN TOY'S FACTORY
12	12	THE ONLY ONE KIYOTAKA TOSHIBA/EMI
13	11	HITORI THE GOSPELLERS K/NOON
14	NEW	WEEK 1 DO AS INFINITY AVEX TRAX
15	NEW	WAY TO LOVE MIHO KARASAWA PONY CANYON
16	7	PLASTIC SOUL MASAYOSHI YAMAZAKI UNIVERSAL
17	14	OTTOTOTOD NATSU OAZE! EE JUMP TOY'S FACTORY
18	NEW	LIFETIME RESPECT DOZAN MIKI TOKUMA
19	NEW	LUV REMIX CHANGIN' MY LIFE TOSHIBA/EMI
20	NEW	NAKED HEART LUV TINA UNIVERSAL
		ALBUMS
1	NEW	YOSUI INOUE UNITED COVER FOR LIFE
2	NEW	AMI SUZUKI FUN FOR FAN SMEJ ASSOCIATED RECORDS
3	2	KAZUMASA ODA LOOKING BACK 2 FUN HOUSE
4	1	JUDY AND MARY THE GREAT ESCAPE EPIC
5	NEW	YUKI KOYANAGI MY ALL... WARNER MUSIC JAPAN
6	NEW	X JAPAN THE LAST LIVE UNIVERSAL
7	NEW	RADIOHEAD AMNESIAC PARLOPHONE
8	3	MISIA MARVELOUS ARISTA
9	5	VARIOUS ARTISTS IMAGE 2 SONY
10	6	VARIOUS ARTISTS LOVE LIGHTS WARNER MUSIC JAPAN
11	15	VARIOUS ARTISTS WOMAN UNIVERSAL
12	7	SHEILA COLORLESS AVEX TRAX
13	NEW	ZERII NO NEED TOSHIBA/EMI
14	13	VARIOUS ARTISTS THE MOST RELAXING—FEEL 2 TOSHIBA/EMI
15	8	AYUMI HAMASAKI A BEST AVEX TRAX
16	9	ULFULS BEST!! TOSHIBA/EMI
17	12	JANET ALL FOR YOU VIRGIN
18	4	THE MICHELLE GUN ELEPHANT RODEO TANDEM
19	10	MASAHARU FUKUYAMA F UNIVERSAL
20	11	HIKARU UTADA DISTANCE TOSHIBA/EMI

GERMANY		(Media Control) 06/06/01
THIS WEEK	LAST WEEK	SINGLES
1	1	WHOLE AGAIN ATOMIC KITTEN VIRGIN
2	2	CLINT EASTWOOD GORILLAZ EMI
3	3	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
4	7	LET'S GET BACK TO BED BOY SARAH CONNOR FEATURING TQ EPIC
5	5	IT'S RAINING MEN GERI HALLIWELL EMI
6	4	TURN THE TIDE SYLVER BYTE/UNIVERSAL
7	12	LET U GO ATB KONTOR/UNIVERSAL
8	6	YOU'RE MY MATE RIGHT SAID FRED KINGSIZE/BMG
9	11	UPTOWN GIRL WESTLIFE RCA
10	9	BUTTERFLY CRAZY TOWN COLUMBIA
11	10	TEENAGE DIRTBAG WHEATUS COLUMBIA
12	17	ONE IN A MILLION BOSSON EMI
13	14	ON THE MOVE BARTHEZZ UNIVERSAL
14	8	POSSE (I NEED YOU ON THE FLOOR) SCOOTER CLUB TOOLS/DEEL
15	20	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA
16	13	DREAM TO ME DARIO G MERCURY/UNIVERSAL
17	16	RIVERS OF JOY NO ANGELS ZEITGEIST/UNIVERSAL
18	15	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
19	NEW	BE.ANGELED JAM & SPOON ARIOLA
20	19	GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT EAST WEST
		ALBUMS
1	2	R.E.M. REVEAL WARNER BROS./WEA
2	1	DEPECHE MODE EXCITER VIRGIN
3	4	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
4	3	DESTINY'S CHILD SURVIVOR COLUMBIA
5	5	RAMMSTEIN MUTTER MOTOR/UNIVERSAL
6	10	GORILLAZ GORILLAZ EMI
7	NEW	AIR 10 000 HZ LEGEND VIRGIN
8	8	DIDD NO ANGEL ARISTA/ARIOLA
9	9	NO ANGELS ELLENMENTS POLYDOR/UNIVERSAL
10	NEW	STEREO MC'S DEEP DOWN & DIRTY ISLAND/UNIVERSAL
11	7	THOMAS O REFLEKTOR FALKE LEKTIONEN IN DEMUT COLUMBIA
12	11	SHAGGY HOTSHOT MCA/UNIVERSAL
13	13	LINKIN PARK (HYBRID THEORY) WARNER BROS./WEA
14	12	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO COLUMBIA
15	14	SCORPIONS ACOUSTICA EAST WEST
16	NEW	BOB DYLAN THE ULTIMATE COLLECTION COLUMBIA
17	NEW	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
18	NEW	VONDA SHEPARD ALLY MCBEAL: FOR ONCE IN MY LIFE EPIC
19	19	MISSY "MISDEMEANOR" ELLIOTT MISS E... SO ADDICTIVE ELEKTRA/EAST WEST
20	6	BLUMFELD TESTAMENT DER ANGST EAST WEST

U.K.		(CIN) 06/03/01	Supported By worldpop
THIS WEEK	LAST WEEK	SINGLES	
1	NEW	ANGEL SHAGGY FEATURING RAYVON MCA	
2	1	DD YOU REALLY LIKE IT? PIED PIPER & THE MASTERS OF CEREMONIES RELENTLESS/MINISTRY OF SOUND	
3	NEW	SING TRAVIS INDEPENDIENTE	
4	2	DON'T STOP MOVIN' S CLUB 7 POLYDOR	
5	NEW	ELECTRIC AVENUE (REMIX) EDDY GRANT EAST WEST	
6	4	ALL RISE BLUE INNOCENT/VIRGIN	
7	7	IT'S RAINING MEN GERI HALLIWELL EMI	
8	3	THANK YOU DIDO CHEEKY/ARISTA	
9	8	RIDE WITH ME NELLY FEATURING CITY SPUD UNIVERSAL	
10	6	NO MORE (BABY I'M A DD RIGHT) 3LW EPIC	
11	NEW	FREE MYA INTERSCOPE/POLYDOR	
12	10	COLD AS ICE/ANTE UP M.O.P. EPIC	
13	11	OUT OF REACH GABRIELLE GO! BEAT/POLYDOR	
14	9	HEARD IT ALL BEFORE SUNSHINE ANDERSON ATLANTIC/EAST WEST	
15	12	YOU ARE ALIVE FRAGMA POSITIVA	
16	NEW	SO FRESH, SO CLEAN OUTKAST LAFACE/ARISTA	
17	13	PLAY JENNIFER LOPEZ EPIC	
18	NEW	NO FLOW LISA ROXANNE PALM PICTURES	
19	NEW	WHAT'S YOUR FANTASY LUDACRIS FEATURING SHAWNNA DEF JAM	
20	5	PYRAMID SONG RADIOHEAD PARLOPHONE	
		ALBUMS	
1	2	SHAGGY HOTSHOT MCA	
2	3	DIDD NO ANGEL CHEEKY/ARISTA	
3	4	EDDY GRANT THE GREATEST HITS EAST WEST	
4	1	R.E.M. REVEAL WARNER BROS./WEA	
5	NEW	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA/EAST WEST	
6	7	GABRIELLE RISE GO! BEAT/POLYDOR	
7	NEW	AIR 10 000 HZ LEGEND SOURCE/VIRGIN	
8	5	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND	
9	6	DESTINY'S CHILD SURVIVOR COLUMBIA	
10	15	ANASTACIA NOT THAT KIND EPIC	
11	NEW	OXIDE & NEUTRINO EXECUTE EAST WEST	
12	10	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2	
13	9	BOB DYLAN THE ESSENTIAL BOB DYLAN COLUMBIA	
14	8	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY	
15	16	LINKIN PARK (HYBRID THEORY) WARNER BROS./WEA	
16	NEW	BBMAK SOONER OR LATER TELSTAR	
17	NEW	STEREO MC'S DEEP DOWN & DIRTY ISLAND	
18	12	BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA	
19	14	NELLY COUNTRY GRAMMAR UNIVERSAL	
20	19	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL	

FRANCE		(SNEP/IFOP/Tite-Live) 05/29/01
THIS WEEK	LAST WEEK	SINGLES
1	1	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT BARCLAY/UNIVERSAL
2	2	J'VOULAIS SULLY SEFIL V2
3	6	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA
4	3	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/WEA
5	4	JE N'AI QUE MON AME NATASHA ST-PIER COLUMBIA
6	8	ELLE EVE ANGELI M6 INT./SONY
7	12	STARLIGHT SUPERMEN LOVERS BMG
8	5	ALL FOR YOU JANET VIRGIN
9	9	HERE WITH ME DIDO ARISTA
10	11	R&B 2 RUE MATT BARCLAY/UNIVERSAL
11	13	PRES DE MOI LORIE EGP/SONY
12	15	SURVIVOR DESTINY'S CHILD COLUMBIA
13	17	MY ONLY LOVE DISCONNECTION M6 INT./SONY
14	10	A MA PLACE AXEL BAUER & ZAZIE MERCURY/UNIVERSAL
15	14	NO NAGGING ANYMORE FROGGY MIX M6 INT./SONY
16	7	DADDY DJ DADDY DJ M6 INT./SONY
17	19	WHO'S THAT GIRL? EVE INTERSCOPE/UNIVERSAL
18	18	PARLER TOUT BAS ALZEE POLYDOR/UNIVERSAL
19	NEW	PYRAMID SONG RADIOHEAD EMI
20	NEW	LA VOIX DES SAGES YANNICK NOAH SAINT GEORGE/COLUMBIA
		ALBUMS
1	3	SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN
2	2	PATRICK BRUEL RIEN NE S'EFFACE (LIVE) RCA
3	NEW	M LE TOUR DE -M- (LIVE) DELABEL/VIRGIN
4	6	GAROU SEUL COLUMBIA
5	1	DEPECHE MODE EXCITER VIRGIN
6	5	DIDD NO ANGEL ARISTA
7	8	DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
8	10	HENRI SALVAADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
9	NEW	CHARLES AZNAVOUR PALAIS DES CONGRES 2000 (LIVE) EMI
10	4	R.E.M. REVEAL WARNER BROS./WEA
11	12	VARIOUS ARTISTS 2001: L'ODYSEE DES ENFOIRES RESTO DU COEUR/BMG
12	RE	YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY
13	7	FONKY FAMILY ART DE RUE S.M.A.L.L./SONY
14	13	MICHEL SARDOU LIVE BERCY 2000 TREMA/SONY
15	18	BON JOVI ONE WILD NIGHT LIVE 1985—2001 MERCURY/UNIVERSAL
16	9	DESTINY'S CHILD SURVIVOR COLUMBIA
17	11	SHAGGY HOTSHOT MCA/UNIVERSAL
18	19	EVE ANGELI AIME-MOI M6 INT./SONY
19	16	ALZEE PARLE TOUT BAS POLYDOR/UNIVERSAL
20	17	DAFT PUNK DISCOVERY LABELS/VIRGIN

CANADA		(SoundScan) 06/16/01
THIS WEEK	LAST WEEK	SINGLES
1	1	DAY'S LIKE THAT SUGAR JONES MCA/UNIVERSAL
2	2	PYRAMID SONG RADIOHEAD CAPITOL/EMI
3	3	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER
4	4	FILL ME IN CRAIG DAVID WILDSTAR/ATLANTIC/WARNER
5	6	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MCA/UNIVERSAL
6	5	ASTOUNDED BRAN VAN 3000 VIRGIN/EMI
7	8	DREAM ON DEPECHE MODE MUTE/REPRISE/WARNER
8	NEW	RELAX KEOKI MOONSHINE
9	9	GET OVER YOURSELF EDEN'S CRUSH 143/LONDON-SIRE/WARNER
10	10	NEW YEAR'S DUB MUSIQUE VS. U2 ISLAND/UNIVERSAL
11	12	WALK ON U2 INTERSCOPE/UNIVERSAL
12	NEW	SURVIVOR (IMPORT) DESTINY'S CHILD COLUMBIA/SONY
13	RE	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
14	17	\$\$!#* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL
15	19	SILENCE DELERIUUM FEATURING SARAH MCLACHLAN NETWORK
16	11	SURVIVOR DESTINY'S CHILD COLUMBIA/SONY
17	14	IMITATION OF LIFE R.E.M. WARNER
18	NEW	IT'S RAINING MEN GERI HALLIWELL VIRGIN/EMI
19	20	ALL FOR YOU JANET VIRGIN/EMI
20	15	SANDSTORM DARUDE POPULAR
		ALBUMS
1	1	STAINO BREAK THE CYCLE FLIP/ELEKTRA/WARNER
2	2	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO/BMG
3	3	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY
4	6	SHAGGY HOTSHOT MCA/UNIVERSAL
5	NEW	BRAN VAN 3000 DISCOSIS VIRGIN/EMI
6	15	SOUNDTRACK MOULIN ROUGE INTERSCOPE/UNIVERSAL
7	11	PAUL MCCARTNEY WINGSPAN—HITS AND HISTORY MPL/CAPITOL/EMI
8	5	WEEZER WEEZER GEFEN/INTERSCOPE/UNIVERSAL
9	19	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE
10	4	BON JOVI ONE WILD NIGHT LIVE 1985-2001 ISLAND/UNIVERSAL
11	10	BOB MARLEY AND THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY AND THE WAILERS UTV/UNIVERSAL
12	12	NELLY COUNTRY GRAMMAR FO' REEL/UNIVERSAL
13	RE	U2 ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE/UNIVERSAL
14	9	JANET ALL FOR YOU VIRGIN/EMI
15	16	TRAIN DROPS OF JUPITER AWARE/COLUMBIA/SONY
16	13	LIFEHOUSE NO NAME FACE DREAMWORKS/INTERSCOPE/UNIVERSAL
17	14	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL
18	17	THE BEATLES 1 APPLE/CAPITOL/EMI
19	8	R.E.M. REVEAL WARNER
20	7	DEPECHE MODE EXCITER MUTE/REPRISE/WARNER

NETHERLANDS		(Stichting Mega Top 100) 06/04/01
THIS WEEK	LAST WEEK	SINGLES
1	1	I WANNA BE A ONE DAY FLY ONE DAY FLY SONY
2	2	I WAS MADE TO LOVE YOU SITA & BART JIVE/ZOMBA
3	4	WHOLE AGAIN ATOMIC KITTEN VIRGIN
4	3	I CAN'T EXPLAIN K-OTIC JIVE/ZOMBA
5	5	MOI...LOLITA ALIZEE POLYDOR/UNIVERSAL
6	6	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA/WARNER
7	12	SHE COULDN'T LAUGH TWARRES STRENGTHOLT
8	8	UPTOWN GIRL WESTLIFE RCA
9	11	GET UR FREAK ON MISSY "MISDEMEANOR" ELLIOTT ELEKTRA/WARNER
10	9	ON THE MOVE BARTHEZZ PURPLE EYE
11	14	UNTIL THE END OF TIME 2PAC INTERSCOPE/UNIVERSAL
12	10	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MERCURY/UNIVERSAL
13	7	DAMN (I THINK I LOVE YOU) STARMAKER JIVE/ZOMBA
14	16	RITMO GEORGINA FEATURING JANET JIVE/ZOMBA
15	13	DOCHIE WALLY QB'S FINEST FEATURING NAS COLUMBIA
16	15	BUTTERFLY CRAZY TOWN COLUMBIA
17	19	IT'S RAINING MEN GERI HALLIWELL EMI
18	17	PUREST OF PAIN SON BY FOUR EPIC
19	NEW	WE COME 1 FAITHLESS CHEEKY/BMG
20	18	SURVIVOR DESTINY'S CHILD COLUMBIA
		ALBUMS
1	1	K-OTIC BULLETPROOF JIVE/ZOMBA
2	2	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
3	4	VAN DIK HOUT HET BESTE VAN 1994-2001 SONY
4	3	DESTINY'S CHILD SURVIVOR COLUMBIA
5	8	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
6	6	ANOUK LOST TRACKS DINO
7	5	ANASTACIA NOT THAT KIND EPIC
8	7	R.E.M. REVEAL WARNER BROS./WARNER
9	10	DIDD NO ANGEL ARISTA/BMG
10	NEW	PAUL DE LEEUW ZINGEN TERWIJ U WACHT COLUMBIA
11	15	K3 ALLE KLEUREN ARIOLA/BMG
12	11	2PAC UNTIL THE END OF TIME INTERSCOPE/UNIVERSAL
13	9	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO
14	NEW	RADIOHEAD AMNESIAC EMI
15	20	NELLY COUNTRY GRAMMAR UNIVERSAL
16	NEW	ATYLANDOS UNE LEGENDE DE L'ATLANTIDE UNIVERSAL CLASSICS
17	16	ALESSANDRO SAFINA INSIEME A TE ULM/UNIVERSAL
18	RE	BZN OUT IN THE BLUE MERCURY/UNIVERSAL
19	12	ST. GERMAIN BOULEVARD PIAS
20	14	MISSY "MISDEMEANOR" ELLIOTT MISS E... SO ADDICTIVE ELEKTRA/WARNER

AUSTRALIA		(ARIA) 06/04/01
THIS WEEK	LAST WEEK	SINGLES
1	NEW	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL
2	1	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK FMR
3	2	WHOLE AGAIN ATOMIC KITTEN VIRGIN
4	3	I'M LIKE A BIRD NELLY FURTADO MCA/UNIVERSAL
5	5	BUTTERFLY CRAZY TOWN COLUMBIA
6	10	WITH ARMS WIDE OPEN CREED EPIC
7	6	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA
8	7	ME, MYSELF AND I SCANDAL'US FMR
9	4	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
10	NEW	IT'S RAINING MEN GERI HALLIWELL EMI
11	9	BETTE DAVIS EYES GWYNETH PALTROW HOLLYWOOD/FMR
12	8	WALKING AWAY CRAIG DAVID SHOCK
13	11	FREE MYA INTERSCOPE/UNIVERSAL
14	12	THANK GOD I'M A COUNTRY BOY HAMPTON THE HAMPSTER SHOCK
15	18	WASSUUP! DA MUTTZ WEA
16	19	WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN
17	13	SURVIVOR DESTINY'S CHILD COLUMBIA
18	15	PLAY JENNIFER LOPEZ EPIC
19	NEW	LET'S GET MARRIED JAGGED EDGE COLUMBIA
20	17	UPTOWN GIRL WESTLIFE RCA
		ALBUMS
1	1	SOUNDTRACK MOULIN ROUGE TWENTIETH CENTURY FOX/FMR
2	5	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO
3	2	DIDD NO ANGEL ARISTA/BMG
4	4	CREED HUMAN CLAY EPIC
5	11	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/FMR
6	3	CRAIG DAVID BORN TO DO IT SHOCK
7	7	SCANDAL'US STARTIN' SOMETHIN' FESTIVAL
8	10	SHAGGY HOTSHOT MCA/UNIVERSAL
9	8	RONAN KEATING RONAN POLYDOR/UNIVERSAL
10	6	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
11	13	R.E.M. REVEAL WARNER BROS./WEA
12	9	DESTINY'S CHILD SURVIVOR COLUMBIA
13	NEW	AIR 10 000 HZ LEGEND SOURCE/VIRGIN
14	NEW	INCUBUS MAKE YOURSELF EPIC
15	12	BEN HARPER LIVE FROM MARS VIRGIN
16	18	MICHAEL CRAWFORD MICHAEL CRAWFORD—THE DISNEY ALBUM HOLLYWOOD/FMR
17	NEW	VONDA SHEPARD ALLY MCBEAL: FOR ONCE IN MY LIFE EPIC
18	17	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL
19	16	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL
20	14	FAITH HILL BREATHE WARNER BROS./WEA

ITALY		(FIMI) 06/05/01
THIS WEEK	LAST WEEK	SINGLES
1	2	IT'S RAINING MEN GERI HALLIWELL EMI
2	3	ME GUSTAS TU MANU CHAO VIRGIN
3	1	CLINT EASTWOOD GORILLAZ EMI
4	7	BUCATINI DISCO DANCE BONOLIS & LAURENTI ICE
5	NEW	INFINITO RAF OGD/WEA
6	5	CANDELA NOELIA MUXXIC
7	4	DOWN DOWN DOWN LOLLIPOPS WEA
8	8	CRYING AT THE DISCOTHEQUE ALCAZAR TIME
9	9	IMITATION OF LIFE R.E.M. WARNER BROS./WEA
10	12	LA BOMBA (REMIX) KING AFRICA WEA
11	10	SURVIVOR DESTINY'S CHILD COLUMBIA
12	20	ONE WILD NIGHT BON JOVI MERCURY/UNIVERSAL
13	6	PYRAMID SONG RADIOHEAD EMI
14	11	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WEA
15	NEW	LA MIA SIGNORINA NEFFA MERCURY/UNIVERSAL
16	13	WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN
17	19	MAD ABOUT YOU

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

FOLLOWING THE SUCCESS of his 1998-released sleeper, *Clandestino* (Virgin France), which eventually sold 2.5 million copies and belatedly topped the French chart last year, **Manu Chao's** sophomore solo album, *Proxima Estacion: Esperanza* (Next Station: Hope), was released June 4-5 worldwide. One of the most-anticipated Spanish-language rock releases of 2001, the 17-track album is a logical continuation of the style forged on *Clandestino*, an audacious Latin/world-music-tinged opus sung by Chao not only in Spanish but also in Portuguese, French, and English. The first single, "Me Gustas Tu," featuring Madrid's Paz, hit No. 2 on the airplay charts in Italy and Spain—the highest chart positions he has ever achieved in those territories. *Proxima Estacion: Esperanza* is also Chao's first album release with Virgin Records America. The launch of Chao's official Web site, Manuchao.net, will coincide with the album release. A charismatic and politically motivated performer, Chao toured Central and South America twice last year. He embarks on a new three-month tour kicking off June 11 in Athens, which includes a July 7 concert in New York's Central Park for the Summerstage festival. **MILLANE KING**

style. In its launch week, *I Believe You Are a Star* secured unanimously glowing reviews in the New Zealand music press and high-profile stories on both of the country's top-rated TV news broadcasts. Carter has assembled a live band and will tour in June. Carolan adds that Sony Music New Zealand will be servicing affiliates worldwide with a Dimmer electronic press kit. **DAVID McNICKEL**

TWO NEW LATIN JAZZ ALBUMS with a Spanish pedigree confirm the vitality and growing worldwide popularity of the style. *Calle 54* (Blue Note) is the exuberant soundtrack of the film by Oscar-winning Spanish director **Fernando Trueba**. It was conceived as a musical portrait of Latin jazz eminencies, from such pioneers as **Chico O'Farrill**, **Tito Puente**, and **Cachao**, to a younger generation that includes pianist **Michel Camilo**, **Jerry Gonzales**, and **Paquito D'Rivera**.

Jazzpana II from Germany's Act Music, the follow-up to 1993's Grammy-nominated *Jazzpana*, is another high point in the Latin jazz renaissance. Memorable moments include **Gerardo Nunez's** wonderfully articulated Flamenco guitar and **Perico Sambeat** and **Jorge Pardo's** sizzling sax exchanges. Saxophonist **Michael Brecker** and guitarist **Fareed Haque** are musical guests.

Flamenco-jazz pianist **Chano Dominguez** plays on both CDs. "Latin American music has had close links with Spanish music since these two worlds have been in contact," he says. "These albums have been a very positive experience for Latin jazz in general." **TERRY BERNE**



DOMINGUEZ

TOM WAITS WILL COLLABORATE with two Scandinavian musicians on an album of music he composed for the 19th-century play *Woyzeck*. Stage director **Robert Wilson** created a modern, minimalistic version of German playwright **George Buchner's** nihilistic social drama for a Copenhagen premiere last autumn, while **Waits** wrote the music and lyrics for the piece with **Kathleen Brennan**. It became one of the most talked-about pieces of theater ever staged in Denmark. In the wake of its success, *Woyzeck* will tour Europe this fall, with the original Danish cast visiting Berlin; Stockholm; Dublin; Wroclaw, Poland; Madrid; Toulouse, France; and Paris. More cities are to be added. Danish bandleader **Bent Clausen** and Swedish co-arranger **Bengt Risenfors** are currently in the U.S. working on the album, and they expect to finish in the studio by early July. **CHARLES FERRO**

THE MEDIA ATTENTION captured by the New Zealand launch of **Dimmer's** album *I Believe You Are a Star* has "exceeded that of any local artist we've launched in years," according to Columbia promotions manager **Turlough Carolan**. Essentially a solo project, **Dimmer** is the latest incarnation of former **Straitjacket Fits** front man **Shayne Carter**. That band was the figurehead of the influential New Zealand alt-rock Flying Nun label in the early '90s and was eventually signed by Arista Records in the U.S. Since winding up **Straitjacket Fits** in 1995, Carter has distanced himself musically from the edgy rock anthems that characterized the **Fits** and concentrated instead on developing a tension-laden, groove-driven

THE AUSTRALIAN LEG of **Kylie Minogue's** *A Night Like This* tour has become the biggest by a solo artist Down Under. Its original six shows ballooned to 22, with a seven-night run at Melbourne's Rod Laver Arena and a record-breaking nine concerts at the Sydney Entertainment Center. Promoter **Frontier Touring Company's** managing director **Michael Gudinski** reports total ticket sales of 200,000, with a gross of \$10 million Australian (\$5 million). Shows were also filmed for DVD release. Her Australian label, **Festival Mushroom Records** (she is on Parlophone for most of the world) predicts that the singer's *Light Years* album will reach sales of 350,000 units. During the tour, which ended May 17, **Minogue** launched her own brand of Love Kylie underwear in a partnership with Australian lingerie company **Holeproof**. Press reports suggest that 32-year-old **Minogue**, estimated to be worth \$20 million Australian (\$10 million), will star in the stage musical *The Prince and the Showgirl* in London next year. **CHRISTIE ELIEZER**

EUROCHART (MUSIC & MEDIA) 06/09/01

THIS WEEK	LAST WEEK	SINGLES
1	NEW	ANGEL SHAGGY FEATURING RAYVON MCA
2	3	IT'S RAINING MEN GERI HALLIWELL EMI
3	1	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN
4	2	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA
5	4	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
6	6	CLINT EASTWOOD GORILLAZ PARLOPHONE
7	8	BOW WOW (THAT'S MY NAME) LIL' BOW WOW SO SO DEF/COLUMBIA
8	5	BUTTERFLY CRAZY TOWN COLUMBIA
9	7	SURVIVOR DESTINY'S CHILD COLUMBIA
10	NEW	SING TRAVIS INDEPENDIENTE
ALBUMS		
1	1	R.E.M. REVEAL WARNER BRDS.
2	5	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY
3	2	DEPECHE MODE EXCITER MUTE
4	4	DIDO NO ANGEL CHEEKY/ARISTA
5	3	DESTINY'S CHILD SURVIVOR COLUMBIA
6	6	SHAGGY HOT SHOT MCA
7	7	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND
8	NEW	AIR 10 000 HZ LEGEND SOURCE/VIRGIN
9	8	GORILLAZ GORILLAZ PARLOPHONE
10	10	ANASTACIA NOT THAT KIND EPIC

SPAIN (AFYVE/ALEF MB) 05/31/01

THIS WEEK	LAST WEEK	SINGLES
1	1	ME GUSTAS TU MANU CHAO VIRGIN
2	2	LA DANZA DEL FUGO MAGO DE OZ LOCODMOTIVE
3	7	NUNCA EL TIEMPO ES PERDIDO MANOLO GARCIA ARIDLA
4	6	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
5	5	IT'S RAINING MEN GERI HALLIWELL EMI
6	4	ONE WILD NIGHT BON JOVI MERCURY
7	NEW	NAOA DE NA CAFE QUIJANO WEA
8	3	DREAM ON DEPECHE MODE VIRGIN
9	10	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WEA
10	NEW	DILE QUE LA QUIERO DAVID CIVERA VALE
ALBUMS		
1	1	MANOLO GARCIA NUNCA EL TIEMPO ES PERDIDO ARIDLA
2	NEW	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY
3	5	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
4	NEW	ANA BELEN PECES DE CIUD D ARIDLA
5	6	PAULINA RUBIO VIENE EL VERANO MUXXIC
6	4	MALU ESTA VEZ PEP'S
7	3	R.E.M. REVEAL WEA
8	NEW	UMBERTO TOZZI GRANDES EXITOS WEA
9	7	ESTOPA ESTOPA ARIDLA
10	9	DAVID CIVERA DILE QUE LA QUIERA VALE

NEW ZEALAND (Record Publications Ltd.) 06/03/01

THIS WEEK	LAST WEEK	ALBUMS
1	1	HAYLEY WESTENRA HAYLEY WESTENRA UNIVERSAL
2	NEW	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
3	2	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO
4	3	DIDO NO ANGEL ARISTA/BMG
5	4	BOB DYLAN THE BEST OF BOB DYLAN VOL. 1 & 2 SONY
6	5	DESTINY'S CHILD SURVIVOR SONY
7	7	CRAIG DAVID BORN TO DO IT SHOCK/BMG
8	9	WESTLIFE COAST TO COAST BMG
9	NEW	GORILLAZ GORILLAZ EMI
10	NEW	BOND BORN UNIVERSAL

PORTUGAL (Portugal/AFIP) 06/05/01

THIS WEEK	LAST WEEK	ALBUMS
1	1	SCORPIONS ACOUSTICA WEA
2	2	DIDO NO ANGEL ARISTA/BMG
3	3	LARA FABIAN LARA FABIAN SONY
4	4	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL
5	NEW	XUTOS & PONTAPES XIII EMI
6	5	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
7	7	SHIVAREE I OUGHTTA GIVE YOU A SHOT IN THE HEAD... CAPITOL/EMI
8	NEW	CRAZY TOWN THE GIFT OF GAME SONY
9	6	R.E.M. REVEAL WARNER BROS./WEA
10	10	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER INTERSCOPE/UNIVERSAL

SWEDEN (GLF) 06/06/01

THIS WEEK	LAST WEEK	SINGLES
1	NEW	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL
2	1	DADDY DJ DADDY DJ SONY
3	3	(I WOULD) DIE FOR YOU ANTIQUE BONNIER
4	2	NEED TO KNOW (EENIE MEENIE MINY MOE) EXCELLENCE BONNIER
5	4	UPTOWN GIRL WESTLIFE RCA
6	5	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA
7	7	CLINT EASTWOOD GORILLAZ EMI
8	9	ONE IN A MILLION BOSSON MNW
9	6	WHOLE AGAIN ATOMIC KITTEN VIRGIN
10	8	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
ALBUMS		
1	2	TOMAS LEDIN FESTEN HAR BORJAT—ETT SAMLING 1972-2001 ANDERSON
2	1	EXCELLENCE THE REGION OF EXCELLENCE BONNIER
3	9	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY AND THE WAILERS UT/VUNIVERSAL
4	4	DEPECHE MODE EXCITER VIRGIN
5	3	FRIENDS LISTEN TO YOUR HEARTBEAT MARIANN
6	5	R.E.M. REVEAL WARNER BROS./WARNER
7	NEW	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
8	NEW	DESTINY'S CHILD SURVIVOR COLUMBIA
9	7	VARIOUS ARTISTS I GODA HANDER NAXOS
10	6	TOTTA NOSLUND TOTTA 4: DUETTERNA HARVEST

DENMARK (IFPI/Nielsen Marketing Research) 05/31/01

THIS WEEK	LAST WEEK	SINGLES
1	NEW	DU KAN GORE HVAD DU VIL CHRISTIAN SPINVEDEL
2	1	BUTTERFLY CRAZY TOWN COLUMBIA/SONY
3	2	HEY BABY DJ OETZI EMI
4	3	NEVER EVER LET YOU GO ROLLO & KING EDEL
5	5	UPTOWN GIRL WESTLIFE BMG
6	6	TEENAGE DIRTBAG WHEATUS COLUMBIA/SONY
7	10	IT'S RAINING MEN GERI HALLIWELL EMI
8	NEW	SURVIVOR DESTINY'S CHILD COLUMBIA/SONY
9	4	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
10	9	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA/UNIVERSAL
ALBUMS		
1	4	CREED HUMAN CLAY WIND-UP/SONY
2	5	OLSEN BROTHERS WALK RIGHT BACK CMC
3	1	VARIOUS ARTISTS EUROVISION SONG CONTEST 2001 ARIDLA/BMG
4	2	R.E.M. REVEAL WARNER BROS./WARNER
5	6	VARIOUS ARTISTS M:G:P 2001—DE UNGES MELODI G UNIVERSAL
6	3	DEPECHE MODE EXCITER VIRGIN
7	9	ELVIS PRESLEY THE 50 GREATEST HITS RCA/BMG
8	NEW	KLAUS & SERVANTS 50 PA TOPPEN RECART
9	8	VONDA SHEPARD ALLY MCBEAL: FOR ONCE IN MY LIFE EPIC/SONY
10	7	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY

NORWAY (Verdens Gang Norway) 06/05/01

THIS WEEK	LAST WEEK	SINGLES
1	1	BUTTERFLY CRAZY TOWN COLUMBIA/SONY
2	2	ONE IN A MILLION BOSSON MNW
3	NEW	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL
4	NEW	SING TRAVIS SONY
5	7	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA/WARNER
6	8	COME ALONG TITIVO SUPERSTUDIO/WARNER
7	5	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
8	3	PYRAMID SONG RADIOHEAD EMI
9	4	UPTOWN GIRL WESTLIFE BMG
10	6	SURVIVOR DESTINY'S CHILD COLUMBIA/SONY
ALBUMS		
1	1	R.E.M. REVEAL WARNER BROS./WARNER
2	3	CREEDENCE CLEARWATER REVIVAL PLATINUM AMIGO
3	NEW	AIR 10 000 HZ LEGEND VIRGIN
4	7	STING & THE POLICE THE BEST OF STING & THE POLICE A&M/UNIVERSAL
5	2	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY
6	NEW	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
7	RE	MOBY PLAY VIRGIN
8	NEW	BILLY IDOL GREATEST HITS EMI
9	9	DIDO NO ANGEL ARISTA/BMG
10	4	DEPECHE MODE EXCITER VIRGIN

FINLAND (Radiomafia/IFPI Finland) 06/04/01

THIS WEEK	LAST WEEK	ALBUMS
1	1	APULANTA HEINOLA 10 LEVY-YHTIA
2	5	ANSSI KEILA NUMMELA BMG
3	4	THE RASMUS INTO PLAYGROUND
4	7	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
5	3	MAIJA VILKKUMAA MEIKIT, KETJUT JA VYAT EVIDENCE
6	6	R.E.M. REVEAL WARNER BROS./WARNER
7	8	LINKIN PARK (HYBRID THEORY) WARNER BROS./WARNER
8	2	DEPECHE MODE EXCITER VIRGIN
9	NEW	STRATOVARIUS INTERMISSION NUCLEAR BLAST
10	9	LEANN RIMES I NEED YOU CURB/WARNER

ARGENTINA (CAPIF) 05/31/01

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	LOS NOCHEROS SENAL DE AMOR EMI
2	2	LA MONA JIMENEZ LA HISTORIA WARNER
3	6	VARIOUS ARTISTS EXAGERADISIMO 2001 BMG
4	4	WALTER OLMO A PURA SANGRE LEADER
5	1	DIDO NO ANGEL ARISTA/BMG
6	3	RAFAGA OTRA DIMENSION LEADER
7	NEW	GARY CERCA TUVO BMG
8	NEW	BON JOVI ONE WILD NIGHT LIVE 1985-2001 UNIVERSAL
9	RE	ESTOPA ESTOPA BMG
10	NEW	LUIS ALBERTO SPINETTA SILVER SORGO UNIVERSAL

Label Vet Kulawick Launches Linus

Start-Up Makes A Splash In Its First Year With Sexsmith Disc

BY LARRY LEBLANC

TORONTO—Canadian independent label and publisher Linus Entertainment has kicked off its start-up year with two impressive worldwide signings and, for its inaugural release, the domestic licensing of a long-delayed album by Ron Sexsmith.

Having signed Toronto-based female power-pop rockers Tuuli and Toronto's By Divine Right in January, Linus issued Canadian singer/songwriter Sexsmith's fourth album, *Blue Boy*, June 5.

The album was recorded while Sexsmith was under worldwide contract to Interscope Records in the U.S., which had released his first three albums. After Interscope balked at releasing *Blue Boy*, Sexsmith and the label parted ways late last year. The album was released June 5 by Cooking Vinyl in Europe and the U.K. and by SpinArt in the U.S. (*Billboard*, June 9).

Linus Entertainment president/CEO Geoff Kulawick is elated at being able to license the album. "When I heard Ron was getting out of his Interscope deal in January, I reached out to his manager Michael

Dixon," he says. "He was very excited about Ron being with an independent label [for Canada]."

While widely embraced by Canadian music critics, Sexsmith's presence on domestic radio and TV is virtually nonexistent. "Ron wants to become better-known in his home country," notes Dixon, of Nashville-based Michael Dixon Management. "We felt we could do it best through a deal with Linus, while still being within major-label distribution [with Warner Music Canada]."

"Almost 85% of what Ron sells is outside North America. Japan is his biggest territory, with 30,000-50,000 units per release. We figured [that] being the first release on a new label in Canada, with Geoff—who loves his music—was the way to go."

Dixon is currently negotiating with several major labels for a worldwide deal for Sexsmith. However, he indicates that if Linus "puts Ron on the map," the Canadian arrangement might be expanded into a

longer-term deal.

With private-equity financing of more than \$1 million Canadian (more than \$652,000) from unnamed venture-capital partners, Kulawick formed Linus on Jan. 1, 2001, after resigning as director of A&R at Virgin/EMI Music Canada at the end of December 2000. With offices in downtown Toronto, Linus' staff includes Michael Shumak, VP of business development; Thomas Schneider, director of new media; and Nancy Malek, director of marketing and communications.

The company, originally known as Linus Recording, was initially to be affiliated with EMI Music Canada, but a deal was subsequently scuttled by the major. Kulawick then incorporated a new company as Linus Entertainment and, after several offers, signed a pressing and distribution deal with Warner Canada in April (*Billboard Bulletin*, April 10).

"Geoff and I were both surprised how fast the deal went down," says Dave Tollington, Warner Canada senior VP, domestic. "From when we called to signing, the deal was exactly one week. This is the best of both worlds for us. There's really no in-the-trenches, front-line labels like Linus in Canada, and Geoff has a hell of a track record."

"The deal extends Warner's A&R reach in Canada," contends Kulawick. "At the same time, if there are significant sales in Canada, Dave will be able to tip off his international affiliates to what is happening here. But Warner does not have a first-look provision [internationally]."

Linus' first worldwide signing, inked Jan. 4, was Tuuli. Formed in 1997, Tuuli debuted the same year with a self-released five-song cassette, *Tuuli Nation*. The band was then featured on label compilations issued by indies Raw Energy, Thunderbaby, and Dwell. Its year-old EP *Rockstar Potential* is distributed in North America by Long Beach, Calif., punk label Sympathy for the Record Industry.

The band's debut album for Linus is slated for the first quarter of 2002. "The girls like Geoff and the vision" (Continued on next page)



KULAWICK

Popwire Online In Asia

BY JULIANA KORANTENG

LONDON—Popwire, the Swedish-based international online music publisher, is extending its global reach after creating a dedicated music channel for Singapore One, the Pan-Asian broadband high-speed Internet service provider.

The deal will see Popwire create music-related content and Webcasts for Singapore One, targeting Asian consumers and business users. The Popwire-created channel is accessible through s-one.net.sg and will include material from its own repertoire of unsigned acts and that of some of Singapore One's existing music-content providers, including Singapore-based music portal Soundbuzz.com, Asia's leading online music distributor.

Popwire, which currently has English-, Spanish-, and Japanese-language sites, now plans to expand globally by forming partnerships with overseas online music service providers.

Subsequent to the Singapore One deal, a co-branded section on Soundbuzz's site will give Asian users—including ad agencies, TV networks, and labels seeking material for compilation albums—access to Popwire's European content, emphasizing its role as an online A&R source. Similarly, Popwire sites will have a link to Soundbuzz's site.

"The deal with Soundbuzz is the result of our international strategy, which from now on is to work with partners. This is a much more efficient way of attracting new talent," says Jens Lauritzson, London-based managing director of Popwire's U.K. office and of Popwire Media, the division of the company that aggregates and distributes content.

These activities represent Popwire's biggest Asian deal outside Japan, where it already operates a Tokyo office. Popwire's Tokyo office has signed up several Japanese talents for its localized Web service. The resulting catalog will also be syndicated to Soundbuzz, which is seeking to strengthen its Japanese content.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Ed St. John is promoted to managing director of Sydney-based BMG Australia, effective July 1. He is currently director of marketing.

Clive Gardiner is named managing director of BMG Malaysia. He was managing director of BMG Indonesia.

Oliver Buckwell is named head of new media at London-based Universal Music International. He was director of artists and music at Universal portal Voxstar.

Ian Dickson is promoted to GM of marketing at BMG Australia, effective July 1. He is currently GM of RCA U.K.

Matt Thomas is named marketing director of Universal Music Australia's Pop 1 division. He was head of marketing at Mercury U.K.

Sami Häikiö is named A&R manager at EMI Finland. He previously held an A&R post at Warner Music Finland.

MUSIC PUBLISHING. Simon Baker is

newsline...

THE SOUTH AFRICAN AFFILIATES of EMI Music Publishing, BMG Music Publishing, and Sony Music Entertainment have reached a settlement over the calculation of mechanical royalties on select recordings. Terms were not revealed. The agreement follows a summons issued last year (*Billboard*, Aug. 26, 2000) by EMI Music Publishing and BMG Music Publishing against Sony over unpaid songwriter royalties on Celine Dion's 1996 release "Falling Into You." The dispute centered on record companies providing free stock to retailers, music clubs, and other trade entities in lieu of discount on invoice, as well as alleged nonpayment of songwriter royalties on those units.

DIANE COETZER

ITALIAN CULTURE MINISTER Giovanna Melandri has extended indefinitely Mauro Masi's term as special commissioner for troubled authors' rights society SIAE. Masi, who took the post in July 1999, will stay in charge until the society's financial affairs are in order—there is speculation that he will eventually be appointed as president. SIAE reported a net profit of 3.5 billion lire (\$1.7 million) for 2000; the predicted figure for 2001 is 24 billion lire (\$12 million).

MARK WORDEN



LABELS BODY the British Phonographic Industry (BPI) will hold its annual general meeting (AGM) July 25 at the record industry-funded Brit School for Performing Arts and Technology in Croydon, south London. The school previously hosted the AGM in 1997; in recent years, the event has taken place at the British Academy of Film and Television Arts building in central London. The switch of venue marks the beginning of the school's 10th anniversary year. The BPI confirms that current chairman Rob Dickins (also chairman of Sony-affiliated label Instant Karma) has agreed to remain in the post for another year and that his appointment will be ratified at the AGM.

TOM FERGUSON

SPAIN'S AUTHORS AND PUBLISHERS SOCIETY, SGAE, held the first-ever overseas meeting of its international bureau chiefs (except Japan) and its Caribbean basin members on consecutive days during the May 16-20 Cubadisco music trade fair in Havana. Led by a Spanish contingent, including executive president Teddy Bautista, the bureau chiefs included New York-based Emilio Garcia, who covers the U.S. and Canada. Others came from SGAE bureaus in Buenos Aires, Rio de Janeiro, Havana, and Mexico City, and a representative from Miami attended. The earlier members' meeting day attracted Grammy winners Chuchú Valdés and Los Van Van founder Juan Formell.

HOWELL LLEWELLYN

JAPAN'S LEADING INDEPENDENT LABEL Avex Inc. and Tokyo-based Microsoft Co. Ltd. (a subsidiary of Microsoft Corp.) have agreed to cooperate on the broadband distribution of entertainment content. The deal allows Avex to use Microsoft's Windows Media technologies to improve the quality of streamed video on its "Channel a" Internet music-information service. On May 24, Avex began broadcasting a 24-hour music and video feed, avexnet TV, on its general entertainment site (avexnet.or.jp) and at windowsmedia.msn.co.jp.

STEVE MCCLURE

MARTIN BREM, managing director of Columbia Germany, has stepped down from his post for "personal reasons." Recently bereaved Brem intends to take a 12-month sabbatical and spend time with his family. Jochen Leuschner, president/managing director of Sony Music GSA, says he expects Brem to "successfully resume work with Sony Music after his sabbatical." Leuschner will run Columbia on an interim basis, and all department heads will now report directly to him.

TOM FERGUSON

named European finance director of Universal Music Publishing, based in London. He was European director of financial analysis at Sony Music Publishing.

Sony/ATV Music Publishing has named Guy Henderson VP of business development and finance Europe, based in London. He was managing director of Sony Music South Africa.

NEW MEDIA. Ola Bergvall has joined European Web entertain-

ment portal Speedy Tomato as content manager. He was director of wireless and broadband at streaming video operation Musicbrigade.com in Stockholm.

RELATED FIELDS. Dominic McGonigal is named director of strategy and business development at U.K. collecting society Phonographic Performance Ltd. He was membership and media director at the Mechanical Copyright Protection Society.

LABEL VET KULAWICK LAUNCHES LINUS

(Continued from preceding page)

he has for them," says Tuuli's manager, Don Robertson, of Idol Management in Tacoma, Wash.

In late January, Kulawick signed Toronto's By Divine Right after the band was dropped by Vancouver's Nettwerk Records. By Divine Right began a decade ago as Foam Yoda. In 1997, local indie label Squirtgun Records released its album *All Hail Discordia*, picked up by Nettwerk Records, which released the follow-up album, *Bless This Mess*, in 1999.

In 1999, By Divine Right members went their separate ways. However, co-founding singer/songwriter José Miguel Contreras soon returned to the studio with a new lineup to create *Good Morning Beautiful*. Linus will release the album in September. A leadoff single, "Supernatural," will be serviced to Canadian radio in July.

"Linus is the right label for the band," claims By Divine Right's manager Melissa Greiner, of Mel's Rockpile. "When we started looking for a home for the album, Geoff gave us an extremely fair offer. His excitement about the band and the record is really what we need. This is José's ideal record—the first time he has been able to create a record 100% by himself."

As director of A&R for six years, Kulawick developed Virgin Music Canada's eclectic domestic roster, which ranges from Toronto rapper Choclaire to the nine-member Ontario-based Celtic family group, Leahy. Kulawick also spearheaded the grass-roots electronica market via a licensing deal with London, Ontario-based Plus 8 Records.

In his previous post as creative director at Warner/Chappell Music, Kulawick signings had included R&B acts Maestro Fresh Wes and Rupert Gayle, such alternative bands as the Tea Party and the Rheostatics, and Celtic rockers Spirit of the West.

Unsurprisingly, then, Kulawick emphasizes Linus will not concentrate on a particular genre. Rather, it will sign artists with whom he and his staff are confident they can have success. "I'm looking for great artists who we believe in," he says.

The notion of having his own label had been a lifetime ambition for Kulawick, which crystallized in recent years. "The Universal/PolyGram merger told me the landscape of the business was changing," he says. "At the same time, it became painfully clear EMI was for sale, and there would be considerable consolidations following."

Kulawick was also disheartened by the lessening role of A&R development by labels. "Over the past three years, artist development at major labels has become less of a mantra. Development has become increasingly numbers-focused, and albums have become commodities. Only top-priority volume titles are focused on, because they make a difference to short-term profits."

That situation, argues Kulawick, provides an opportunity for Linus to outsource talent development, with rights then being licensed to major

labels. "Our investment risk is not as high-end. But I don't want to be in the distribution or the promotion business. I want to be in the artist-development and copyright-owner business."

The key to Linus thriving, according to Kulawick, is retaining rights to its masters and acting as a co-publisher/administrator for acts directly signed. "We'll build the company by aggressively being both a label and a publisher. I tell artists and managers upfront that publishing is a deal-breaker—I'm not flexible on that point. If I'm going to pay for the party and take the risk, I can't be excluded from the VIP section. If a major label wants to do a life-of-copy-right deal on masters or publishing, the answer is no."

Kulawick's objective of building a company based on quality artists and strong business management is lauded by Brian Chater, president of the Canadian Independent Record Production Assn. "In large letters, we welcome Geoff," Chater says. "He understands what the business is about, and he's got a good bit of cash behind him to make his company work."

IVOR AWARDS

(Continued from page 43)

Lewis, who co-wrote the song with William Orbit and performed it with the now-disbanded All Saints.

International hit of the year was "It Feels So Good," performed by Sonique, who wrote the song with Linus Burdick, Simon Belofsky, and Graeme Pleeth (Universal Music Publishing/BMG Music Publishing). Best-selling U.K. single was "Can We Fix It?" written by Paul Joyce (EMI Music Publishing) and "performed" by animated children's TV character Bob the Builder.

Ivors nominations are whittled down to three in each category (other than those based on sales or airplay) by judging panels from across the music industry, before another industrywide panel makes the final decisions.

In his publisher role, EMI's Reichardt has now made more trips to the stage accompanying Ivors winners than anyone else, according to the ceremony MC Paul Gambaccini. Reichardt himself is clear about the appeal of the awards show. "It's the only one that recognizes and salutes songwriters and their art," he says. "There are no intrusive TV cameras, and consequently artists are happy to be there. I'm the only publisher member on the [record industry's] Brit Awards committee, and my record company colleagues there are constantly wondering how to match the image and charisma of the Ivors."

PPL Issues Blanket Online License

U.K. Online Music Licensing Company Breaks New Ground

BY JULIANA KORANTENG
LONDON—U.K. online music licensing company Ricall Limited has clinched a groundbreaking agreement with PPL, the country's performance-rights licensing body.

Ricall is the first Internet music licensing company to have reached a blanket license deal with PPL. The firm offers access to a catalog of repertoire for commercial use to such clients as advertising agencies or TV and film production companies.

PPL is noted for its reluctance to grant Net radio and other Web music ventures the same status—via the issue of blanket licenses—as traditional radio stations. However, after 14 months of negotiations, PPL received mandate from its board members to make an exception in Ricall's case.

The main reason is Ricall's use of a closed, password-protected Intranet system accessible only to clients, who can listen to track samples online before making a

selection. Had the company used an open Internet platform, it would have been vulnerable to illegal usage.

"It means we can vet who's logging on and make sure they're bona fide users," Ricall managing director Richard Corbett says. Once the customer has chosen the required repertoire and has agreed to pay on Ricall's site, the actual licensing takes place offline.

Before receiving PPL's umbrella recording-performance license March 31, Ricall had the laborious task of individually approaching each label involved. Since its April 2000 launch, it had successfully concluded deals with 40 record labels, including Zomba Records and BMG. This had given the company nearly 10,000 tracks on its service, which currently has about 500 registered.

"With the PPL deal, we shall be able to put up a large [amount of] content data on our site," Corbett says. "This means we can reach the critical mass we need so that our users can find whatever music they want."



corresponding labels, via PPL, had approved.

According to Colleen Hue, PPL head of e-business, the organization's record-label members are still debating whether music played on the Net is a broadcast performance or a distribution on a channel. At present, PPL only grants licenses to online simulcasts of existing terrestrial radio stations.

"But the truth is," he says, "every service that comes along is very different. Ricall qualified because as a closed business-to-business service, the online part is [effectively] a subsidiary of the main business being done."

Japan's Music-By-Phone Plans Stalled

DoCoMo Says Delay To Service Is Not A 'Postponement'

BY STEVE McCLURE

TOKYO—Plans to make music and other entertainment software widely available through cellular phones in Japan have been delayed by a recent announcement by NTT DoCoMo that it has put on hold the full-scale introduction of its third-generation (3G) mobile phone service until Oct. 1.

However, DoCoMo (NTT Mobile Communications Network) refuses to call the delay a postponement. The company says the new schedule will allow various technical aspects of the new service to be checked and that test services—featuring a downloading speed of 384 kilobits per second (kbps) and an uploading speed of 64 kbps—began May 30 in Tokyo, Yokohama, and Kawasaki. DoCoMo claims it will be the first company in the world to launch a 3G service.

A full service is scheduled to begin in October, but only within a 30-kilometer radius from the center of Tokyo. That is set to expand to Osaka and Nagoya in December and to other major Japanese cities in spring 2002.

The introduction of 3G promises to make downloading music by phone more attractive than it is now, since the new 3G service has a wider bandwidth than current services. DoCoMo hopes to attract 150,000 subscribers nationwide to the 3G service before

next April and 6 million by the end of fiscal 2003.

In the run-up to the launch of 3G, however, some Japanese companies have already introduced music-download services to get in early on what they see as a promising new business field. Late last year, Sanyo Electric—in cooperation with electronics companies Hitachi and Fujitsu and record label Nippon Columbia—launched the first such service in Japan.

Toshiaki Hioki, manager of Sanyo's Hypermedia Research Center, says cell phones—rather than the Internet—are key to the digital distribution of music in Japan. "I don't think the Internet will work. It'll never be viable. It'll only succeed through cell phones."

Hioki claims that close to 90% of young Japanese people have cell phones and, of those, 78% have portable audio media, such as MiniDisc. In contrast, he says, about 30% of Japanese households have personal computers, with only half of them connected to online networks.

The Sanyo system allows users to share files they've downloaded from a central server. Only music from a dedicated database, most of it Nippon Columbia repertoire, is available through the service. "What we want to do, along with downloading from servers, is personal file-sharing," Hioki explains.

"We want to do a legal Napster."

With the Sanyo Keitai de Music (music by *keitai*—one of the Japanese cell-phone systems), one user would buy a copy of a song for between 200 and 300 yen (\$1.64-\$2.46), plus a 130-yen (\$1.06) download fee, and store it on a memory-storage device called the Multimedia Card. If users wanted to share the song with friends, they could telephone them and copy the song to their handset.

While the downloaded data can be freely copied, those who have copied a song from the original downloader must go back to the server to obtain a "key" to decode the encrypted content—for which they must pay the same 200 yen-300 yen purchase fee as the original downloader.

Earlier this year, NTT DoCoMo introduced a music distribution service for another Japanese system, the PHS (personal handy phone service), dubbed M-Stage Music, which uses a handset made by Matsushita Communication Industrial Co. The PHS model, Pickwalk P711 m, is for music delivery only and cannot be used as a telephone.

NTT DoCoMo has also launched a Sony-made PHS handset, in which Sony's Memory Stick data recording medium can be installed. Unlike Matsushita's Pickwalk model, the Sony PHS can also be used as a telephone.

Charlie Zaa Looks Out For New Label

SINGER RELEASED: Colombian crooner **Charlie Zaa** has received his letter of release from longtime label Sonolux (*Billboard* *Bulletin*, June 5). The singer, who tapped into a well of romanticism with his solo debut *Sentimientos* (which, according to manager **Carlos Orjuela**, sold 3.2 million copies worldwide) and the subsequent *Un Segundo Sentimiento*, is now in the market for a new company.

Whoever gets Zaa will also get his new release (his fourth). According to the singer, it marks a return to the sound, feel, and production values of the *Sentimientos* albums (Latin Notas, *Billboard*, April 7).

"I think it will be identically successful to his first album," Orjuela says. "He's going back to his own roots and, to be honest with you, it's beautiful." He says the yet-to-be-titled disc was recorded in its entirety in Colombia, although it will be mastered in the U.S.

Although Zaa's association with Sonolux has been positive and, Orjuela says, the singer is "very thankful," the label has been in a state of flux for months. Rumors have been circulating about its possible sale.

"This album is so important, so key, I can't take a risk," Orjuela says, adding that Zaa is putting the finishing touches on the recording. Although Orjuela would not comment further, sources say Zaa has already been approached by several labels.

In other Colombia-related news, hard salsa band **Sonora Carruseles** has finally secured visas for all 16 members to travel to the U.S. this summer for an extended concert tour. Last year, after signing contracts to play in several U.S. venues, the U.S. embassy in Bogotá denied the band's visas—in keeping with an increasingly strict (we'll stop short of saying unfair) visa policy for Colombians attempting to travel to the U.S.

CHICHICUILOTE A HIT: A Mexican bird attired in hat and *sarape* has made his way up The *Billboard* Latin 50. **El Chichicuilote** and his 12 *Chichicuilotazos Con Banda* (Líderes) has, at last count, sold 160,000 copies, according to Líderes, and picked up a Recording Industry Assn. of America Latin gold certification for shipment of more than 100,000 copies. The album is the latest in a short list of occasional Spanish sets aimed at children—others have included those by **Cri Cri** and **El Morro**—which sell remarkably well in the U.S.

EL CHICHICUILOTE has benefited from a TV ad campaign on Univision (Líderes, which is owned by the Cisneros Group, has a partnership advertising deal with Univision), where the character is presented as a cartoon with a trademark greeting ("Qué hubole, raza") and farewell ("Qué viva mi 'apá y mi 'amá"). But the original Chichicuilote wasn't as wholesome, Líderes operations manager **Luis Pisterman** says.

Initially signed to small indie Sigala records, El Chichicuilote



by Leila Cobo

didn't target kids, and his lyrics were full of double entendres. When Líderes took over (Sigala Records continues to produce but Líderes is the sole label) they developed a strategy—including the cartoon commercial—aimed squarely at kids.

"I thought it could work with special marketing," says Pisterman, who's taken his character to in-stores and school events. These feature the real El Chichicuilote, dressed up in a specially designed costume.

What makes him unique, Pisterman says, is the fact that "he's authentically Mexican, in his look, his repertoire, and the way he speaks." Unlike other kiddie characters, El Chichicuilote also speaks and sings live, with a distortion device that makes his voice sound like a duck's.

Next up is a joint marketing campaign with Univision.com and morning show *Despierta América*, which, among other things, will feature a contest to win a birthday party hosted by El Chichicuilote. Beyond that, says Pisterman, the possibilities—which include a traveling show, a weekly cartoon, and nightly messages to kids (such as "It's time for bed" spots)—are endless.

LOS TIGRES ROQUEROS: Talk about stretching boundaries. **Los Tigres del Norte**, probably the most successful *norteño* band ever, is getting the ultimate stamp of respectability: The group is being paid homage by some of Latin rock's premiere bands. Those confirmed to date are **Café Tacuba**, **Maldita Vecindad**, **Los Lobos**, **El Gran Silencio**, **Botellita de Jerez**, **Ely Guerra**, **Titán**, **La Barranca**, **Julietta Venegas**, **Los Fabulosos Cadillacs**, and **Molotov**. All bands are recording covers of Los Tigres' originals, with the exception of **Café Tacuba**, which is contributing a new tribute track.

In addition, **Molotov** and **Maldita Vecindad** actually recorded with Los Tigres. The album will be released by Los Tigres' label, Fonovisa, later this summer.

LO MEJOR DE LO MEJOR: On June 19, BMG U.S. Latin is set to release "Lo Mejor de Lo Mejor," a collection of 50 double CDs featuring RCA's vast Latin catalog (which BMG acquired). The collection, which includes recordings in all genres, from **Roberto Jordán** and **Carlos Gardel** to **Banda El Recodo**, **Lola Beltrán**, and **Pérez Prado**, could very well be the most extensive and impressive compilation of Latin pop music from the '30s to the '70s. Each double-CD set will be sold individually.

ACAPULCO FEST 2002: Following the recent Acapulco Fest 2001, the governor of the state of Guerrero, Mexico (where Acapulco is situated) has signed a deal with Televisa president **Emilio Azcárraga Jean** to collaborate on next year's festival.

Organizers say Acapulco 2002 will feature an awards show for each genre and a new salsa/tropical space at the Quebrada, the location known worldwide for its diving. This year's event was broadcast in 40 countries, and special programs surrounding the event will be aired until December.

GIRLS MAKE WAVES: MPB singer **Ana Carolina** has jumped to the top of the Brazilian sales charts with her album, *Ana Rita Joana Iracema e Carolina* (BMG). It is only Carolina's second album, but it has received a boost from her first major single, "Quem de Nós Dois," a Portuguese version of Italian singer **Gianluca Grignani's** hit "La Mia Storia Tra le Dita."

The greatest gainer is singer **Cássia Eller**, whose *MTV Unplugged* album (Universal) moved from No. 30-5 in less than a month. The album, a retrospective of Eller's 11-year career—plus some previously unreleased songs and covers—is her first big commercial hit.

(Continued on page 50)

LATIN TRACKS A-Z

3	ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP)
26	AMAME (Ambemel, BMI/TN Ediciones, BMI)
2	AZUL (E.I.P.P., BMI/Clear Mind, ASCAP)
32	BAJO CERO (Ilyak, ASCAP)
19	BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP)
14	CANDELA (PSO, ASCAP/Orum, ASCAP)
9	COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP)
16	COMO SE LO EXPLICO AL CORAZON (Negrete)
39	CON CADA BESO (WB, ASCAP/Osorio, ASCAP)
27	CUANDO REGRESO A TUS BRAZOS (Mass Music)
25	DAME LO QUE QUIERAS (Not Listed)
23	DEJA (Arpa, BMI)
34	DEJAME AMARTE (Ser-Ca, BMI)
12	DESPRECIADO (Vander, ASCAP)
31	DISCULPE USTED (Huina, BMI)
25	DULCE VENENO (Ventura, ASCAP)
28	EL AMOR SONADO (Flamingo, BMI)
21	ESCLAVO Y AMO (Brambila Musical)
1	LA BOMBA (Sony/ATV Discos, ASCAP)
22	LA GRAN NOCHE (Flamingo, BMI)
36	ME DA LO MISMO (EMOA, ASCAP)
33	ME DECLARO CULPABLE (TN Ediciones, BMI/Arabara, BMI)
30	NO ME CONOCES AUN (Edimonsa, ASCAP)
7	NO TE PODIAS QUEDAR (Seg Son, BMI)
4	O ME VOY O TE VAS (Crisma, SESAC)
24	PARA NO VERTE MAS (SADAIC/WB, ASCAP)
20	PERO NO ME AMA (PMC, ASCAP)
15	POR AMARTE ASI (Erami, ASCAP/WB, ASCAP)
8	QUIERO (Dustelli, BMI/Mana Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP)
13	SOLO QUIERO AMARTE (NOBODY WANTS TO BE LONELY) (Sony/ATV Tunes, ASCAP/Deaton, ASCAP/Desmundo, ASCAP/Norma Desmond, SESAC/Victoria Shaw, SESAC/Sony/ATV Songs, BMI/Gabburr, ASCAP/Universal-MCA, ASCAP)
40	SOMBRA... NADA MAS (WB, ASCAP)
38	TE HE PROMETIDO (Not Listed)
17	TE QUISE OLVIDAR (BMG Songs, ASCAP)
18	TU MAYOR TENTACION (Lideres, ASCAP/Crazy Mood, ASCAP)
11	TU RECUERDO (BMG Songs, ASCAP/Vlaices, ASCAP)
37	VUELVE JUNTO A MI (Not Listed)
29	Y (Peer Int'l, BMI)
6	Y LLEGASTE TU (LGA, BMI)
5	Y YO SIGO AQUI (Sony/ATV Latin, BMI/World Deep Music, BMI)
10	YO NO SOY ESA MUJER (Songs On The Rocks, GEMA/Careers-BMG, BMI/Universal Musica, BMI/Fersal, BMI/No Limitations, BMI)

Hot Latin Tracks™



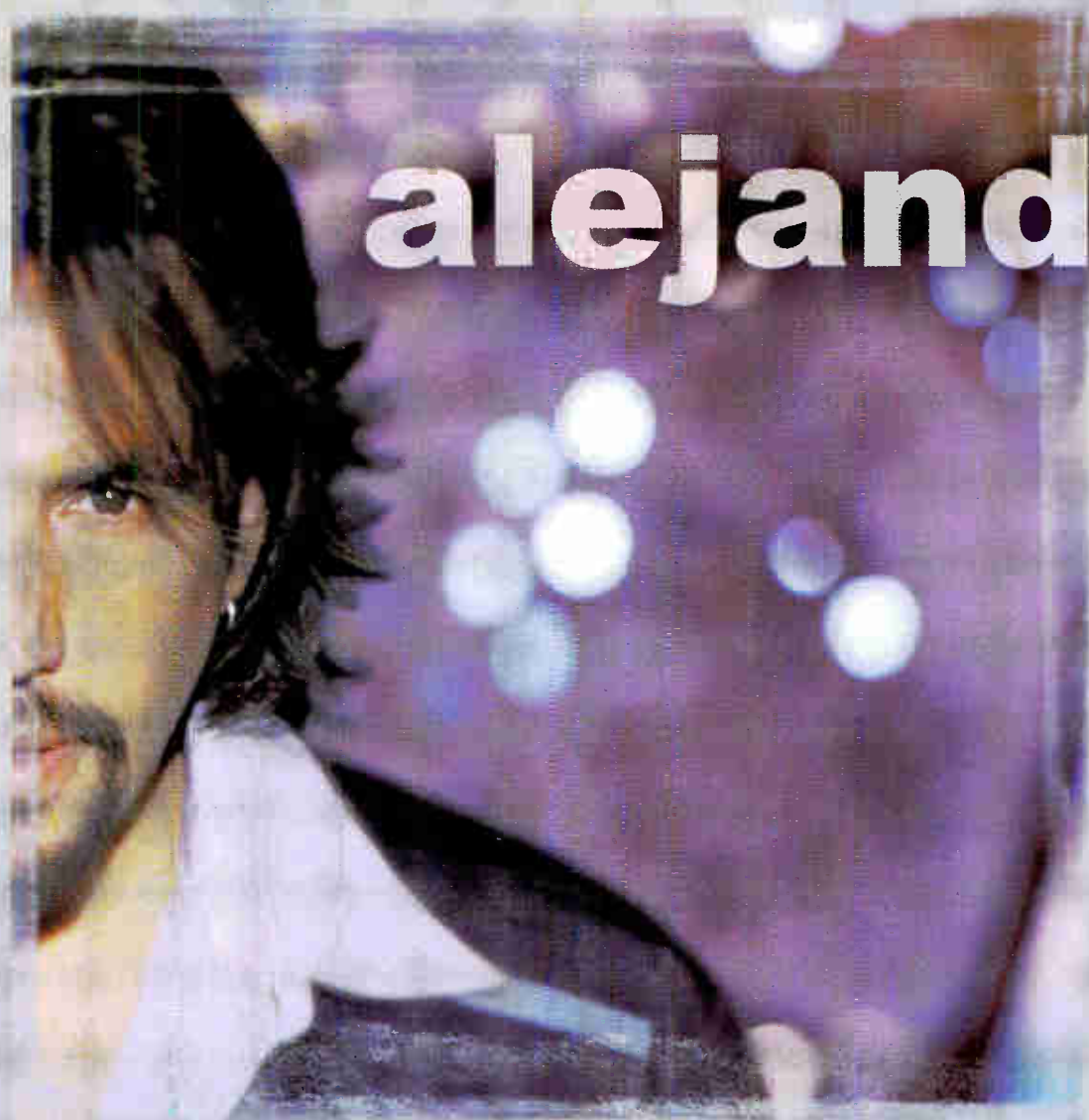
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)			
1	1	3	33	AZUL AZUL SONY DISCOS †	LA BOMBA 2 weeks at No. 1 R.SAAVEDRA (F.ZAMBRANA MARCHETTI)			
► No. 1 ◀								
2	5	10	4	CRISTIAN ARIOLA/BMG LATIN †	AZUL K.SANTANDER (K.SANTANDER, G.SANTANDER)			
► GREATEST GAINER ◀								
3	2	2	29	JUAN GABRIEL ARIOLA/BMG LATIN †	ABRAZAME MUY FUERTE E.MAGALLANES (J.GABRIEL)			
4	7	5	4	MARCO ANTONIO SOLIS FONOVISA	O ME VOY O TE VAS M.A.SOLIS (M.A.SOLIS)			
5	3	9	20	PAULINA RUBIO UNIVERSAL LATINO †	Y YO SIGO AQUI M.AZEVEDO (ESTEFANO)			
6	6	4	15	BANDA EL RECODO FONOVISA †	Y LLEGASTE TU G.LIZARRAGA (N.HERNANDEZ)			
7	4	6	11	CONJUNTO PRIMAVERA FONOVISA †	NO TE PODIAS QUEDAR J.GUILLEN (R.GONZALEZ MORA)			
8	8	1	15	JERRY RIVERA ARIOLA/BMG LATIN †	QUIERO B.SILVETTI (M.CANCEL R.CONTRERAS J.GRECO)			
9	16	21	3	JACI VELASQUEZ SONY DISCOS	COMO SE CURA UNA HERIDA R.PEREZ (R.PEREZ, J.PILOTO)			
10	11	16	6	PAULINA RUBIO UNIVERSAL LATINO †	YO NO SOY ESA MUJER M.AZEVEDO (C.DE WALDEN, C.TORO MONTORO, M.SHEPSTONE, R.STENHANN)			
11	10	7	17	ILEGALES ARIOLA/BMG LATIN †	TU RECUERDO V.DOTEL V.WALL (V.DOTEL)			
12	17	18	18	LUPILLO RIVERA SONY DISCOS †	DESPRECIADO R.RIVERA (J.NAVARRETE CURIEL)			
13	13	8	19	RICKY MARTIN COLUMBIA/SONY DISCOS †	SOLO QUIERO AMARTE D.CHILD (D.CHILD, V.SHAW, G.BURR, D. LOPEZ, R.MARTIN)			
14	19	12	15	CHAYANNE SONY DISCOS	CANDELA L.MENOEZ (D.POVEDE, E.ENDER)			
15	12	11	46	CRISTIAN ARIOLA/BMG LATIN †	POR AMARTE ASI K.SANTANDER (E.REYES, A.MONTALBAN)			
16	32	—	2	VICTOR MANUELLE SONY DISCOS	COMO SE LO EXPLICO AL CORAZON J.M.LUGO (H.RIVERA)			
17	18	13	34	MDO SONY DISCOS †	TE QUISE OLVIDAR A.JAEN (Y.MARRUFO, C.BAUTE)			
18	20	20	5	YAIRES LIDERES †	TU MAYOR TENTACION R.BATTINI, M.BLASCO (YAIRES)			
19	23	23	3	RICARDO MONTANER WEA LATINA	BESAME B.SILVETTI (R.MONTANER, J.L.CHACIN)			
20	9	14	11	GILBERTO SANTA ROSA SONY DISCOS	PERO NO ME AMA J.M.LUGO, G.SANTA ROSA (R.MONCLOVA)			
21	14	22	16	PEPE AGUILAR MUSART/BALBOA	ESCLAVO Y AMO PAGUILAR (J.V.FLORES)			
22	26	28	4	LOS TUCANES DE TIJUANA UNIVERSAL LATINO	LA GRAN NOCHE M.QUINTERO LARA (M.QUINTERO LARA)			
23	RE-ENTRY	24	24	BANDA EL RECODO FONOVISA	DEJA G.LIZARRAGA (J.A.BARRERAS)			
24	24	25	4	LA MOSCA TSE TSE EMI LATIN	PARA NO VERTE MAS NOT LISTED (G.NOVELIS, R.TISERA)			
25	28	24	5	CAROLINA LAO WEACARIBE/WEA LATINA †	DULCE VENENO R.SANCHEZ, A.JAEN, G.ARENAS (A.JAEN, J.L.MORIN)			
26	15	15	13	ROGELIO MARTINEZ DISCOS CISNE †	AMAME A.VALENZUELA, O.VALENZUELA, A.GARCIA (A.MARTINEZ)			
27	33	26	4	EL COYOTE Y SU BANDA TIERRA SANTA EMI LATIN	CUANDO REGRESO A TUS BRAZOS NOT LISTED (J.ZAZUETA)			
28	21	17	19	LOS TUCANES DE TIJUANA UNIVERSAL LATINO	EL AMOR SONADO G.FELIX (M.QUINTERO LARA)			
29	25	—	20	LUIS MIGUEL WEA LATINA †	Y L.MIGUEL (M.DE JESUS BAEZ)			
30	38	—	2	PALOMO DISA †	NO ME CONOCES AUN PALOMO (F.QUEZADA, A.TRIGO)			
31	34	—	22	LOS HUMILDES RCABMG LATIN	DISCULPE USTED J.L.AVALA (F.DE JESUS JR.)			
32	30	39	3	EDNITA NAZARIO SONY DISCOS	BAJO CERO C.LEMOS (I.NEGRONI)			
33	22	19	8	LOS TIGRES DEL NORTE FONOVISA	ME DECLARO CULPABLE E.HERNANDEZ (LOS TIGRES DEL NORTE (J.MCLENDEZ))			
34	36	31	6	INTOCABLE EMI LATIN	DEJAME AMARTE R.MUNOZ, R.MARTINEZ (E.ALANIS)			
35	27	29	4	LA SECTA ALLSTAR LITTLE FISH	DAME LO QUE QUIERAS NOT LISTED (NOT LISTED)			
36	35	40	18	VICTOR MANUELLE SONY DISCOS †	ME DA LO MISMO J.M.LUGO (O.ALFANNO)			
37	31	33	4	PABLO MONTERO ARIOLA/BMG LATIN	VUELVE JUNTO A MI M.CAZARES (NOT LISTED)			
38	NEW ►	1	1	EL ORIGINAL DE LA SIERRA Z	TE HE PROMETIDO NOT LISTED (NOT LISTED)			
39	NEW ►	1	1	HUEY DUNBAR SONY DISCOS	CON CADA BESO S.GEORGE (F.OSORIO, A.THOMAS)			
40	NEW ►	1	1	ROCIO DURCAL ARIOLA/BMG LATIN †	SOMBRA... NADA MAS B.SILVETTI (FLOMUTO, J.M.CONTRERAS)			
POP			TROPICAL/SALSA			REGIONAL MEXICAN		
33 STATIONS			15 STATIONS			55 STATIONS		
1	CRISTIAN ARIOLA/BMG LATIN	1	VICTOR MANUELLE SONY DISCOS	1	BANDA EL RECODO FONOVISA			
2	JUAN GABRIEL ARIOLA/BMG LATIN	2	JERRY RIVERA ARIOLA/BMG LATIN	2	CONJUNTO PRIMAVERA FONOVISA			
3	PAULINA RUBIO UNIVERSAL LATINO	3	GILBERTO SANTA ROSA SONY DISCOS	3	LUPILLO RIVERA SONY DISCOS			
4	JACI VELASQUEZ SONY DISCOS	4	AZUL AZUL SONY DISCOS	4	MARCO ANTONIO SOLIS FONOVISA			
5	CHAYANNE SONY DISCOS	5	VICTOR MANUELLE SONY DISCOS	5	AZUL AZUL SONY DISCOS			
6	PAULINA RUBIO UNIVERSAL LATINO	6	RICKY MARTIN COLUMBIA/SONY DISCOS	6	ROGELIO MARTINEZ DISCOS CISNE			
7	AZUL AZUL SONY DISCOS	7	EL GRAN COMBO COMBO ME LIBERE	7	LOS TUCANES DE TIJUANA UNIVERSAL LATINO			
8	CRISTIAN ARIOLA/BMG LATIN	8	PAULINA RUBIO UNIVERSAL LATINO	8	EL COYOTE Y SU BANDA TIERRA SANTA			
9	YAIRES LIDERES	9	HUEY DUNBAR SONY DISCOS	9	LOS TUCANES DE TIJUANA UNIVERSAL LATINO			
10	ILEGALES ARIOLA/BMG LATIN	10	LA PANDILLA DU LA PANDILLA MIX	10	ROGELIO MARTINEZ DISCOS CISNE			
11	JERRY RIVERA ARIOLA/BMG LATIN	11	CRISTIAN ARIOLA/BMG LATIN	11	PALOMO DISA			
12	MARCO ANTONIO SOLIS FONOVISA	12	CAROLINA LAO WEACARIBE/WEA LATINA	12	LOS HUMILDES RCABMG LATIN			
13	RICARDO MONTANER WEA LATINA	13	GRUPOMANIA UNIVERSAL LATINO	13	LOS TIGRES DEL NORTE FONOVISA			
14	CHAYANNE SONY DISCOS	14	LA SECTA ALLSTAR LITTLE FISH	14	INTOCABLE EMI LATIN			
15	MDO SONY DISCOS	15	MONCHY Y ALEXANDRA JANSOY DISCOS HOJA EN BLANCO	15	EL ORIGINAL DE LA SIERRA Z TE HE PROMETIDO			

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

LUIS FONSI

Eterno

- **New Latin Pop Sensation**
- **Gold Record US Latin.**
- **Gold Record Venezuela**
- **"IMAGINAME SIN TI" #1 Billboard's Hot Latin Tracks.**
- **Top 5 across Latin America.**
- **Upcoming English Album with MCA.**
- **Duets with Christina Aguilera and Jaci Velazquez.**
- **5 Sold out "Bellas Artes" and 2 "Coliseo Roberto Clemente" in San Juan, P.R.**



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- **2 Million records sold.**
- **32 Platinum albums.**
- **2 Martin Fierro Awards.**
- **5 Carlos Gardel Awards, including: BEST MALE POP ARTIST 2001 FOR THE ALBUM "SI QUIERES SABER QUIEN SOY" AND THE SINGLE "AMARTE ASI".**

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LATIN NOTAS

(Continued from page 48)

VASCONCELLOS RETURNS: Joe Vasconcellos, one of the greatest commercial forces in Chilean popular music, will present new songs as part of the soundtrack to the forthcoming local movie *Taxi Para Tres*, scheduled to premiere Aug. 2. Vasconcellos' last album, *Vivo*, was certified quadruple-platinum in Chile for sales of more than 100,000 units. The *Taxi* soundtrack will include seven previous hits and three new tracks, which Vasconcellos plans to use for an upcoming album.

RAP/ROCK COCKTAIL: Mexican rock band *Molotov* is taking its time to record a new album, which is not due until next year. In the meantime, the band has become the only Latin act to be included in *Take a Bite Outta Rhyme—A Rock Tribute to Rap* (Republic/Universal), which includes *Aerosmith*, *Red Hot Chili Peppers*, *Korn*, and *Rage Against the Machine*. *Molotov* recorded a cover of *Tone Loc's* "Funky Cold Medina."

LIQUID SOUNDS: BMG Mexico is slated to release a tribute album for *Soda Stereo* in July, which includes performances by *Aterciopelados*, *Julieta Venegas*, *Jumbo*, *Moenia*, *La Ley*, and *Gustavo Cerati* himself.

The band also wrote three tracks for Mexican movie *Atlético San Pacho* and one track for *Y Tu Mamá También*, which was recorded as a duet with English band *Dub Pistol*.

LA MOSCA READY TO GO: In Argentina, pop band *La Mosca* is preparing to release its third album for EMI, *Buenos Muchachos*. *La Mosca's* previous effort, *Vesperas de Carnaval*, was a worldwide success, thanks to the hit single "Para No Verte Más." Produced by *Alejo Stivel*, the disc's first single, "Te Quiero Comer la Boca," was released to radio in Argentina the first week of June.

IN BRIEF: Citing "scheduling conflicts" from broadcasting network CBS, the Latin Recording Academy has announced a change in the date for the second Latin Grammys, from Wednesday, Sept. 12 to Tuesday, Sept. 11 (*Billboard Bulletin*, June 6). The Latin Grammys will be broadcast live 9-11 p.m. from Miami's American Airlines Arena. The Academy's 2001 Person of the Year gala tribute to *Julio Iglesias* will also move, from Sept. 11 to Sept. 10... *Olga Tañón* will release her upcoming album July 17 on Warner Music, with the first single, "Cómo Olvidar," going to radio June 18 in both merengue and ballad versions... *Salsero* turned balladeer *Jerry Rivera* has signed on as the first Latino spokesperson for *Xaids Act Now!*, a partnership coalition to fight AIDS. Rivera will represent the partnership in various media initiatives and will include the "get tested, get treated, be safe" message in his promotional and marketing opportunities.

Assistance in preparing this story was provided by *Teresa Aguilera* and *Randy Luna* in Mexico, *Sergio Fortunato* in Chile, *Tom Gomes* in Brazil, and *Marcelo Fernandez Bitar* in Argentina. *Leila Cobo* may be reached at 305-361-5279 or lcobo@billboard.com. Material may be sent to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla. 33149.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
◀ No. 1/HOT SHOT DEBUT ▶					
1	NEW		MARCO ANTONIO SOLIS	FONOVISA 0527 HS	MAS DE MI ALMA
◀ GREATEST GAINER ▶					
2	1	14	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 29745	SHHH!
3	2	49	PAULINA RUBIO	UNIVERSAL LATINO 543319 HS	PAULINA
4	4	16	LUPILLO RIVERA	SONY DISCOS 84276 HS	DESPRECIADO
5	3	41	AZUL AZUL	SONY DISCOS 84180 HS	EL SAPO
6	5	28	VICENTE FERNANDEZ	SONY DISCOS 84185 HS	HISTORIA DE UN IDOLO VOL. 1
7	6	10	SELENA	EMI LATIN 32119	LIVE, THE LAST CONCERT—HOUSTON, TEXAS FEBRUARY 26, 1995
8	7	10	CONJUNTO PRIMAVERA	FONOVISA 6104 HS	ANSIA DE AMAR
9	12	3	JACI VELASQUEZ	SONY DISCOS 84289	MI CORAZON
10	9	11	BANDA EL RECODO	FONOVISA 1102 HS	CONTIGO POR SIEMPRE...
11	8	14	RICKY MARTIN	SONY DISCOS 84300	LA HISTORIA
12	13	7	LOS TUCANES DE TIJUANA	UNIVERSAL LATINO 950082/LIDERES	32 CORRIDOS LIDERES-SOLAMENTE EXITOS
13	11	38	CHRISTINA AGUILERA	RCA 69323/BMG LATIN	MI REFLEJO
14	14	16	VARIOUS ARTISTS	SONY DISCOS/WEA LATINA 86679	NO. 1 UN ANO DE EXITOS
15	17	26	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 71815	EN VIVO. EL HOMBRE Y SU MUSICA
16	40	2	GRUPO MOJADO	FONOVISA 6123	NO ES DESEO ES NECESIDAD
17	18	3	ROCIO DURCAL	ARIOLA 85478/BMG LATIN	ENTRE TANGOS Y MARIACHI
18	15	7	VARIOUS ARTISTS	ARIOLA 84338/BMG LATIN	BILLBOARD LATIN MUSIC AWARDS 2001
19	28	58	THALIA	EMI LATIN 26232 HS	ARRASANDO
20	19	28	VARIOUS ARTISTS	J&N 82754/SONY DISCOS	BACHATAHITS 2001
21	16	3	ATERCIOPELADOS	ARIOLA/BMG LATIN 80899/ARISTA	GOZO PODEROSO
22	27	7	EL CHICHICUILOTE	LIDERES 950054	12 CHICHICUILOTAZOS CON BANDA
23	26	31	LOS ANGELES DE CHARLIE	FONOVISA 6096 HS	UN SUEÑO
24	20	4	EL GENERAL	MOCK & ROLL 950102/LIDERES	EL GENERAL IS BACK
25	21	14	INTOCABLE	EMI LATIN 31412	14 GRANDES EXITOS
26	10	13	JERRY RIVERA	ARIOLA 82955/BMG LATIN HS	RIVERA
27	24	26	JUAN GABRIEL	ARIOLA 80227/BMG LATIN HS	ABRAZAME MUY FUERTE
28	31	28	INTOCABLE	EMI LATIN 23730 HS	ES PARA TI
29	25	50	JOAN SEBASTIAN	MUSART 2280/BALBOA HS	SECRETO DE AMOR
30	33	11	GUARDIANES DEL AMOR	ARIOLA 83144/BMG LATIN	LO MEJOR DE GUARDIANES DEL AMOR
31	35	12	TIGRILLOS	WEAMEX 87412/WEA LATINA	QUE LO BAILE BIEN
32	23	17	JUAN LUIS GUERRA	440 KAREN 930237/UNIVERSAL LATINO HS	COLECCION ROMANTICA
33	42	10	CONTROL	EMI LATIN 31796	CONTROL
34	22	82	MARC ANTHONY	RMM 83560/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
35	29	39	OV7	SONY DISCOS 83967 HS	CD00
36	32	102	MANA	WEA LATINA 27864	MTV UNPLUGGED
37	36	35	CHAYANNE	SONY DISCOS 84098 HS	SIMPLEMENTE
38	34	36	GIPSY KINGS	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS
39	RE-ENTRY		LOS TUCANES DE TIJUANA	MERCURY 159675/UNIVERSAL LATINO HS	ME GUSTA VIVIR DE NOCHE
40	44	4	EL COYOTE Y SU BANDA TIERRA SANTA	EMI LATIN 32954	CUANDO REGRESO A TUS BRAZOS
41	38	6	RICARDO MONTANER	WEA LATINA 86821	SUEÑO REPETIDO
42	RE-ENTRY		LOS ACOSTA	FONOVISA 10133	NOMADAS
43	30	35	LUIS MIGUEL	WEA LATINA 84573	VIVO
44	RE-ENTRY		LOS RAZOS DE SACRAMENTO Y REYNALDO	RCA 84122/BMG LATIN	CON BANDA Y DE PARRANDA
45	45	14	HUEY DUNBAR	SONY DISCOS 84297 HS	YO SI ME ENAMORE
46	NEW		LOS TIGRILLOS/LOS TERRIBLES DEL NORTE	WEAMEX 87831/WEA LATINA	TIRO DE GRACIA/14 CORRIDOS CON GARRA
47	43	64	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
48	37	5	SOUNDTRACK	SURCO 024933/UNIVERSAL LATINO	AMORES PERROS
49	49	5	VARIOUS ARTISTS	SONY DISCOS 84299	LO NUESTRO Y LO MEJOR
50	NEW		LOS BUKIS	FONOVISA 6109	15 KILATES

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

LATIN MUSIC 6-PACK



BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

U.S. Rock En Español:

Growing Up And Looking For An Audience

BY LEILA COBO

Long considered something of an ugly duckling among its Mexican, Argentine and Spanish cousins, U.S. rock en español seems to be finally coming of age—if not in sales, then in sheer numbers and tenacity. While there are exceptions—among them, Pepe Alva and Milo Torres y el Tercer Planeta on WEA, Hijos del Sol on Fonovisa and Puya on MCA—major labels are still notoriously shy about signing Latin alternative or rock acts. But, in the absence of a label, bands are increasingly taking matters into their own hands. Acts like San Francisco-based Orixá—recently named ASCAP's Independent Group of the Year—are recording, touring and promoting on their own, as well as distributing, with the help of indie companies like DLN Distribution.

And, while radio play remains elusive, a formal—if underground—support network is firmly in place to ensure local bands get exposure, both at a performance and a media level.

Maddeningly enough, it's not as if there isn't an audience for rock en español (the term used in this article, although the music is also known as Latin alternative or Latin rock, among other terms) in the U.S. market. Music that falls under the genre sells well enough, especially on the West Coast, that music chain Ritmo Latino has already opened three Ritmo Rock stores—dedicated exclusively to Latin rock—and is opening a fourth this summer.

LOCALS STRUGGLE

"Rock en español is nothing new, and sales have been rising for a long time," says Isabelle Salazar, national Latin music buyer for Wherehouse and Tu Música stores, noting that sales for groups like Caifanes, Maná and Café Tacuba have been strong for years. However, she says, local rock

"isn't as strong, although certain bands—like Materia Gris [previously on Fonovisa], which sold very well in Norwalk, Calif.—sell well in certain stores."

Obviously, lack of national airplay doesn't help local acts. In turn, U.S.-based rock en español is particularly hard to define, given the multicultural and bilingual character of its bands. While a band like Los Mocosos takes its cues from '70s groups like Malo and Tierra, groups like Orixá freely mix English and Spanish, ska and punk.

"We have both Latin-alternative influences and rock influences," says Juan Manual Caipo, drummer and cofounder of Orixá.

"The music these guys are making is not Latin [as we know it in the U.S.]," says Gustavo Fernández of DLN Distribution and Delanuca, who works exclusively with independent U.S.- and Puerto Rico-based bands. "It doesn't fit in the KLVEs of the world. Major Latin rock bands shouldn't be with WEA Latina or BMG U.S. Latin but on labels like Arista." That option is already a reality. Puya is on MCA; Amigos Invisibles is on Luaka Bop.

On the local end, Ark 21 recently released a compilation of mostly U.S.-based bands titled *Escena Alterlatina*, which made the Billboard Latin 50. The disc was compiled by Josh Norek, the publicist who, with Tomás Cookman, put together the Latin Alternative Music Conference, to be held in New York in July.

"I would say the audience, more than untapped, is underexposed," says Norek, who is planning a U.S. band showcase for this year's edition of LAMC. "We sold more copies of *Escena Alterlatina* in Indianapolis than we did in Miami."

BUILDING AWARENESS

Indeed, it's not a stretch to say that the potential audience for rock en español in the U.S.—newly arrived youngsters, or

(Continued on page LM-3)



Café Tacuba



PUYA: Rocking Harder Than Ever

BY LEILA COBO

Ten years ago, a group of guys in love with rock get together to jam in their hometown in Puerto Rico. Something clicks, and the threesome starts playing gigs and more gigs and more gigs. Eager for more, the members move to the U.S., find a singer, play some more gigs, find a manager, land a record deal with a major label and—nearly a decade later—go on to sell 150,000 copies of their debut CD.

In the annals of rock, it's a typical working-band-does-good story. But, in the annals of Latin rock in the U.S., it's remarkable.

The band is Puya. The album—which went on to win the Billboard Latin Music Award for Rock/Fusion Album of the Year—is *Fundamental*. The label—which gambled on a predominantly Spanish-speaking act—is MCA.

Now all eyes are again on Puya, following the quartet's release of its sophomore effort, *Union*, also on MCA.

The disc, whose sound is much harder than that of its predecessor, is a culmination of the band's sound after nearly two solid years of playing on tours like Ozzfest and Sno-Core and alongside groups like the Red Hot Chili Peppers (for whom Puya opened during that band's South American tour).

"The evolution of the band on the road led us to be more focused on the Puya sound," says guitarist and cofounder Ramón Ortiz. "Puya has always been a fusion

(Continued on page LM-10)



Argentina LM-4



México LM-4



Spain LM-6



Charts LM-14



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LATIN MUSIC 6-PACK

U.S.
(Continued from page LM-1)

second- or third-generation listeners who are likely listening to English-language radio and watching MTV—is mostly unaware of the music that's out there. When they listen to it, say the believers, they buy it.

"Every year, I say it's a turning-point year," sighs Norek. "Now, I don't think it's ever going to be like Nirvana, with a huge group breaking things. I just think it's going to be steady growth."

Truth be told, local rock en español has musically come a long way from 10 years ago. Even Norek, a die-hard fan, says, "I think five years ago it would have been hard for me to find great bands." That's no longer the case. Thanks to a steady diet of gigs, bands who formed eight or 10 years ago have finally come into their own.

Nowhere is this more apparent than in the mecca of Latin alternative music, Los Angeles and its surrounding areas. This is the home of bi-monthly newspaper *Al Borde* and magazine *La Banda Elástica*, both dedicated to Latin alternative music. It's also a place where major venues like the House of Blues regularly book local Latin bands.

"There are so many bands that play, they fill up the venues, but no one is interested in signing them," says *Al Borde* editor Alicia Monsalve. "The general problem that I see with music here, especially rock en



Hijos del Sol

español, is that we're perceived as a consumer market. They [labels] see the industry for its dollars, but they're not interested in what [the artists] think, what they feel or what they create."

Monsalve realizes the problem is also sheer economics. Latin labels here, she says, may tend to sign foreign acts "because it's easier to license a product that's already done than investing in developing a new act. And this market is also a mirror market that lives from nostalgia. So bands that are already passé in their home countries still sell here."

SELLING THEMSELVES

Some bands, like Hijos del Sol (which, coincidentally, is fronted by Monsalve's business partner in *Al Borde*, Edgardo Ochoa), have landed deals with majors. Hijos' new release,

Para Quién Quiera Escuchar, is out on Fonovisa, and, even if the label has no expertise in marketing such an act, at least, says Monsalve, its massive distribution system ensures the album's availability everywhere.

Ochoa's aggressive touring and marketing efforts fill in the gaps, and, in May, the band played at least 10 venues in Puerto Rico.

Other bands, like Orixá, Cabula and María Fatal, also put together their own tours and rely on companies like DLN for the marketing and distribution. A recent East Coast tour by Orixá, Cábula and Volumen Cero was organized by promoter Fernando Fazzari with backing from the bands themselves.



In the end, even if sales are minimal compared to pop acts, the groups can make money because there isn't a huge investment to begin with. By constantly touring, bands have also demonstrated that they have staying power, even if their audience is still a niche audience.

"The foundation for local bands is growing; before, we just saw foreign bands coming in and dominating," says Fernández, who distributes Orixá, María Fatal, Cábula and Brujería. "I'd rather have 10 bands that do 10,000 units each than one band that sells 100,000. Radio is crucial [to expand the genre], but it shouldn't stop because we don't have radio."

Undaunted, local bands keep chugging along. The recent Latin ASCAP awards dinner featured Miami-based ska rockers Don Pepe, whose performance was one of the highlights of the evening. Why they remain unsigned is a mystery, but such performances can only heighten awareness and drive home the point that rock en español in the U.S. truly has no boundaries.

"I cannot tell you that I hear a specific sound," says Monsalve. "The difference I hear is thematic. These guys are writing about things they live in the U.S.—immigration, the language, they make fun of themselves. In the end, what I see are artists who have an original proposal, who aren't afraid to experiment and who have an attitude." ■

PUERTO RICAN ROCK:

Bursting At The Seams, Thanks To Strong Radio Support

BY LEILA COBO

Latin rock advocates have long argued that Puerto Rico is a distinct and separate market from the U.S., even if it shares both its SoundScan and radio charts.

Truth be told, where rock en español is concerned, Puerto Rico could be a separate planet.

"The scene in Puerto Rico isn't only strong," says Gustavo Menendez, an independent producer and A&R consultant for Warner/Chappell Music, "it's super-healthy. Musicians actually live off their music. One of the main trademarks of rock is you can make fans and sell records by playing. In Puerto Rico, you can play and sell records." Beyond that, the biggest difference is on the airwaves.

RADIO RADIO

While, in the U.S., local rock en español bands struggle for recognition and even the slightest bit of airplay, Puerto Rico has a handful of stations that occasionally play Latin rock, and even boasts a 24-hour rock en español station, Cosmos 94 (WCOM), which is owned by SBS and gives special attention to local bands. Formerly a top-40 station, Cosmos changed its format last March, after a year-long study revealed the need for a station for the 18-to-34 demographic.

"We had a boom in 1996, but it was mostly foreign bands guiding the movement. Now, local bands are the ones carrying the boom. We've been working on this for years, and now we're seeing really great fruits of our labor."

—Bolo Rodriguez, Radical Sonica

"The market has moved toward specialization," says PD Raymond Torres, noting that SBS has a station for every demographic. "We found an opportunity to move Cosmos into Spanish pop and rock."

Cosmos' programming is now 95% Spanish rock and pop, with a smattering of more hardcore English-language material played in the evenings. Although other stations had previously tried—and failed—at an all-rock en español format, this time, pundits say, the moment was right.

"We had a boom in 1996, but it was mostly foreign bands guiding the movement," says Bolo Rodriguez, who owns Radical Sonica, a manage-

ment and production company and independent label. "Now, local bands are the ones carrying the boom. We've been working on this for years, and now we're seeing really great fruits of our labor."

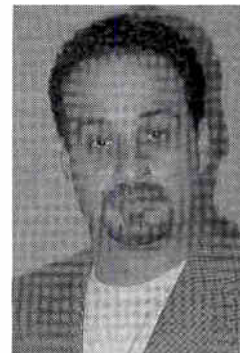
The "fruits" are evident in several ways. Although only a handful of local bands are signed by majors—namely Fiel a la Vega (Puerto Rico's most successful band, signed to EMI), Millo Torres y el Tercer Planeta (WEA), Puya (MCA) and La Secta (previously on Fonovisa)—other bands are releasing their material independently and doing quite well.

La Secta, for example, reportedly already sold 20,000 copies of its new CD and has printed 20,000 more.

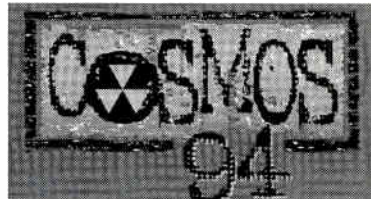
Sol de Menta is up to 10,000 pre-sold units of its upcoming CD. "The problem with the majors is they think 10,000 copies is nothing, but that's significant for rock en español," says Rodriguez. What's more, Puerto Rican bands have ample opportunity to play and charge for their performances. Rodriguez, for example,

acts like Rabanes and Jarabe de Palo. In fact, says Torres, local material is fundamental for the success of the station, because the music caters to a regional audience. "It's important that they get airtime, because the audience can identify with local acts," he says. "We are giving life to the format. If there is no local scene, and if we don't foster a local scene, the format won't have a long life."

That, many say, is precisely what happened with tropical music, which saw many of its stars meander into pop. In the meantime, audi-



Raymond Torres



ences found new things to listen to, like underground hip-hop and rock. While Puerto Rican rock is as hard to pinpoint as rock en español everywhere else—with influences ranging from reggae to hip-hop—the common thread, says Rodriguez, are the lyrics, which constantly deal with Puerto Rico's social and political context, and the inclusion of salsa beats.

Given the music's healthy outlook, it would seem that the next step would be to take it beyond the confines of the island. But, as is the case with rock en español everywhere, the music is very regional in slant, which makes the task of crossing borders all the more difficult. "There is international projection, but the labels haven't really pushed the bands," says Menendez. "If you don't sell very well in your own country, it's hard for them to take you somewhere else."

However, Menendez sees possibilities in Circo, an offshoot of El Manjar de los Dioses that is going to release its new album under the Head Music label. The first single, "Odiame," is already on the radio. Likewise, La Secta and Fiel a la Vega, among others, could have widespread appeal.

For the time being, things continue to percolate, and, everyone agrees, the time is right.

"Historically, it hasn't been better," says Torres. "We're at a very patriotic moment, and we're moving forward." ■

LATIN MUSIC 6-PACK

ARGENTINE ROCK:

Waiting For The Next Big Thing

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Is Argentine rock alive and kicking? Unquestionably, despite the fact that the country's economics have taken it through the rough ride of a 33-month recession. Retail giant Musimundo has been closing down stores, record companies are laying off employees, and the prospects seem equally tough for both new acts and established classics.

Thanks to a rich tradition of rock groups and singer/songwriters, three generations of fans continue to nurture a local movement that began in the mid-'60s by embracing British and American rock with undeniably local lyrics. Argentine rock has gained experience during its slow beginnings as a cult, underground scene, as well as surviving the censorship and persecution of the military regime between 1976 and 1982. Massive nationwide success and popularity was obtained during the '80s, establishing the genre as an attractive option for music fans. Exports of the top-

25,000-seat Atlanta stadium). Universal Music artist La Renga played at a packed 30,000-seat Ferro stadium, while BMG band Divididos enjoyed four 8,000-seat Luna Park arena shows and two at Obras. All these groups typically release their albums at platinum status (60,000 units) and usually reach double-platinum after a few months.

UNDER-PERFORMING UNDERCURRENT

Yet these are special phenomena that parallel the Deadheads for cult following. Argentina's year-end figures reported by local industry group CAPIF, for example, show a 29% drop in unit sales, compared to 1999. Popular artists find a gold certificate (30,000 units) more difficult than ever to obtain, and an invisible barrier of 15,000 units seems to be the challenge to beat with crossover acts. Noted exceptions were BMG's Los Caballeros de la Quema, who still enjoy the boost of their 1999 hit single, "Avanti Morocha." Curiously, naysayers labeled the latest efforts by established artists Fito Páez and Charly García as failures. Despite platinum and gold sales, they have both known record-breaking figures far from their current status.

Bubbling under the efforts of established acts, an intense underground scene is trying to find new ways to promote itself. A deal with a major label is almost unheard of—especially with the current recession, the after-shock of the Universal/PolyGram deal and the plans of worldwide mergers between other companies—so most of these debut albums are released through independent labels.

Internet music sites have proved an interesting and useful resource, thanks to MP3 charts and new-talent contests (elfoco.com). Noteworthy among these young bands are Timmy O'Tool and Cinerama, plus Sony Music's Cabezones.

Most of the young alternative-rock bands that are bound to explode into mainstream success grew up in the '90s and are now recording new albums and touring throughout the country. This year, El Otro Yo is promoting its sixth indie album, *Contagiándose la Energía del Otro*, with a 42-date tour, similar to last year's nationwide tour by Ataque 77 and Babasónicos. The latter ended a five-album contract with Sony Music and (Continued on page LM-13)

MEXICO CITY—Mexico looks like rich soil when it comes to rock bands. On weekends, you may find groups rehearsing in every neighborhood of the country's main cities, and there are constant gigs at clubs, backyard parties and concert halls. But most acts remain underground and unsigned, and those with record deals sell fewer copies than pop, regional, norteño and salsa artists. Only a few are considered priorities by their labels.

And guess what: Youth-oriented radio stations today don't pay much attention to Latin alternative-rock music. Radio currently favors pop music, and only a handful of rock bands—from Mexico, Argentina, Colombia or Spain—get airplay.

So, is the rock en español scene in Mexico in the midst of a dangerous crisis? Not really.

AWAITING THE UPSWING

Looking at historic data, it seems clear that commercial appeal for Latin alternative rock in Mexico comes and goes in cycles, says Marcello Lara, head of Discos Manicomio. He will admit calling the current situation a "crisis" but believes things will get better sooner or later.

"At this moment, the market doesn't look very good for anybody. Record sales in Mexico have fallen short for alternative rock, as well as for any other kind of music," Lara says. "That's why sales required to obtain platinum and gold status have been lowered [from 250,000 to 150,000 for platinum and from 100,000 to 75,000 for gold]."

Discos Manicomio is a division of Universal Music Mexico, aimed at domestic rock and hip-hop. Manicomio emerged in 1996 and signed one of the biggest new bands in recent years: Control Machete, an unknown hip-hop threesome whose debut album, *Mucho Barato...*, sold almost 250,000 copies in Mexico, plus 150,000 in South America, Spain and the U.S. Manicomio's roster also includes Zurdok, Resorte and La Gusana Ciega.

"When we started Manicomio, all the demos we got came from bands strongly influenced by Caifanes, La Maldita or La Lupita," says Lara. "There were only a few bands with a new vision; they got signed and they made it. There are thousands of bands today, but a new generation with a new, fresh proposal is yet to show up. I hope it happens soon."

EXCAVATING ROCK HISTORY

From 1987 to 1989 came the first "rock en tu idioma" explosion, thanks to imported bands such as Soda Stereo and Enanitos Verdes (from Argentina) and Hombres G and Radio Futura (from Spain). In the brilliant 1991–1995 period, Mexican bands took over with strong record sales by Caifanes, La Maldita

ROCKING IN MEXICO:

Bands Continue To Struggle With Radio's And Labels' Attitudes

By Xardiel Padilla

Vecindad, Cuca, La Lupita and Café Tacuba, plus Spain's Héroes del Silencio, Chile's La Ley and Colombia's Aterciopelados.

Finally, in 1997 and 1998, a new generation of Mexican bands—led by platinum-certified act Molotov and Monterrey outfits Control Machete, El Gran Silencio and Plastilina Mosh, all of them certified gold—gave the domestic rock market a healthy lift.

The last three years, however, haven't been the best, business-wise,

pare with the huge norteño, regional and Tex-Mex music markets.

"We're not living a bonanza, but we're talking sales of more than 40,000 copies for each release, a very good number," he says. "And then there are cases such as El Gran Silencio. We sold 78,000 copies with the first edition of *Chúntaros Radio Poder*. Then we released a second edition and have already sold another 45,000 units."

The new *Chúntaros* edition includes a cover of Los Angeles Negros' '70s hit "Déjeme si Estoy Llorando" as a bonus track. The song became a radio smash and made the crossover to non-rock audiences, benefiting album sales.

Mexico, with a population of 100 million people, has only three radio stations with a Latin alternative-rock format: Órbita in Mexico City and in Ciudad Juárez and More FM in Tijuana. That's why

label managers such as Lara and Rodríguez have been pushing hard to get their rock bands into the pop-music frame of mainstream radio stations. Thus, listeners of pop acts Kabah, Ricky Martin and OV7 get the chance to know new songs from rock bands Zurdok, Jumbo, La Gusana Ciega, Genitallica, Liquits and La Verbena Popular, following the trend imposed by MTV-Latino and Tele Hits, the two music cable channels in Mexico.

Nevertheless, most Mexican rock bands don't rely on radio or TV for promotion. Bands know that, if they want to sell records and obtain popularity, they have to play live as much as they can. Nowadays, there are plenty of independent bands without access to mainstream publicity, and some of them have a real shot. (Ska icon Panteón Rococó has sold 27,000-plus copies of its indie album, for example.)

Stadium and arena gigs are only for "Latin monsters of rock," such as Jaguares, El Tri and Los Fabulosos Cadillacs, while clubs and theater-size facilities have become the working places for the rest. From down there, as well as in backyards and garages, bands struggle to keep rock music alive through the good, the bad and the ugly times. ■



El Gran Silencio

for Latin rock in Mexico. Jaguares, the project founded by former Caifanes singer Saúl Hernández, released a double-CD powered by several Caifanes-era hits from recent live recordings, but it didn't have strong radio impact. Hernández, however, enjoys a loyal following and went on to sell more than 700,000 copies of *El Azul de Tu Misterio*, according to his manager.

Sophomore efforts by Molotov and Control Machete were not as successful as their first records, while Plastilina Mosh couldn't even afford to tour because sales of its new album were so dismal. Veteran band Café Tacuba, even with extraordinary reviews from abroad, didn't sell many copies of *Revés/Yo Soy*, its 1999 double-CD (blame it on an avant-garde musical approach, just like Plastilina's). So far, only El Gran Silencio has fully lived up to commercial expectations, with *Chúntaros Radio Poder*, the follow-up to the 1997 debut, *Libres y Locos*.

PEAK PERFORMANCE

Benjamín Rodríguez, A&R manager for Tómbola Recordings, a division of Virgin México, says he believes the Latin alternative-rock market has peaked and can't com-



selling artists (Soda Stéreo, Los Enanitos Verdes) helped to generate a solid "rock en castellano" (rock in Spanish) movement throughout Latin America.

Nowadays, Argentine rock is an umbrella term for a wide array of musical styles that include rock 'n' roll, blues, alternative rock, punk rock, hardcore, folk, reggae, rap, techno-pop and soul. The most popular and best-selling acts are die-hard rock 'n' roll bands: Patricio Rey y sus Redonditos de Ricota, Los Pijos, La Renga and Divididos. All enjoy a loyal following of thousands who turn each concert into a sold-out show.

Last year, DBN-distributed Patricio Rey played for 140,000 fans for two nights at the River Plate stadium. Los Pijos, also owners of an independent label distributed by DBN, surprised everybody by adding shows at the 5,000-seat Obras Arena until they reached a grand total of seven performances (plus an end-of-year show at the

Aterciopelados

Gozo Poderoso

(Powerful Joy)

TIME MAGAZINE, MAY 14, 2001

"Language barriers don't stand a chance against this CD's powerful joy."

THE LATEST NEWS.....

- #7 on the Latin Pop Chart
- #10 on the Latin Overall CD Chart
- Debuts #72 on the New Artist Chart
- Cracks the Top 15 on the Alternative New Album Chart (#15)



LATIN MUSIC 6-PACK

ROCK OF SPAIN:

Rockers Develop Cultural Confidence

BY HOWELL LLEWELLYN

MADRID—Call it rock, pop-rock, Latino rock or rock en español. Whatever term you choose, the fact is that Spanish rock has become commercially and critically successful. Languid Latino rock group Jarabe de Palo has sold some 1.8 million units of its three albums in Spain, nearly 1 million in the rest of Europe, and has played in the U.S.

Debut act Estopa sold 1 million units of its eponymous rumba-rock album last year in Spain alone and is now being promoted in Latin America and the U.S. Veteran rock act Revolver has sold 150,000 units of its latest album, *Sur*, and is planning to release a greatest-hits set in June only in Mexico. Bunbury's 2000 release, *Pequeño*, sold 150,000 units in Spain and 50,000 in Europe.

Successful stars from the '80s and '90s have emerged as critically acclaimed and commercially solid performers, including Juan Perro, who—under his real name, Santiago Auserón—led Spain's most influential '80s band, Radio Futura, and Bunbury, who led Héroes del Silencio, the first Spanish-language rock band to hit the top in Germany in the mid-'90s.

Spain-based Argentine Rubén Scaramuzino, who edits the excellent Spanish-Argentine Latino alternative-rock magazine *Zona de Obras* from the northern city of Zaragoza, explains, "Spaniards are losing both their fear of rock, which is still seen as mainly Anglo-Saxon, and their shame of being Hispanic in Europe."

What all this means is that discerning Spanish music fans now embrace such acts as Los Fabulosos Cadillacs, Aterciopelados and Maldita Vecindad, while at the same time Spain is beginning to contribute to rock en español instead of just receiving and absorbing. This contribution can even be more interesting, as it often includes Arab/African and Mediterranean influences, as well as Latino, and is referred to as *mestizaje* (cultural mix) rock.

But an important point to stress, because it says much about the cultural standpoint, is that the term "rock en español" does not exist here. Rock is just rock, pop-rock or Latino rock, while heavy rock has its own closed circuit.

ESTABLISHING IDENTITY

This October, the Spanish authors' and publishers' society,

SGAE, will repeat an experiment it launched last year in the U.S. and Mexico in the wake of the Reed Midem Organisation's decision to cancel the MIDEM Americas Latino music fair in Miami. It is called "Rock en N." The letter N, which follows N in the Spanish alphabet and is pronounced "enye," has become a symbol of cultural identity in Spanish-speaking countries.

"Rock en español is still a manifestation of one culture in a country dominated by another [Anglo-Saxon] culture," says Javier Novaes, an SGAE special-projects coordinator who heads the SGAE Rock en N team. "In Spain, obviously, musicians and artists do not have to fight for a cultural space that isn't Spanish or Mediterranean."

Last year (July 10–15), Rock en N covered New York, Chicago, Los Angeles and Mexico City. Spanish artists who played at every venue were Juan Perro and Bunbury, and local rock en español acts participated in each city.

"The U.S. had never really seen Spanish rock concerts by Spaniards, and the week was a great success," says Novaes. "We managed to get across that the term 'rock en N' relates not only to the music itself, but to a whole manner of expression and a vibrant cultural underground. From Spain, 'rock en N' is more global and binding than 'rock en español'."

This year's Rock en N event has been extended to include the same venues as last year, plus Monterrey, Mexico; Sao Paulo, Brazil; and Buenos Aires, Argentina. At print time, potential artists included Estopa, Amaral, Girasoules, Amparanoia, Café Quijano, Los Enemigos, Dusinguet, Macaco, Color Humano, Los Especialistas and Hechos Contra El Decoró.

"SGAE does this as a showcase to help people believe in the music," says Novaes.

MAJOR ACTION

Whether BMG/Ariola act Estopa joins Rock en N or not, it is already booked for a showcase at the Latin Alternative Music Conference, July 6–9 in New York. Many people might question Estopa's inclusion in the rock en español genre, but the two brothers at the core of the band—José and David Muñoz, who 18 months ago worked on the

(Continued on page LM-15)



Estopa

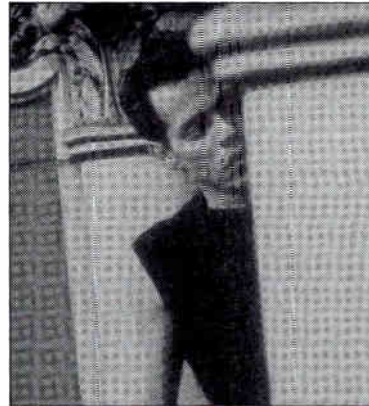
GOING SOLO: Dante Spinetta Salazar and Emmanuel Horvilleur, better known as Illya Kuryaki and the Valderramas (IKV) are temporarily taking time off for solo projects, although they're not dismantling the band. Spinetta is already recording his first solo album at his father's studio, La Diosa Salvaje, in Buenos Aires. Spinetta's dad, of course, is veteran Argentine rocker Luis Alberto Spinetta. In keeping with Illya's sound, Spinetta's solo effort is funk-oriented and mixes Spanish and English (Spinetta is taking English classes three times a week with a private tutor in Buenos Aires). No word yet on which label will release his album. But Universal Music is releasing a compilation of some of IKV's greatest hits this summer, plus three new tracks written in memory of the band's former manager, Jose Luis Micelli, who died in a car crash last year. The album is the last on IKV's contract with Universal.

GENERATION 2000: Zeta Bosio, former Soda Stéreo member and Sony Music Argentina's A&R manager, has completed his pet project *Gen/00*: four CDs with a selection of 28 new bands. Setting out to discover and promote new musical talents, Bosio spent the last year checking out artists through live concerts, demos and rehearsals. The result is a vast display of rock, pop, funk and avant-garde acts released March 23, which will be promoted through conventional and independent channels. Band names include Veta Madre, Venus, No Disco, La Fankin, Juan Blas and Los Chabones.

FOUR FROM ANTHONY: In an exclusive Q&A during the Billboard Latin Music Conference, singer Marc Anthony revealed he will release two separate albums simultaneously this summer: a Spanish salsa disc and an English-language pop disc. Although both albums will feature compositions by Anthony (mostly co-writes), each has a different single, which will be released to different radio stations.

Anthony, who first recorded his own music on his *Marc Anthony* English-language debut album, says he's been writing his own material for years. And while his upcoming English-language disc will be more pop and "less personal," his salsa disc will veer into uncharted territory. "It has world rhythms, classical music and old salsa," he said. "The common thread is, a hit song is a hit song." As for the pop album, it includes a duet with young diva Jessica Simpson, whom Anthony describes as "extraordinary." Anthony also plans to release

ARTISTS & MUSIC



Marc Anthony

two more discs—for a grand total of four—before year's end.

NICOLE ON MAVERICK: Nicole, a 25-year-old Chilean singer whose real name is Denisse Laval, is the first Latin American artist signed to Maverick Musica, the Latin division of Maverick Records. The Maverick agreement calls for five albums.

Nicole had her first hit in Chile in 1989, when she was 12 and her rendition of the romantic ballad "Tal Vez Me Estoy Enamorando" was played all over the airwaves. Five years later, Nicole resurfaced as a pop-rock singer, and her debut for BMG, *Esperando Nada*, went triple-platinum in Chile. Her following album, the electronica-driven *Sueños en Tránsito*, appeared in 1997 and was produced by former Soda Stéreo frontman Gustavo Cerati. *Sueños* didn't sell as well as its predecessor and was Nicole's last output for BMG. The label let her go in early 2001. Nicole is currently working on her new album, which is slated for an early-September release.



La Ley

CUEVAS IN HOLLYWOOD: La Ley singer Beto Cuevas was understandably disappointed when his movie debut in the film *Under the Banyan Tree* was cancelled due to scheduling conflicts. "The whole thing left me a little melancholy, which one night I deposited into this song I wrote," recalls Cuevas. A mere two days later, he

got another call from Hollywood—this time, from Hollywood Records, asking if he would like to write a track for a movie. "And I said, 'I wrote it already,'" says Cuevas.

That melancholic song, "Every Time"/"Siempre," recorded in both English- and Spanish-language versions, will be the lead track of the upcoming film *Crazy/Beautiful*, starring Kirsten Dunst and Jay Hernández and due out this August on Touchstone Pictures.

According to CAA agent Alison Winkler, the track—which will be included on the Hollywood Records soundtrack—will be the theme of the film, the trailer and a video, in both Spanish and English versions. Winkler says folks at Hollywood were wooed when La Ley set the track to a scene from the movie.

"Many times, the phrasing of a song doesn't allow for a literal translation," says Cuevas, who penned both versions. "But here, it worked. It was like a gift of God."

La Ley will also be recording an *MTV Unplugged* album this summer in Mexico.

SAUL HERNANDEZ ROARS: Jaguares, one of the biggest names in '90s Latin rock, is back and ready to roar. Singer-songwriter-guitarist Saúl Hernández, owner of the project known as Jaguares, has announced he's releasing *Cuando la Sangre Galopa*, a 13-song album, on July 10. The first single, "Como Tú," is already getting airplay on Mexican radio stations and video channels.

Jaguares will also launch a 38-date tour across Mexico and the U.S., starting Aug. 2 in Tijuana and ending Nov. 29, in Atlanta, Ga.

For the new album, Hernández worked again with longtime partner Alfonso André on drums and César "Vampiro" López on guitar, plus several special guests, among them bassists Stu Hamm (Steve Vai, Joe Satriani) and Chucho Merchán (the Eurythmics) and percussionist Luis Conte

(Maná). Hernández and André are listed as producers for the first time in their 12 years of recording history. They both recorded four albums with legendary band Caifanes and two more with Jaguares, but always with seasoned producers like Gustavo Santaolalla, Adrian Belew, Don Was or Greg Ladanyi. ■

CONGRATULATIONS

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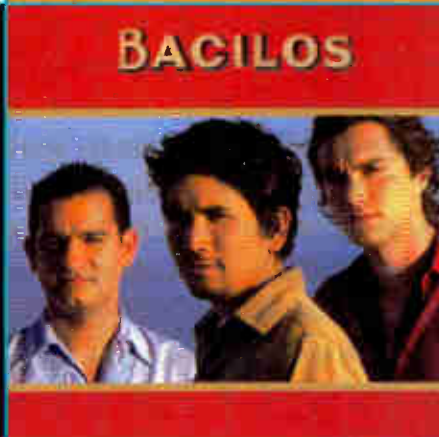
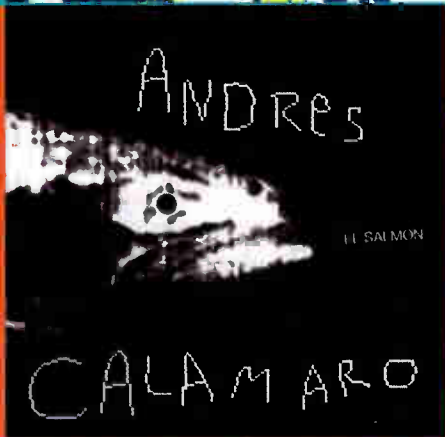
Fito Paez-Argentina

Café Quijano-Spain

Andrés Calamaro-Argentina

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Plastiko-México



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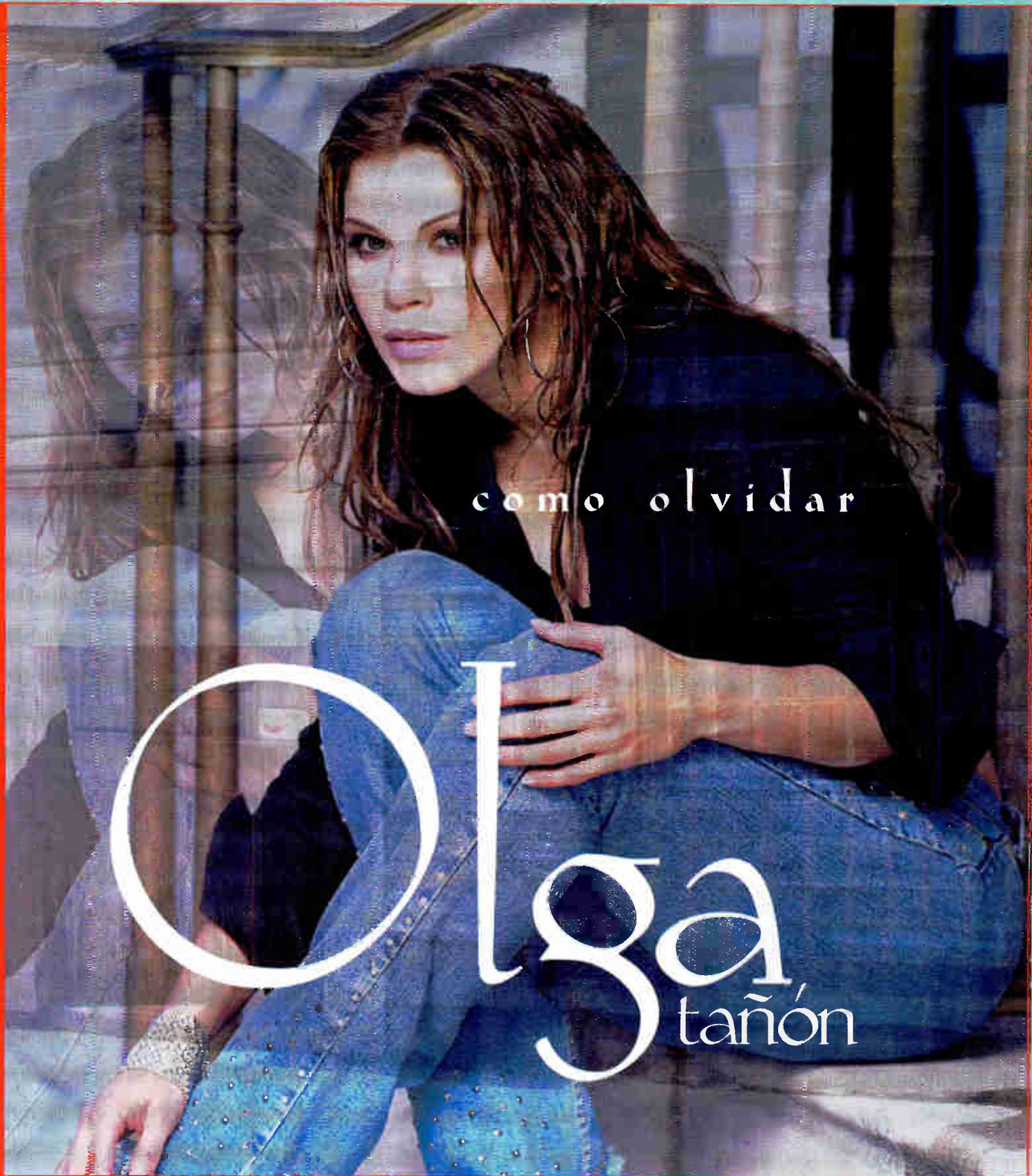


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*Debut single "como olvidar"
from her new studio album
June 2001*



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LATIN MUSIC 6-PACK

MERCHANTS MARKETING

DREAMER CHAYANNE: Puer-rican heartthrob Chayanne contributed his voice to "Dónde Va Tu Sueño," the Spanish-language version of "Where the Dream Takes You," which is the theme song for the Disney animated feature *Atlantis*. The movie will be released in Latin America this summer. The track was written by James Newton Howard and Diane Warren, with Spanish lyrics by Renato López, Walterio Pesqueira, Manny Benito and Chayanne. The singer, who is currently in Argentina filming a soap opera, recorded the track in Buenos Aires. As part of the marketing of the movie in Latin America, Chayanne also took part in a video, titled "El Lugar Que Sueñas"—which will be screened in theaters and on TV for promotion in the region.

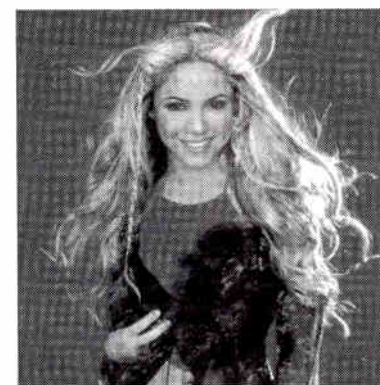
MONTERREY ROCKS: For years, the popular belief was that Mexico's northern Monterrey—with a population of more than 3 million and regarded as the heartland of *grupero* music—couldn't offer good Latin alternative-rock bands. But things changed suddenly when local musicians took over the nation and beyond with three landmark albums—all of them earned gold certifications in Mexico, although their current sales numbers already surpass the platinum mark: Control Machete's *Mucho Barato...* (Manicomio/Universal, 1997), Plastilina Mosh's *Aquamosh* (Tómbola/Virgin, 1998) and El Gran Silencio's *Libres y Locos* (Tómbola/Virgin, 1998). Since then, Monterrey's alternative-music scene has proved to be much more than just the flavor of the day. Jumbo's *Restaurant* (BMG, 1999) and Zurdok's *Hombre Sintetizador* (Manicomio/Universal, 1999) established both bands as serious contenders in the Latin rock scene. They currently have new albums in store: Jumbo's *Duerme, Despierta y Ponle Play* and Zurdok's *Maquillaje*. Hard-funk-rap-rockers Genitalli-

ca are strongly promoting *¿Picas o Platicas?* (Sony, 2000). EMI is releasing the debut album of hot, Latin-spiced combo La Verbena Popular next August, while Kinky, a very sophisticated and exciting electro-acoustic dance band, is expected to have its record on the streets in September, distributed perhaps by BMG. With all of this going on in Monterrey, the local multi-platinum *grupero* music industry now shares the spotlight with its rock counterparts. They might not sell as many records, but they sure know how to make some noise.

GUITAR MAN JUANES: Colombian rocker Juanes has achieved a crossover of sorts without even trying. Guitar maker Fender has signed him as a featured artist and now provides him, free of charge, with instruments and sound equipment. Juanes, who's always played on a Fender Telecaster, will now be featured on Fender's Web site. Other artists signed this year include rock act Creed.

LAMC IN NYC: After a successful inaugural year in the summer of 2000, the second Latin Alternative Music Conference (LAMC) returns to New York City July 6-9 with an ambitious program and big backing. According to organizer Josh Norek, major labels have given "far more support than last year," a good sign for the genre as a whole. Highlights of the showcase include a concert by former Mano Negra frontman Manu Chao, who plays July 7 at Central Park's Summerstage. On July 6, Julieta Venegas will share the stage with members of the Nortek Collective, including Terrestre, at Prospect Park in Brooklyn. And this year, Spain's Sociedad General de Autores y Escritores (SGAE) will sponsor a showcase at the Bowery Ballroom featuring Estopa, Rabanes and Ely Guerra.

IN THE MONEY: Hard-rock group La Pestilencia, which is signed to Universal Colombia and recently recorded the album *Balística* at Indigo Ranch studios in California, has one of the most lucrative contracts of any rock band in Colombia. A full 75% of its national sales go directly into members' bank accounts. This summer, after playing a 15-venue tour in its native Colombia, the band will



Shakira

head to a series of concerts in North America. To date, La Pestilencia is booked to play in New York, Los Angeles, Salt Lake City, Chicago and Mexico, where it will play 17 shows.

Shakira is the Colombian composer who receives the most money annually in royalties for performance rights of her albums. According to Acinpro (Colombian Association of Record Producers and Artists), in the year 2000, Shakira earned approximately \$3,916 in royalties. She was followed closely by vallenato singer Diomedes Díaz, who earned \$3,834, and Carlos Vives, who made \$2,416.

On the label end, at the top of the list and way ahead of other labels was Codiscos, whose artists received a total of \$110,000, followed by Sony (\$106,000). BMG registered \$26,000, Universal \$23,000, EMI \$16,000 and Warner \$15,000. ■

PUYA

(Continued from page LM-1)

of hard rock with Afro-Caribbean sounds. We wanted to make that fusion more consolidated."

SONIC EVOLUTION

Whereas *Fundamental* alternated heavy-metal and Caribbean-driven tracks, *Union* seamlessly integrates the two sounds in many of the songs.

In "Numbed," English-language rap/metal gives way to a Spanish-language Puerto Rican *descarga* session before veering into the rap/metal finale. And "Bridge," conceived as a tribute to the late Tito Puente (according to Ortiz, Puente had expressed interest in playing with the group prior to his death), kicks off with a timbale solo introduction that segues into a hard-

rock melody.

Timbales or no timbales, make no mistake about it: Puya is a hard-rock band whose sound—coupled with English lyrics in at least half the tracks—makes it appealing to a very broad market. Even at its most obvious—as in "Si Aja," with its extended salsa piano and percussion solo—the Latin presence, if you will, is such an organic part of the music that it never sounds contrived.

"It was one of our goals," says Ortiz, "to make the sound more legal, more established, like a Puya trademark. So the rock fan could say, 'That's Puya.' I'm very happy with the record. It's exactly what we wanted."

The means to achieve the perfect sound wasn't solely Puya's experience in the touring arena. The band initially worked with produc-

er Garth Richardson (L7, Catherine Wheel, Kittie) and then recorded four additional tracks with Mudrock (Godsmack, Powerman 5000). Both are known for a particular rock sound. The hard-rock production, combined with the contribution of traditional Puerto Rican percussionists like Cachete Maldonado and Anthony Carrillo, produced the desired results. But Puya, of course, has always headed in that direction.

SCHOOLBOY ROOTS

The band was born in 1990, when Ortiz and two schoolmates—Harold Hopkins (vocals, bass, percussion) and Eduardo Paniagua (vocals, drums, percussion)—got together to jam after school, playing mostly instrumental music that was decidedly more melodic. Ortiz,

(Continued on page LM-16)

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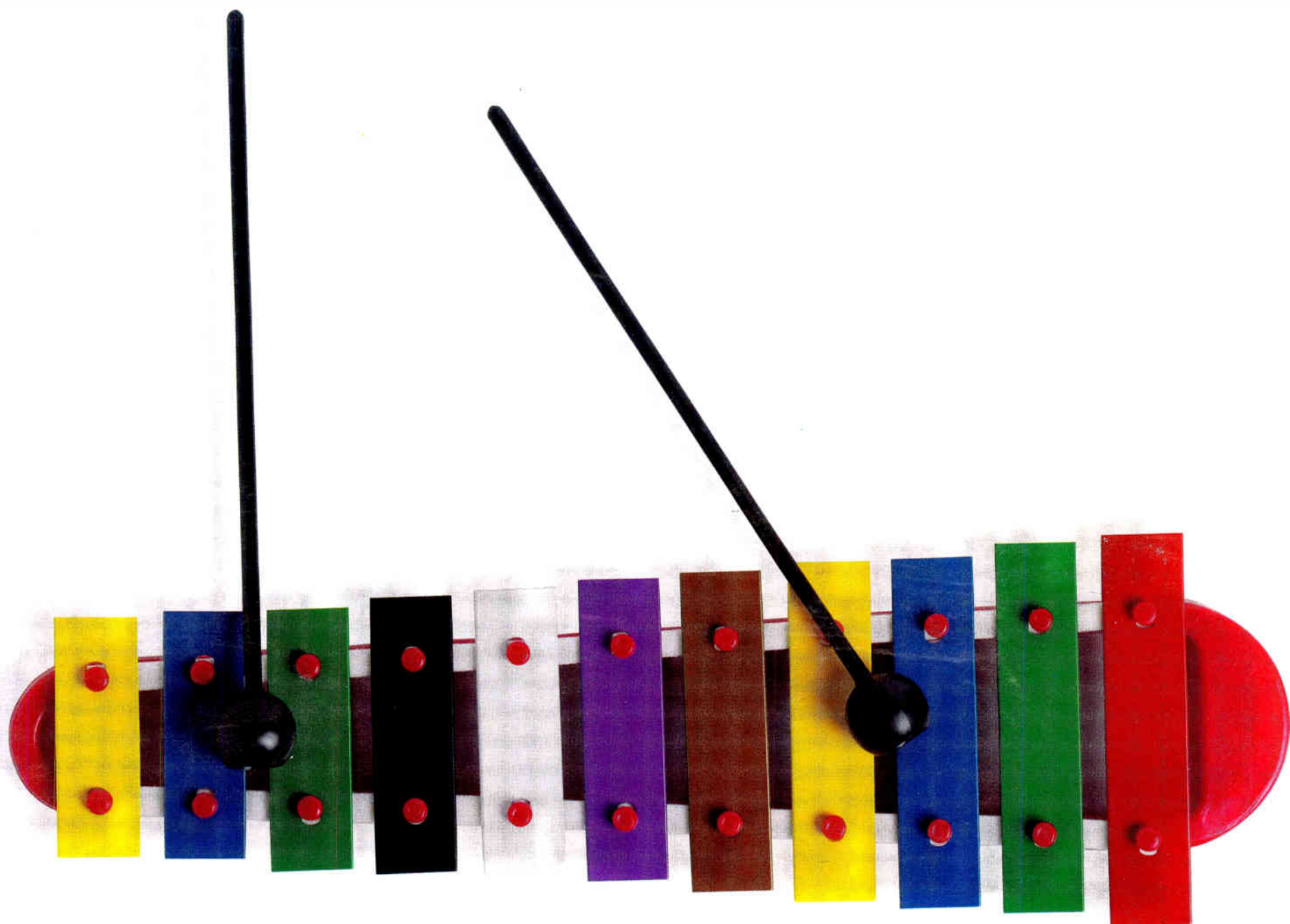
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World Radio History

LATIN MUSIC 6-PACK

PROGRAMMING

NETRADIO EXPANDS: Web-caster NetRadio Corporation has announced the launch of a Latin music section on its Web site, which will include two new Latin music channels and a new Latin music "Learn" section in English and Spanish. NetRadio already features Latin music channels Romance Latino and Latin Mix.



The new additions are Tropical—featuring salsa, merengue, cumbia, bomba, Spanish rap and reggae—and Alterlatino, featuring hard rock, pop, ska and reggae.

NetRadio.com's Learn section includes explanatory pages on different genres, as well as links to NetRadio's music channels and

recommended recordings.

KXOL LOOKS FOR A SLOT: It's going to be a hot summer for Spanish Broadcasting System (SBS), as it vies with new station KXOL and lagging mainstay KLAX for the top ratings slots in the Los Angeles market.

KXOL was acquired last year for \$250 million and flipped from religious station KFSG to KXOL, El Sol 96.3 in April. El Sol now airs gruperá music, as well as softer regional Mexican music, and competes directly with

KLVE. According to executive VP of programming Bill Tanner, the hope is that the format will attract 15-to-54-year-olds, particularly women. "There are a lot of bilingual listeners who have moved to English-language stations, and I believe a station that is very female-friendly, warm and has

great Mexican adult contemporary music on it can bring back Hispanic listeners," says Tanner.

SBS also recently relaunched KLAX, another regional Mexican station, and changed its name to La Raza, 97.9. In an effort to make itself more family-friendly, the station has removed corridos from the air. SBS president/CEO Raul Alarcón has relocated his office from Miami to Los Angeles to be closer to the operation.

RED ZONE FINDS HOME: MTV-S (the S stands for Spanish) has paired up with The Red Zone—the one-hour show hosted by Josh Kuhn that used to air on Y-107 in Los Angeles—to transmit a one-hour television program, beginning in July. The show will be hosted by Kuhn, who would become the first on-air host on the 24-hour Latin-music service and MTV spin-off. The Red Zone, which is produced by Tomás Cookman, would also become the first program with commercials to air on the station. Since May, crews have been in Mexico filming segments with different bands. The Red Zone will be bilingual, although videos will continue to be in Spanish.

"We feel The Red Zone is a strong brand within the Latin

alternative community, and Tomás has not only provided us with invaluable advice as we've developed MTV-S, but he's played a leadership role in the alternative movement," says Eric Sherman, VP MTV and VH1 Digital Television.

MTV-S airs only Spanish-language videos and reaches 1.8 million homes in the U.S., a million of which are Hispanic (measured by the number of people who purchase Hispanic programming).

THE RIGHT ONE, BABY: *Pepsi Chart*, the worldwide television show that originally sprang from the London radio show of the same name, has found a home in Miami. The city is host to the *Latin Pepsi Chart*, which is recorded for 14 Latin American countries and features local charts from: Mexico, Puerto Rico, Argentina, Venezuela and Guatemala.

Each show—which is evenly divided between pop and rock music—features a local segment filmed in one country, as well as several performances, filmed either in the show's Miami studios, London studios or on location. (A Venezuelan shoot, for example,

went backstage during a Backstreet Boys concert.) Although the criteria to be invited to *Pepsi Chart* is a place on the radio charts, producers can "bring a cool act, even if it isn't in the charts," according to Jeanette Rosario, talent and artist-relations manager.

And, at least in the Latin American version, eclecticism is the name of the game. A recent shoot

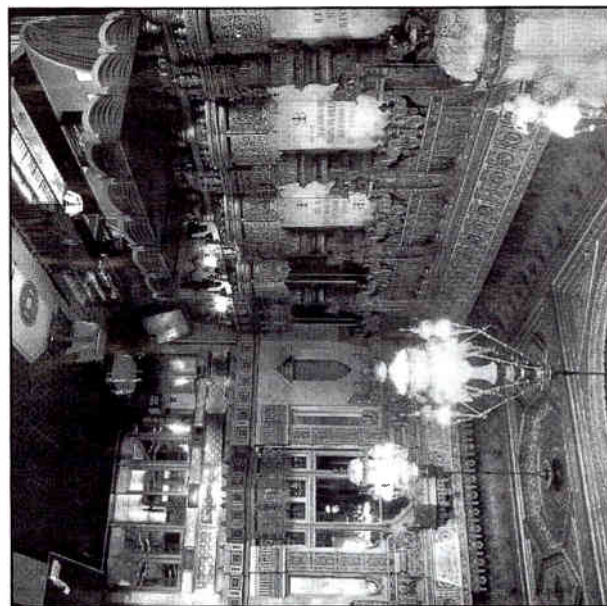


featured Peruvian folk-rocker Pepe Alva and A.B. Quintanilla y los Kumbia Kings. Other featured acts include Los Amigos Invisibles, Shaggy and Aterciopelados. Since *Pepsi Chart* carries the Pepsi brand name, artists signed as sponsors for the brand shoot at least one *Pepsi Chart* show a year. Among those have been Shakira and Britney Spears. ■

Teresa Aguilera, Karl Ross, Marcelo Fernandez Bitar, Sergio Fortuno and Xardiel Padilla contributed to this edition of Latin Music 6-Pack.

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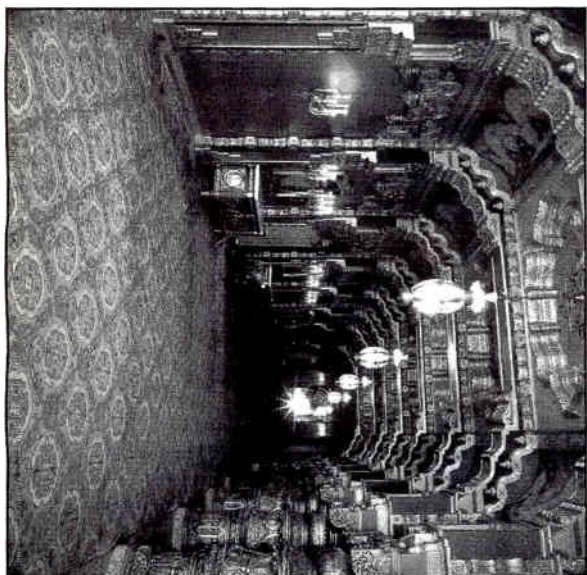
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ARGENTINA

(Continued from page LM-4)

immediately released four CDs with outtakes, remixes and rarities. At Universal Music, considerable promotion was given to Sindicato Argentino de Hip-Hop, whose single "Mil Horas" reached mainstream FM radios. EMI has given priority to Catupecu Machu, a power trio that was signed last year after two independent efforts. And Sony Music not only signed Cabezones but also began to explore this niche by presenting a selection of 28 new musical talents with four CDs aptly titled *Gen/00*.

Veteran artists have benefited from the recent boom of FM Mega, the radio station created in May of last year which is dedicated solely to Argentine rock, with a special emphasis on classic acts such as García, Páez and Andrés Calamaro. Heavy rotation has only managed to increase sales for compilations and historical acts from the '70s, such as Sui Generis.

Although La Mega is the leader of the radio pack, other rock acts find it indispensable to reach radio promotion through FM Rock & Pop, established in the mid-'80s by promoter Daniel Grinbank and now owned by powerful Mexican corporation CIE. A good word by radio host Mario Pergolini, plus strategic ads, are part of any successful campaign for a new album or arena/stadium concert.

Another area that seems to be gaining a new fan base is pop music with a techno/electronic undercurrent. Former Soda Stéreo frontman Gustavo Cerati delivered an exquisite album (*Bocanada*) in 1999 and is now recording a new opus for BMG. He has recently produced solo artist Leo García and is also involved in electronic outfit Ocio. Another icon, techno-pop pioneer Daniel Melero, has been involved in the recordings of Victoria Mil, Auge and Adicta. They are all staple names in seasonal music festivals that also include more mellow alternative-rock artists like Francisco Bochatón and María Gabriela Epumer; Brit-rock-influenced band Turf and glam-rocker Carca.



La Mosca

Outside Argentina, music executives and band managers can proudly mention some measure of success in Latin America and Spain. Pop and dance acts La Mosca (EMI) and King Africa (Oid Mortales) have become overnight phenomena in Spain, and other bands have been consistently touring since the early '90s: Los Fabulosos Cadillacs, A.N.I.M.A.L., Los Pericos, Fito Páez, Los Auténticos Decadentes, Ataque 77 and Illya Kuryaki & the Valderramas. Not only are all these bands hot names in Chile and Mexico, but they also manage to tour the U.S. yearly with 10 to 20 dates, in addition to participating in Spanish summer festivals.

Newcomers to international touring also include two acts signed by Gustavo Santaolalla's label, Surco: Bersuit Vergarabat and Arbol. ■

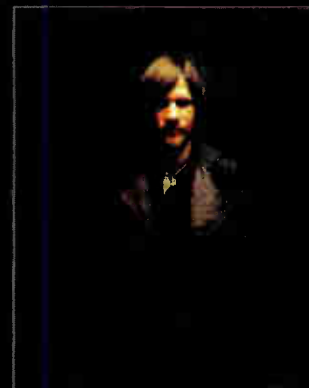
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JAGUARES

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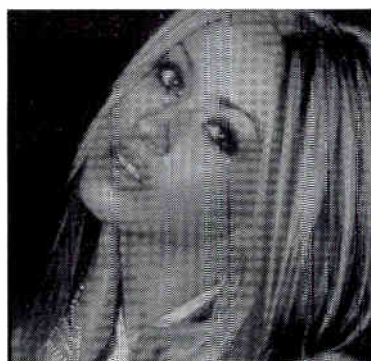
LATIN MUSIC 6-PACK

The Charts To Date

The chart recaps in this Spotlight for Hot Latin Tracks, The Billboard Latin 50, Pop Sales and the artists, imprint and label categories of Pop Airplay are year-to-date from the Dec. 2, 2000, issue (the beginning of the chart year) through the May 19 issue. Recaps for the pop airplay charts cover the period from the April 7 issue through the May 19 issue.

Radio-chart recaps are based on weekly charts, using monitored airplay as determined by Broadcast Data Systems (BDS). Titles are ranked by gross audience impressions for each week they appear on the chart. Retail rankings are determined using sales data compiled by SoundScan. The Billboard Latin 50 is compiled weekly, although the chart publishes bi-weekly. Data from unpublished charts is included in these recaps.

The recaps were compiled by Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.



Christina Aguilera

- 6 ABRAZAME MUY FUERTE—Juan Gabriel—Ariola/BMG Latin
- 7 SIMPLEMENTE—Chayanne—Sony Discos
- 8 OSCAR DE LA HOYA—Oscar De La Hoya—EMI Latin
- 9 EL SAPO—Azul Azul—Sony Discos
- 10 EN VIVO—Marco Antonio Solis—Fonovisa

Latin Pop Album Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (11)
- 2 EMI LATIN (6)
- 3 RCA (1)
- 4 WEA LATINA (5)
- 5 ARIOLA (6)

Latin Pop Album Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (13)
- 2 BMG LATIN (7)
- 3 EMI LATIN (6)
- 4 WEA LATINA (5)
- 5 UNIVERSAL LATINO (2)

Latin Pop Airplay Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 CHAYANNE (2) Sony Discos
- 2 SON BY FOUR (1) Sony Discos (1) Columbia/Sony Discos
- 3 MDO (2) Sony Discos
- 4 CHRISTIAN CASTRO (1) Ariola/BMG Latin
- 5 JUAN GABRIEL (1) Ariola/BMG Latin

Latin Pop Airplay Titles

Pos. TITLE—Artist—Imprint/Label

- 1 ABRAZAME MUY FUERTE—Juan Gabriel—Ariola/BMG Latin
- 2 SOLO QUIERO AMARTE—Ricky Martin—Columbia/Sony Discos
- 3 QUIERO—Jerry Rivera—Ariola/BMG Latin
- 4 Y YO SIGO AQUI—Paulina Rubio—Universal Latino
- 5 POR AMARTE ASI—Christian Castro—Ariola/BMG Latin
- 6 CANDELA—Chayanne—Sony Discos
- 7 TU RECUERDO—Ilegales—Ariola/BMG Latin
- 8 YO TE AMO—Chayanne—Sony Discos
- 9 LA CLAVE DEL AMOR—Ricardo Montaner—WEA Latina

- 10 TE QUISE OLVIDAR—MDO—Sony Discos
- 11 INFIEL—Rocio Durcal—Ariola/BMG Latin
- 12 A PURO DOLOR—Son By Four—Sony Discos
- 13 SIGUE SIN MI—Marco Antonio Solis—Fonovisa
- 14 DEVUELVEME—Ednita Nazario—Sony Discos
- 15 Y—Luis Miguel—WEA Latina
- 16 DE VUELTA Y VUELTA—Jarabe De Palo—EMI Latin
- 17 ESCLAVO Y AMO—Pepe Aguilar—Musart/Balboa
- 18 QUISIERA SER—Alejandro Sanz—WEA Latina
- 19 SIN TU AMOR—Pedro Fernandez—Mercury/Universal Latino
- 20 YO SI ME ENAMORE—Huey Dunbar—Sony Discos

Latin Pop Airplay Imprints

Pos. IMPRINT (No. of Charted Titles)

- 1 SONY DISCOS (22)
- 2 ARIOLA (9)
- 3 COLUMBIA (10)
- 4 WEA LATINA (13)
- 5 UNIVERSAL LATINO (9)

Latin Pop Airplay Labels

Pos. LABEL (No. of Charted Titles)

- 1 SONY DISCOS (35)
- 2 BMG LATIN (12)
- 3 WEA LATINA (14)
- 4 UNIVERSAL LATINO (12)
- 5 FONOVISA (5)

(Continued on page LM-16)

Latin Pop Album Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- 1 CHRISTINA AGUILERA (1) RCA/BMG Latin
- 2 PAULINA RUBIO (1) Universal Latino
- 3 A.B. QUINTANILLA Y LOS KUMBIA KINGS (2) EMI Latin
- 4 LUIS MIGUEL (1) WEA Latina
- 5 RICKY MARTIN (1) Sony Discos

Latin Pop Albums

Pos. TITLE—Artist—Imprint/Label

- 1 MI REFLEJO—Christina Aguilera—RCA/BMG Latin
- 2 PAULINA—Paulina Rubio—Universal Latino
- 3 VIVO—Luis Miguel—WEA Latina
- 4 LA HISTORIA—Ricky Martin—Sony Discos
- 5 SHHH!—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin

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SPAIN

(Continued from page LM-6)

assembly line at a Barcelona car-parts factory—have without doubt opened up a rumba-rock space in the genre.

Among the majors, BMG/Ariola stands out for having joined forces with *Zona de Obras* and critic Bruno Galindo in 1998 to publish two compilation albums, called *Calaveras y Diablitos—Legítimo Rock Latino Vol. I and Vol. II*. Participating Spanish acts were Juan Perro, Hechos Contra el Decoro, El Hombre Gancho, Dusinguet, Los Especialistas and Amparanoia.

Ariola director Carlos López says plans are afoot for a third *Calaveras y Diablitos* CD, to be called *Fémmina Rock*, in collaboration with SGAE and dedicated to women artists such as Julieta Venegas, Andrea Echeverri of Aterciopelados, Fernanda Abreu and Spain's Eva Amaral. A *Fémmina Rock* tour of Spanish festivals in July is also planned.

BMG is banking on two rock en español acts—El Hombre Gancho, whose second album, *A Santo de Que*, due out June 11, and African-influenced Los Especialistas, whose live album *Basic* was released in late April. "Most Spanish rock does not have real personality. The worst thing happening at the moment is a cloning process, in which some Spanish groups are imitating Café Quijano or Los Fabulosos Cadillacs, for example," says López. "I think that's harmful, although I still believe it's musicians that create and labels that copy."

GAINING CONFIDENCE

Zona de Obras editor Scaramuzzino insists, "Rock en español, both here and in Latin America and the U.S., has no reason to envy Anglo-Saxon rock, even if sales are not always so healthy." He says the all-important quality of "attitude" is present in artists such as Eva Amaral and Amparanoia. But he says that some Spanish musicians still have an inferiority complex with regard to quality Latino rock, whereas acts such as Aterciopelados and Los Fabulosos Cadillacs "are not at all embarrassed about their roots, and this is having a positive effect on Spanish musicians."

Scaramuzzino points out that, unlike in Spain, where the most successful rock act of the past decade, Dover, sings entirely in English, "it is very rare to find good Latin American rock artists singing in English."

Galindo says the *Calaveras y Diablitos* initiative was undertaken to show Spanish fans the kind of rock en español that was not being played in Spain. "The mother tongue is here, but there are only 40 million Spaniards out of well over 300 million people whose first language is Spanish," he points out.

Galindo adds that the importance of post-punk radical rock groups who have toured in Latin America and consciously incorporate Latino rhythms—such as Fermin Muguruza, Boikot and French-Spaniard Manu Chao—should not be underestimated.

This points to an ongoing trend that will always differentiate rock en español from related Latino rock in Spain. "Mestizaje" rock, which also includes flamenco and even Celtic influences, and which is strongest near the French border and can be traced in a line from Barcelona to Paris, will probably be the dominant direction being taken in the future. ■

JAGUARES

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- 02 Tijuana Special Performance
- 04 Los Angeles Special Performance
- 08 Puebla Estadio de Beisbol
- 10 Queretaro Estadio Corregidora
- 17 México Auditorio Nacional
- 19 Guadalajara Auditorio Benito Juárez
- 22 Pachuca Auditorio
- 24 Monterrey La Fe Music Hall
- 26 Saltillo Centro de Convenciones
- 29 San Luis Potosí Salon Río
- 31 Aguascalientes Salón Del Alba

September

- 02 León Domo de la Feria
- 05 Mexicali Plaza Calafia
- 07 Nogales Explanada Tecate
- 09 Hermosillo La Saucedá
- 11 Gómez Palacio Auditorio Municipal
- 13 Chihuahua Gimnasio Manuel E. Quevedo
- 15 Ciudad Juárez Estadio Olimpico B. Juarez
- 19 Morelia Palacio del Arte
- 21 Toluca Estadio de Beisbol
- 23 Tlaxcala Auditorio E. Sanchez Piedras
- 26 Mazatlán Coliseo
- 28 Culiacán Auditorio
- 30 Ciudad Obregón Explanada Tecate

October

- 20 Las Vegas The Joint
- 23 Mac Allen El Villareal
- 25 Dallas Bronco Bowl
- 27 Houston International Ballroom
- 29 Albuquerque The Sunshine Theater
- 31 Phoenix Web Theater

November

- 02 San Jose Event Center
- 04 Sacramento The Crest Theater
- 06 Santa Barbara Arlington Theater
- 08 Salinas Sherwood Hall
- 10 San Diego Civic Theater
- 12 Bakersfield The Fox Theater
- 14 Fresno Warner Theater
- 16 Los Angeles Universal Amphitheater
- 18 San Francisco The Warfield
- 21 Denver Fillmore Auditorium
- 23 Chicago Aragon Ballroom
- 25 New York Ballroom
- 27 Washington 9:30 Club
- 29 Atlanta International Ballroom

December

- 01 Puerto Rico Anfiteatro Tito Puente
- 03 Miami Colony Theater
- 10 Charlotte TBC
- 12 Raleigh Lincoln Theater
- 14 Philadelphia Theater Living Arts
- 15 Boston Paradise Rock Club
- 17 Detroit Shelter
- 19 Milwaukee TBC
- 21 Minneapolis First Avenue
- 23 Salt Lake City Horticultural Center
- 26 Seattle Showbox Theater
- 28 Portland Roseland Theater

January

- 02 Tucson TBC
- 04 El Paso Abraham Chavez Theatre
- 06 San Antonio Majestic Theatre
- 08 Corpus Christi Center Theatre
- 10 Austin La Zona Rosa
- 12 Laredo Civic Center

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LATIN MUSIC 6-PACK

CHARTS
(Continued from page LM-14)

The Billboard Latin 50

Pos. TITLE—Artist—Imprint/Label

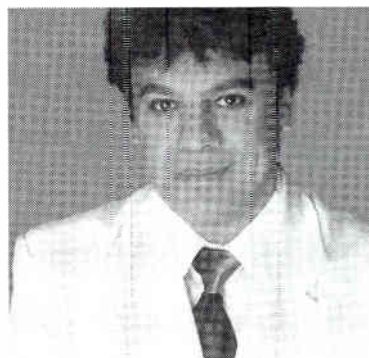
- 1 **MI REFLEJO**—Christina Aguilera—RCA/BMG Latin
- 2 **PAULINA**—Paulina Rubio—Universal Latino
- 3 **HISTORIA DE UN IDOLO VOL. 1**—Vicente Fernandez—Sony Discos
- 4 **VIVO**—Luis Miguel—WEA Latina
- 5 **LA HISTORIA**—Ricky Martin—Sony Discos
- 6 **SHHH!**—A.B. Quintanilla Y Los Kumbia Kings—EMI Latin
- 7 **SON BY FOUR**—Son By Four—Sony Discos
- 8 **ABRAZAME MUY FUERTE**—Juan Gabriel—Ariola/BMG Latin
- 9 **SIMPLEMENTE**—Chayanne—Sony Discos
- 10 **ES PARA TI**—Intocable—EMI Latin
- 11 **DESPRECIADO**—Lupillo Rivera—Sony Discos
- 12 **UN SUEÑO**—Los Angeles De Charlie—Fonovisa
- 13 **EL SAPO**—Azul Azul—Sony Discos
- 14 **BACHATAHITS 2001**—Various Artists—J&N/Sony Discos
- 15 **DE PAISANO A PAISANO**—Los Tigres Del Norte—Fonovisa

- 16 **EN VIVO**—Marco Antonio Solis—Fonovisa
- 17 **WOW FLASH!**—Elvis Crespo—Sony Discos
- 18 **MERENHITS 2001**—Various Artists—J&N/Sony Discos
- 19 **OSCAR DE LA HOYA**—Oscar De La Hoya—EMI Latin
- 20 **DESDE UN PRINCIPIO — FROM THE BEGINNING**—Marc Anthony—RMM/Sony Discos

Hot Latin Tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **ABRAZAME MUY FUERTE**—Juan Gabriel—Ariola/BMG Latin
- 2 **TE QUISE OLVIDAR**—MDO—Sony Discos
- 3 **YO TE AMO**—Chayanne—Sony Discos
- 4 **POR AMARTE ASI**—Christian Castro—Ariola/BMG Latin
- 5 **A PURO DOLOR**—Son By Four—Sony Discos
- 6 **INFIEL**—Rocio Durcal—Ariola/BMG Latin
- 7 **SOLO QUIERO AMARTE**—Ricky Martin—Columbia/Sony Discos
- 8 **CUANDO SEAS MIA**—Son By Four—Columbia/Sony Discos
- 9 **ENSENAME A OLVIDARTE**—Intocable—EMI Latin
- 10 **UN SUEÑO**—Los Angeles De Charlie—Fonovisa



Juan Gabriel

- 11 **Y YO SIGO AQUI**—Paulina Rubio—Universal Latino
- 12 **QUIERO**—Jerry Rivera—Ariola/BMG Latin
- 13 **LA BOMBA**—Azul Azul—Sony Discos
- 14 **DEJA**—Banda El Recodo—Fonovisa
- 15 **EL AMOR SONADO**—Los Tucanes De Tijuana—Universal Latino
- 16 **DISCULPE USTED**—Los Humildes—RCA/BMG Latin
- 17 **SIN TU AMOR**—Pedro Fernandez—Mercury/Universal Latino
- 18 **DIME, DIME, DIME**—Conjunto Primavera—Fonovisa
- 19 **Y—Luis Miguel**—WEA Latina
- 20 **ME DA LO MISMO**—Victor Manuel—Sony Discos

PUYA
(Continued from page LM-10)

whose father was a musician (playing guitar and the traditional cuatro and disliking rock), never got a music degree but did take classes at San Juan's music conservatory.

After pretty much covering all the possibilities in Puerto Rico, the trio moved to Fort Lauderdale and recruited singer Sergio Curbelo, who'd played with them before. Local gigs and an indie CD followed, but the band's decisive moment was the opportunity to play at a showcase during a Billboard Latin Music Conference, where it was spotted by Gustavo Santaolalla, who would produce *Fundamental*, and by Marusa Reyes, who remains the group's manager to this day.

Although Ortiz points out that Puya's rise to stardom has taken a good decade, the jump from unknowns to stars was rapid. Upon the release of *Fundamental*, MCA had the band touring, not with other Latin rock bands, but with mainstream hard-rock and metal bands. Puya sang in English and Spanish and won converts in places as unlikely as Milwaukee and Des Moines. In Ortiz's words, the group played with "pretty much every band we admired" and seemed to

strike a chord wherever it went.

"To me, when I think 'rock,' the rock I listen to and love is heavy rock," says Ortiz, who, along with the other Puya members, is now based in Los Angeles. "And I think the audience that has embraced us in the U.S. is the audience that loves that rock. They listen to us, and, even if we sing in another language, they see we have the weight."

Things, of course, have changed since *Fundamental*. Ortiz, for example, had a daughter ("Semilla," a lovely acoustic interlude on the album is dedicated to her), the group as a whole has become more socially conscious ("Patí Pamí" addresses the bombings in Vieques), and then there's the burden of coming up with something at least as successful as *Fundamental*.

But Ortiz says he simply doesn't think about that. Nor does he think about the fact that he is no longer a guy playing gigs, but a rock star. "I don't believe any of that," he says. "I'm just a musician who does what he likes. It's like a game. When the band is hot and we sell records, everyone comes and says, 'Oh, you're so good.' You can't believe that. You just have to be grateful people like your record." ■

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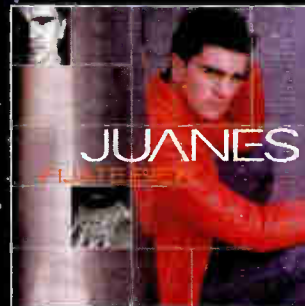
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TOP 10 AUSSIE SONGS

(Continued from page 43)

lished by J. Albert & Son), which the band—formed in a Sydney migrant's hostel—recorded in 1967 shortly after relocating to London. The song went top 10 in 22 countries including the U.S. Co-writer/Easybeats guitarist Harry Vanda performed it with RCA-signed power trio You Am I as the show's finale.

Vanda recalls, "In London at the time there were pirate radio stations who played ambitious music. Those stations were closed down soon after we released the disc. If left to the BBC, 'Friday' would not have had a look in."

After the Easybeats split in 1969, Vanda and partner George Young wrote and produced hits for Albert's acts. Their biggest album successes as producers were with Young's brothers' band, AC/DC, whose "It's a Long Way to the Top" (written by Ronald Scott, Angus Young, and Malcolm Young and published by J. Albert & Son) was No. 9 on the APRA list. Albert Productions' chief executive Fifa Riccobono observes that, although "It's a Long Way" and "Friday" were 10 years apart, "they made a comment on their times, simply with themes about everyday living that audiences could relate to."

No. 2 on the list was Daddy Cool's "Eagle Rock" (Mushroom), which in 1971 topped the Australian charts for 17 weeks for Sparmac Records. The track was a regional hit on Reprise in the U.S.

At No. 3 was Midnight Oil's "Beds Are Burning" (Sony Music Publishing, written by Rob Hirst, James Moginie, and Peter Garrett), a plea for reconciliation with Australia's indigenous people. It was introduced by indigenous Senator Aden Ridgeway, deputy leader of the Australian Democrats party and its spokesperson for reconciliation.

The other songs were, in descending order: Men at Work's "Down Under" (EMI Music Publishing, writ-

ten by Colin Hay, Ron Strykert); Slim Dusty's "Pub With No Beer" (EMI, written by Gordon Parsons); Loved Ones' "The Loved One" (Mushroom, written by A. Clyne, G. Humphreys, R. Lovett); Crowded House's "Don't Dream It's Over" (Mushroom, written by Neil Finn); Cold Chisel's "Khe Sanh" (Rondor, written by Don Walker); and the Reels' "Quasimodo's Dream" (Festival, written by Dave Mason).

The announcement of the list's top 10 sparked much debate in the media, drawing criticism because not one of the songs was released after 1987 or written by females or indigenous writers.

"I always hoped the list would be unpredictable and provocative," says Brett Cottle, APRA CEO. The release of an album of the top 30 songs—reportedly through indie Liberation Music—is under discussion.

APRA AWARDS

(Continued from page 43)

million plays in the U.S. of the 1978 hit "Reminiscing."

Goble tells *Billboard* that the song, inspired by his love for Cole Porter songs and 1930s black-and-white romantic movies, was initially rejected by the rest of the band and its U.S. label, Capitol. It became LRB's biggest U.S. hit, reaching No. 3 on the *Billboard* charts that year and drawing praise from such artists as Frank Sinatra and John Lennon. "It's never dated, and it's still good to listen to," Goble says. "It's been a major source of income for me, because I haven't released any records since LRB broke up in 1991. The Australian music industry doesn't know how to market me." The song has recently been covered by Australian dance duo Madison Avenue.

Another globally acclaimed veteran honored was producer Charles Fisher, who collected the Ted Albert award for outstanding services to Australian music. In 25 years, albums produced by Fisher, including those by Savage Garden and Air Supply, have sold 15 million worldwide. Tracks he recorded with Stooges/MC5-influenced Australian rock outfit Radio Birdman in the late 1970s are being issued in North America through Sub Pop in July.

Other key winners included:

Most performed Australian work: Vanessa Amorosi, "Shine," written by Robert Parde, Vanessa Amorosi, Mark Holden (Standard/EMI, Marjac, Dream Dealers).

Most performed jazz work: Jive Bombers, "Jungle Jive," written by Christopher Stafford, Peter Morand.

Most performed country work: Kasey Chambers, "The Captain," written by Kasey Chambers (Gibbon).

Most performed international work: Matchbox Twenty, "Bent," written by Rob Thomas (EMI Australia).

Broadcast performances determine the winners in the majority of the APRA awards categories, although song of the year is voted for by the association's nearly 30,000 members. The APRA board alone votes for songwriter of the year and the Ted Albert Memorial Award. The latter is named after the late veteran publisher who set up Albert Productions in the 1930s.

JUNE

June 7-10, **Mervyn's Beach Bash 2001**, Hermosa Beach, Calif. 310-274-7800 ext. 384.

June 11, **Florida Heroes Awards**, presented by the Florida Chapter of the National Academy of Recording Arts and Sciences, Loews Miami Beach Hotel, Miami Beach. 305-672-4060.

June 11, **Sixth Annual Mix L.A. Open**, Malibu Country Club, Malibu, Calif. 415-227-0894.

June 14, **LIFEbeat Breakfast Saluting Kevin Weatherly**, Century Plaza, Los Angeles. 212-989-0300.

June 14, **National Academy of Popular Music/Songwriters Hall of Fame 32nd Annual Induction and Awards Dinner**, Sheraton New York Hotel and Towers, New York. 212-431-5227.

June 14, **17th Annual T.J. Martell/Neil Bogart Entertainment Industry Golf Classic**, Lost Canyon Golf Club, Simi Valley, Calif. 310-358-4970.

June 19, **BET Awards**, Paris Hotel, Las Vegas. 202-608-2000.

June 19, **Get What You Deserve/Keep What You Have—Financial, Insurance & Other Benefits Available to the Music Professional**, presented by the New York Chapter of the National Academy of Recording Arts and Sciences, MusiCares, and ASCAP, ASCAP Auditorium, New York. 212-245-5440.

June 20, **The Harry Fox Agency in the 21st Century Featuring Speaker Gary Churgin**, presented by AIMP, Marriott Marquis, New York. 212-758-6157.

June 20-22, **Streaming Media West 2001**, Long Beach Convention Center, Long Beach, Calif. 415-593-4910.

June 21, **Los Angeles Chapter of the Recording Academy Membership Luncheon**, Beverly Hills Hotel, Los Angeles. 310-392-3777 ext. 224.

June 26, **Songwriters Showcase**, presented by the Songwriters Hall of Fame, Makor, New York. 212-957-9230.

June 28, **14th Annual T.J. Martell Foundation Music Industry Roast**, Irving Plaza, New York. 615-256-2002.

June 28, **Fourth Annual Country Music DJ Hall of Fame Awards**, Renaissance Hotel, Nashville. 615-327-4487.

June 29, **Country Radio Broadcasters Golf Tournament**, Ted Rhodes Golf Course, Nashville. 615-327-4487.

JULY

July 6-9, **Latin Alternative Music Conference**, Hilton New York & Towers, New York. 818-763-1397.

July 9-12, **Songwriters Guild of America presents SGA Week New York**, various locations, New York. 212-768-7902.

July 16-19, **Songwriters Guild of America presents SGA Week Nashville**, Music Row locations, Nashville. 615-329-1782.

July 23-26, **Songwriters Guild of America presents SGA Week Los Angeles**, SGA office, Los Angeles. 323-462-1108.

July 24-26, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 646-654-4660.

AUGUST

Aug. 2-4, **Fifth National Entertainment Industry Conference**, Superdome Grand Ballroom, Sydney. 61-2-9557-7766.

Aug. 4, **Third Annual Australian Online Music Awards**, Basement Nightclub, Syd-

ney. 61-2-9557-7766.

Aug. 28-30, **Billboard/BET R&B/Hip-Hop Conference and Awards**, New York Hilton, New York. 646-654-4660.

SEPTEMBER

Sept. 7-9, **Street Scene 2001**, downtown San Diego. 619-557-8490.

Sept. 11, **Latin Grammy Awards**, American Airlines Arena, Miami. 310-392-3777.

Sept. 21-23, **Music Business Adelaide**, Adelaide, Australia. 61-8-8463-5483.

Sept. 27-29, **Atlanta Urban Music and Entertainment Conference**, America Mart, Atlanta. 770-908-6102.

Sept. 29, **Start & Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

OCTOBER

Oct. 4-6, **Billboard/Airplay Monitor Radio Seminar and Awards**, Eden Roc Hotel, Miami Beach. 646-654-4660.

Update

CALENDAR

Oct. 5, 12, 19, 26-28, **Black/Friday Music & Film Festival**, El Rey Theatre, Los Angeles. 323-298-0875.

Oct. 10-14, **Nashville New Music Conference**, various venues, Nashville. 615-269-5454.

Oct. 13, **Third Annual Eyeball Music Video Showcase**, 40 Watt Club, Athens, Ga. 706-227-6090.

Oct. 31-Nov. 2, **Billboard Music Video Conference and Awards**, Beverly Hilton Hotel, Los Angeles. 646-654-4660.

NOVEMBER

Nov. 17, **How to Get a Record Deal**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

Submit items for *Lifelines*, *Good Works*, and *Calendar to Jill Pesselnick*, *Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or e-mail jppesselnick@billboard.com.

LIFELINES

BIRTHS

Twins—a boy, Tharen Emmanuel, and a girl, Corrina—to **Paola and Emmanuel Candi**, May 11 in Sydney. Father is executive director of the Australian Record Industry Assn.

Boy, Michael Franklin, to **Laurie Nocerito and Erdal Cavusoglu**, May 17 in New York. Mother heads MVP Video Promotion & Marketing.

Girl, Cassidy Rose, to **Ashley Corlew and Donnie Cardwell**,

GOOD WORKS

FRAMPTON AUCTION: Music fans will have the opportunity to bid on a pair of tickets and backstage passes to a **Peter Frampton** concert scheduled for this summer. Proceeds will benefit the Musicians on Call. The nonprofit organization, which uses music to promote and complement the healing process in health care facilities, will auction tickets to the highest bidder at vh1.com/store. The tour touches down at major venues through August. Contact: **Scott Stem** at 615-399-1796.

LEGENDARY DUO: **Sir Paul McCartney** and **Paul Simon** are playing together for the first time at the June 14 Adopt-a-Minefield benefit at the Regent Beverly Wilshire Hotel in Los Angeles. The event, which will be hosted by **Jay Leno**, will raise money for Minefield's global campaign to rid the world of landmines. Contact: **Timothy Sullivan** at 212-685-4300.

FOR THE RECORD

The article "Bankruptcy Leaves Industry Reeling" (*Billboard*, May 26) incorrectly reported Frank Davies' title. Davies was president of TMP/Song Publishing until Jan. 1, 2000, when he became a consultant to Song Corp. as part of an agreement that was terminated in June 2000.

"Satellite Radio Facing Time, Money Concerns" (*Billboard*, June 9) incorrectly reported Daimler Chrysler's satellite radio investment. The company has a stake in Sirius Satellite Radio.

Songwriters & Publishers

ARTISTS & MUSIC

Waits Top Of Pops At 18th ASCAP Awards

Tom Waits was the main attraction at the 18th annual ASCAP Pop Music Awards, held May 22 at the Beverly Hilton Hotel in Los Angeles. Other major winners at the event—which was attended by more than 600 leading songwriters, recording artists, and music industry luminaries—were Savage Garden's Darren Hayes and Daniel Jones, whose "I Knew I Loved You" was named song of the year; Swedish songwriters Max Martin and Andreas Carlsson, who shared the songwriter of the year award; and EMI Music, which was named publisher of the year.



Lamar and Child Win ASCAP Awards. Holly Lamar's "Breathe" and Desmond Child's "Thong Song" were among the songs cited at the 18th annual ASCAP Pop Music Awards presentation. Pictured, from left, are Todd Brabec, executive VP of membership, ASCAP; Lamar; Child; Marilyn Bergman, president/chairman of the board, ASCAP; and John LoFrumento, CEO, ASCAP.



Goo Goo Dolls Star at ASCAP Awards. The Goo Goo Dolls' Johnny Rzeznik notched a pair of awards at the 18th annual ASCAP Pop Music Awards presentation for his songs "Black Balloon" and "Slide." His group also performed at the dinner. Pictured, from left, are Todd Brabec, executive VP of membership, ASCAP; Marilyn Bergman, president/chairman of the board, ASCAP; Goo Goo Dolls' Rzeznik, Robby Takac, and Mike Malinin; and John LoFrumento, CEO, ASCAP.



Cage Salutes Waits. Academy Award-winning actor Nicolas Cage co-presented the ASCAP Founders Award to Tom Waits with ASCAP's president/chairman of the board Marilyn Bergman. Pictured are Bergman and Cage.



Waits Gets ASCAP Founders Award. Tom Waits received the prestigious ASCAP Founders Award at the 18th annual ASCAP Pop Music Awards at the Beverly Hilton Hotel. The award recognized Waits' achievements as an "extraordinary musical storyteller." Pictured, from left, are Waits and Marilyn Bergman, president/chairman of the board, ASCAP.



Carlsson Named ASCAP Songwriter of the Year. Swedish songwriter Andreas Carlsson was named songwriter of the year at the 18th annual ASCAP Pop Music Awards presentation, along with fellow Swede and frequent collaborator Max Martin. Carlsson was cited for his award-winning songs "It's Gonna Be Me," "I Want It That Way," and "That's the Way It Is,"—all of which Martin had a hand in—and "Bye Bye Bye," which Carlsson co-wrote with Kristian Lundin and Jacob Schulze. Pictured, from left, are Carlsson and Marilyn Bergman, president/chairman of the board, ASCAP.



Frank's 'Genie' Is Honored. "Genie in a Bottle" by David Frank and Steve Kipner won an ASCAP Pop Music Award. Pictured, from left, are Frank; Marilyn Bergman, president/chairman of the board, ASCAP; and fellow winner Holly Lamar.

FOR THE RECORD

The publishing information given for the Doors' "Light My Fire" in "They're Playing My Song" (*Billboard*, April 14) was incorrect. "Light My Fire" was written by Jim Morrison, Ray Manzarek, John Densmore, and Robert Krieger, is published by Doors Music Company, and is administered by Ruminating Music, the ASCAP designee of Wixen Music Publishing Inc.

Bollywood Soundtrack Mixes Hindi And English; Feldman Helps Music For Youth

BOLLYWOOD BLEND: While language barriers have never prevented me and a growing number of Western "Bollywood" movie music fans from appreciating South Asian music, *Lagaan*, the new film from Bollywood superstar **Aamir Khan**, offers us non-Hindi speakers an apparent first. The Sony Music (India) soundtrack songs, by prolific and eclectic composer **A.R. Rahman** and lyricist/poet **Javed Akhtar**, include one, "O Rey Chhori," sung in both Hindi and English (the English lyrics are by Akhtar's kids).

"It's probably the first time for an Indian film to have a song go from Hindi to English and back," says Khan, in New York for *Lagaan* promotional activities—including a frenzied in-store appearance at the Raaga Music

outlet in Queens that virtually closed the street. But Khan, who also produced the film, notes that the story called for it.

Lagaan takes place in 1893 in the small central-Indian farming village of Champaner, where an arrogant British commander has demanded an agricultural tax (*lagaan*) during a disastrous time of low rainfall and crop yield. The commander's visiting sister falls in love with Khan's stalwart farmer character—who is involved with a village girl. "O Rey Chhori" musically reflects the love triangle.

"It was a period when there was very close contact between Britishers and rural Indians," continues Khan, who starred in **Deepa Mehta's** 1998 *Earth*, which concerned Britain's tragic partition of India and Pakistan. "We needed a composer who could recreate the atmosphere of rural India of 100 years ago through music and still appeal to the contemporary audience of today. Rahman used a lot of Indian folk music and built Western classical music onto it to bring in the British influence."

Suri Gopalan, the director of the Edison, N.J.-based Vista India distributor and Raaga chain, notes that while English words frequently appear in Bollywood movie songs, "O Rey Chhori" marks "the first time we've had such a pure English track." He credits Rahman's expertise in "fitting in the English and Hindi together" as seamlessly as his juxtaposition of a "distinctively English ballad and a Hindi folk ballad."

The result, sung by famed

Hindi "playback" singers **Udit Narayan** and **Alka Yagnik**, along with actress/singer **Vasundhara Das** (who sings the English part), has already been well-received in India, Gopalan says. "It's also getting a bit more mileage in overseas markets where [South Asian] kids grow up with English music, so it has the potential to cross over to a wider audience that might not understand Hindi."

FELDMAN'S UJA HONOR: BMI's VP of writer/publisher relations **Charlie Feldman**, who will be feted June 26 as UJA Federation's music executive of the year, is particularly proud that half the proceeds from the dinner will funnel into the UJA-



by Jim Bessman

assisted Music for Youth Foundation, of which he's a board member. The foundation awards grants and scholarships to help offset the decline in funding for music education in the greater New York area.

Meanwhile, Feldman is acting as music supervisor for *Assassination Tango*, a movie directed by and starring **Robert Duvall**. The film is set in Brooklyn and Argentina and will include numerous licensed tangos, as well as new songs from Asleep at the Wheel's **Ray Benson**, Feldman says. Previously, Feldman helped find the music and produce the soundtrack to 1983's *Tender Mercies*, for which Duvall won an Oscar for his portrayal of a country singer.

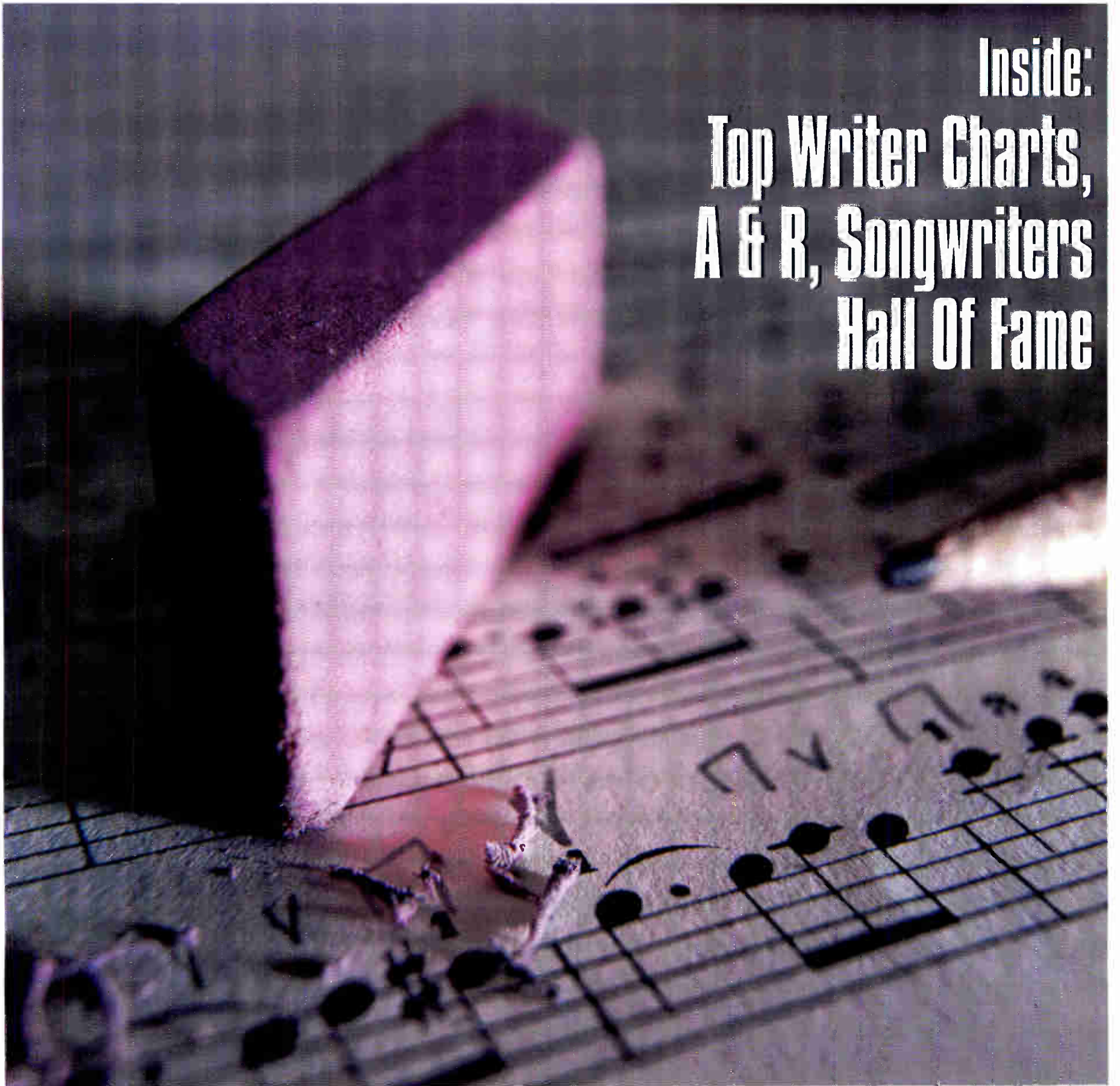
NEW FROM CARL FISCHER: Venerable family-owned music publishing and distribution company Carl Fischer is expanding its new "Hip Pockets" series of easily portable instruction guides with four new guitar titles by **Adam Kadmon**, author of the company's series of "Guitar Grimoire" titles. Now available are *Hip Pockets The Major Scale*, *Pentatonics and Power Chords*, *Quick Chords*, and *Progressions*—each containing 64 pages and selling for \$6.95. The new books follow the three Hip Pockets drumming titles that debuted the series last year.

Additionally, Carl Fischer, in conjunction with PlayinTime Productions and Yamaha, is issuing a series of 19 "The Yamaha Advantage—Musicianship From Day One" titles over the next few months. The series involves a new band instrument instruction method and was developed with the input of more than 300 band directors during the past three years.

Music Publishing

THE BILLBOARD SPOTLIGHT

Inside:
Top Writer Charts,
A & R, Songwriters
Hall Of Fame



The line between music publishers and record-company A&R executives has long been a fine one, but, in recent years, it has often seemed to blur beyond recognition. Not only are publishers selecting songs for artists' albums; in some cases, they're even producing them—or at least hooking up the producers as well as the songwriters.

The publisher's A&R role is expanding, too, as some publishing companies build their own in-house studio facilities—and even master and press their demo tapes into actual finished albums, to be taken either to the record labels for signing or all the way to the record stores for selling.

"Our A&R roles have increased over the last five years or so—absolutely," says Evan Lamberg, EMI Music Publishing's executive VP, creative/North America. "Before, once publishers developed an act and got it a deal, they'd step to the sidelines, but now it's a whole different story: We're becoming much more proactive in the music community regarding A&R—not replacing A&R label people as we do their jobs as publishers, but stepping up and physically A&R'ing records."

DIRECT DEALS WITH ARTISTS

"Maybe it's time or manpower constraints, but they'll go sign an artist and then, say, get a publishing deal—and then the publisher puts the artist together with writers," says Famous Music VP Pat Finch. "So we're seeing a good portion of the artists who are getting signed come up through the publishing A&R process, and that's definitely a large part of our focus."

Tom Sturges, executive VP of

A "proactive and responsible publisher," adds BMG Music Publishing's VP, creative, Elizabeth Brooks, works "hand-in-hand, alongside" the record-label A&R person. "You're an essential part of the procedure as the artist moves through the record-making process at the record company." The creative publisher's expanded participation in these A&R aspects, meanwhile, has recently been officially recognized at Warner/Chappell, where the titles

both positions. "I sign artists who write their own songs, and also songwriters who aren't artists—therefore dealing with the 'R' in A&R—'repertoire,'" he says. "So, an integral part of my job is to match the perfect song to the artist. But it seems that the labels have in the recent past started looking at creative publishers as a reliable source for talent acquisition, so I often set up meetings for my writers with label A&R people directly."

Richard Rowe, president of

too, to his early '90s days in A&R at Capitol Nashville—when Jimmy Bowen was president and Jerry Cruchfield was A&R VP. "Both were big, successful record producers, as were most of the A&R VPs at the labels, going back to Chet Atkins and Owen Bradley," says Allen. "But, now, most of the A&R roles have become more like product managers who provide a necessary link between the creative artist side and the label-business side."

FIGHTING QUINTET

The nurturing and development role of the publisher identified by Allen and others is most evident in EMI's association with singer/songwriter John Ondrasik of Columbia group Five for Fighting, whose current album, *America Town*, was executive-produced by the publishing company's Lamberg.

"John lost his previous deal with EMI Records, but we believed in him so much that we started redeveloping him as an artist to try to shop him for another deal," says Lamberg. "Usually, the publisher's job stops there, and the label takes over—and we're happy just to have our songwriter/artist with a record."

"But I brought in Gregg Wattenberg, who's one of our writer/producers, to produce the record, and we chose the songs and groomed the album, and, after a No. 1 triple-A first single with 'Easy Tonight,' Columbia's on board in a bigger way. So, now, publishers are not only doing what we've been doing the last five years in developing songwriters and shopping for deals—which is standard in the publishing business—but now here's a publisher who executive-produced an album, who picked the songs and the producer, doing basically what an A&R label person does."

But EMI has gone a step further, as Lamberg reports that, rather than just shop demos on the company's new songwriter-artist Amy Foster Gillis, it's made, mastered and pressed her debut album. "So publishers are now A&R'ing and pressing records, and sometimes getting them in the stores," says Lamberg. "We actually have a radio department

Music Publishing

Kissin' Cousins

The Publishing/A&R Interface: Close And Growing Closer

BY JIM BESSMAN



From left: Famous' Finch, Sony/ATV's Rowe, BMG's Brooks, Universal's Sturges, EMI's Lamberg, peermusic's Lloyd, Bug's Allen and Warner/Chappell's Conseil

creative affairs at Universal Music Publishing Group, says that everyone on his staff is now charged with A&R responsibility, in addition to their traditional activities. But he also notes that the publisher's A&R role, at least at Universal, is "secondary," in relation to that of A&R staffers at Universal's record companies.

"Our first responsibility is to pitch songs and promote our writers for great collaborative situations," says Sturges, "and the other is the A&R function—going out and identifying talent before anybody else. But, for this company at this point in time, there's such a tremendous A&R team within the sister record companies that our role is secondary to theirs. So, for us, the A&R role is more to get there before the album is released and provide funding for additional writing and other artist development."

for all creative-department staffers have been changed from Creative Services to A&R.

FULL-SERVICE DELIVERY

"We're doing a lot of the A&R work with the record companies," explains Patrick Conseil, who had been VP of creative services, international, for Warner/Chappell, but with the title change is now VP of A&R, international. "This is not only in that a lot of younger-type artists who've signed with the labels in the last few years don't write their own material, but a lot of times the writers we deliver to the record companies are also producers. So, in many instances, we end up providing the songs and delivering the producers, as well—since they like both the songs and the demos."

Conseil is one of a number of publishers with past label-A&R experience and sees similarities in

Sony/ATV Music Publishing, observes that there's more of this "two-way traffic" between record companies and publishers than ever before.

"We're going through a dramatic change, where A&R people in record companies, after such a long history of artists who are singer-songwriters, are now working more with artists—like Backstreet Boys, 'N Sync, Britney Spears and Celine Dion," says Rowe. "There's a stronger recognition than ever before of how important songs are—and how many good songs you need to put on an album to make the consumers feel they're getting value for their money. So, the more high-quality tracks, the better, which strengthens the publisher."

PRODUCT-MANAGER ROLES

Bug Music Nashville's creative director, John Allen, looks back,

Allen also points out a reversal of sorts in the way the labels and publishers have interacted in the past. "It used to be that the A&R people signed the artists, then helped get them a publishing deal," he says. "Now, because of corporate bottom-line pressure at the labels and the increased micro-managing role of A&R, publishers are more and more the only ones taking the time and money to nurture and develop artist/songwriters. Today's A&R may help some in searching for songs, but most artist/producers have their own network of getting songs straight from publishers who love getting songs directly to artists/producers. Also, publishers are most often the first to meet and hear new artists, who are either looking for good songs for their demo or seeking a publishing deal before seeking a record deal."

now, and sometimes you want to get radio on board before a label. You don't need a label today to make an album if you believe in something strongly."

GETTIN' READY

Getting a bigger jump on the labels, peermusic is now building a studio in Los Angeles. "It's a combination of analog and full-blown Pro Tools," says senior director of talent acquisition John Lloyd, who says he was brought to his position because of his A&R background at RCA Records in London.

Echoing his fellow publishers' comments, Lloyd adds, "Major labels don't have time for artist development these days. So we want to be ready and right out-of-the-box with firm song arrangements by the time our artists get signed—and we're seeing that with other publishers, too. ■"



DOLLY PARTON

ERIC CLAPTON (PRS)



WILLIE NELSON



RALPH PEER II
ABE OLMAN PUBLISHER AWARD



GLORIA & EMILIO ESTEFAN
SAMMY CAHN LIFETIME ACHIEVEMENT AWARD

BMI

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WE ALSO SALUTE OUR FRIENDS & RESPECTED COLLEAGUES

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- BILLY JOEL
Johnny Mercer Award
- IRIS CANTOR
Patron of the Arts Award

Music Publishing

Top Songwriters: Plenty Of New Faces & Repeat Contenders

BY GEOFF MAYFIELD

An old music-industry maxim, so obvious yet so true, states, "It begins with a song." Put that song before the right talent, and be fortunate enough to have that recording reach radio at just the right time, and the composer winds up with a hit.

This Spotlight's four honor rolls of the top songwriters to date in 2001 for The Billboard Hot 100, Hot R&B/Hip-Hop Singles & Tracks, Hot Country Singles &

least one top-10 entry in the works they have charted since the beginning of the 2001 chart year.

That rapper Ludacris, his collaborator Pharrell Williams and singer R. Kelly have concurrent standing among R&B and Hot 100 writers proves that black music still plays a dominant role in popular music. But the triumphant success of rock, pop and country songs on the Hot 100 also underlines the diversity of pop radio formats.

TWENTY TO ONE

Standing at the Hot 100 summit is matchbox twenty front man Rob Thomas, one of last year's more conspicuous songwriters. Thomas reaches the top this time on the shoulders of his band's "If You're Gone," which climbed to No. 5 on the Hot 100. He also benefits from continued radio play of a matchbox song that reached No. 1 last year, "Bent."

Another rocker, Lenny Kravitz, follows Thomas at No. 2. His sole songwriting entry during the chart year is his ballad "Again," which peaked at No. 4.

Richard Marx, one of the bigger recording stars of the '80s, underlines his composing chops in the new century, standing at No. 3 among Hot 100 writers. He wrote "This I Promise You" for hit machine 'N Sync. The song reached No. 5 on the Hot 100.

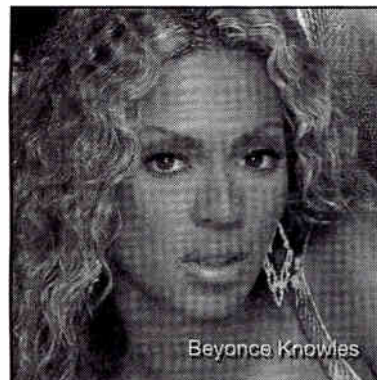
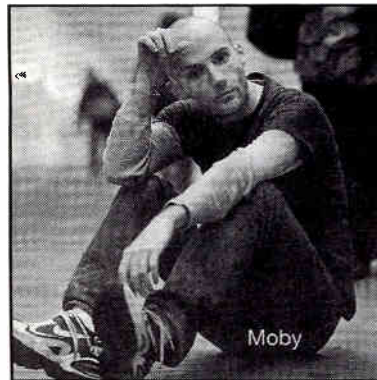
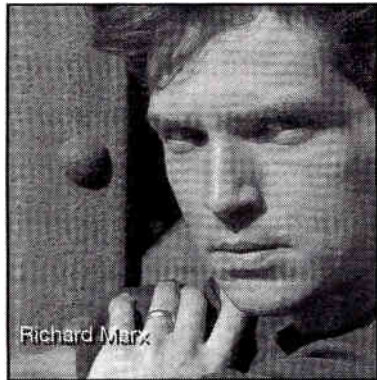
Moby follows Marx on the composers list, benefiting from "South Side," which he recorded with No Doubt's Gwen Stefani. The track charted as high as No. 15, his highest entry ever on the Hot 100. The top four writers have something in common, as each were the sole authors of the songs that have charted for them since the Dec. 2 issue, when the 2001 chart year began. Thus, although Kravitz, Marx and Moby have only placed one song apiece this year, and top dog Thomas has just charted three, they manage to outrank the fifth-through-eighth-place songwriters, who each get credit for two or more songs.

The difference comes down to simple math as Ludacris, Kelly, Williams and Destiny's Child star Beyonce Knowles mostly co-wrote their charting hits with one or more partners, one notable exception being Ludacris' "What's Your Fantasy." Thus, each of those four writers split their song's accumulated chart points with collaborators.

PARTNERS IN RHYME

Aside from "What's Your Fantasy," which peaked at No. 21, Ludacris, fifth on the Hot 100 recap, paired with Williams to write "Southern Hospitality," which peaked at No. 23.

Continued on page 58



Tracks and Hot Latin Tracks brings that message home.

More than half of the top 10 writers from R&B (seven), Latin (seven) and country (six) hit No. 1 on their respective charts at least once. All but one of the 37 writers represented on these lists (three composers place on both the Hot 100 and R&B/Hip-Hop recaps) own at

The chart recaps in the Music Publishing Spotlight cover the period from the Dec. 2, 2000, issue (the start of the 2001 chart year) through the May 12, 2001, issue. The Hot 100 and Hot R&B/Hip-Hop charts are determined using a combination of radio-audience gross impressions as monitored by Broadcast Data Systems (BDS), point-of-sale data provided by SoundScan and reported airplay from radio stations in markets not monitored by BDS. Recaps for those charts reflect actual sales and/or airplay points for each week a song appeared on the chart. Recaps for Hot Country Singles are compiled using total detections as monitored by BDS for each chart week while Hot Latin Tracks recaps are determined using BDS audience gross impressions, accumulated during each week a song charts. In cases where a song is written by more than one songwriter, the points are divided equally between the composers. Publisher and publishing-corporation points are likewise split equally. Publishing corporations receive 100% of the point values compiled by any publisher in which the parent company holds at least 50% equity. Publishing corporations also receive 25% of the point value built by publishers that they administer but do not own.

These recaps were compiled by Anthony Colombo and Michael Cusson with assistance from chart managers Silvio Pietroluongo, Minal Patel, Wade Jessen and Ricardo Companioni.

Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (110)
- 2 WARNER/CHAPPELL MUSIC (79)
- 3 UNIVERSAL MUSIC (59)
- 4 ZOMBA MUSIC (27)
- 5 SONY/ATV MUSIC (35)
- 6 CHRYSALIS MUSIC (11)
- 7 FAMOUS MUSIC (13)
- 8 BMG MUSIC (16)
- 9 LIVINGSTING MUSIC (2)
- 10 BIDNIS MUSIC (3)

Hot 100 Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (64)
- 2 EMI BLACKWOOD, BMI (49)
- 3 WB, ASCAP (51)
- 4 WARNER-TAMERLANE, BMI (33)
- 5 ZOMBA, ASCAP (14)
- 6 MISS BESSIE, ASCAP (1)
- 7 LIVINGSTING, ASCAP (2)
- 8 ZOMBA, BMI (14)
- 9 BIDNIS, BMI (3)
- 10 UNIVERSAL-POLYGRAM INTERNATIONAL, ASCAP (13)

Hot 100 Songwriters

- 1 ROB THOMAS
If You're Gone — matchbox twenty — Lava — EMI Blackwood, BMI/Bidnis, BMI
Bent — matchbox twenty — Lava — EMI Blackwood, BMI/Bidnis, BMI
Mad Season — matchbox twenty — Lava — EMI Blackwood, BMI/Bidnis, BMI
- 2 LENNY KRAVITZ
Again — Lenny Kravitz — Virgin — Miss Bessie, ASCAP
- 3 RICHARD MARX
This I Promise You — 'N Sync — Jive — Chi-Boy, ASCAP/Wixen, ASCAP/DMN, BMI
- 4 MOBY
South Side — Moby Featuring Gwen Stefani — V2 — Little Idiot, BMI/Warner-Tamerlane, BMI
- 5 LUDACRIS
What's Your Fantasy — Ludacris Featuring Shawna — Disturbing Tha Peace/Def Jam South — Ludacris, ASCAP/Drae Santiago, ASCAP/EMI April, ASCAP
Southern Hospitality — Ludacris — Disturbing Tha Peace/Def Jam



From left: Rob Thomas, R. Kelly, Phil Vassar and Estefano

South (P. Williams) — Ludacris, ASCAP/Drae Santiago, ASCAP/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP

6 R. KELLY
I Wish — R. Kelly — Jive — Zomba, BMI/R. Kelly, BMI
Fiesta — R. Kelly Featuring Jay-Z — Jive (S. Carter) — Zomba, BMI/R. Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI
Guilty Until Proven Innocent — Jay-Z Featuring R. Kelly — Roc-A-Fella/Def Jam (S. Carter, D. Stinson) — Lil Lu Lu, BMI/EMI Blackwood, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI/Zomba, BMI/R. Kelly, BMI

7 PHARRELL WILLIAMS
Southern Hospitality — Ludacris — Disturbing Tha Peace/Def Jam South (Ludacris) — Ludacris, ASCAP/Drae Santiago, ASCAP/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP
Danger (Been So Long) — Mystikal Featuring Nivea — Jive (M. Tyler, C. Hugo) — The Braids, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP
I Just Wanna Love U (Give It 2 Me) — Jay-Z — Roc-A-Fella/Def Jam (S. Carter, C. Hugo, J. Johnson, C. Wallace, D. Angelettie, S. Combs, K. Walker, T. 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/Srand, BMI/Zomba, BMI/Jobete, ASCAP/Mason Betha, ASCAP
Girls Dem Sugar — Beenie Man Featuring Mya — Shocking Vibes/VP (C. Hugo, M. Davis) — EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP
Shake Ya Ass — Mystikal — Jive (M. Tyler, C. Hugo) —

Zomba, ASCAP/Bout It, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP

Cross the Border — Philly's Most Wanted — Atlantic (C. Hugo, A. Holly, J. Witherspoon) — EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Fatima & Baron Outlet, ASCAP/Main Money, ASCAP/The Waters Of Nazereth, BMI
There She Goes — Babyface — Arista (C. Hugo, Babyface) — The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI

8 BEYONCE KNOWLES
Independent Women Part I — Destiny's Child — Columbia (S. J. Barnes, J. C. Olivier, C. Rooney) — ENOT, BMI/Sony/ATV Tunes, ASCAP/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Beyonce, ASCAP/Colpix, BMI/New Columbia Pictures, ASCAP

Survivor — Destiny's Child — Columbia (A. Dent, M. Knowles) — For Chase, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/MWP, ASCAP
Jumpin', Jumpin' — Destiny's Child — Columbia (R. Moore, C. Elliott, J. Alexander) — All Black Music, SESAC/353 Music Publishing, SESAC/Beyonce, ASCAP/Universal-PolyGram International Tunes, SESAC/Universal-PolyGram International, ASCAP/Back 2 Da Getto, ASCAP/All Blac, ASCAP

9 JASON WADE
Hanging by a Moment — Lifehouse — DreamWorks — G-Chills, BMI/Songs Of DreamWorks, BMI

T10 KEITH FOLLESE
The Way You Love Me — Faith Hill — Warner Bros. (M. Dulaney) — Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream

Continued on page 58

THE WORLD'S TOP ARTISTS ARE SINGING A UNIVERSAL SONG



* Rondor Music



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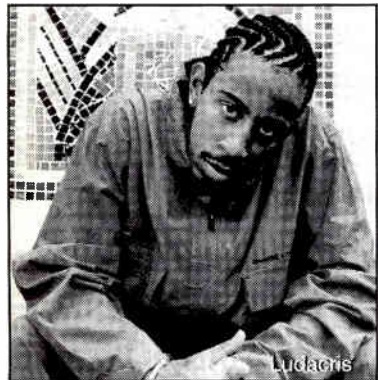
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TOP SONGWRITERS

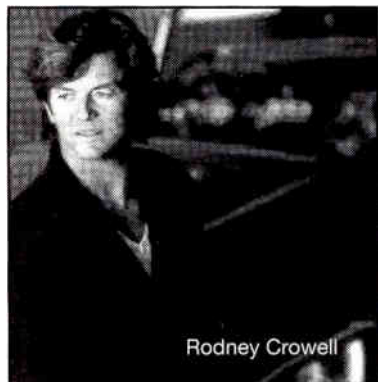
Continued from page 56

Besides Kelly's own "I Wish" (No. 14) and top-10 hit "Fiesta," the latter featuring Jay-Z, the singer's Hot 100 writing credits include Jay-Z's recent "Guilty Until Proven Innocent." Kelly, in sixth place, had partners in writing the last two mentioned but wrote "I Wish" on his own.

In addition to Ludacris' "Southern Hospitality," producer, writer and singer Williams, in seventh place, gets credit for five collaborations, including the Mystikal hits "Danger (Been So Long)" (No. 14) and "Shake Ya Ass" (No. 13).



Ludacris



Rodney Crowell

He also partnered on Jay-Z's "I Just Wanna Love U (Give It 2 Me)," which just missed the top 10 (No. 11), as well as Beenie Man's "Girls Dem Sugar" and the Philly's Most Wanted track "Cross the Border."

To go with her Grammys, her Billboard Music Awards and her group's chart-topping *Survivor* album, which sold 663,000 units in its first week, Knowles also enjoys the No. 8 slot on our Hot 100 writers list. "Independent Women Part 1," which appeared on both the *Charlie's Angels* soundtrack, as well as her group's latest album, stood at No. 1 for 11 weeks, nine of those 11 weeks occurring since the start of the current chart year. Two other Knowles collaborations did almost as well, with the title track from *Survivor* peaking at No. 2 and "Jumpin' Jumpin'" rising to No. 3.

In ninth place is Jason Wade, lead singer from rookie band Lifehouse. The rock band's song "Hanging by a Moment" dug its way into the top five of the Hot 100—exposure that helped push its *No Name Face* album into The Billboard 200's top 10.

Tied for 10th place are Keith Follese and Michael Dulaney, who were the partners who wrote "The Way You Love Me," the Faith Hill song that climbed to No. 6. The two writers split the track's points.

It is interesting to note that Follese and Dulaney are absent from this Spotlight's country list, just as Knowles is missing from the R&B/Hip-Hop top 10. Hill's "Way" was a bigger hit this year among pop radio stations than at coun-

try stations, where it garnered play earlier, starting a four-week stay at No. 1 on Hot Country Singles & Tracks in last year's May 20 issue. Meanwhile, the most recent Destiny's Child singles have prospered more at top-40 stations than at the group's original core format.

Of this year's top-10 Hot 100 songwriters, Thomas and Kelly are the only ones to make the list in previous Music Publishing Spotlights, and Kravitz is the only additional composer to ever make the 25-position Hot 100 writers list in a Year In Music Spotlight. Thomas was No. 3 a year ago and No. 1 at year's end, with steam from "Bent" and Santana's "Smooth," the latter featuring the composer's vocals. Kelly was No. 1 among Hot 100 and R&B writers in both the mid-term and year-end lists of 1999 and a high finalist in three other years, while Kravitz ranked No. 24 in 1999's Year In Music issue.

KELLY IS KING

Three of the Hot 100's top 10 songwriters can be found among the top four slots on the R&B/Hip-Hop composers list. King of the hill is R. Kelly, whose "I Wish" spent two weeks at No. 1. His "Fiesta" was bulleting at No. 6 in its 17th chart week when we concluded this Spotlight's recaps.

The other song that places Kelly among the top 10 Hot 100 scribes, Jay-Z's "Guilty Until Proven Innocent," also adds to his R&B standing, as do four other songs that Kelly has charted this year. Syleena Johnson's "I Am Your Woman" and Talent's "Celebrity" round out his 2001 writing credits. With the exception of "Fiesta" and "Guilty," Kelly was the sole composer for the songs that place him atop the Hip-Hop heap.

The same six tracks that place Pharrell Williams on the Hot 100 list help make him No. 2 among R&B/Hip-Hop writers. Two of the titles, Mystikal's "Danger (Been So Long)" and Jay-Z's "I Just Wanna Love U (Give It 2 Me)," hit No. 1 on Hot R&B/Hip-Hop Singles & Tracks, while two others, Mystikal's "Shake Ya Ass" and Ludacris' "Southern Hospitality," each made the top 10. Beyond the half dozen that Williams placed on the Hot 100, his 2001 R&B/Hip-Hop credits include entries by Angie Martinez, Cuban Link, N*E*R*D, Babyface and Ray-J. One half of the production and composing collective known as the Neptunes, Williams had one or more writing partners on all 11 tracks.

LUDACRIS IMPACT

Two top-10 hits earn Mike City third place among R&B/Hip-Hop. He was one of four who composed the breakthrough hit "Heard It All Before," which climbed to No. 3 for rookie vocalist Sunshine Anderson. He was also the sole writer of Dave Hollister's "One Woman Man," which rose to No. 8, and the recent Jimmy Cozier entry "She's All I Got."

The same two songs that place Ludacris on the Hot 100 list had even bigger impact at Hip-Hop radio, with "Southern Hospitality" riding to No. 6 and "What's Your Fantasy" peaking at No. 10, successes that place him fourth among R&B writers.

Next is producer Bryan-Michael Cox, who made the top 10 R&B writers list for the first time a year ago in Billboard's 2000 Music Publishing Spotlight. His résumé this year includes co-writing credit on 10 top-40 R&B/Hip-Hop hits, including six that made the top 10. Three of them rose all the way to No. 1, including the Jagged Edge songs "Promise" and "Let's Get Married." The other was "Bow Wow (That's My Name)," one of three chart entries for Lil' Bow Wow that were crafted by Cox and production ace Jermaine Dupri.

Continued on page 66

CHARTS

Continued from page 56

Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP

T10 MICHAEL DULANEY

The Way You Love Me — Faith Hill — Warner Bros. (K.Follese) — Encore, ASCAP/Scott And Soda, ASCAP/Fallazoo Crew, ASCAP/Airstream *Dreams, ASCAP/Coyote House, ASCAP/Famous, ASCAP*

Hot 100 Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 ROB THOMAS (3)
- 2 LENNY KRAVITZ (1)
- 3 RICHARD MARX (1)
- 4 MOBY (1)
- 5 LUDACRIS (2)
- 6 R.KELLY (3)
- 7 PHARRELL WILLIAMS (7)
- 8 BEYONCE KNOWLES (3)
- 9 JASON WADE (1)
- T10 KEITH FOLLESE (1)
- T10 MICHAEL DULANEY (1)

Hot R&B/Hip-Hop Singles & Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 EMI MUSIC (126)
- 2 WARNER/CHAPPELL MUSIC (77)
- 3 ZOMBA MUSIC (37)
- 4 UNIVERSAL MUSIC (50)
- 5 SONY/ATV MUSIC (25)
- 6 CHRYSALIS MUSIC (7)
- 7 BMG MUSIC (18)
- 8 FAMOUS MUSIC (26)
- 9 R.KELLY MUSIC (9)
- 10 THE WATERS OF NAZERETH MUSIC (11)

Hot R&B/Hip-Hop Singles & Tracks Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 EMI APRIL, ASCAP (79)
- 2 EMI BLACKWOOD, BMI (55)
- 3 WB, ASCAP (47)
- 4 ZOMBA, BMI (22)
- 5 MIKE CITY, BMI (3)
- 6 WARNER-TAMERLANE, BMI (26)
- 7 R.KELLY, BMI (9)
- 8 ZOMBA, ASCAP (14)
- 9 UNIVERSAL, ASCAP (11)
- 10 THE WATERS OF NAZERETH, BMI (11)

Hot R&B/Hip-Hop Singles & Tracks Songwriters

- 1 R. KELLY
I Wish — R. Kelly — Jive — Zomba, BMI/R. Kelly, BMI
Fiesta — R. Kelly Featuring Jay-Z — Jive (S. Carter) — Zomba, BMI/R. Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI
Feelin' On Yo Booty — R. Kelly — Jive — Zomba, BMI/R. Kelly, BMI
A Woman's Threat — R. Kelly — Jive — Zomba, BMI/R. Kelly, BMI
I Don't Mean It — R. Kelly — Jive — Zomba, BMI/R. Kelly, BMI
Guilty Until Proven Innocent — Jay-Z Featuring R. Kelly — Roc-A-Fella/Def Jam (S. Carter, D. Stinson) — Lil Lu Lu, BMI/EMI Blackwood, BMI/Dayna's

- Day, BMI/Warner-Tamerlane, BMI/Zomba, BMI/R. Kelly, BMI*
I Am Your Woman — Syleena Johnson — Jive — Zomba, BMI/R. Kelly, BMI
The Greatest Sex — R. Kelly — Jive — Zomba, BMI/R. Kelly, BMI/EMI April, ASCAP
Celebrity — Talent — Rock Land — Zomba, BMI/R. Kelly, BMI

2 PHARRELL WILLIAMS

- Southern Hospitality** — Ludacris — Disturbing Tha Peace/Def Jam South (Ludacris) — Ludacris, ASCAP/Drae Santiago, ASCAP/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP
Danger (Been So Long) — Mystikal Featuring Nivea — Jive (M. Tyler, C. Hugo) — The Braids, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP
I Just Wanna Love U (Give It 2 Me) — Jay-Z — Roc-A-Fella/Def Jam (S. Carter, C. Hugo, J. Johnson, C. Wallace, D. Angeletti, S. Combs, K. Walker, T. 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 Angeletti, BMI/Wind Tiger, BMI/Srand, BMI/Zomba, BMI/Jobete, ASCAP/Mason Betha, ASCAP

- Shake Ya Ass** — Mystikal — Jive (M. Tyler, C. Hugo) — Zomba, ASCAP/Bout It, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP

- Girls Dem Sugar** — Beenie Man Featuring Mya — Shocking Vibes/VP (C. Hugo, M. Davis) — EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP

- Cross The Border** — Philly's Most Wanted — Atlantic (C. Hugo, A. Holly, J. Witherspoon) — EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Fatima & Baron Outlet, ASCAP/Main Money, ASCAP/The Waters Of Nazereth, BMI

- Dem Thangs** — Angie Martinez — EastWest (A. Martinez, C. Hugo) — Media Noche, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP

- There She Goes** — Babyface — Arista (C. Hugo, Babyface) — The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI

- Wait A Minute** — Ray-J Featuring Lil' Kim — Atlantic (C. Hugo, K. Jones) — The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI

- Lapdance** — N*E*R*D Featuring Lee Harvey & Vita — Virgin (C. Hugo, G. Thornton) — EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP/Genmarc, ASCAP

- Still Telling Lies** — Cuban Link Featuring Tony Sunshine — Terror Squad (F. Delgado, C. Hugo) — Marielito, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP

3 MIKE CITY

- One Woman Man** — Dave Hollister — Def Squad — Mike City, BMI
Heard It All Before — Sunshine Anderson — Soulife (R. Sherrer, C. Dawley, S. Anderson) — Mike City, BMI/Pinkey's Playhouse,

- ASCAP/Copyright Control
She's All I Got — Jimmy Cozier — J — Mike City, BMI

4 LUDACRIS

- Southern Hospitality** — Ludacris — Disturbing Tha Peace/Def Jam South (P. Williams) — Ludacris, ASCAP/Drae Santiago, ASCAP/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP
What's Your Fantasy — Ludacris Featuring Shawna — Disturbing Tha Peace/Def Jam South — Ludacris, ASCAP/Drae Santiago, ASCAP/EMI April, ASCAP

5 BRYAN-MICHAEL COX

- Bow Wow (That's My Name)** — Lil Bow Wow — So So Def (J. Dupri) — EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI/My Own Chit, BMI

- Promise** — Jagged Edge — So So Def (J. Dupri, B. Casey, B. Casey, B. Young, G. Smith) — So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Bdert, ASCAP/Babyboy's Little, SESAC/Noontime Tunes, BMI/Gizzo, ASCAP/Air Control, ASCAP

- Let's Get Married** — Jagged Edge — So So Def (J. Dupri, B. Casey, B. Casey) — So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, SESAC/Air Control, ASCAP

- Just Be A Man About It** — Toni Braxton — LaFace (T. Braxton, J. Austin, T. Bishop) — Braxtoni, BMI/Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Black Baby, SESAC/Noontime, SESAC

- Superwoman Pt. II** — Lil' Mo Featuring Fabolous — EastWest (C. Loving, G. Nash, K. Ifill, J. Jackson, E. Shaw) — Mo Loving, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/EMI Blackwood, BMI/Mr. Manatti, BMI/Duro, BMI/WB, ASCAP/J Brasco, ASCAP/Desert Storm, BMI

- Straight Up** — Chante Moore — Silas (J. Dupri, C. Loving) — Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/So So Def, ASCAP/Mo Loving, ASCAP/WB, ASCAP

- Puppy Love** — Lil Bow Wow Featuring Jagged Edge — So So Def (J. Dupri, J. T. Smith, B. Erving, D. Simon, D. Pierce, B. Casey, B. Casey) — EMI April, ASCAP/So So Def, ASCAP/LL Cool J, ASCAP/Sony/ATV Songs, BMI/Def Jam, ASCAP/Universal, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/Them Damn Twins, ASCAP

- Bounce With Me** — Lil Bow Wow Featuring Xscape — So So Def (J. Dupri, Da Brat) — EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Thowin' Tantrums, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/TCF, ASCAP/Fox Tunes, SESAC

- Hey Papi** — Jay-Z Featuring Memphis Bleek & Amil — Def Jam/Def Soul (S. Carter, T. Mosley) — Lil Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/WB, ASCAP/Val's Child, ASCAP/Urban Warfare, ASCAP

- Is It Really Like That?** — Absoulute — Noontime (K. Hicks, D. Scantz, B. Casey, B. Casey) — Kevin Hicks, BMI/Noontime Tunes, BMI/Scantz, SESAC/Noontime, SESAC/Babyboy's Little, SESAC/Them Damn Twins, ASCAP/EMI April, ASCAP/Air Control, ASCAP

6 CHAD HUGO

- Danger (Been So Long)** — Mystikal Featuring Nivea — Jive (M. Tyler, P. Williams) — The Braids, ASCAP/Zomba, ASCAP/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI

Continued on page 60

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World Radio History

Songwriters Hall of Fame Readies Dinner, Elects Prez, Makes Plans



Hal David (left) and Ralph Peer II



Clockwise, from the top: Billy Joel, Eric Clapton, Dolly Parton, Gloria Estefan, Willie Nelson, Paul Williams, Emilio Estefan, Diane Warren

Eagerly anticipating The National Academy of Popular Music/Songwriters Hall of Fame's 32nd annual induction and awards dinner, CEO Hal David is equally excited about new developments at the organization.

"We just elected Linda Moran as president of the Songwriters Hall of Fame," says David. The presence of the veteran Warner Music Group executive, who was recently kicked upstairs to become special advisor to AOL Time Warner's chief executive and co-chief operating officer, is much needed, he adds. "We're expanding, and it was getting to be a one-man band! And we couldn't find anyone better than Linda."

Other expansion at the Academy involves its growing Web site and its quest for new ways to further strengthen its identity. The latter effort, David says, may include a tie-in with the QVC cable network.

BIG SHOW FOR L.A.

But the biggest endeavor remains the organization's drive to establish a permanent museum and educational facility in New York to honor the great songwriters and their cultural contributions. "We're looking for other things to do—in addition to our annual induction dinner," says David. "A few months ago, my wife and I did a show for the Music Center in Los Angeles. It was called *The Singer, The Song, The Writer* and was hosted by Paul Williams and starred Dionne Warwick, Rosemary Clooney, Larry Gatlin, Helen Reddy, Maureen McGovern and others—and it was extraordinary! Everyone involved was in the Hall of Fame, so we're planning to do it again as a benefit for the Hall of Fame sometime later this year or the beginning of next year. We just need to find the right venue."

NEW YORK CEREMONIES

As for this year's Hall of Fame inductions, to be held June 14 at the Sheraton New York Hotel & Towers, David cites the inductees—including Dolly Parton, Diane Warren, Willie Nelson, Eric Clapton and Paul Williams, along with Johnny Mercer Award winner Billy Joel, Sammy Cahn Lifetime Achievement Award winners Gloria and Emilio Estefan, and Abe Olman Publisher Award winner Ralph Peer II of Peer Music.

"It's my second induction dinner as chairman, and it should turn out to be as great as last year's," he says. "It's wonderful to be able to celebrate great songs and the people who created them—which is probably one of the greatest achievements in the United States, and the world."

—Jim Bessman

CHARTS

Continued from page 58

- April, ASCAP/Chase Chad, ASCAP
I Just Wanna Love U (Give It 2 Me) — Jay-Z — Roc-A-Fella/Def Jam (S. Carter, P. Williams, J. Johnson, C. Wallace, D. Angelettie, S. Combs, K. Walker, T. 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/Srand, BMI/Zomba, BMI/Jobete, ASCAP/Mason Betha, ASCAP
Shake Ya Ass — Mystikal — Jive (M. Tyler, P. Williams) — Zomba, ASCAP/Bout It, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP
Girls Dem Sugar — Beenie Man Featuring Mya — Shocking Vibes/VP (P. Williams, M. Davis) — EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP
Cross the Border — Philly's Most Wanted — Atlantic (P. Williams, A. Holly, J. Witherspoon) — EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Fatima & Baron Outlet, ASCAP/Main Money, ASCAP/The Waters Of Nazereth, BMI
Dem Thangs — Angie Martinez — EastWest (A. Martinez, P. Williams) — Media Noche, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP
There She Goes — Babyface — Arista (P. Williams, Babyface) — The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI
Wait a Minute — Ray-J Featuring Lil' Kim — Atlantic (P. Williams, K. Jones) — The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI
Lapdance — N*E*R*D Featuring Lee Harvey & Vita — Virgin (P. Williams, G. Thornton) — EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP/Genmarc, ASCAP
Still Telling Lies — Cuban Link Featuring Tony Sunshine — Terror Squad (F. Delgado, P. Williams) — Marielito, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP
7 ANTHONY "SHEP" CRAWFORD
Stranger In My House — Tamia — Elektra (S. V. Jones) — Almo, ASCAP/Hudson - Jordan, ASCAP/Shae Shae, ASCAP
Thank You In Advance — Boyz II Men — Universal — Hudson - Jordan, ASCAP/Almo, ASCAP
Incomplete — Sisqo — Dragon/Def Soul (M. Jordan, K. Hudson) — Montell Jordan, ASCAP/Famous, ASCAP/Hudson Jordan, ASCAP/Almo, ASCAP/Wixen, ASCAP
8 ANDRE HARRIS
A Long Walk — Jill Scott — Hidden Beach (J. Scott) — Blues Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP
Love — Musiq Soulchild — Def Soul (T. Johnson, C. Haggins) — EMI April, ASCAP/Nivrac Tyke, ASCAP/Touched By Jazz, ASCAP/Soulchild, ASCAP/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP
Girl Next Door — Musiq Soulchild Featuring Ayana Of Aaries — Def

- Soul (T. Johnson, C. Haggins, J. Scott, E. Green) — EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Pamoja, BMI/EMI Blackwood, BMI
The Way — Jill Scott — Hidden Beach (J. Scott) — Blues Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP
9 JERMAINE DUPRI
Bow Wow (That's My Name) — Lil Bow Wow — So So Def (B. M. Cox) — EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime, SESAC/EMI Blackwood, BMI/My Own Chit, BMI
Promise — Jagged Edge — So So Def (B. Casey, B. Casey, B. Young, B. M. Cox, G. Smith) — So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Bdert, ASCAP/Babyboy's Little, SESAC/Noontime Tunes, BMI/Gizzo, ASCAP/Air Control, ASCAP
Let's Get Married — Jagged Edge — So So Def (B. Casey, B. Casey, B. M. Cox) — So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Babyboy's Little, SESAC/Noontime, SESAC/Air Control, ASCAP
Straight Up — Chante Moore — Silas (B. M. Cox, C. Loving) — Babyboy's Little, SESAC/Noontime South, SESAC/EMI April, ASCAP/So So Def, ASCAP/Mo Loving, ASCAP/WB, ASCAP
Puppy Love — Lil Bow Wow Featuring Jagged Edge — So So Def (J. T. Smith, B. Erving, D. Simon, D. Pierce, B. M. Cox, B. Casey, B. Casey) — EMI April, ASCAP/So So Def, ASCAP/LL Cool J, ASCAP/Sony/ATV Songs, BMI/Def Jam, ASCAP/Universal, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/Them Damn Twins, ASCAP
Bounce With Me — Lil Bow Wow Featuring Xscape — So So Def (Da Brat, B. M. Cox) — EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Thowin' Tantrums, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/TCF, ASCAP/Fox Tunes, SESAC
What'Chu Like — Da Brat Featuring Tyrese — So So Def (Da Brat, J. Evers, J. Korduletsch) — Thowin' Tantrums, ASCAP/EMI April, ASCAP/Air Control, ASCAP/So So Def, ASCAP/Warner-Tamerlane, BMI/Edition Lollipop, GEMA
10 SHAWN CARTER
Fiesta — R. Kelly Featuring Jay-Z — Jive (R. Kelly) — Zomba, BMI/R. Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI
Is That Your Chick — Memphis Bleek Featuring Jay-Z & Missy Elliott — Roc-A-Fella/Def Jam (T. Mosley, C. Mitchell, M. Elliott) — Lil Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/Mass Confusion, ASCAP/WB, ASCAP
I Just Wanna Love U (Give It 2 Me) — Jay-Z — Roc-A-Fella/Def Jam (P. Williams, C. Hugo, J. Johnson, C. Wallace, D. Angelettie, S. Combs, K. Walker, T. 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/Srand, BMI/Zomba, BMI/Jobete, ASCAP/Mason Betha, ASCAP
Guilty Until Proven Innocent — Jay-Z Featuring R. Kelly — Roc-A-Fella/Def Jam (D. Stinson, R. Kelly) — Lil Lu Lu, BMI/EMI Blackwood, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI/Zomba, BMI/R. Kelly, BMI
Change The Game — Jay-Z, Beanie Sigel And Memphis Bleek — Roc-A-Fella/Def Jam (R. Thomas, M. Cox, D. Grant) — EMI April, ASCAP/

- Cyphercliff, ASCAP/Mo Down Muzik, ASCAP/EMI Blackwood, BMI/Lil Lu Lu, BMI/Shakur Al-Din, ASCAP/Hitco South, ASCAP
Mi Amor — Angie Martinez With Jay-Z — EastWest (A. Martinez, D. Stinson) — Media Noche, ASCAP/EMI April, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Dayna's Day, BMI/Warner-Tamerlane, BMI
Do My... — Memphis Bleek Featuring Jay-Z — Roc-A-Fella/Def Jam (M. Cox, P. Lawrence III, N. Robinson, Jr., K. Robinson) — Val's Child, ASCAP/Lil Lu Lu, BMI/EMI Blackwood, BMI/Brownstone Cake, BMI/Hot Butter Milk, ASCAP/Dreamworld Pudding, ASCAP/Bug, ASCAP/Songs Of Universal, BMI/WB, ASCAP
Hey Papi — Jay-Z Featuring Memphis Bleek & Amil — Def Jam/Def Soul (T. Mosley, B. M. Cox) — Lil Lu Lu, BMI/EMI Blackwood, BMI/Virginia Beach, ASCAP/WB, ASCAP/Val's Child, ASCAP/Urban Warfare, ASCAP
Best of Me Part 2 — Mya & Jay-Z — University/Interscope (S. J. Barnes, J. C. Olivier, L. Gates, M. Davis, M. Williams, M. Hall) — EKOP, BMI/Sony/ATV Songs, BMI/ENOT, BMI/Sony/ATV Tree, BMI/Shellies House, SESAC/Lil Lu Lu, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Jae'wons, ASCAP/Justin Combs, ASCAP

Hot R&B/Hip-Hop Singles & Tracks Songwriters

- Pos. SONGWRITER (No. of Charted Titles)
- 1 R. KELLY (9)
 - 2 PHARRELL WILLIAMS (11)
 - 3 MIKE CITY (3)
 - 4 LUDACRIS (2)
 - 5 BRYAN-MICHAEL COX (10)
 - 6 CHAD HUGO (10)
 - 7 ANTHONY "SHEP" CRAWFORD (3)
 - 8 ANDRE HARRIS (4)
 - 9 JERMAINE DUPRI (7)
 - 10 SHAWN CARTER (9)

Hot Country Singles & Tracks Publishing Corporations

- Pos. PUBLISHING CORPORATION (No. of Charted Titles)
- 1 EMI MUSIC (46)
 - 2 WARNER/CHAPPELL MUSIC (33)
 - 3 UNIVERSAL MUSIC (37)
 - 4 SONY/ATV MUSIC (39)
 - 5 SUSSMAN & ASSOCIATES MUSIC (2)
 - 6 BMG MUSIC (9)
 - 7 CURB MUSIC (8)
 - 8 REALSONGS MUSIC (3)
 - 9 POST OAK MUSIC (1)
 - 10 ACUFF-ROSE MUSIC (6)

Hot Country Singles & Tracks Publishers

- Pos. PUBLISHER (No. of Charted Titles)
- 1 EMI APRIL, ASCAP (19)
 - 2 EMI BLACKWOOD, BMI (17)
 - 3 SONY/ATV TREE, BMI (26)
 - 4 WB, ASCAP (19)
 - 5 TOKECO TUNES, BMI (1)
 - 6 WARNER-TAMERLANE, BMI (14)
 - 7 ALMO, ASCAP (6)
 - 8 TESSA, BMI (1)

Continued on page 62



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Music Publishing

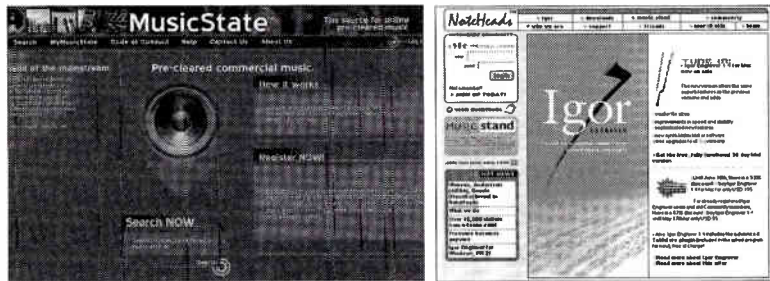
International Reports

Sites That Sync And Think For Clients

The Internet is transforming how music publishers do business. Following are examples from music publishers and publishing-oriented companies from around the globe.

LONDON—The new U.K. Web-based company MusicState boasts some top British music-publishing executives on its staff—and aims to be the definitive provider of innovative music for synchronization purposes. The company is part of GlobalState, a group that also includes ImageState and VideoState, which delivers stock photography and film footage via the Internet. Maria Forte, COO of MusicState, has worked in music publishing for more than 20 years, largely with the Virgin Group of companies.

“Traditional music libraries serve a purpose,” Forte explains, “but they aren’t particularly innovative. There’s a huge difference between the price for library music and licensing commercial music. If you were commissioning an original piece by a well-known writer, it would probably cost a



considerable sum of money. MusicState offers original music at an affordable price. We specialize in a great store of commercial music that never gets heard, which falls between library music and the mainstream.” The company does not publish the music itself but has struck deals with content providers who are mainly independent publishers or record labels, including Copasetic, Blood & Fire, Pussyfoot and Italian out-

fit Irma.

“Reaction so far has been excellent,” notes Forte. “We have been mainly targeting advertising such as Saatchi and Saatchi, Leagas Delaney and JWT. The site has been very well-received by music buyers, production and post-production companies who are quite ecstatic about being able to browse pre-cleared music by style, mood and tempo to suit

Continued on page 64

CHARTS

Continued from page 60

- 9 SONY/ATV CROSS KEYS,ASCAP (10)
- 10 PHIL VASSAR,ASCAP (4)

Hot Country Singles & Tracks Songwriters

- 1 PHIL VASSAR
My Next Thirty Years — Tim McGraw — Curb — EMI April,ASCAP/Phil Vassar, ASCAP
- Just Another Day in Paradise* — Phil Vassar — Arista Nashville (C.Wiseman) — EMI April,ASCAP/Phil Vassar,ASCAP/ Almo,ASCAP/Daddy Rabbit,ASCAP
- Rose Bouquet* — Phil Vassar — Arista Nashville(R.Byrne) — EMI April,ASCAP/Phil Vassar,ASCAP/EMI Blackwood,BMI/Artbyrne,BMI
- Live It Up* — Marshall Dyllon — Dreamcatcher(R.Byrne) — EMI Blackwood,BMI/Artbyrne,BMI/EMI April,ASCAP/Phil Vassar,ASCAP

- 2 TOBY KEITH
You Shouldn't Kiss Me Like This — Toby Keith — DreamWorks — Tokeco Tunes,BMI

- 3 DARRELL SCOTT
It's A Great Day to Be Alive — Travis Tritt — Columbia — EMI April,ASCAP/House Of Bram,ASCAP
- Born To Fly* — Sara Evans — RCA (S.Evans,M.Hummon) — Sony/ATV Tree,BMI/Careers-BMG,BMI/ Floyd's Dream,BMI/Chuck Wagon Gourmet,ASCAP/Famous,ASCAP

- 4 RODNEY CROWELL
Ashes By Now — Lee Ann Womack —

MCA Nashville — Tessa,BMI

- 5 BOBBY TOMBERLIN
One More Day — Diamond Rio — Arista Nashville(S.D.Jones) — EMI April,ASCAP/Sound Island,ASCAP/ Mike Curb,BMI
- A Good Day to Run* — Darryl Worley — DreamWorks(D.Worley) — EMI Blackwood,BMI/Hatley Creek,BMI/ Mike Curb,BMI

- 6 ALAN JACKSON
www.memory — Alan Jackson — Arista Nashville — WB,ASCAP/Yee Haw,ASCAP
- When Somebody Loves You* — Alan Jackson — Arista Nashville — WB,ASCAP/Yee Haw,ASCAP

- 7 CRAIG WISEMAN
Tell Her — Lonestar — BNA (Kwesi B.) — Almo,ASCAP/Daddy Rabbit,ASCAP
- Just Another Day in Paradise* — Phil Vassar — Arista Nashville (P.Vassar) — EMI April,ASCAP/Phil Vassar,ASCAP/Almo,ASCAP/Daddy Rabbit,ASCAP
- The Last Thing On My Mind* — Patty Loveless — Epic(A.Anderson) — Almo,ASCAP/Daddy Rabbit,ASCAP/ Mighty Nice,BMI/Al Andersongs,BMI/ Bluewater,BMI

- 8 TIM JOHNSON
She Misses Him — Tim Rushlow — Atlantic — EMI Blackwood,BMI/Tim Johnson,BMI
- Every Man For Himself* — Neal McCoy — Giant(M.Elliott) — Sony/ATV Tree,BMI/EMI Blackwood,BMI/Tim Johnson,BMI

- 9 ANNIE ROBOFF
If My Heart Had Wings — Faith Hill —

Continued on page 64

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Grammy Awards

Best R&B Song

Say My Name

Writer: Fred Jerkins III*

Best Country Song

I Hope You Dance

Writer: Tia Sillers*

Best Rap Album

The Marshall Mathers LP

Writer: Eminem*

Best Rap Solo Performance

The Real Slim Shady

Writer: Eminem*

Best Pop Instrumental Performance

Caravan

The Brian Setzer Orchestra

Writer: Duke Ellington*

Best Female R&B Vocal Performance

Toni Braxton

He Wasn't Man Enough

Writer: Fred Jerkins III*

Best R&B Performance By A Duo Or Group With Vocal

Destiny's Child

Say My Name

Writer: Fred Jerkins III*

Best Instrumental Composition

Theme From Angela's Ashes

Writer: John Williams*

Grammy Nominees Included:

Record of the Year

Say My Name

Writer: Fred Jerkins III*

Album of the Year

The Marshall Mathers LP

Writer: Eminem*

Best Country Song

I Hope You Dance

Writer: Tia Sillers*

and

The Way You Love Me

Writer: Michael Dulaney*

Best R&B Song

He Wasn't Man Enough

Writer: Fred Jerkins III*

Song of the Year

I Hope You Dance

Writer: Tia Sillers*

and

Say My Name

Writer: Fred Jerkins III*

Country Music Association (CMA)

Song Of The Year

Single Of The Year

Lee Ann Womack / MCA Nashville

I Hope You Dance

Writer: Tia Sillers*

Academy of Country Music (ACM)

Song Of The Year

Single Of The Year

Lee Ann Womack / MCA Nashville

I Hope You Dance

Writer: Tia Sillers*

ASCAP Film and Television Music Awards

Top Box-Office Films

Mission: Impossible 2

Writer: Hans Zimmer*

What Women Want

Writer: Alan Silvestri*

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BMI Latin Songwriter

Of The Year



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Music Publishing

INTERNATIONAL REPORT

Continued from page 62

their budget." MusicState's highly sophisticated search facility enables registered song-seekers to find music for any other multi-media use, including film and TV production and online, with sync fees displayed automatically, according to length of music used, type of project and time period for which the [non-exclusive] license is required. "The brilliant thing about MusicState is that no prior approvals are required from the artists/writers, so we can provide music very swiftly," says Forte. —David Stark

TOKYO—The Web site of the major Japanese publisher Fujipacific Music Inc. has presented a new opportunity for the company's current and prospective music-business clients. The site, at www.fujipacific.co.jp, features extensive lists of some of the best-known Japanese and foreign works in its catalog. It includes a feature enabling users to register for a twice-monthly e-mail magazine, information about Fujipacific's audition program, links to artist home pages, a Japanese-language history of the Tin Pan Alley song-writing tradition, and general company information.

"Basically, in Japan, compared to Europe and North America, a publishing company like this is

not known to the public," notes Shinichi Oikawa, domestic products manager, Fujipacific Music Inc. "The main role of our site is to communicate information to other people in the music business and music-related fields. We're happy if the general public looks at our site as well. We also use the site to introduce our writers to people who may be looking for particular kinds of music."

—Steve McClure

MUNICH—Wintrup Musikverlage, one of Germany's few remaining independent music publishers, has enjoyed success recently with the single "Daylight in Your Eyes" by the girl group No Angels (Polydor). The group gained popularity through the RTL-TV documentary *Popstar*. But the more cutting-edge medium of the Internet is seen as key to the company's continued success. Wintrup Musikverlage, founded 25 years ago and owned by Walter Holzbaur, is a traditional, band-oriented publisher whose current releases include an album by Echo-award-winning jazz instrumentalist Hellmut Hattler (Polydor), a duet by the duo Rosenstolz with Marc Almond (Polydor), as well as the band Notwist (Virgin). It has sub-publishing deals with such publishers as Notting Hill, Complete, Minder and Netzwerk. The company's Web site, www.wintrup.de, "is updated almost daily and designed to provide information about the company," says Holzbaur. "It includes current news on releases, which we also send out as a newsletter by mail,

back-up info on previous newsletters, as well as tour dates for the artists we publish for our media partners. In order to attract unsigned bands and writers, we have installed a platform for MP3 files, where groups can submit two of their best tracks for our review. Our server downloads these files for us on CD, so it is less time-consuming for us. Also, we have installed links to our individual artist Web sites to provide comprehensive coverage."

—Ellie Weinert

STOCKHOLM—Developing the next Billboard Hot 100 hit may be a holy grail for Swedish pop-music publishers, but there is one company that specializes in teaching future generations to actually play the music. NoteHeads.com, founded in 1996 by composers Peter Bengtson and Esa-Pekka Salonen (who co-owns the company together with its nine employees), is based in Stockholm and has an affiliate in New London, Conn. (managed by Bryan Doughty). With its unique notation software, Igor, the company is offering sheet music in the classical, jazz, modern art music and pop genres, including songs from the A*Teens' current album *Teen Spirit* (Stockholm Records/Stockholm Songs). Consumers can sample, buy and print out the sheets (with prices ranging from \$1 to \$12). NoteHeads.com's income is based on both obtaining a percentage of sheet-music sales, as well as an annual fee (\$100) charged for consumers who want the professional membership. The

Continued on page 68

CHARTS

Continued from page 62

Warner Bros. (J.F.Knobloch) —
Almo, ASCAP/Anwa, ASCAP/J. Fred Knobloch, ASCAP
If I Fall You're Going Down With Me —
Dixie Chicks — Monument (M.Berg) —
Hillbillith, BMI/Songs Of Sally Sue's
Medicine Show, BMI/Songs Of Universal,
BMI/Almo, ASCAP/Anwa, ASCAP
We're So Good Together — Reba McEntire —
MCA Nashville (B.DiPiero, J.S.Sherrill) — Almo, ASCAP/Anwa,
ASCAP/Sony/ATV Tree, BMI/Nothing
But The Wolf, BMI

10 TROY VERGES

Who I Am — Jessica Andrews —
DreamWorks (B.James) — Sony/ATV
Tree, BMI/Songs Of Teracel, BMI/
Songs Of Universal, BMI
Georgia — Carolyn Dawn Johnson —
Arista Nashville (C.D.Johnson) — EMI
Full Keel, ASCAP/Blakemore Avenue,
ASCAP/EMI Longitude, BMI/Wedge-
wood Avenue, BMI/EMI April, ASCAP
I Would've Loved You Anyway — Trisha
Yearwood — MCA Nashville
(M.Danna) — Dannasongs, BMI/
Ensign, BMI/Songs Of Universal, BMI
Telluride — Tim McGraw — Curb
(B.James) — Songs Of Universal,
BMI/Sony/ATV Cross Keys, ASCAP/
Onaly, ASCAP

Hot Country Singles & Tracks Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 PHIL VASSAR (4)
- 2 TOBY KEITH (1)
- 3 DARRELL SCOTT (2)

- 4 RODNEY CROWELL (1)
- 5 BOBBY TOMBERLIN (2)
- 6 ALAN JACKSON (2)
- 7 CRAIG WISEMAN (3)
- 8 TIM JOHNSON (2)
- 9 ANNIE ROBOFF (3)
- 10 TROY VERGES (4)

Hot Latin Tracks Publishing Corporations

Pos. PUBLISHING CORPORATION (No. of Charted Titles)

- 1 SONY/ATV MUSIC (17)
- 2 EMI MUSIC (14)
- 3 WARNER/CHAPPELL MUSIC (13)
- 4 BMG MUSIC (6)
- 5 PEERMUSIC (7)
- 6 UNIVERSAL MUSIC (9)
- 7 WORLD DEEP MUSIC (4)
- 8 FONOMIC (1)
- 9 ARPA MUSIC (1)
- 10 REALSONGS MUSIC (1)

Hot Latin Tracks Publishers

Pos. PUBLISHER (No. of Charted Titles)

- 1 WB, ASCAP (11)
- 2 EMOA, ASCAP (4)
- 3 EMI APRIL, ASCAP (6)
- 4 BMG SONGS, ASCAP (2)
- 5 SONY/ATV LATIN, BMI (6)
- 6 PEER INT'L., BMI (5)
- 7 SONY/ATV DISCOS, ASCAP (3)
- 8 SER-CA, BMI (3)
- 9 FLAMINGO, BMI (2)
- 10 WORLD DEEP MUSIC, BMI (3)

Continued on page 66

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Quincy D. Jones III / QD3 Soundlab

Kevin "She'kspere" Briggs / Classic Music

David Corlew / Corlew Music Group

Brad & Julie Daniels / Island Bound Music

Scott Simon, Tim McGraw / rpm music group

John Atterberry / infusion Music Group

Gregg Allman / Elijah Blue Music, D-DEM Music,
Aibro Music

Ken Levitan, Chris Farren / Combustion Music

Daniel Miller, Andrew King, David McGinnis
/ Mute Song



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All or Nothing - O-Town (Steve Mac)

Big Deal - Leann Rhimes (Jeff Steele) #6 Country, #23 Pop

Bills, Bills, Bills - Destiny's Child (Kevin "She'kspere" Briggs) #1 Pop, #1 R&B, #6 U.K. Pop

Bag A Boo - Destinys Child (Kevin Sheksphere Briggs) #15 R&B, #33 Pop, #9 U.K. Pop

Case of the Ex - Mya (Thabisco Nkhereanye) #2 Pop

Do Something - Macy Gray (Patrick Brown, Raymon Murray, Rico Wade) #63 R&B, #51 U.K. Pop

Don't Let Go (Love) - En Vogue (Patrick Brown, Raymon Murray, Rico Wade) #2 Pop, #1 R&B, #5 U.K. Pop

Don't Take It Personal - Monica (QD3) #1 R&B, #2 Pop, #32 U.K. Pop

Fill Me In - Craig David (Craig David) #1 UK Pop

Friend Of Mine - Kelly Price (Anthony Dent) #1 R&B, #12 Pop, #25 U.K. Pop

God Give Me Strength - Elvis Costello (Burt Bacharach)

How Do I Get There - Deana Carter (Chris Farren) #1 Country

I Love You - Martina McBride (Keith Follesè) #1 Country, #21 AC, #24 Pop

It's Alright - Jay-Z (insomnie "Mahogany" Leeper) #32 R&B, #61 Pop

Lately - Divine (Edward Woodruff, Jr., Willie Baker, Jr.) #1 Pop, #2 R&B, #52 U.K. Pop

Lay Low - Snoop Dogg (Mike Elizondo) #50 Pop, #20 R&B

Let Me Blow Ya Mind - Eve featuring Gwen Stefani (Mike Elizondo) #14 Pop

Nobody Knows - Kevin Sharp (Joseph Richards) #1 Country

Nobody Knows - The Tony Rich Project (Joseph Richards) #2 Pop, #11 R&B, #4 U.K. Pop

No Scrubs - TLC (Kevin "She'kspere" Briggs) #1 Pop, #1 R&B, #3 U.K. Pop

Real Slim Shady, The - Eminem (Mike Elizondo)

Smile - Lonestar (Keith Follesè) #1 Country, #39 Pop

Something Like That - Tim McGraw (Keith Follesè) #1 Country, #28 Pop

Still On Your Side - BBMak (Bridget Benenate) #54 Pop

Survivor - Destiny's Child (Anthony Dent) #2 Pop, #6 R&B

Swear It Again - Westlife (Steve Mac) #20 Pop

There You Go - Pink (Kevin "She'kspere" Briggs) #7 Pop, #15 R&B

To Live And Die In L.A. - 2 Pac (QD3) #18 U.K. Pop

Unbelievable - Diamond Rio (Al Anderson, Jeff Steele) #2 Country, #36 Pop

Waterfalls - TLC (Patrick Brown, Raymon Murray, Rico Wade) #1 Pop, #4 R&B, #24 AC, #4 U.K. Pop

Who Dat - JT Money featuring Solé (Thabisco Nkhereanye, Tonya Johnston) #2 R&B, #5 Pop

Whole Again - Atomic Kitten (Stuart Kershaw) #1 UK Pop

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Music Publishing

TOP SONGWRITERS

Continued from page 58

Tracks by Lil' Mo, Toni Braxton, Chante Moore, Jay-Z and Absolute solidify Cox's standing as a composer. Chad Hugo, Williams' partner in the Naptunes, helped write nine of the 11 songs that have charted this year for his partner, good for sixth place. He's followed by Anthony "Shep" Crawford, who has collaborated on three R&B/Hip-Hop entries so far this year, including two that made the top five: Sisqo's chart-topping "Incomplete" and Tamia's No. 3 "Stranger in My House." Crawford was also the sole writer of Boyz II Men's "Thank You in Advance." In eighth place is Andre Harris, who makes the list on the strength of two of R&B's brighter new stars, Musiq Soulchild and Jill Scott. The former rose to No. 2 with "Love," while Scott peaked at No. 9 with "A Long Walk," both co-written by Harris, who also had a hand in Soulchild's "Girl Next Door."

ALIAS JAY-Z

Dupri, the aforementioned hit-maker, had a hand in six of the 10 songs that have charted this year for Cox, a haul that includes the two No. 1s by Jagged Edge, as well as Lil' Bow Wow's list-topping "Bow Wow (That's My Name)." He also had a hand in writing Da Brat's "What 'Chu Like," which rose to No. 9, helping the So So Def chief wrap up the ninth spot on the R&B/Hip-Hop writers list.

In 10th place is the moniker Shawn Carter, which fans know to be the given

name of rap star Jay-Z. Aside from the previously mentioned "Fiesta," "I Just Wanna Love U (Give It 2 Me)," "Guilty Until Proven Innocent" and "Hey Papi," his "Change the Game" also made the chart, as did other artists' tracks on which he appeared, including ones by Memphis Bleek, Angie Martinez and Mya. Of the four writing categories, the R&B/Hip-Hop crew is the one that has fetched the most ink in previous Music Publishing and Year In Music recaps. Ludacris and Harris are the only ones who have not appeared in either Spotlight's R&B writers lists. Those two and Carter were the only ones missing from 2000's year-end list, although Carter ranked fourth in 1999's Year In Music issue.

KISS ON THE LIST

There's a changing of the guard among the top 10 country writers. Veteran performer Toby Keith is the only one on the 2001 list who stood here 12 months ago.

King of the country crowd is performer and composer Phil Vassar. He was the sole composer of Tim McGraw's "My Next Thirty Years," which spent five weeks at No. 1 on Hot Country Singles & Tracks. Vassar also co-wrote two songs from his own eponymously titled album, including the No. 1 hit "Just Another Day in Paradise" and another by kid group Marshall Dyllon.

Three weeks at No. 1 for his "You Shouldn't Kiss Me Like This" help Keith earn second place on the country writers list. The song was also key to Keith winning two trophies at this year's Academy of Country Music awards, the first awards of his nine-year career, and helped *How Do You Like Me Now?* become the third platinum album of his career.

A pair of songs written by Darrell

Scott and Bobby Tomberlin place them, respectively, at third and fifth place. Each held aces in their decks, as Scott co-wrote "Born to Fly," which reached the top of the page for Sara Evans, and Tomberlin collaborated on "One More Day," which rang the bell for Diamond Rio. The former also composed Travis Tritt's top-10 hit "It's a Great Day to Be Alive," while Tomberlin and Darryl Worley co-wrote "A Good Day to Run," which trotted as high as No. 12. Standing between Scott and Tomberlin is veteran writer/singer Rodney Crowell. While Lee Ann Womack's "I Hope You Dance" has been a big deal at adult-leaning pop stations this year, it's Crowell's "Ashes by Now" that has found Womack the favor of country stations in 2001, enough to land him at No. 3 among Music Row composers. The song peaked at No. 4 on Top Country Singles & Tracks.

Another veteran singer/songwriter, Alan Jackson, reemerges on the country composers list, grabbing sixth place. Of the five songs Jackson landed this year on Hot Country Singles & Tracks, the two that have gotten the most plays are songs he wrote himself, both reaching the top 10: "www.memory" and "When Somebody Loves You."

Craig Wiseman, in seventh place, helped three different acts reach the country chart this year. He collaborated on two No. 1s—Lonestar's "Tell Her" and Vassar's "Just Another Day in Paradise"—and also on the top-20 Patty Loveless track "The Last Thing on My Mind." Tim Johnson and Troy Verges take the eighth and 10th slots, respectively, each represented by top-10 songs. Verges helped write "Who I Am," which spent three weeks at No. 1 for young Jessica Andrews, while Johnson was the sole writer of Tim Rushlow's

Continued on page 68

CHARTS

Continued from page 64

Hot Latin Tracks Songwriters

1 ESTEFANO

Yo Te Amo — Chayanne — Sony Discos — Sony/ATV Latin, BMI/World Deep Music, BMI

Yo Sigo Aquí — Paulina Rubio — Universal Latino — Sony/ATV Discos, ASCAP/World Deep Music, ASCAP

El Ultimo Adios — Paulina Rubio — Universal Latino — World Deep Music, BMI/Sony/ATV Latin, BMI

Ni Una Lagrima Mas — Noelia — Fonovisa (H.S. Batt., M. Azevedo) — World Deep Music, BMI/Sony/ATV Latin, BMI/Universal Musica, BMI/PSO Ltd., ASCAP/NMB, ASCAP

2 OMAR ALFANNO

A Puro Dolor — Son By Four — Sony Discos — EMOA, ASCAP

Me Da Lo Mismo — Victor Manuelle — Sony Discos — EMOA, ASCAP

Cuando Seas Mia — Son By Four — Columbia (Y. Henriquez, D. Warren) — Realsongs, ASCAP/WB, ASCAP

Cuando Una Mujer — Melina Leon — Sony Discos — EMOA, ASCAP

3 JUAN GABRIEL

Abrazame Muy Fuerte — Juan Gabriel — Ariola — BMG Arabella, ASCAP/San Angel, ASCAP

4 VICTOR YUNES CASTILLO

Infiel — Rocío Durcal — Ariola — EMI April, ASCAP

5 MARIO QUINTERO LARA

El Amor Sonado — Los Tucanes De Tijuana — Universal Latino — Flamingo, BMI

Me Gusta Vivir De Noche — Los

Tucanes De Tijuana — Universal Latino — Flamingo, BMI

6 LUIS PADILLA

Ensename A Olvidarte — Intocable — EMI Latin — Ser-Ca, BMI

7 YOEL HENRIQUEZ

Devuelveme — Ednita Nazario — Sony Discos — EMOA, ASCAP

Cuando Seas Mia — Son By Four — Columbia (O. Alfanno, D. Warren) — Realsongs, ASCAP/WB, ASCAP

8 JOSE VACA FLORES

Borracho Te Recuerdo — Vicente Fernández — Sony Discos — EMI April, ASCAP

Esclavo Y Amo — Pepe Aguilar — Musart — Brambila Musical

T9 YASMIL MARRUFO

Te Quise Olvidar — MDO — Sony Discos (C. Baute) — BMG Songs, ASCAP

T9 CARLOS BAUTE

Te Quise Olvidar — MDO — Sony Discos (Y. Marrufo) — BMG Songs, ASCAP

Hot Latin Tracks Songwriters

Pos. SONGWRITER (No. of Charted Titles)

- 1 ESTEFANO (4)
- 2 OMAR ALFANNO (4)
- 3 JUAN GABRIEL (1)
- 4 VICTOR YUNES CASTILLO (1)
- 5 MARIO QUINTERO LARA (2)
- 6 LUIS PADILLA (1)
- 7 YOEL HENRIQUEZ (2)
- 8 JOSE VACA FLORES (2)
- T9 YASMIL MARRUFO (1)
- T9 CARLOS BAUTE (1)

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Music Publishing

INTERNATIONAL REPORT

Continued from page 64

Pro membership allows access to a greater amount of available sheet music, the ability to upload material (including MIDI and MP files) and several ways of communicating with other musicians and composers.

"I strongly believe that this ancient business is about to experience an upturn," says Björn Skylling, the company's key account manager. From 1990 to last year, he was general manager of EMI Music Publishing Scandinavia's music-services department in Stockholm. "The Internet is tailor-made for sheet music. But we're not going to be handling publishing ourselves—just offering the technology and a marketplace," Skylling says.

—Kai R. Lofthus

LONDON—By developing technology to publish sheet music over the Internet, U.K.-based Sibelius (www.sibelius.com) has created a music-notation software tool adopted by a number of publishers, including Music Sales Ltd., the Hal Leonard Corporation, the EMI Christian Group, J.W. Pepper and Boosey & Hawkes. Co-founded by CEO Ben Finn and CTO Jonathan Finn, twin brothers, Sibelius bills itself as a "complete solution for publishing sheet music on the Internet." The company's software, which it says has been adopted by "thousands of composers, arrangers and copyists," allows the online transmission and receipt of sheet music that can then be readily posted on Web sites. The company's Sibelius Internet Edition adds secure encryption, digital-rights management and control over whether customers can print, play, transpose or otherwise use scores.

"We also sponsor a free 'self-publishing' site [www.scorchmusic.com], where anyone can post and sell their scores," reports Peter Maund, director of business development at Sibelius' U.S. offices. Hal Leonard of Milwaukee has developed a Web site, www.SheetMusicDirect.com, as a joint venture with Music Sales Ltd. of London, using Sibelius technology that offers "thousands of popular selections available for download," the company has announced. The site, which went live this spring, also includes access to editorial content about performers and songs, the ability to search for songs by style, a chart of the site's top 10 compositions and more. SheetMusicDirect also builds on Hal Leonard's affiliate program with music retailers who have links to the site and provide in-store downloads. "We are very proud of all we have to offer musicians around the world with this site—and the fact that we are able to include our dealer network in the process," says Leonard president Larry Morton in a statement about the new site.

—Thom Duffy

TOP SONGWRITERS

Continued from page 66

"She Misses Him," which rose to No. 8. Johnson also co-wrote Neal McCoy's "Every Man for Himself," while Carolyn Dawn Johnson's "Georgia" and Trisha Yearwood's "I Would've Loved You Anyway" reached the chart for Verges.

Breaking up what would otherwise be a boys club is Annie Roboff. In fact, she and the Hot 100's Beyoncé Knowles are the only women who show up on any of this Spotlight's four top-10 writers lists. Appropriately, three of the hottest female acts in country earn Roboff ninth place in her format. Roboff co-wrote two songs that each rose to No. 3, Faith Hill's "If My Heart Had Wings" and Dixie Chicks' "If I Fall You're Going Down With Me." She also helped compose Reba McEntire's "We're So Good Together."

Half of this year's top 10 Billboard country writers are newcomers to either the Music Publishing or Year In Music recaps. Vassar, Keith, Wiseman, Jackson and Roboff are the only ones who have appeared on previous year-end lists, while Keith, Vassar and Wiseman are the only ones to make previous mid-year Music Publishing lists.

LATIN'S NEW FACES

The turnover among Latin songwriters is almost as sharp as that seen among this year's top country writers. Only three of them—Estefano, Omar Alfanno and Luis Padilla—were among the top 25 Latin composers in 2000's Year In Music Billboard. Alfanno was the only one of this year's 10 who appeared on last year's Music Publishing recap.

Estefano captures the lead in 2001's mid-year report. He wrote Chayanne's "Yo Te Amo," which was No. 1 for five weeks on Hot Latin Tracks. He also wrote two Paulina Rubio hits, including "Y Yo Sigo Aquí," which rose to No. 3. He reached the top 20 with Rubio's "El Último Adios" and Noelia's "Ni Una Lágrima." This is not unfamiliar terrain for Estefano. He was also Billboard's No. 1 Latin writer in 1999's Music Publishing and Year In Music issues and was in 10th place at the end of 2000.

Alfanno, who was No. 1 in last year's Music Publishing and Year In Music issues and was the Songwriter of the Year winner at the 2001 Billboard Latin Music Awards, is the runner-up this time. He gets the most points from Son By Four's big 2000 hit, "A Puro Dolor," which was No. 1 for 20 weeks but remained strong this year, notching 18 weeks in the top 10 since the current chart year began. He also co-wrote another Son By Four chart-topper, "Cuando Seas Mia," and was the sole author of two other top-10 hits: Victor Manuelle's "Me Da Lo Mismo" and Melina Leon's "Cuando una Mujer."

In third place is Latin icon Juan Gabriel, who returns to the Latin writers honor roll with his own performance of "Abrazame Muy Fuerte," which was No. 1 for nine weeks on Hot Latin Tracks. He, Alfanno and Estefano are the only writers from this year's top 10 who have appeared on the Latin writers list in previous mid-year Music Publishing Spotlights.

HIT-CRAFTERS AND CHART-TOPPERS

A colleague of Gabriel's, Rocío Durcal, gives fourth place to Victor Yunes Castillo. His "Infie!" reached No. 3 on the chart for Durcal. Two songs from Los Tucanes De Tijuana place singer/guitarist Mario Quintero Lara in fifth place. The band's "El Amor Sonado" charted as high as No. 6, while an earlier hit, "Me Gusta Vivir De Noche," peaked at No. 11. The former song was

No. 1 for six weeks on the Regional Mexican Airplay chart.

In sixth place is Luis Padilla, who wrote Intocable's "Ensename a Olvidarte." The band took the song to No. 7 on Hot Latin Tracks and held a four-week lock at No. 1 with it on the Regional Mexican Airplay chart. Yoel Enriquez, seventh on the list, teamed with Alfanno and veteran hit-crafter Diane Warren on Son By Four's chart-topping "Cuando Seas Mia." However, since he splits that song's points three ways, he gets more mileage from Ednita Nazario's "Devuelveme," which rose to No. 13 on Hot Latin Tracks.

Making a late jump into eighth place is Jose Vaca Flores, who wrote Vicente Fernández' "Borracho Te Recuerdo," which reached No. 8 on Hot Latin Tracks and No. 1 on Regional Mexican Airplay. The song, however, which made the difference between Flores appearing on this list or falling short, is Pepe Aguilar's "Esclavo y Amo," which recently jumped into the top 20 on Hot Latin Tracks, thanks to support from both Latin pop and regional Mexican stations.

Tied for ninth place are Yasmil Marrufo and Carlos Baute, the pair who wrote MDO's "Te Quise Olvidar." The song spent three weeks at No. 1 on Hot Latin Tracks.

Four of this year's top 10 composers have yet to appear among the top 25 Latin writers in any of the last five years. Aside from Alfanno, Estefano, Gabriel and Padilla, the only other ones from this year's class to have done so are Lara, who made that list three times, and Flores, who did so in 1997.

COUNTRY IMPROVEMENT

Among publishing conglomerates, EMI Music tops the Publishing Corporation category in three of the four divisions: Hot 100, R&B/Hip-Hop and Country. EMI was also the top corporation for the Hot 100 and R&B/Hip-Hop in both the mid-year and year-end recaps of 2000 but shows improvement in country.

EMI was the No. 2 country corporation in 2000's Music Publishing Spotlight, when Universal Music was No. 1. In last year's Year In Music issue, Warner/Chappell Music was No. 1, with EMI slipping to No. 3.

Among Latin publishing parents, Sony/ATV Music breaks up EMI's monopoly. Sony ranked No. 2 last year in both the Music Publishing and Year In Music issues. On both occasions, Sony then trailed Foreign Imported Productions Publishing (F.I.P.P.).

This year, as we did in 2000's year-end issue, we have expanded the four Publishing Corporation categories from five companies to 10.

Underlining EMI Music's hot hand is the performance of EMI April, ASCAP and EMI, Blackwood BMI units, which rank first and second respectively among Publishers on Hot 100, Country, and R&B/Hip-Hop. EMI April was the top R&B/Hip-Hop publisher in 2000 at both mid-year and year's end. On the Hot 100, it climbed from No. 2 in the Music Publishing Spotlight, when it was led by sister EMI Blackwood, to No. 1 in the Year In Music issue. In country, EMI April was No. 3 a year ago, when Sony/ATV Tree, BMI was No. 1. EMI April moved to No. 2 by the end of 2000, still trailing Sony/ATV Tree.

The biggest growth among publishers occurs in the Latin category, where Warner/Chappell's WB, ASCAP unit takes more than a giant step. It ranked No. 35 at the close of the 2000 chart year, and, just a few months later, jumps all the way to No. 1. WB replaces F.I.P.P., which led Latin publishers in both the Music Publishing and Year In Music issues of 2000. ■

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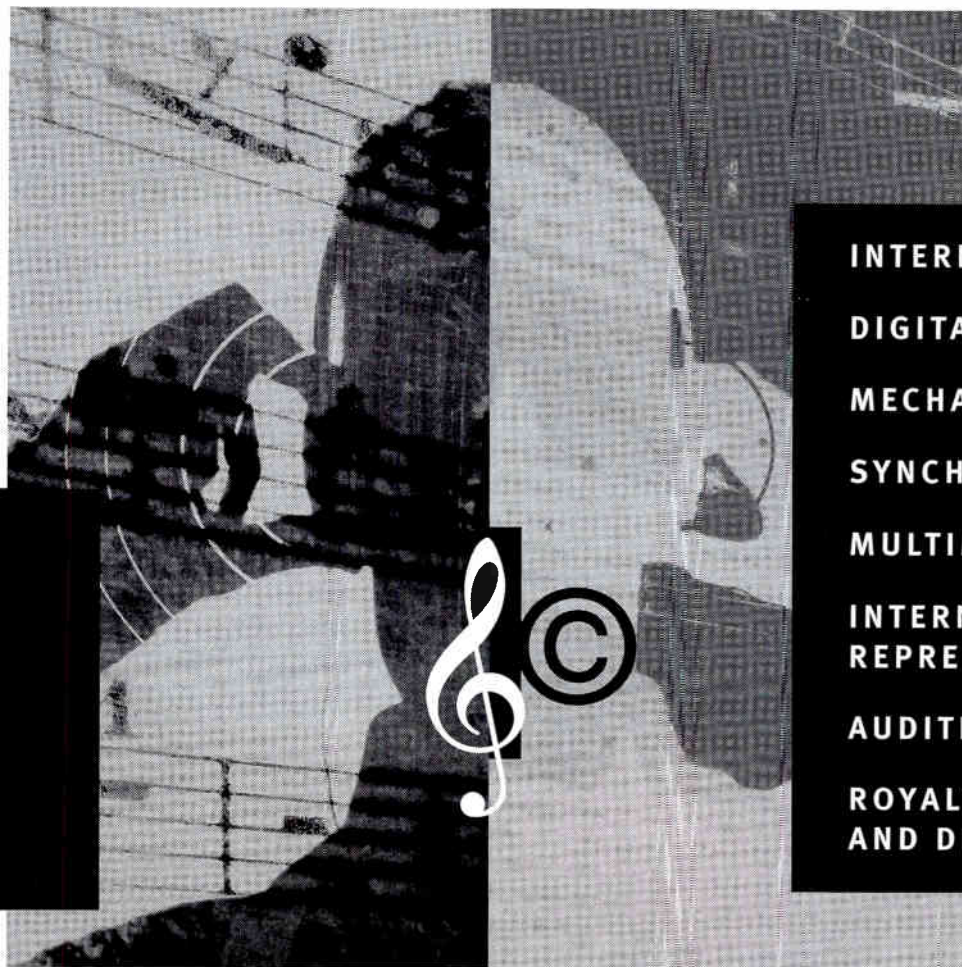
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The Labels Strike Back: Securing Or Stifling The Future Of Music?

After two years that saw the meteoric rise of Napster, the major labels have struck back with critical intellectual property victories against MP3.com and Napster itself. But will these legal victories prove beneficial or harmful to the efforts to stifle music piracy? During this session, industry leaders and Jupiter analysts will discuss where the initiatives for legitimate platforms of digital music stand.

Legislation And Digital Rights: Protect or Control?

Battling for market share, the recording industry and digital music companies have engaged in a tirade of high-profile legal wrangling over the past year. Already clashing over consumer rights, copyright infringement, and fair compensation, the industry's tension escalated with the introduction of label-owned subscription services to distribute content. Can legislation alone move the legitimate market forward? Top industry executives will participate in this critical debate over the legal issues of digital distribution-moderated by Billboard magazine.

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One-Stop Weathers Cycles With R&B Focus, Reborn Label

BY JANET PASKIN

PHILADELPHIA—Three years and 16 CD releases after Philadelphia's Universal One-Stop revived Jamie/Guyden—a company-owned soul and rock label that was home to local artists popular in the '50s and '60s, including Duane Eddy, Brenda & the Tabulations, and the Larks—the rejuvenated imprint is still going strong, releasing rare and previously unreleased tracks from its vaults.



The label recently inked a European distribution deal with Burtus, a Holland-based distributor; its songs have appeared on soundtracks to movies; and plans are in the works to release a Jamie/Guyden vinyl series.

The resurrection of Jamie/Guyden is the pet project of Universal VP Frank Lipsius, whose father, Harold, founded the one-stop/distributor in 1955. Jamie/Guyden's ability to thrive, even in a small way, speaks to the staying power of Universal, which continues to survive despite the changes that have challenged one-stops.

"Our setting is urban," Lipsius says. "And our focus has always been the independent retailer." He notes that while the company doesn't climb as high as its competitors in the good times, its focus has prevented it from falling too far in the bad times. "We've been through enough cycles in the business to know that there are both."

Universal has recently been lauded in the trade press and in a survey of R&B music retailers as a favorite independent distributor/one-stop. Of the 3,000 stores on Universal's account list, less than 20% are major chains. The rest of Universal's customers are independents. Some are new clients to the distributor that were attracted to it when Alliance Entertainment declared bankruptcy three years ago.

A strong sense of tradition drives the company. The Jamie/Guyden label, plus Universal's full line of cassettes and growing vinyl offerings, reflects a clientele that reaches back to Universal's beginnings.

Such customers as Pat's Music in Philadelphia and Gallery of Sound in Wilkes-Barre, Pa., have been with Universal since it was operating on Philadelphia's Girard Avenue in the mid-1950s. Meanwhile, Universal's relationship with Sam Goody goes back 30 years.

And just like in the old days, Universal still has a will-call window to service local customers. It still car-

ries a full line of cassettes and is increasing its vinyl holdings—a move, Lipsius says, that allows customers to create a niche for themselves and caters to a "more devoted fan."

But with vinyl and cassettes accounting for less than 30% of the 250,000-SKU inventory, Universal's dedication to independent retailers and the resurrection of Jamie/Guyden are about all that remains of the way Universal used to do business.

Twelve years ago, the company moved to an 80,000-square-foot warehouse on the Delaware River. The inventory is fully computerized and managed by more than 100 employees. Small changes are constantly being made, such as increasing the operation's ability to sell CDs already wrapped and stickered and reducing the space devoted to cassettes while making more room for CDs and vinyl. In keeping with

the times, Universal continues expanding its DVD catalog, which makes up less than 10% of sales, Lipsius estimates.

Similar to the broadcast advertising Universal has developed with its clients—30-second spots with 25 seconds devoted to the product and five seconds left over for a tag for the customer's store—the one-stop offers a syndicated Web site for its customers.



FRANK LIPSIOUS

The platform and programming is provided by Universal, but customers can tailor the site and have their own URLs. Universal fills the orders and splits the revenue, and if customers want to expand the

Web site, they can. So far, around 50 customers have taken advantage of the Web site offer, a small number that Lipsius calls stable.

But most of the excitement at Universal is being generated by Jamie/Guyden. The resurrection of the label seems to be as much about sentiment and history—a nod to the heyday of Philadelphia soul—as it is about selling albums.

"It's given me a chance to see people who were artists and musicians 30 and 40 years ago, and they're all very glad to be reminded of their musical lives," Lipsius says.

With the resources of Universal behind the Jamie/Guyden project, Lipsius and his producers have been able to be painstakingly meticulous when they put together compilations, releasing only cuts from the original tapes rather

than from vinyl.

The process sometimes thwarts the production—a Soul Brothers 6 CD was scheduled for release in April 2000, but Lipsius and his producer continued to find original material, and the CD was released more than a year later, on May 18.

Next on the schedule is *The Twang's the Thing*, the third CD on the label from Eddy, Jamie/Guyden's most popular artist.

The slow pace and deliberateness are a luxury. The label takes advantage of Universal's office space, production, and distribution capabilities and can afford to take its time. Lipsius notes that if he were trying to run the label as its own enterprise, "we'd be putting things out at a much faster clip."



N.Y. Indie Other Opens Second Store In Cambridge

BY MATTHEW S. ROBINSON

CAMBRIDGE, Mass.—After five years cultivating a reputation in New York's Greenwich Village as a one-stop shop for experimental music, Other Music, an independent retailer specializing in indie electronica, rock, jazz, and hip-hop, is attempting to repeat its success in the Boston area.

In November 2000, Other opened its first and only satellite store in Cambridge's Harvard Square. "Cambridge was the next logical step for us because it has such a tremendous cosmopolitan population," explains co-owner Jeff Gibson, who founded

Other along with Josh Madell and Chris Vanderloo. "We felt that we could offer them something that they hadn't gotten there yet."

Indeed, the same philosophy that led Gibson to bring music to the New York video store Kim's and to run School Kids Music in Ann Arbor, Mich., was used in the establishment of the first Other.

In 1995, Gibson opened Other on 15 East 4th Street in his native New York. He says of the roughly 1,500-square-foot location, which also houses Other's Internet order-fulfillment office, "The original vision is what stands here—a

store that offers different types of music than people were getting in the larger chain stores—and even a lot of the mom-and-pop stores—and that can market aggressively with very knowledgeable customer service."

"We have a broad cross-section of imports and independent label stuff," Madell says, adding that Boston was chosen as the next site for Other for both its culture and location. "This area seemed to be so vibrant musically, and logistically it wasn't so far from New York. Having the students around is a big plus as well."

After looking in such trendy Boston shopping areas as Newbury Street, Other settled in next to the Original House of Blues in Harvard Square. Store manager David Day

characterizes Harvard Square as an "Other-friendly" retail environment, pointing to local thrift stores and comic stores and the nearby Wordsworth Books.

Although Other is technically a chain, Day says that the new store retains the indie credibility of a mom-and-pop. "The Harvard Square consumer has no notion of us having another store in New York. We still have the kind of customer that says they'd rather buy from us than a larger chain."

Day credits Other's dozen staffers with ensuring customer loyalty. "We try to select interesting, exciting new music and stay ahead of what's going on," Day explains. "But we try to hold it together with a specific taste."

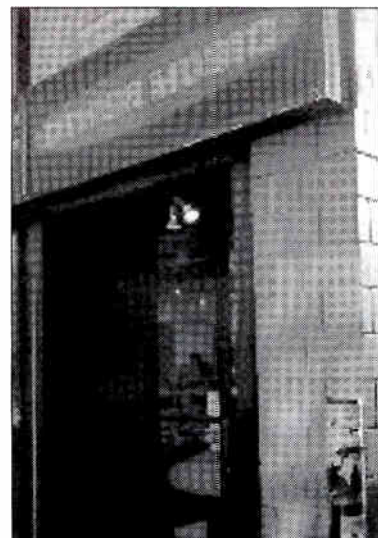
Product is grouped in categories like krautrock and psychedelia, as well as under the more open-ended headers of "in," "out," and "then." "In" is basically new rock, while "out" is experimental music," Madell explains. "It's not a question of popularity or hipness."

While the categories have changed over the past five years, Madell says that they have all been incorporated in an effort to more creatively classify Other's extensive and esoteric collections. "Sometimes it's just hard to define or classify the music," he says. "So we group it together hopefully in a way our music fans will shop."

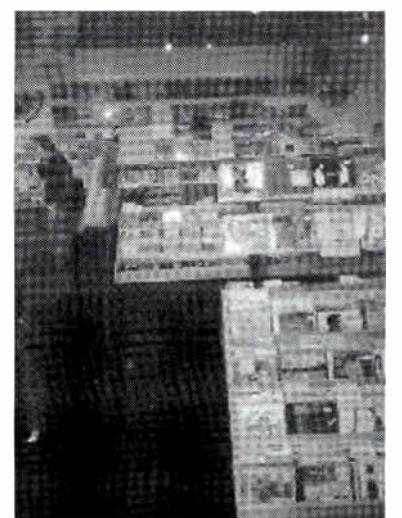
Other also employs such tactics as grouping albums by label, theme, or common inspiration. Such practices benefit both completists and those who wish to stray a bit from a familiar genre. "We allow customers to see the connections to things they may already know and like," Madell says.

Madell says Other prides itself on being able to serve any taste and interest. "We try to be a one-stop shop for experimental music," he says. Equally diverse is the customer base, which, Madell says, ranges from

(Continued on next page)



Other Music, a New York-based retailer specializing in experimental music, recently expanded into the Boston market, opening a store in Cambridge, Mass.



The new 1,800-square-foot location in Cambridge's Harvard Square offers a broad selection of electronica, indie rock, jazz, hip-hop, and world music. Titles are grouped by label, as well as by theme or common inspiration.

newsline...

HANDLEMAN reports net income of \$42 million, or \$1.54 per share, vs. \$38.6 million, or \$1.31 per share, in fiscal 2000, which ended April 28. Revenue for the distributor rose to \$1.19 billion from \$1.14 billion. Fourth-quarter income was \$9.9 million, or 37 cents per share, up from \$9.8 million, or 35 cents per share, in the same period last year. Revenue for the quarter rose to \$315 million from \$279.1 million, due in part to a new distribution deal with U.K. retailer ASDA, which is owned by Wal-Mart.

VIRGIN ENTERTAINMENT GROUP (VEG) has linked with San Jose, Calif.-based Crossvue, a digital receipt provider, for an agreement that could cut back on paper receipts at Virgin Megastores. Crossvue technology will provide VEG with detailed transaction information and Web access to receipts; the data can be used to reduce costs associated with fraud and return disputes. Customers who opt for e-mail receipts—an initiative Virgin hopes to begin this year—will be able to view all Virgin purchases online.

HASTINGS ENTERTAINMENT reports a net loss for the first quarter of \$767,000, or 7 cents per share, vs. a net loss of \$462,000, or 4 cents per share, in the same period last year. Revenue was \$109.1 million, down from \$110.1 million, due partially to store closures as part of a larger restructuring for the Amarillo, Texas-based audio and video retailer. Comparable-store revenue was \$86.6 million, vs. \$88.1 million in the first quarter of last year. Hastings continues to expect net income of 40 cents per share for fiscal 2001.

NAVARRÉ has successfully defended itself in a class-action lawsuit from a group of disgruntled shareholders. A U.S. District judge in Minnesota recently “dismissed with prejudice” a 1999 complaint against the company. The suit alleged, among other things, violation of the 1934 Securities Exchange Act through false and misleading statements regarding Navarre’s planned 1998 initial public offering (IPO) for Internet subsidiary NetRadio. News of the IPO substantially increased Navarre’s stock value; the suit claimed this allowed company insiders to realize a \$6.3 million profit. The subsequent disclosure that Navarre hadn’t formally filed an IPO registration with the Securities and Exchange Commission caused the stock to decline. Navarre officials had no comment, but company attorney Jeff Ansel says, “The decision was the correct result.”

N.Y. INDIE OTHER OPENS SECOND STORE

(Continued from preceding page)

“hardcore music lovers to casual fans.” Though Madell sees Boston as more of a “rock town” (at least compared with Manhattan), Day says that the registers tell a different story. “Harvard’s still a real enigma in terms of what they like,” Day attests. “They are more diverse than I anticipated.”

Although Other’s top 30 list changes weekly, Day often sees underground hip-hop albums from such acts as Aesop and Cannibal Ox at the top of the charts. “We seem to sell out of that stuff every week,” Day notes. “There’s a real thirst for a different kind of hip-hop.” Day says that the main element that distinguishes both Other stores from their indie brethren is their broader musical view. “I don’t think there is any place in the area that knows or sells music like we do.”

As the Harvard Square store has a bit more total floor space (roughly 1,800 square feet) and no Web site warehouse to house, Day adds that he is able to stock even more broadly and be more experimental than he was in Other’s flagship store. “Though our ceilings are lower, we have a bit more floor space than the New York store, so we can try out stuff.”

Although Other does not currently offer anything on a par with neighboring Newbury Comics’ e-mail club (which offers Web site-visiting members special discounts on various albums), Day says that Other is priced

below the other large chains in town, namely Tower and HMV.

Other’s singular focus on good music has been beneficial for the store and for the whole neighborhood, Day suggests. “I know for sure that we’ve brought more record shoppers into Harvard Square,” he says. “I’ve heard statements to the effect of ‘I haven’t been to Harvard Square in a while, but I came to shop here.’”

Each week, Other sends out electronic mailers that list and describe new releases. The descriptions are also posted on the bins as a means of introducing the uninitiated visitor to new sounds. “We try to educate our customers and teach them about new music,” Madell says. “The Web has been a great way to do that.”

The Web site also enables foreign fans and one-time visitors to stay in touch and to keep buying the music they love that can’t be found anywhere else. Day notes that it brings in about 15% of total company sales. “It brings a lot of people to the store. Many come in with printouts from the Web site and just pick out the albums.”

Day hopes to further increase the store’s profile through such events as listening parties and concert sponsorships. “All that stuff will come, though. Right now, we’re still finding our niche, so we just have to focus on building the relationship with our customers who walk through the door.”

Howard Explores Mythic Realm Of Disney’s ‘Atlantis’

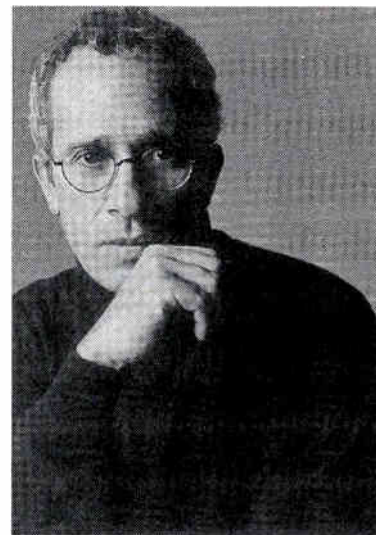
UNDER THE SEA: The anticipated summer theatrical release *Atlantis: The Lost Empire* is the second Disney animated movie that **James Newton Howard** has scored. (The first was last year’s *Dinosaur*.) And, Howard takes pains to point out, composing music for an animated feature film requires quite a different approach from scoring a cartoon.

“[Music for] cartoons is sillier, funnier,” Howard says. But an animated feature calls for “the same emotional dynamics as a



by Moira McCormick

live-action picture.” Noting that “it’s always a challenge to come up with a musical environment” when scoring a film, Howard says that because the fabled lost



HOWARD

continent of Atlantis is truly terra incognita, the challenge was even greater. At the same time, since “nobody knows anything about Atlantis, the [musical] possibilities are limitless.”

What Howard envisioned as theme music for the mythical realm was something highly evocative. “I decided to use Balinese influences,” he says. “Gamelan instruments are exotic and mysterious. By the end [of the movie], it’s a combination of Western and gamelan. There’s also a lot of choral work—one of the soloists I worked with is in the **Bulgarian Women’s Choir**.”

Atlantis: The Lost Empire, (Continued on page 75)

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Suggested List Price VHS/DVD
			NO. 1		
1	2	5	TOURING BAND 2000 Epic Music Video Sony Music Entertainment 54010	Pearl Jam	19.95/ 24.97
2	4	24	THE UP IN SMOKE TOUR ▲² Eagle Vision Red Distribution 30001	Various Artists	19.95/ 23.97
3	3	25	SALIVAL Tool Dissection/Volcano BMG Video 31159	Tool	24.98/ 29.98
4	10	15	TIMELESS-LIVE IN CONCERT ● Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	19.95/ 29.97
5	1	8	ON BROADWAY Spring House Video Chordant Dist. Group 44403	Mark Lowry	29.95 VHS
6	5	25	BRITNEY IN HAWAII: LIVE & MORE ▲² Jive/Zomba Video BMG Video 41704	Britney Spears	19.95/ 24.97
7	6	272	HELL FREEZES OVER ▲² Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95/ 24.99
8	7	32	LIVE AT MADISON SQUARE GARDEN ▲³ Jive/Zomba Video BMG Video 41739	'N Sync	19.95/ 24.97
9	14	17	MAKING THE TOUR ▲ Jive/Zomba Video BMG Video 41726	'N Sync	19.95/ 24.97
10	8	6	WHAT IT FEELS LIKE FOR A GIRL Warner Reprise Video 38539	Madonna	9.97 DVD
11	16	41	AARON'S PARTY (COME GET IT) THE VIDEO ▲ Jive/Zomba Video BMG Video 41721	Aaron Carter	9.95/ 14.97
12	12	38	SUPERNATURAL LIVE ▲² Arista Records Inc. BMG Video 15750	Santana	19.95/ 24.97
13	11	81	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95/ 24.97
14	17	15	BATTLE OF MEXICO CITY Epic Music Video Sony Music Entertainment 50213	Rage Against The Machine	14.95/ 19.97
15	13	13	BITTERSWEET MOTEL Image Entertainment 9782	Phish	19.98/ 24.99
16	9	3	SURVIVOR Columbia Music Video Sony Music Entertainment 79588	Destiny's Child	9.97 DVD
17	22	76	LIVE CONCERT HOME VIDEO ● Epic Music Video Sony Music Entertainment 50114	Sade	14.95/ 24.97
18	20	4	DOPEUMENTARY Capitol Video 77895	Kottonmouth Kings	19.95/ 17.97
19	15	6	METROPOLIS 2000: SCENES FROM NEW YORK Elektra Entertainment 40226	Dream Theater	19.95/ 24.97
20	25	15	ALL THE WAY... A DECADE OF SONG Epic Music Video Sony Music Entertainment 50229	Celine Dion	19.95/ 24.97
21	23	66	DEATH ROW UN CUT ◆ Death Row Ventura Distribution 66200	2Pac/Snoop Doggy Dogg	19.98/ 19.95
22	19	8	DIG ○ Epic Music Video Sony Music Entertainment 79548	Mudvayne	9.97 DVD
23	26	91	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Entertainment 50138	Michael Jackson	14.95/ 19.97
24	18	24	CRUSH TOUR LIVE Island Video Universal Music & Video Dist. 53331	Bon Jovi	19.95/ 24.97
25	28	269	LIVE FROM AUSTIN, TEXAS ▲² Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95/ 19.97
26	32	17	ONE LAST TIME LIVE IN CONCERT Eagle Vision Red Distribution 300059	Tina Turner	19.95/ 23.97
27	27	3	MARDI RAW-UP CLOSE & PERSONAL Jive Records BMG Video 41750	Mystikal	14.95/ 19.97
28	29	194	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95/ 24.97
29	36	37	BALLER BLOCKIN' ▲² Cash Money Universal Music & Video Dist. 53B34	Cash Money Millionaires	19.95/ 24.97
30	34	20	THE COMPLETE VIDEO ANTHOLOGY 1978-2000 Columbia Music Video Sony Music Entertainment 49010	Bruce Springsteen	14.95/ 29.97
31	40	3	LIL' BOW BOW VIDEO COLLECTION Columbia Music Video Sony Music Entertainment 54056	Lil Bow Wow	9.95 VHS
32	30	64	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO ● Elektra Entertainment 40192	AC/DC	19.95/ 24.97
33	RE-ENTRY		MUSIC MY WAY Paul Anka Productions 0004	Paul Anka	19.98 VHS
34	38	79	S & M ▲ Elektra Entertainment 40218	Metallica	19.95/ 34.97
35	21	16	I DO BELIEVE Spring House Video Chordant Dist. Group 44426	Gaither Vocal Band	29.95 VHS
36	RE-ENTRY		ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98/ 24.99
37	39	89	LIVE AT THE BEACON THEATRE ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	14.95/ 24.97
38	35	4	GRAVEL PIT Columbia Music Video Sony Music Entertainment 79553	Wu-Tang Clan	9.97 DVD
39	24	16	WHAT A TIME! Spring House Video Chordant Dist. Group 44424	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
40	NEW ▶		MY REFLECTION Image Entertainment 578	Christina Aguilera	14.98/ 19.99

○ 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.

UMVD Cuts About 15 One-Stops From Its Portfolio; Paulstarr Liquidates; WEA's Fran Aliberte Retires

OUT OF HERE: Universal Music and Video Distribution (UMVD) has pruned its account portfolio of about 15 one-stops. According to sources, the company informed the wholesalers in the last week of May that they would no longer have account status and would henceforth be unable to buy UMVD product directly.

The list of one-stops that were dropped include Green Distribution and Multinational Distributors, both in Santurce, Puerto Rico; H.A. Franz in Houston; Dolphin Music Distributors in Jacksonville, Fla.; Discomania Record Distribution, Harbor Export, and Auditorama Records, all in New York; S&J Record One-Stop in Mount Vernon, N.Y.; Ansonia Records in Fairview, N.J.; Campus One-Stop in Columbus, Ohio; Gonzales Music in Gonzales, La.; and Tandem Financial, Chelsea Rose, Facets Media, and Discriminator, all of which Retail Track was unable to locate.

In addition, a number of other accounts that have been classified as one-stops by UMVD but that also run retail operations have had their status changed to retail. These include Music City Distributors in Nashville and Associated Distributors in Phoenix.

UMVD executives refused to comment. But industry observers speculate that the one-stops were eliminated from direct purchasing because either they didn't generate enough billing or because their financial wherewithal was doubted.

Sal LaRocca, co-owner of S&J One-Stop, calls the move unjust. "We have been doing business with them for 18

years, and we have always paid our bill on time," he says. "Sure, it's true, my revenue has gone down over the last few years, but that's because of all the bootlegging and the Canadian product flooding the market. But when you mention either to the majors, they don't seem to care about it."

Another one-stop owner, who didn't want to be identified, says of the unilateral move, "I am devastated," and



now has no choice but to buy UMVD product "sideways," which is from a competing one-stop. That means the owner's company won't be able to sell new releases on street date or at a competitive price, the owner adds.

"When they merged with PolyGram, they became the world's largest music company, and as such, a certain responsibility comes with it," that executive says. "And then for them to come along and cut me off, without giving me a fighting chance—it's just not right. It more than likely will put me out of business."

A number of one-stops contacted by *Billboard* say they are planning to talk with their lawyers about the UMVD move.

OUT OF BUSINESS: Paulstarr Enterprises, the independent distrib-

utor based in Chanhassan, Minn., is in the process of liquidating itself, according to a letter being sent to suppliers by the firm's lawyer. That letter, obtained by Retail Track, states that the company is liquidating because its primary lender, National City Bank, accelerated payment demands, leaving the wholesaler with "no choice" but to liquidate. The letter was sent by **Nathan Riordan**, an attorney with the Minneapolis law firm of Krass Monroe. Paulstarr recently lost Priority, its largest label, when it switched distribution to EMI Music Distribution.

MAKING TRACKS: **Fran Aliberte**, executive VP for music sales at WEA, has resigned from his position, effective June 22. Aliberte, who joined WEA in 1974 as a warehouse guy, notes that during his career there, he has done just about every job in operations and sales. Aliberte has called the move a retirement, but since he has always been one of retail's best friends in distribution, here's to hoping he rethinks that stance.

TO THE RESCUE: Pacific Coast One-Stop president **Ralph Johnson** has hired Universal Capital Partners to serve as a consultant. **Michael Catain**, who heads up the Minneapolis-based firm, is familiar with music retail, as he is one of the main retail liquidators working in the industry.

In addition, Catain also played a role in the mid-1990s when Spec's Music was having trouble replacing its revolving credit facility. At that time, GE Capital was willing to supply the merchant with a revolver but not enough to cover the liquidity it needed at the time, so Universal Capital Partners stepped in and used its expertise to assess the chain's inventory, which gave it the necessary comfort to provide backup financing of \$2.5 million for the chain.

Catain, who also serves as a financial consultant to National Record Mart, says that since he knows all the asset-based lenders, he has been engaged in conversations with them about the possibility of investing in Pacific Coast and has narrowed it down to three players. He labels the \$547,000 loan provided by Coast Business Credit a "priming loan" and says he is looking for a debtor-in-possession lender, as well as an equity person or a long-term lender.

Catain also says he will serve as an intermediary for Johnson with the majors.

"At one time, [Pacific Coast] was a viable company, and we are trying to see if it can be viable going forward," he says. "A lot of what has happened at [Pacific Coast] is not [Johnson's] doing. He has a lot of good ideas, and I am trying to see what his options are. We are trying to make this a turnaround."

In addition to Catain, Johnson says, he has hired **Adam Ferris** as a consultant. He says that Ferris is "ex-KPMG, with [an] extensive background in bankruptcy turnaround."

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Merchants & Marketing

CHILD'S PLAY

(Continued from page 73)

which opens nationwide June 15, also includes an end-title song Howard composed with **Diane Warren**, "Where the Dream Takes You," performed by **Mya**. "I wrote a musical theme that Diane wrote lyrics for and added to [musically]," Howard says. Probably the most challenging task for Howard was composing music for the film during all three stages of animation: the storyboard sketch, animated pencil sketch, and full-color animation: "It takes some getting used to, scoring to a static picture."

Howard penned identifying themes for *Atlantis*' lead characters, including Atlantis expedition leader Milo Thatch (**Michael J. Fox**); his patron, Preston B. Whitmore (**John Mahoney**); and bad guy Lyle T. Rourke—voiced, surprisingly, by longtime good guy **James Garner**. Actually, "he starts out good," Howard says by way of explanation, "but turns out bad."

BOOK 'EM: Child's Play dropped in on the publishing world's sprawling trade show BookExpo America (BEA), held

June 1-3 at McCormick Place in Chicago, and found much to report on in children's audio—from established companies as well as a new crop of upstarts. So much, in fact, that we can't get to it all this issue; we'll continue our coverage in the next audio installment of Child's Play. (We'll also report on the kids' audio exhibitors we encountered at sister trade show Retail Music Expo, held right across the hall, so to speak, from BEA.)

We kicked off our BEA adventures with the annual Children's Book and Author Breakfast, one of whose speakers was the ebullient (and hilarious) poet **Jack Prelutsky**. Prelutsky, who sets his own poems to music and records them for the Listening Library label, regaled the crowd with a handful of his witty, comical songs, accompanying himself on acoustic guitar.

Listening Library chief **Tim Ditlow** later filled us in on what's new at his label, which is

country called Genovia—before it was optioned for a Disney movie of the same name. The much-anticipated film premieres Aug. 3 and stars **Julie Andrews**, **Anne Hathaway**, and **Erik von Detten**. The Listening Library unabridged audio comes out next month, followed by Cabot's sequential follow-up, *The Princess in the Spotlight*.

Also due in July is Listening Library's other big summer audiobook, *Witch Child*, by **Celia Rees**. Described by Ditlow as containing elements of *The Blair Witch Project*, *The Crucible*, and the novels of **Nathaniel Hawthorne**, *Witch Child* is read in its entirety by British actress **Jennifer Ehle** (indelible as heroine Elizabeth Bennet in A&E's TV miniseries *Pride and Prejudice*.) Rees, who was autographing copies of *Witch Child* at BEA, said she couldn't be happier with the choice of Tony winner Ehle, with whom she exchanged exultant e-mails: "I wrote, 'I loved *Pride and Prejudice*! I can't believe you're going to do this!'" Rees recalled. "I knew she'd be perfect."

"We like Tony winners," Ditlow says. "There's usually a correlation between Tony winners and good voice-over artists. TV and movie actors don't always have the sustained breath control you need to read audiobooks. When we're considering actors, we scan their bios to see if they have stage work in their résumés. If they don't, we get a little nervous."

Listening Library's *Witch Child* will be released in July—on Friday the 13th. Ditlow plans to get all the mileage possible out of its macabre elements, with Rees scheduled for a promotional (and further research-gathering) visit to Salem, Mass., in October, around Halloween. Ditlow says, "Jennifer Ehle's open to doing [promotion] with us as well."

In the next Child's Play, we'll tell you about our encounter with **Lemony Snicket** (the nom de plume of **Daniel Handler**, whose wildly popular book line, "A Series of Unfortunate Events," occupied four of the 10 slots in the most recent *New York Times* best-seller list). Listening Library's doing quite nicely with audiobook versions of Snicket's first two "Unfortunate Events" books, *The Bad Beginning* and *The Reptile Room*, read by **Tim Curry**; Snicket's publisher, HarperCollins' Harper Audio, has released audiobooks of the next two, *The Wide Window* and *The Miserable Mill*, read by the author himself. In fact, Child's Play should shortly be featuring a full interview with the reclusive and poisonously funny Mr. Snicket.

'There's usually a correlation between Tony winners and good voice-over artists. TV and movie actors don't always have the sustained breath control you need to read audiobooks.'

—TIM DITLOW, LISTENING LIBRARY

the most prominent purveyor of children's audiobooks (each and every one unabridged) in the business. Ditlow has a formidable instinct for seizing on the next big thing before it shows any signs of becoming so—he picked up audio rights for a series by a then unknown British author named **J. K. Rowling**, for instance, featuring a certain wizard-in-training by the name of Harry Potter, before Rowling's books hit U.S. shores. He boasts a stunning number (literally dozens) of Newbery Medal winners in his catalog (some, he notes, the result of Listening Library's 1999 merger with Random House). Now, it looks like he's done it again.

Ditlow secured audio rights last year for **Meg Cabot's** *The Princess Diaries*, about a thud-dingly normal American teen who suddenly discovers she's the princess of a small European

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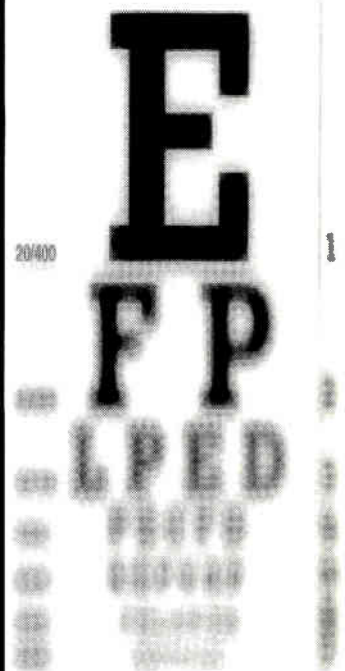
JUNE 16, 2001

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
No. 1				
1	1	2	VARIOUS ARTISTS TIME LIFE 00831(29.98 CD)	100 SONGS FOR KIDS
2	2	136	VARIOUS ARTISTS ● MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
3	3	14	VARIOUS ARTISTS WALT DISNEY 860693(11.98/17.98)	DISNEY'S GREATEST: VOL. 1
4	6	234	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
5	7	16	VARIOUS ARTISTS WALT DISNEY 860692(9.98/12.98)	RADIO DISNEY JAMS VOL. 3
6	5	14	VARIOUS ARTISTS WALT DISNEY 860694(11.98/17.98)	DISNEY'S GREATEST: VOL. 2
7	4	33	READ-ALONG ● WALT DISNEY 860477(6.98/9.98)	TOY STORY 2
8	8	283	VARIOUS ARTISTS ▲ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
9	11	248	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
10	12	100	BEAR WALT DISNEY 860640(9.98/12.98)	BEAR IN THE BIG BLUE HOUSE
11	13	33	FRED MOLLIN WALT DISNEY 860677(9.98/12.98)	DISNEY'S LULLABY ALBUM
12	9	135	VEGGIE TUNES BIG IDEA/WORD 9468/LYRICK STUDIOS(5.98/8.98)	VEGGIE TUNES 2
13	10	10	TWILA PARIS SPARROW 51782(15.98 CD)	BEDTIME PRAYERS
14	20	2	DRAGON TALES KID RHINO 76727/RHINO(9.98/13.98)	DRAGON TUNES
15	14	66	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
16	16	39	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570(1.98/4.98)	KID'S DANCE PARTY
17	15	28	VEGGIE TUNES BIG IDEA/WORD 86090/LYRICK STUDIOS(6.98/10.98)	QUEEN, A KING, AND A VERY BLUE...
18	NEW ►		READ-ALONG WALT DISNEY 860489(9.98 CD)	ATLANTIS-THE LOST EMPIRE
19	19	162	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98)	VEGGIE TUNES
20	24	232	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
21	17	222	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
22	NEW ►		THOMAS & FRIENDS KID RHINO 76757/RHINO(7.98/11.98)	THOMAS' SONGS & ROUDHOUSE RHYTHMS
23	18	48	WONDER KIDS WONDER WORKSHOP 1273/MADACY(2.98/4.98)	KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
24	21	209	CEDARMONT KIDS CLASSICS ● BENSON 82220(3.98/5.98)	SILLY SONGS
25	RE-ENTRY		VARIOUS ARTISTS ▲ WALT DISNEY 860606(6.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2

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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John Denver and 2Pac Continue To Receive Posthumous Platinum Record Certifications

BY JILL PESSLICK

LOS ANGELES—John Denver's cumulative U.S. sales have reached 32.5 million with the certification of nine of his RCA titles this May, according to the Recording Industry Assn. of America (RIAA).

Leading the list is *John Denver's Greatest Hits*, which has reached the level of 9 million. Five albums—*An Evening With John Denver*, *Back Home Again*, *Rocky Mountain Christmas*, *Rocky Mountain High*, and *Windsong*—were all certified platinum and double-platinum. *John Denver's Greatest Hits, Volume II* was also certified double-platinum, while *Rocky Mountain Collection* received a gold and platinum award and *John Denver's Greatest Hits, Volume III* earned a gold honor.

Rapper 2Pac continued his posthumous reign as the best-selling hip-hop artist of all time with the certification of his two-CD set *Until the End of Time* (Amaru/Death Row/Interscope) at three-times platinum. His sales now total 33.5 million.

Virgin artist Janet received simultaneous gold, platinum, and double-platinum certifications this May for *All for You*. The album received these honors just one month after being released. Tool's second album, *Underdog* (Volcano/Zomba), also reached sales of 2 million units. Bruce Springsteen's 18th album on Columbia, *Live in New York City*, earned both a gold and a platinum award, as did Tim McGraw's Curb release *Set This Circus Down*. McGraw's cumulative sales now stand at 17 million, which is 1 million more than wife Faith Hill's total.

Additional honors this month include 112's third consecutive platinum album for *Part III* on Bad Boy/Arista. Country artist Alan Jackson received his 10th consecutive gold record with *When Somebody Loves You* (Arista Nashville), bringing his total album sales to 25.5 million units.

Gospel performer John P. Kee earned his first gold album for *Not Guilty* (Verity), while India.Arie (*Acoustic Soul*, Motown/Universal), Sunshine Anderson (*Your Woman*, Atlantic), Tank (*Force of Nature*, Blackground), and S Club 7 (7, Polydor/A&M/Interscope) were also honored with their first gold albums.

MULTI-PLATINUM ALBUMS

- 'N Sync*, *No Strings Attached*, Jive, 11 million.
- John Denver, John Denver's Greatest Hits*, RCA, 9 million.
- Limp Bizkit, Chocolate Starfish and the Hot Dog Flavored Water*, Flip/Interscope, 5 million.
- Various artists, *Now 6*, Sony/Zomba/Universal/EMI/Epic, 3 million.
- John Denver, Back Home Again*, RCA, 3 million.
- Kenny G, Greatest Hits*, Arista, 3 million.

- 2Pac, Until the End of Time*, Amaru/Death Row/Interscope, 3 million.
- John Denver, An Evening With John Denver*, RCA, 3 million.
- John Denver, Rocky Mountain High*, RCA, 2 million.
- John Denver, Rocky Mountain Christmas*, RCA, 2 million.
- John Denver, John Denver's Greatest Hits, Volume II*, RCA, 2 million.
- Janet, All for You*, Virgin, 2 million.
- Tool, Underdog*, Volcano/Zomba, 2 million.
- John Denver, Windsong*, RCA, 2 million.

PLATINUM ALBUMS

- Bruce Springsteen, Live in New York City*, Columbia, his 14th.
- John Denver, An Evening With John Denver*, RCA, his 12th.
- 2Pac, Until the End of Time*, Amaru/Death Row/Interscope, his sixth.
- John Denver, Rocky Mountain Collection*, RCA, his 13th.
- John Denver, Back Home Again*, RCA, his 14th.
- John Denver, Poems, Prayers & Promises*, RCA, his 15th.
- John Denver, Windsong*, RCA, his 16th.
- Various artists, *Now 6*, Sony/Zomba/Universal/EMI/Epic.
- Weird Al Yankovic, Running With Scissors*, Volcano/Zomba, his fourth.
- Eve, Scorpion*, Ruff Ryders/Interscope, her second.

- 112, Part III*, Bad Boy/Arista, its third.
- Janet, All for You*, Virgin, her sixth.
- Tim McGraw, Set This Circus Down*, Curb, his sixth.
- John Denver, John Denver's Greatest Hits*, RCA, his 17th.
- John Denver, Rocky Mountain Christmas*, RCA, his 18th.
- John Denver, Rocky Mountain High*, RCA, his 19th.

GOLD ALBUMS

- Bruce Springsteen, Live in New York City*, Columbia, his 15th.
- Maze Featuring Frankie Beverly, Anthology*, Right Stuff, their ninth.
- 2Pac, Until the End of Time*, Amaru/Death Row/Interscope, his seventh.
- John P. Kee, Not Guilty*, Verity, his first.
- John Denver, Rocky Mountain Collection*, RCA, his 19th.

- Train, Drops of Jupiter*, Aware/Columbia, its second.
- John Denver, John Denver's Greatest Hits, Volume III*, RCA, his 20th.
- Ginuwine, The Life*, Epic, his third.
- Various artists, *Now 6*, Sony/Zomba/Universal/EMI/Epic.
- Soundtrack, *Josie & the Pussycats*, Play-Tone/Epic.
- S Club 7, 7*, Polydor/A&M/Interscope, its first.
- Eve, Scorpion*, Ruff Ryders/Interscope, her second.
- Tank, Force of Nature*, Blackground, his first.
- India.Arie, Acoustic Soul*, Motown/Universal, her first.
- Master P, Ghetto Postage*, Priority, his sixth.
- Alan Jackson, When Somebody Loves You*, Arista Nashville, his 10th.
- Sunshine Anderson, Your Woman*, Atlantic, her first.
- Leann Rimes, I Need You*, Curb, her sixth.

- Soundtrack, *What Women Want*, Columbia.
- Janet, All for You*, Virgin, her sixth.
- Enigma, The Screen Behind the Mirror*, Virgin, its fourth.
- Tim McGraw, Set This Circus Down*, Curb, his sixth.

LATIN CERTIFICATIONS

MULTI-PLATINUM ALBUMS

- Los Tri-O, Nuestro Amor*, BMG U.S. Latin.
- Ricky Martin, La Historia*, Sony Discos.

PLATINUM ALBUMS

- Los Tri-O, Nuestro Amor*, BMG U.S. Latin, its second.
- Los Tri-O, Mi Gloria Eres Tu*, BMG U.S. Latin, its third.
- Ricky Martin, La Historia*, Sony Discos, his first.

GOLD ALBUMS

- Pedro Fernandez, Yo No Fui*, Universal Music Latino, his first.
- Los Tri-O, Nuestro Amor*, BMG U.S. Latin, its second.
- Los Tri-O, Mi Gloria Eres Tu*, BMG U.S. Latin, its third.
- Ricky Martin, La Historia*, Sony Discos, his first.

EXECUTIVE TURNTABLE



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HOME VIDEO. Paramount Pictures promotes **Jill Crusenberry** to VP of marketing and **Amy Heller** to executive director of planning and business development for Paramount Home Entertainment in Hollywood. They were, respectively, executive director of marketing and director of planning and business development.

DISTRIBUTION. WEA Corp. names **Kelly Diamond** VP of sales and marketing in Burbank, Calif. WEA also names **Neal Spielberg** VP of country sales in Nashville. They were, respectively, trade marketing manager for Walt Disney Records and VP of sales for Warner/Reprise, Nashville.

Jerry Richardson is named senior director of distribution operations systems, IS&T North America for BMG Entertainment in Lyndhurst, NJ. He was systems manager, technical for Unilever.

NEW MEDIA. **Leyla Turkkan** is named VP of music development for BET Interactive in Washington, D.C. She was a strategic marketing consultant.

Reciprocal names **David Brocklebank** VP of sales in London. Reciprocal also names **Rebecca Ali Halpren** VP of sales in New York. They were, respectively, managing director at Plasmon Data Limited and senior manager of corporate sales at Springer-Verlag.

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				PUT YO HOOD UP
			No. 1	
1	1	2	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP
2	NEW		AIR SOURCE 1D332*/ASTRALWERKS (16.98 CD)	10,000HZ LEGEND
3	NEW		MARCO ANTONIO SOLIS FONOVI 0527 (10.98/16.98) [HS]	MAS DE MI ALMA
4	2	2	STABBING WESTWARD KOCH 8204 (11.98/17.98)	STABBING WESTWARD
5	8	22	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) [HS]	NICKEL CREEK
6	6	45	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) [HS]	WHO LET THE DOGS OUT
7	5	4	D.P.G. D.P.G. 1001 (12.98/17.98) [HS]	DILLINGER & YOUNG GOTTI
8	4	6	KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK
9	7	5	REMEDY FIFTH ANGEL 7001 (11.98/16.98) [HS]	THE GENUINE ARTICLE
10	10	4	MARK MCGUINN VFR 734757 (10.98/16.98) [HS]	MARK MCGUINN
11	11	15	JIM JOHNSTON ● SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5
12	14	2	VARIOUS ARTISTS VP 1629* (9.98/15.98)	REGGAE GOLD 2001
13	15	6	EVA CASSIDY BLIX STREET 10073 (16.98 CD)	TIME AFTER TIME
14	9	6	FEAR FACTORY ROADRUNNER 8561 (17.98 CD)	DIGIMORTAL
15	NEW		EVERYTHING BUT THE GIRL ULTRA 1082 (16.98 CD)	BACK TO MINE
16	13	8	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD) [HS]	ESSENTIAL SPRING BREAK — SUMMER 2001
17	3	2	MXPX FAT WRECK CHORDS 631* (11.98 CD)	THE RENAISSANCE EP
18	12	8	ANI DIFRANCO RIGHTIOUS BABE 024 (24.98 CD)	REVELLING/RECKONING
19	18	28	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) [HS]	N.Y.C. UNDERGROUND PARTY VOLUME 3
20	17	2	JANE MONHEIT N-CODED 4219/WARLOCK (17.98 CD) [HS]	COME DREAM WITH ME
21	20	11	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT
22	26	13	SOUNDTRACK TVT SOUNDTRAX 6940/TVT (17.98 CD)	MISS CONGENIALITY
23	32	3	CHUCK BROWN RAW VENTURE 9/LIAISON (11.98/17.98)	YOUR GAME... LIVE AT THE 9:30 CLUB, WASHINGTON, D.C.
24	25	13	VARIOUS ARTISTS LEGIT BALLUP 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION
25	21	73	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) [HS]	SLIPKNOT
26	35	10	CONJUNTO PRIMAVERA FONOVI 6104 (8.98/12.98) [HS]	ANSIA DE AMAR
27	RE-ENTRY		PAUL ANKA ANKA 0002 (19.98 CD)	LIVE 2000
28	24	3	JAMES HALL & WORSHIP AND PRAISE DESTINY 7701 (10.98/16.98) [HS]	WE ARE AT WAR
29	42	2	EVA CASSIDY RENATA 70001 (16.98 CD)	NO BOUNDARIES
30	31	4	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM
31	23	6	LON BALLINGER WEBSTER HALL NYC 22 (17.98 CD) [HS]	WEBSTER HALL TRANZWORLD 4
32	45	11	BANDA EL RECODO FONOVI 6102 (8.98/12.98) [HS]	CONTIGO POR SIEMPRE...
33	16	3	THE STRING CHEESE INCIDENT SCI 1009/FIDELITY (16.98 CD) [HS]	OUTSIDE INSIDE
34	48	52	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
35	22	3	VARIOUS ARTISTS RED HOUSE 154 (17.98 CD)	A NOD TO BOB: AN ARTISTS' TRIBUTE TO BOB DYLAN ON HIS SIXTIETH BIRTHDAY
36	34	14	BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD) [HS]	THE BEST OF FREESTYLE MEGAMIX
37	30	4	STRETCH ARMSTRONG SPIT 1601*/LANDSPEED (17.98 CD) [HS]	STRETCH ARMSTRONG PRESENTS SPIT
38	36	26	FUNKMASTER FLEX ● LOUD 1961* (12.98/18.98)	FUNKMASTER FLEX: 60 MINUTES OF FUNK, VOLUME IV: THE MIXTAPE
39	RE-ENTRY		DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
40	19	2	THE BOUNCING SOULS EPITAPH 86606* (16.98 CD) [HS]	HOW I SPENT MY SUMMER VACATION
41	41	51	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
42	27	4	VARIOUS ARTISTS JAMDOWN 40045 (10.98/16.98)	DANCEHALL XPLOSION 2001
43	37	8	UNCLE LUKE LUKE 8250/KOCH (11.98/17.98)	SOMETHING NASTY
44	28	3	ROBERT CRAY RYKODISC 10611/RYKO PALM (16.98 CD)	SHOULDA BEEN HOME
45	38	2	JIGMASTAS BEYOND REAL 016*/LANDSPEED (17.98 CD)	INFECTIOUS
46	RE-ENTRY		JEFFREY GAINES ARTEMIS 751071 (17.98 CD)	ALWAYS BE
47	39	7	JOHNNY VICIOUS AND TALL PAUL ULTRA 1076 (19.98 CD) [HS]	CLUB NATION AMERICA
48	40	13	DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL
49	NEW		SIGUR ROS PLAY IT AGAIN SAM 1* (16.98 CD)	AGAETIS BYRJUN
50	RE-ENTRY		PETE ROCK BBE 002*/STUDIO K7 (14.98 CD)	PETESTRUMENTALS

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. (C) Albums with the greatest sales gains this week. (R) Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). (P) RIAA certification for net shipment of 1 million units (Platinum). (D) RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. (O) Certification for net shipment of 100,000 units (Dro). (C) Certification of 200,000 units (Platinum). (P) Certification of 400,000 units (Multi-Platinum). *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. [HS] indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

TO OUR READERS

Declarations of Independents will return next issue.

ArtistDirect Taps Former Interscope Exec To Head Company, Label

FIELD'S PAYDAY: ArtistDirect is betting its fortunes on former Interscope Records co-chairman **Ted Field**.

The company recently received approval from its board to name the record executive as chairman/CEO and to launch a joint-venture label with him (**BillboardBulletin**, April 3). In a Securities and Exchange Commission filing, the company said it is obliged to contribute up to \$50 million to fund the label over the next five years. It also revealed that it will pay Field a salary of \$1.5 million annually over five years to serve as chairman/CEO of ArtistDirect and CEO of the label ArtistDirect Records.

In addition, ArtistDirect is granting Field stock options over several years for up to 4.44 million shares at 75 cents per share, provided the company reaches certain goals. Field is also entitled to devote up to 20% of his "total business time" per year to his film company, Radar Pictures.

NEW BEMUSIC CHIEF? BMG Direct president/CEO **George McMillan** appears to be in line for the top spot at BeMusic, the new division that will house the record club, e-tailer CDnow, Myplay, and other interests of Bertelsmann E-commerce Group (BeCG).

Shortly after BeCG announced plans to form BeMusic, effective July 1, Atlanta-based consulting firm iXL disclosed that it is working with BMG Direct to help overhaul its bmgmusic.com Web site. In a statement, iXL identified McMillan as CEO of BeMusic.

McMillan did not return calls seeking comment. A BeCG representative says that BeMusic's management team has not been announced and that the iXL statement "made some assumptions" about McMillan's status. Still, insiders have been anticipating that McMillan will helm the entity since talk of a combined BMGDirect and CDnow surfaced. CDnow president/CEO **Mike Krupit** already reports to McMillan on an unofficial basis, sources say.

In announcing BeMusic, BeCG president/CEO **Andreas Schmidt** said that the record club and e-tail operations will retain separate brands (**BillboardBulletin**, May 31). BMG Direct, however, will integrate elements of CDnow into its site and vice versa. Schmidt also says there is talk of creating a hub site for all BeMusic properties.

iXL announced that it will help design a new user interface for bmgmusic.com as part of a complete redesign of the site, which is due to relaunch this fall.

THEY DON'T DO DUET: Napster may be planning to offer major-label-sanctioned content exclusively through MusicNet—the digital subscription joint venture of Warner Music, BMG, EMI, and RealNetworks—but two other non-

label subscription services in development maintain that they will not do the same.

CenterSpan, owner of the Scour Exchange peer-to-peer network, and Full Audio, a start-up subscription service, say they plan to cut content-licensing deals with the majors independent of either MusicNet or Duet, the subscription service being developed by Universal Music Group and Sony Music Entertainment.

BMG Direct president/CEO George McMillan appears to be in line for the top spot at BeMusic.

Executives from both companies say they are in negotiations with the majors to license content for their new services, which, theoretically, will compete with offerings from MusicNet and Duet.

RIOPORT GROWS: Extending its label deal with BMG Entertainment, RioPort has announced that it will use rights-clearing technology developed by Digital World Services (DWS), part of BMG parent Bertelsmann. Online retailers that receive BMG content via RioPort now automatically incorporate the DWS technology, which manages payment allocations.

RioPort and MTVi have secured licenses from all five majors for a paid download service through MTV.com and VH1.com (**BillboardBulletin**, April 2). BMG, EMI, and Universal Music Group have begun supplying content for the service. Content from the other labels is expected soon. Digital rights management for the service is by InterTrust.

In other RioPort news, Best Buy's Internet arm, BestBuy.com, will begin selling paid downloads supplied through RioPort, starting in July. BestBuy.com has offered select major-label tracks from Liquid Audio since November; the RioPort deal, however, will enable the retailer to offer tracks from all five majors, via a deal struck by the online firm earlier this year (**BillboardBulletin**, April 2). Pricing has yet to be determined. In addition to content, RioPort will provide BestBuy.com with rights management, hosting, and customer service.

B & N.COM JAZZ GUIDE: Barnes&Noble.com has launched a new recommendation engine for its jazz catalog, designed to help educate jazz novices.

The service, powered by Savage Beast Technologies, categorizes songs across 400 musical attributes

SITES+ SOUNDS

by Brian Garrity

and allows consumers to identify the aspects of each song they like—including such elements as vocal and playing styles—in order to generate specific suggestions.

Barnes&Noble.com's customers can enter a song, album, or artist they know and get recommendations of similar music. They can also sample thousands of pre-selected songs and from each one launch searches for suggested similar tracks.

Savage Beast is a privately owned music technology company based in Oakland, Calif., specializing in music recommendation and navigation.

HANDLEMAN'S WEB PUSH: As part of the rollout of its new e-commerce initiative, Handleman will begin supplying music and video downloads to JCPenney.com starting this month. Handleman Online, the distributor's e-commerce subsidiary, offers music downloads through an alliance with Liquid Audio.

TRAFFIC TICKER

Top Music Info Sites

Traffic In April

TOTAL VISITORS (in 000s)

1. mtv.com	2,937
2. mp3.com	2,723
3. getmusic.com	2,316
4. rollingstone.com	1,746
5. launch.com	1,485
6. artistdirect.com	1,182
7. sonicnet.com	1,158
8. farmclub.com	1,025
9. vh1.com	968
10. sfx.com	576

PERCENTAGE OF MALES 18+

1. artistdirect.com	59.6
2. billboard.com	57.8
3. farmclub.com	53.2
4. mp3.com	50.5
5. launch.com	48.7
6. mtv.com	47.6
7. vh1.com	47.5
8. getmusic.com	45.9
9. rollingstone.com	45.6
10. sfx.com	42.7

PERCENTAGE OF FEMALES 18+

1. pollstar.com	59.6
2. country.com	53.8
3. allmusic.com	51.1
4. sfx.com	48.5
5. hob.com	47.6
6. vh1.com	43.1
7. getmusic.com	40.8
8. rollingstone.com	39.0
9. mp3.com	38.4
10. launch.com	38.2

Source: Media Matrix, April 2001. Sites categorized by Billboard. Media Matrix defines visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Matrix sample.

EMUSIC BUY: Universal Music Group completed its cash tender offer of 57 cents per share for EMusic.com, the download retailer and owner of the RollingStone.com Web site.

Universal Music Group said that as of June 1, it had acquired 37 million EMusic shares, approximately 85.6% of its outstanding stock. Universal Music Group will soon exercise an option to acquire another

Capitol Records has launched a special instant-messaging promotion in support of Radiohead's newest release.

4.4% of EMusic's shares, giving it 90% ownership. At that time, the merger will be considered complete, and EMusic will become a wholly owned subsidiary of Universal Music Group.

GETTING LOUDER: Loudeye Technologies has forged a multiyear deal to provide music samples, cata-

log encoding, and meta-data services to America Online.

Loudeye—which has licensing deals with all five majors—will provide AOL with the samples and services to support digital music content on select AOL properties, including Spinner.com. Loudeye will also encode Spinner's music library.

RADIOHEAD PROMO: Capitol Records has launched a special instant-messaging (IM) promotion in support of **Radiohead's** newest release, *Amnesiac*.

IM users that add the name GooglyMinotaur to their buddy lists can correspond with the interactive agent via a high-speed, smart application that delivers information, services, and entertainment to instant-messaging windows—to receive information about music, news, contests, auctions, downloads, games, and tour dates. Users can also receive entertainment news, movie show times, and horoscopes.

GooglyMinotaur is the name of a character featured in the *Amnesiac* album artwork.

In addition, Capitol is teaming with MTV.com for exclusive content, including live performances and interviews from Radiohead archives, audio- and videoclips, and album reviews.

Billboard.

JUNE 16, 2001

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	11	13	SONGBIRD BLIX STREET 10045	EVA CASSIDY	1
2	1	2	BREAK THE CYCLE FLIP/ELEKTRA 62626/EEG	STAIN'D	1
3	RE-ENTRY		LIVE AT BLUES ALLEY BLIX STREET 10046	EVA CASSIDY	—
4	NEW▶		TIME* SEX* LOVE* COLUMBIA (NASHVILLE) 85176/SONY (NASHVILLE)	MARY CHAPIN CARPENTER	52
5	3	3	REVEAL WARNER BROS. 47946*	R.E.M.	35
6	2	3	LATERALUS TOOL DISSECTIONAL/VOLCANO 31160/ZOMBA	TOOL	4
7	RE-ENTRY		TIME AFTER TIME BLIX STREET 10073	EVA CASSIDY	—
8	9	4	THE SOPRANOS: PEPPERS & EGGS PLAY-TONE/COLUMBIA 85453/CRG	SOUNDTRACK	95
9	5	4	WINGSPAN: HITS AND HISTORY▲ ² MPL 32946*/CAPITOL	PAUL MCCARTNEY	15
10	16	28	A DAY WITHOUT RAIN▲ REPRISE 47426/WARNER BROS.	ENYA	25
11	13	4	MOULIN ROUGE INTERSCOPE 493035	SOUNDTRACK	3
12	15	11	DROPS OF JUPITER▲ AWARE/COLUMBIA 69888/CRG	TRAIN	10
13	NEW▶		EVA BY HEART BLIX STREET 10047	EVA CASSIDY	—
14	17	22	O BROTHER, WHERE ART THOU?▲ MERCURY (NASHVILLE) 170069	SOUNDTRACK	40
15	7	3	WEEZER Geffen 493045/INTERSCOPE	WEEZER	9
16	NEW▶		10,000HZ LEGEND SOURCE 10332*/ASTRALWERKS	AIR	88
17	NEW▶		NICKEL CREEK SUGAR HILL 3909	NICKEL CREEK	142
18	8	3	EXCITER MUTE/REPRISE 47960/WARNER BROS.	DEPECHE MODE	39
19	NEW▶		PEARL HARBOR HOLLYWOOD 48113/WARNER BROS.	SOUNDTRACK	14
20	10	5	TROUBLE IN SHANGRI-LA REPRISE 47372/WARNER BROS.	STEVIE NICKS	37

● 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 bonus sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. ■ indicates past and present Heatseekers titles © 2001, Billboard/EMI Communications and SoundScan, Inc.

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	2	4	MISS CONGENIALITY	Warner Home Video 18976	Sandra Bullock	2000	PG-13	22.98
2	1	5	THE EMPEROR'S NEW GROOVE	Walt Disney Home Video Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
3	6	5	FARSCAPE: VOLUME 3	A.D.V. Films 003	Ben Browder Claudia Black	2001	NR	14.98
4	4	5	PLAYBOY'S 2001 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music & Video Dist. 0888	Brande Roderick	2001	NR	19.98
5	14	2	SEX AND THE CITY: THE COMPLETE SECOND SEASON	HBO Home Video Warner Home Video 99248	Sarah Jessica Parker Kim Cattrall	2001	NR	49.98
6	3	11	GLADIATOR	DreamWorks Home Entertainment 86026	Russell Crowe	2000	R	19.99
7	9	3	RANMA 1/2: VOL. 1—WHO DO? VOODOO!	Viz Video Pioneer Entertainment 71639	Animated	2001	NR	24.95
8	5	8	PLAYBOY 2000-THE PARTY CONTINUES	Playboy Home Video Universal Music & Video Dist. 0886	Various Artists	2001	NR	19.98
9	10	6	ESCAFLOWNE: VOL. 5-PARADISE AND PAIN	Bandai Entertainment Pioneer Entertainment 71147	Animated	2001	NR	19.98
10	8	9	FARSCAPE: VOLUME 2	A.D.V. Films 002	Ben Browder Claudia Black	2001	NR	14.98
11	7	4	PEARL JAM: TOURING BAND 2000	Epic Music Video Sony Music Entertainment 54010	Pearl Jam	2001	NR	19.95
12	11	6	THE PRODUCERS	MGM Home Entertainment 100157	Zero Mostel Gene Wilder	1968	PG	14.95
13	12	3	CARMAN: THE CHAMPION	GoodTimes Home Video 74713	Carman	2001	PG-13	19.95
14	17	3	MISSION: IMPOSSIBLE 2	Paramount Home Video 156273	Tom Cruise	2000	PG-13	14.95
15	13	23	THE SOPRANOS: THE COMPLETE FIRST SEASON	HBO Home Video Warner Home Video 99335	James Gandolfini Lorraine Bracco	2000	NR	99.92
16	18	9	102 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99
17	33	3	HOLLOW MAN	Columbia TriStar Home Video 04956	Kevin Bacon Elisabeth Shue	2000	R	14.95
18	16	13	MEET THE PARENTS	Universal Studios Home Video 86032	Ben Stiller Robert De Niro	2000	PG-13	22.98
19	15	10	MARY-KATE & ASHLEY: WINNING LONDON	Dualstar Video Warner Home Video 37332	Mary-Kate & Ashley Olsen	2001	NR	19.96
20	26	10	REMEMBER THE TITANS	Walt Disney Home Video Buena Vista Home Entertainment 21736	Denzel Washington	2000	PG	22.99
21	27	2	THE VIRGIN SUICIDES	Paramount Home Video 338173	Kirsten Dunst James Woods	2000	R	19.98
22	30	10	RUGRATS IN PARIS: THE MOVIE	Nickelodeon Video Paramount Home Video 336723	Animated	2000	G	22.95
23	25	6	THE PATRIOT	Columbia TriStar Home Video 05702	Mel Gibson	2000	R	19.96
24	NEW		GONE IN 60 SECONDS	Touchstone Home Video Buena Vista Home Entertainment 21369	Nicolas Cage Angelina Jolie	2000	PG-13	19.99
25	20	8	BIG MOMMA'S HOUSE	FoxVideo 2001291	Martin Lawrence	2000	PG-13	14.98
26	39	6	SCARY MOVIE—SPECIAL EDITION	Dimension Home Video Buena Vista Home Entertainment 21806	Anna Faris Jon Abrahams	2000	R	19.99
27	19	4	RETURN TO ME	MGM Home Entertainment 1001071	David Duchovny Minnie Driver	2000	PG	14.95
28	23	5	CANDY	Anchor Bay Entertainment 11025	Ewa Aulin Richard Burton	1968	R	14.98
29	34	18	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99
30	NEW		ROAD TRIP	DreamWorks Home Entertainment 86392	Tom Green	2000	NR	14.99
31	24	8	CLEOPATRA	FoxVideo 2001482	Elizabeth Taylor Richard Burton	1963	NR	14.98
32	21	42	THE SILENCE OF THE LAMBS	MGM Home Entertainment 207746	Jodie Foster Anthony Hopkins	1991	R	9.94
33	RE-ENTRY		BALLER BLOCKIN' ▲ ²	Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	2000	NR	19.95
34	28	35	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
35	32	20	THE UP IN SMOKE TOUR ▲ ²	Eagle Vision Red Distribution 30001	Various Artists	2000	NR	19.95
36	40	3	FREQUENCY	New Line Home Video Warner Home Video 5057	Dennis Quaid Jim Caviezel	2000	PG-13	14.95
37	37	11	PLAYBOY: PLAYMATES ON THE CATWALK	Playboy Home Video Universal Music & Video Dist. 0885	Various Artists	2001	NR	19.98
38	NEW		THE WAY OF THE GUN	Artisan Home Entertainment 10832	Ryan Phillippe Benicio del Toro	2000	R	14.98
39	29	13	LOVE & BASKETBALL	New Line Home Video Warner Home Video 5063	Omar Epps Sanaa Lathan	2000	PG-13	14.95
40	35	13	THE LITTLE VAMPIRE	New Line Home Video Warner Home Video 5162	Jonathan Lipnicki	2000	PG	19.96

● 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	2	3	WHAT WOMAN WANT (PG-13)	Paramount Home Video 338383	Mel Gibson Helen Hunt
2	NEW		VERTICAL LIMIT (PG-13)	Columbia TriStar Home Video 04964	Chris O'Donnell Robin Tunney
3	6	4	MISS CONGENIALITY (PG-13)	Warner Home Video 18976	Sandra Bullock
4	1	5	FINDING FORRESTER (PG-13)	Columbia TriStar Home Video 05717	Sean Connery Robert Brown
5	3	11	ALMOST FAMOUS (R)	DreamWorks Home Entertainment 87817	Billy Crudup Kate Hudson
6	16	9	CHARLIE'S ANGELS (PG-13)	Columbia TriStar Home Video 05736	Cameron Diaz Drew Barrymore
7	5	7	BILLY ELLIOT (R)	Universal Studios Home Video 87112	Jamie Bell Julie Walters
8	4	3	QUILLS (R)	FoxVideo 2001765	Geoffrey Rush Kate Winslet
9	8	11	WONDER BOYS (R)	Paramount Home Video 332613	Michael Douglas Tobey Maguire
10	7	2	BEST IN SHOW (PG-13)	Warner Home Video 18951	Eugene Levy Catherine O'Hara
11	NEW		BEFORE NIGHT FALLS (R)	New Line Home Video Warner Home Video 5250	Javier Bardem Johnny Depp
12	10	13	MEET THE PARENTS (PG-13)	Universal Studios Home Video 86032	Ben Stiller Robert De Niro
13	9	7	MEN OF HONOR (R)	FoxVideo 2001670	Robert De Niro Cuba Gooding, Jr.
14	17	3	LITTLE NICKY (PG-13)	New Line Home Video Warner Home Video 5160	Adam Sandler
15	19	6	SPACE COWBOYS (PG-13)	Warner Home Video 18722	Clint Eastwood Tommy Lee Jones
16	NEW		REQUIEM FOR A DREAM (R)	Artisan Home Entertainment 11556	Ellen Burstyn
17	12	2	PAY IT FOWARD (PG-13)	Warner Home Video 6799	Kevin Spacey Helen Hunt
18	20	10	REMEMBER THE TITANS (PG)	Walt Disney Home Video Buena Vista Home Entertainment 21736	Denzel Washington
19	14	11	THE CONTENDER (R)	DreamWorks Home Entertainment 87808	Joan Allen Jeff Bridges
20	11	4	ALL THE PRETTY HORSES (PG-13)	Columbia TriStar Home Video 04150	Matt Damon Penelope Cruz

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Top DVD Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	NEW		TRAFFIC (R) (26.98)	USA Home Entertainment 60181	Michael Douglas Benicio Del Toro
2	NEW		CLOSE ENCOUNTERS OF THE THIRD KIND (PG) (27.95)	Columbia TriStar Home Video 12649	Richard Dreyfuss Teri Garr
3	1	2	VERTICAL LIMIT (PG-13) (27.96)	Columbia TriStar Home Video 05066	Chris O'Donnell Robin Tunney
4	3	4	WHAT WOMEN WANT (PG-13) (29.99)	Paramount Home Video 338384	Mel Gibson Helen Hunt
5	4	5	MISS CONGENIALITY (PG-13) (26.98)	Warner Home Video 18976	Sandra Bullock
6	2	2	DUNGEONS & DRAGONS (PG-13) (24.98)	New Line Home Video/ Warner Home Video 5245	Justin Whalin Marlon Wayans
7	NEW		SHADOW OF THE VAMPIRE (R) (26.98)	Universal Studios Home Video 21268	John Malkovich Willem Dafoe
8	5	5	THE EMPEROR'S NEW GROOVE (G) (29.99)	Walt Disney Home Video/ Buena Vista Home Entertainment 21617	Animated
9	9	3	TORA! TORA! TORA! (SPECIAL EDITION) (G) (24.98)	FoxVideo 2001317	Jason Robards Martin Balsam
10	11	28	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
11	8	3	PAY IT FORWARD (PG-13) (24.98)	Warner Home Video 18877	Kevin Spacey Helen Hunt
12	14	8	MEN OF HONOR (R) (29.98)	FoxVideo 2001665	Robert De Niro Cuba Gooding, Jr.
13	12	6	THE MUMMY-THE NEW ULTIMATE EDITION (PG-13) (29.98)	Universal Studios Home Video 21258	Brendan Fraser Rachel Weisz
14	6	2	SEX AND THE CITY: THE COMPLETE SECOND SEASON (NR) (49.98)	HBO Home Video/ Warner Home Video 99248	Sarah Jessica Parker Kim Cattrall
15	13	6	FINDING FORRESTER (PG-13) (24.95)	Columbia TriStar Home Video 05989	Sean Connery Robert Brown
16	17	8	REMEMBER THE TITANS (PG) (29.99)	Walt Disney Home Video/ Buena Vista Home Entertainment 22853	Denzel Washington
17	15	10	CHARLIE'S ANGELS: SPECIAL EDITION (PG-13) (27.96)	Columbia TriStar Home Video 06017	Cameron Diaz Drew Barrymore
18	7	2	BIG TROUBLE IN LITTLE CHINA (SPECIAL EDITION) (PG-13) (26.98)	FoxVideo 2001438	Kurt Russell
19	16	6	LITTLE NICKY (PG-13) (24.98)	New Line Home Video/ Warner Home Video 5160	Adam Sandler
20	RE-ENTRY		THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne

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Home Video

MERCHANTS & MARKETING

Big Apple Anime Fest Hopes It Can Elevate The Genre's Profile

BY JIM BESSMAN
and EILEEN FITZPATRICK

NEW YORK—The Japanese animation and comic book industries are collaborating for the first time for a promotional event that will attempt to raise the profile of anime from cult-like to mainstream status.

Officially incorporated last December, the New York-based Big Apple Anime Fest (BAAF) will present the Big Apple Anime Fest Oct. 26-28, billed as a weekend celebration of anime and manga, the comic-book sector of the genre.

"This event is the only purpose of the group," says founding member and Central Park Media managing director John O'Donnell. "It was formed to produce an event that would be a main promotional

platform for the anime culture."

Other founding members of the organization are Sony Corp. of America, Japan-based talent agency Hori Pro, and video packaging firm Tri-Plex. There are 23 member companies in all.

Held at numerous venues throughout midtown Manhattan, the festival, which is open to consumers and industry members, will feature premieres and retrospectives of anime films, an exhibit floor, and a daylong symposium

sponsored by the Japan Society to examine various cultural issues raised when importing anime product into the U.S. A \$350 per-ticket V.I.P. gala will open the festival. New York mayor Rudolph Giuliani will officially declare the three days Big Apple Anime Festival Weekend.

In addition, retailers in the midtown area are being approached to host autograph signings for visiting directors and stars of anime programs. Participating retailers include Virgin Megastore, Tower Records, and Barnes & Noble, along with Japanese bookstores Kinokuniya and Asahiya, O'Donnell says.

Fans can attend by purchasing either a \$75 three-day pass or a \$30 one-day pass and will also get a chance to meet and mingle with their favorite stars through numerous raffle contests held during the festival. Other highlights include interactive Web-based programming, artist sessions, and a panel discussion held during the Midnite Anime Course, where Toshio Maeda, creator of the anime classic *Legend of the Overfiend*, will be among the featured speakers.

"We see this festival as the Cannes Film Festival of anime," says Ryoko Maebayashi, BAAF acting director, "but we want to

take the standard concept of a film festival and merge it with an anime convention in the media center of the world."

O'Donnell points out that the festival is not meant to act as a film market, where product is bought and sold. "We're keeping a tight focus on publicity and a reason to have a fun weekend," he says. "We're not trying to be the [American Film Market] or [National Assn. of Television Programming Executives]."

Tri-Plex president Ken Golden agrees. "It's an open industry consortium to stimulate growth and build momentum for the genre and to make the festival an annual event."

Judging by the growth of the anime and manga fan base, the festival should have little trouble finding an audience. According to BAAF figures, the domestic anime video market is growing 20%-25% annually, with most titles generating sales of 100,000 VHS and DVD units or more. The wildly successful "Pokémon" video series alone garnered nearly \$200 million in revenues in 1999, according to BAAF.

In addition to video, anime- and manga-related licensed merchandise generates additional revenues in the hundreds of millions of dollars, according to trade sources.

Golden says, "The anime/manga culture is something that kids in Scarsdale, N.Y., can enjoy as

(Continued on next page)

BIG APPLE ANIME FEST™

VM Labs Pushes Its Nuon DVD Players; Image Unleashes Its Own Dinos, Apes

CHICKEN-AND-EGG THEORY: Although its specialized software remains in short supply, 2-year-old technology company VM Labs says it expects to have 1 million units of its Nuon-enhanced DVD player in the marketplace by the end of the year.

"We're knocking on doors and moving forward with such studios as MGM and Disney," says Paul Culberg, VP/COO of VM Labs' Nuon division. "But it's a chicken-and-egg dilemma. The studios want to know how much hardware is out there, and the hardware companies ask how much software is out there before committing to adding the technology." Inclusion of the Nuon technology adds about \$5,000 to the production of a DVD disc, he says.

Nuon-enhanced DVD players work like regular DVD players, capable of playing all discs, as well as audio CDs. But the Nuon technology treats viewers to several interactive features, including the ability to zoom in on certain elements of a scene, play a scene with multiple camera angles, and scan a film at more than 250 times the normal speed. Nuon players also come with a game controller to play Nuon games; five are in the market now, and a sixth title will be released by October. To date, 20th Century Fox Home Entertainment's *Bedazzled* is the only major video release that features the Nuon enhancement. Culberg says that three other Fox titles are in the works.

While Nuon software has been slow in coming, the hardware should get a major boost from a Best Buy promotion featuring the product. The retailer has been installing a Technology on the Go section in its stores to spotlight new products; all 350 outlets should have the display installed by mid-July. Nuon products will be showcased in one-third of the spaces, according to Culberg. A new Toshiba model featuring the technology has been on sale at the chain since last fall.

Another spotlight product in the Best Buy promotion will be Samsung's new Nuon-enhanced DVD/CD/CD-R/MP3 player, which debuted at retail in May. The model retails for \$229, and Culberg expects the price to drop to \$199 by Thanksgiving. Nuon players from other manufacturers, including Oritron, are expected to hover around the \$200 price point, he says. Sales figures for Nuon-enhanced DVD players aren't available.

In other DVD hardware news, Panasonic has announced it will begin shipping a recordable—and more affordable—DVD player this fall. Available in October, the Panasonic model will retail for \$1,500 and features simultaneous playback and recording on DVD-R discs, which can be played back on most DVD models, and DVD-RAM discs, which can be played back on computers. Consumers can also record and transfer programs from VHS to DVD. The machine is said to improve picture and sound quality of the VHS during the transfer.

The new model is a second-generation machine for Panasonic, which introduced a similar recordable DVD player last year, priced at \$4,000.

SUMMER TIE-INS: Looking to capitalize on a theatrical summer featuring the return of apes and dinosaurs to the big screen, Image Entertainment will release a DVD of *Behind the Planet of the Apes* and re-promote the 1925 dino-animated thriller *The Lost World*.

20th Century Fox releases a remake of *Planet of the Apes* in theaters July 27, and the Image DVD is a two-hour documentary examining the original film series, also produced at Fox. In addition, the disc will contain an extensive interview with the late **Roddy McDowall**, who starred in four films in the ape series, as well as interviews with co-stars **Charlton Heston** and **Kim Hunter**. Makeup and screen tests, a featurette, and outtakes round out the bonus material. The DVD will be released July 17 with a \$24.99 price point.

Image is planning to re-promote *The Lost World* to coincide with Universal Pictures' *Jurassic Park 3*, also due in theaters July 27. The \$24.99 disc contains new outtakes and a commentary track by **Roy Pilot**, who wrote the book *The Annotated Lost World*. Image first released *The Lost World* last year.

The company has also acquired video rights to *VH1 Storytellers: The Doors, a Celebration* and has set a June 26 DVD/VHS street date for the title. The all-star tribute and remembrance coincides with the 30th anniversary of the death of **Doors** front man **Jim Morrison**. The program is scheduled to air on VH1 later this month and will reunite surviving Doors members **Ray Manzarek**, **Robby Krieger**, and **John Densmore**. Two bonus songs will be included on the DVD version.

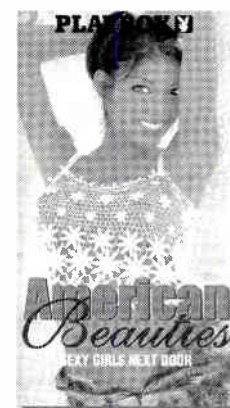
PICTURE THIS

by Eileen Fitzpatrick



MAEBAYASHI

Star Spangled Sizzle



It's all the girls you've fantasized about — prom dates, cheerleaders, your buddy's sister — and they're ready to try out their talents on the big screen. **American Beauties: Sexy Girls Next Door**. It turns out that the hottie with the shy smile is not so innocent after all! VHS/DVD



PLAYBOY HOME VIDEO
www.playboy.com

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Universal's Special DVD Edition of 'Mummy' Whets Appetite For 'Mummy Returns' Extras

Six Questions is an occasional feature that focuses on noteworthy industry people.

As *The Mummy Returns* continues scaring up its share of the summer box office, its predecessor, *The Mummy*, has received the deluxe treatment on DVD. Universal Studio Home Video has released a two-disc DVD Ultimate Edition of *The Mummy* under the supervision of director Stephen Sommers. *Billboard* spoke with Sommers about making the disc and how DVD influenced *The Mummy Returns*.

Your commentary track on *Mummy* with editor Bob Ducsay sounds like you're winging it. Did you prepare?

It's completely winged. I had heard only one other DVD commentary, and Bob and I thought we'd just talk. Afterward, we looked at each other and said, "We're such amateurs!" But we got all these reviews that said we were really fun because it sounded like two buddies who made a film together... which is the way it is.

I like seeing the inclusion of deleted scenes on the disc. What can we expect to see on the DVD for *The Mummy Returns*?

It's funny because in *The Mummy Returns*, we didn't cut out a lot because I write really tight scripts. But they asked for deleted scenes, so we said we'd find some stuff.

For example, one of the criticisms of *Returns* was asking where the pygmies come from. On the DVD you'll see we had a scene in the movie explaining that the pharaohs used to catch pygmies and bring them out for show. But in post [production], we cut that out because the audience didn't really need to know that. We lost half a dozen critics, but most people don't care where they came from.

BIG APPLE ANIME FEST

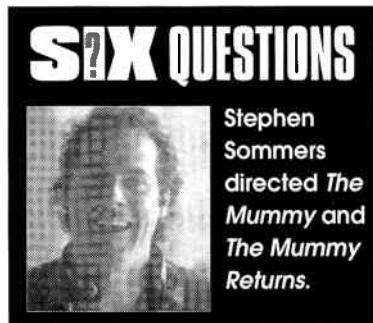
(Continued from preceding page)

much as Japanese kids like American rock'n'roll."

The growth of the category represents a significant change from 10 years ago, when, O'Donnell says, the anime genre was "an underground cult market." But now its audience has transformed into a highly desirable demographic. According to a survey conducted on Central Park Media's Web site, 90% of those visiting the site own a DVD player, are under 35, and have a high education and income level. O'Donnell says, "It's the group that everyone wants to

Has filmmaking become more demanding with the advent of DVD?

It's fun every inch of the way. But I probably won't enjoy *Mummy Returns* until it comes out on DVD because when I'm making a film, I only see all the nuts and bolts. I can't see how beautiful it is because I know all that went into it.



What was your reaction when you first saw the completed version of *The Mummy Returns*?

Usually I view a film three times, but on this movie we did it only once because we didn't want [copies or information about it] to get out, and two, we realized after the first screening that we didn't have any story problems.

You have to do audience screenings because otherwise you can't see the trees for the forest—you don't know what's funny. It's like being a stand-up comedian—you've got to go out there, throw it out, and see what sticks to the wall.

Do you feel your work is ever compromised because of test screenings or other demands of the studio?

No, in fact, I always say my director's cuts are in the theaters. But in a sense, every day is a compromise. Every day, every director [feels] you never have enough time, you never have enough money. That's just the way it is.

reach—your dream audience."

The popularity of Asian cinema, with such hits as *Crouching Tiger, Hidden Dragon* and Jackie Chan's films, may also enhance anime's chances to break into the mainstream, O'Donnell notes. "American culture has been exported from Hollywood to the rest of the world, and now echoes of it are being exported back to America by foreign consumers of America's Hollywood culture. Our concept now is to get the ball rolling here by involving everybody in the industry."

What elements of *The Mummy* films do you think most connected with audiences?

It clearly helps to set your movie in ancient Egypt. It's the most fascinating culture ever—timeless and mysterious. But I also think it's that the special effects are always in service of the story. Yes, people love the special effects, and they help propel the box office. But you could have a movie with \$100 million in special effects, and people could be bored stiff. At the end of the day, a movie does well because [an audience] loves the characters and the story. It all comes down to story and characters—people don't care where the pygmies come from.

CATHERINE CELLA
with MATT NEAPOLITAN



Celebrating 'A Life.' Stanley Kubrick admirer and friend Tom Cruise, left, poses with the late director's wife, Christine; Warner Bros. chairman/CEO Barry Meyer; and Warner Home Video president Warren Lieberfarb at a reception held at the Directors Guild of America in Los Angeles to kick off *Stanley Kubrick: A Life in Pictures*. The Warner Home Video release, directed by Kubrick's former executive producer, Jan Harlan, is available as a bonus disc in an eight-title gift set hitting stores June 12 honoring the director. Cruise, who appeared in Kubrick's final film, *Eyes Wide Shut*, narrates the documentary and, along with *Eyes* co-star Sydney Pollock, was one of many stars and longtime Kubrick associates attending the May 30 event.

Billboard

JUNE 16, 2001

Top Special Interest Video Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
1	1	5	NO. 1 WWF: WRESTLEMANIA X-SEVEN World Wrestling Federation Home Video 269	19.95	1	1	127	NO. 1 BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution 2274	39.95
2	2	9	WWF: DIVAS IN HEDONISM World Wrestling Federation Home Video 281	14.95	2	2	73	YOGA FOR BEGINNERS COLLECTION Living Arts 1070	17.98
3	3	3	BALL ABOVE ALL Ventura Distribution 0803	14.98	3	3	65	YOGA CONDITIONING FOR WEIGHT LOSS Living Arts 1203	14.98
4	6	28	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 Redline Entertainment 77002	15.95	4	4	119	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
5	4	18	MICHAEL JORDAN TO THE MAX FoxVideo 2001286	14.98	5	5	109	YOGA FOR BEGINNERS: ABS YOGA Living Arts 1075	9.98
6	5	9	WWF: BEST OF RAW-VOL. 2 World Wrestling Federation Home Video 280	14.95	6	6	64	POWER YOGA FOR BEGINNERS: STAMINA Living Arts 1078	9.98
7	7	9	WWF: NO WAY OUT World Wrestling Federation Home Video 268	19.95	7	9	100	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution 2271	34.95
8	8	14	WWF: ROYAL RUMBLE World Wrestling Federation Home Video 267	19.95	8	7	346	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
9	14	14	WWF: REBELLION 2000 World Wrestling Federation Home Video 264	14.95	9	10	38	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10152	14.98
10	11	8	ECW: BARELY LEGAL Pioneer Entertainment 71630	14.98	10	8	134	TOTAL YOGA Living Arts 1080	9.98
11	18	2	I.E.-SKATEBOARDING Redline Entertainment 77006	15.95	11	11	20	MINNA LESSIG: OPTIMIZER-FAT ELIMINATOR Parade Video 11213	14.98
12	17	14	WWF: HARDCORE World Wrestling Federation Home Video 278	14.95	12	13	56	BILLY BLANKS: TAE-BO GOLD Ventura Distribution 2276	24.95
13	9	3	XPW: BAPTIZED IN BLOOD 2 Goldhill Home Video 568	19.95	13	19	8	BASIC YOGA FOR DUMMIES Anchor Bay Entertainment 11586	9.99
14	13	8	ECW: DEEP IMPACT Pioneer Entertainment 71622	19.98	14	20	4	DENISE AUSTIN: POWER YOGA PLUS Artisan Home Entertainment 11754	14.98
15	10	42	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN World Wrestling Federation Home Video 261	14.95	15	15	27	THE METHOD PILATES: TARGET SPECIFICS Parade Video 840	12.98
16	12	2	CRUSTY DEMONS OF DIRT Redline Entertainment 77003	15.95	16	14	40	THE METHOD PILATES: PRECISION TONING Parade Video 572	12.98
17	16	2	DESTROYING AMERICA-SKATEBOARDING Redline Entertainment 77004	15.95	17	12	15	PILATES: BEGINNING MAT WORKOUT Living Arts 1231	14.98
18	19	19	WWF: ARMAGEDDON World Wrestling Federation Home Video 266	19.95	18	16	36	BILLY BLANKS: TAE-BO LIVE Ventura Distribution 2273	59.95
19	15	59	WWF: THE ROCK: THE PEOPLE'S CHAMP World Wrestling Federation Home Video 254	14.95	19	17	23	DENISE AUSTIN: BLAST OFF TEN POUNDS Artisan Home Entertainment 10154	14.98
20	20	19	WWF: SURVIVOR SERIES-THE RULES HAVE CHANGED World Wrestling Federation Home Video 265	19.95	20	RE-ENTRY		QUICK FIX: LEGS & ARMS Parade Video 1117	9.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◀ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications and VideoScan Inc.

JOHN HARTFORD DIES*(Continued from page 8)*

widely respected as a traditional music preservationist, and never ceased his creative endeavors.

"I heard it said recently, and this is the truth, that when you lose a true artist of any kind, what you really lose is their perspective on things," laments Country Music Foundation president, fellow music scholar, and performer Marty Stuart. "He's finally accomplished something he himself dodged all his life, putting one icon

'Hartford's long hair and beard made them feel like he was one of them.'

—EDDIE STUBBS, GRAND OLE OPRY

after another on a pedestal. Whether it was a riverboat captain or an unknown fiddle player or Bill Monroe and Earl Scruggs, he studied and admired them all. And I think it's his turn to go to the pedestal now."

Stuart predicts renewed interest in Hartford's career and music. "Hartford's body of work is a whole new chapter that's about to be rediscovered in American folk music," he says. "It sucks that [sometimes] you have to die to be discovered."

Hartford is survived by his wife, Marie, two children, and three stepchildren. Funeral services were held June 7 at Hartford's residence in Madison, Tenn.

KINGFISHER*(Continued from page 10)*

including Woolworth's, MVC, and e-tailer Streets Online, as well as health and beauty retailer Superdrug. It will also include Entertainment U.K.—the U.K.'s leading distributor of CDs, DVDs, and videos—plus music and video publisher VCI, which includes music labels Demon, Crimson, and budget operator MCI Music.

Mulcahy added, "These businesses are now in good shape to prosper as a stand-alone U.K.-listed company with a dedicated management team focused on future success."

A Kingfisher spokesman added that the general merchandise division, which will be publicly listed, will be given a new name—due to be announced "sooner rather than later"—and that the composition of the board is also expected to be announced in the near future.

Kingfisher reported total sales up 11.3% to 2.9 billion pounds (\$4.14 billion) for the 13 weeks that ended May 5. Comparable-store sales were up 4.9%. The general merchandise division posted revenue up 7.1% to 723.6 million pounds (\$1.03 billion), while same-store growth was 3.6%.

Paul McCartney

LIVE at The CAVERN CLUB!

DVD and Videocassette In Stores June 19th

DVD Bonus Features Include 22-Minute Video Interview and more

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R&B Rises Above AC In Arbitrons

Winter Shows Classic Rock Tying With Album, Spanish Rebounding

BY SEAN ROSS

For the second time in two years, R&B radio in its various forms has overtaken AC to become the most-listened-to music format in Arbitron's 92 continuously measured markets. This exclusive *Billboard* study of the national Arbitron numbers for winter also found news/talk radio holding on to a surprising amount of its fall election-listening, AC stations at their lowest numbers ever, and top 40 failing to recover the turf it lost in the fall.

Other highlights are classic rock—buoyed by a new wave of '80s-based stations—tying album rock for the first time, with increased strength in women, and Spanish radio rebounding to tie its highest-ever numbers.

News/talk, which has been the most-listened-to format in the country since 1994, got a sharp boost from fall's never-ending presidential election, up 15.7-16.9 12-plus. It held on to most of that listening this time, off to a 16.6, which is still ahead of its 16.3 share a year ago. The format averaged a drop of four-tenths in adult demos; it was down 21.5-20.9 in 18-plus men but up 9.3-9.5 in 18-plus women. Sports stations, broken out separately, held at a 2.2 this time.

News/talk's fall success affected numerous formats, including R&B, which was off 13.2-12.8 last time. In winter, it rebounded to a 13.0 share. While that was short of the format's

record 13.3 number in summer '99, it was still enough to put the combined R&B formats (mainstream, adult, and oldies) back ahead of AC, which was down 13.5-12.8, to its lowest number ever. Broken out separately, adult R&B was up 3.1-3.4, reclaiming some audience from the R&B oldies format, which was off 2.5-2.0, following the defection of numerous Jammin' Oldies stations this winter.

If you look at the demographics for R&B, you might think they're driven by the continued rise of hip-hop. The format was up 25.4-27.4 in teens and 16.9-17.7 in 18-34. It was up only 12.7-12.8 in 25-54 and off 10.8-10.4 in 35-64. It was also up 10.8-11.1 with men and off 13.0-12.8 with women.

Those developments are a little surprising, considering that R&B music, and not just hip-hop, was in such strong supply this winter, from such neo-soul artists as Sunshine Anderson, Jill Scott, India.Arie, and Musiq Soulchild to more mainstream acts like Janet and Destiny's Child. So the falling upper-end numbers probably reflect the decline of R&B oldies (off 3.2-2.5 in 35-64) and the loss of some listeners who normally wouldn't be tuning in to the format, rather than a vote on available music.

One word about the formats' combined 13.0 share: While you might not see much connection between, say, young-end WQHT (Hot 97) New York and crosstown oldies outlet WTJM (Jammin' 105), we look at the total number for two reasons. One, just as adult R&B spun off from its mainstream counterpart, the R&B oldies format spun off from adult R&B in the early '90s. Two, the total number allows us to more accurately track the growth of the format, which had barely begun to fragment when we ran our first national numbers in early 1989.

AC RETURNS ITS XMAS GIFT

For the same reason, we combine the numbers of adult top 40 stations (which, again, were only starting to proliferate in 1989) and mainstream ACs. Broken out, AC was off 8.5-8.0, while adult top 40 was down 5.0-4.8.

AC, which you would have expected to take a hit from news/talk's election-listening in the fall, instead

held steady, probably buoyed by the slew of AC stations that played only holiday music after Thanksgiving. But that audience wasn't parlayed into regular listening in the winter. Taken together, the AC formats were off 14.2-13.2 in 18-34, 16.0-15.2 in 25-54, and 15.6-15.0 in 35-64.

It was probably the case that AC radio, particularly adult top 40s, was hurt by the rise of '80s-gold formats, which not only drew listeners from hot AC but also lured some adult top 40 stations out of the format. And while many top 40 PDs were concerned about a rise of "extreme" music in their format in recent months, there's no sign of adult top 40 being able to take advantage of that as it did 10 years ago.

EXTREME MUSIC SCARES . . . TEENS?

In fact, while top 40 didn't rebound from fall's dismaying book, slipping 9.8-9.7 instead, its troubles weren't at the upper end. The format was flat 18-34 (at a 15.0) and 25-54 (at a 7.8) and up a tick in 35-64 (5.0-5.2). The only place the format was really down was in teens, 36.6-35.9, all of which could reflect PDs' attempts to really hold the line on what they considered teen music. It's also worth noting that top 40 held its adult demos nationally, despite returns in some markets that suggested that even that format was being affected by the '80s boom.

While top 40's winter book wasn't the comeback we anticipated when some of the first winter trends began rolling in, it's far from the total collapse we saw in the early '90s, when the format was in real trouble. Between spring '90 and spring '91, the format dropped 14.4-11.6.

GOING DOWN THE COUNTRY

Country, which was booming during top 40's previous decline, was off 9.0-8.8 this winter. While the format had a sharp rise in the early '90s, followed by an equally rapid decline in the latter half of the decade, it's now back to where it was in 1989-90, moving only a tenth or two in either direction in any given book. It's also worth noting that the format—traditionally marketing-driven—has done best over the past year in the more heavily marketed spring and fall books.

In fall, it had looked as though country was making some progress with men and younger listeners. But even with a handful of harder-rockin' titles this time (Mark McGuinn's "Mrs. Steven Rudy," Montgomery Gentry's "She Couldn't Change Me," and Dixie Chicks' "If I Fall, You're

(Continued on page 84)

newsletter...

COMPANIES CREDIT GROWTH TO LIVE SHOWS AND MTV. Clear Channel executive VP/CFO Randall Mays says he expects the company's live-music division, including SFX Entertainment, to be its fastest-growing business segment this year. Addressing Wall Street analysts at the annual Deutsche Banc Alex. Brown media conference in New York, Mays said CC is forecasting double-digit growth for its concert, theater, and sports business, compared with single-digit growth for its radio division, which makes up the largest portion of the company's business. Chairman Lowry Mays revealed that CC expects to lose \$20 million in 2001 in its interactive unit. Meanwhile, CC expands its international holdings, picking up a new FM station in Brisbane, Australia. Through its ownership stake in Brisbane FM Radio, CC pays \$35 million. Also at the conference, Viacom president/COO Mel Karmazin said the company's MTV arm has become the most-recognized brand in the world. Karmazin credited MTV with helping Viacom expand its international business by 15% in the first quarter of 2001 from the same period a year earlier. "You can assume that one of the goals of this company is to expand globally with the same discipline that we have done [in the U.S.]," he said.

STOCKS TO DROP? With a 9% drop in advertising revenue in April, Lehman Brothers analyst William Meyers warns that the better days for radio stocks this year may be over. Although radio stocks are up 26% from mid-April, he predicts a downturn. "With radio stocks trading sharply higher in the face of downward revisions, we believe near-term upside is limited," he writes in a research note. Of all the radio stocks, Meyers says, the best buy appears to be Clear Channel, which carries his "strong buy" rating. He's also bullish on Emmis, Radio One, and Cox Radio. Meyers is also cutting his 2001 ad revenue growth forecast to 1%-2%, compared with the 2%-2.5% forecast he made earlier in the year. Long term, however, he still foresees a 7%-8% growth rate in 2002.

RADIO CONSOLIDATION SLOWS. The consolidation of the radio industry continued to slow in 2000, as proven by the prices being paid for stations sold. According to the BIA Financial Network (BIAfn), the total number of stations sold in 2000 increased to 1,794 from 1,705 in 1999, even though the dollar volume of those sales actually decreased from the previous year. According to BIAfn, the total value of stations sold in 1999 was \$28.5 billion, while the total value for stations sold fell to \$24.9 billion last year. While interest in buying and selling continues to be strong, primarily driven by the large groups expanding their holdings in their present markets, BIAfn VP Mark Fratrick thinks "consolidation has been played out for the most part." Instead of buying new stations to increase the value of their companies, Fratrick says, the radio groups will now have to focus on improving their operations to increase their bottom lines.

VIACOM INKS RECORD ADVERTISING DEAL. Viacom has signed a \$300 million advertising deal with Procter & Gamble, bringing the soap-and-food maker to all of Viacom's media arms—which may include its Infinity radio group and Westwood One radio network. The one-year deal, described by both companies as an "unprecedented cross-platform marketing partnership," will include traditional commercials on 12 Viacom TV properties, such as CBS, MTV, and VH1, in addition to sponsorships, sweepstakes, and in-store promotions. Although AOL Time Warner has signed similar deals, they have been far smaller in size.

NOTED. Top 40 KKMG (Magic FM) Colorado Springs, Colo., has been fined \$7,000 for broadcasting indecent language—specifically, an insufficiently edited version of Eminem's "The Real Slim Shady" . . . Republican Kathleen Abernathy and Democrat Michael Copps have been sworn in as the newest Federal Communications Commission commissioners . . . Webcaster Live365 ups John Schenk to VP of strategic development. He will continue to serve as Live365's lead liaison with record labels. Schenk is a former senior director of planning and placement for Epic Records and a former director of financial analysis at Arista . . . Fisher Communications has begun trading on the Nasdaq, moving from the OTC Bulletin Board. Fisher hopes to receive more attention on Wall Street.

With reporting by Frank Saxe in New York.

NATIONAL FORMAT SHARE

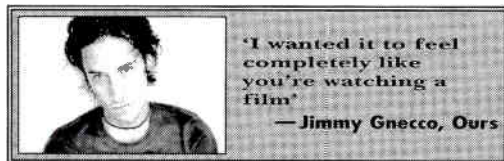
FORMAT	WINTER 2000	FALL 2000	WINTER 2001
NEWS/TALK	16.3%	16.9%	16.6%
R&B	12.5%	12.8%	13.0%
ADULT CONTEMPORARY	13.8%	13.5%	12.8%
TOP 40	9.8%	9.8%	9.7%
COUNTRY	8.9%	9.0%	8.8%
SPANISH	7.3%	7.0%	7.3%
ALBUM ROCK	6.1%	6.0%	6.0%
CLASSIC ROCK	4.9%	5.3%	6.0%
OLDIES	5.4%	5.4%	5.3%
MODERN ROCK	3.8%	3.9%	3.9%
ADULT STANDARDS	3.4%	2.9%	3.0%
JAZZ	2.7%	2.8%	2.8%
RELIGIOUS	2.7%	2.6%	2.7%
CLASSICAL	1.7%	1.7%	1.7%
REMAINING FORMATS	0.4%	0.6%	0.3%

Persons 12-plus Monday - Sunday
6 A.M. - Midnight SOURCE: Arbitron

Ours front man Jimmy Gnecco wanted the group's debut album, *Distorted Lullabies* (DreamWorks), to have a distinct beginning, middle, and end that would really draw listeners in. "I wanted it to feel completely like you're watching a film—basically feeling certain things as a movie starts to pull you in, and halfway through it you hopefully feel completely entranced by the plot, and three-quarters of the way through you feel intense emotions, and then you basically drift off in the end."

Within this construct, Gnecco sings about sadness and anger with a powerful vocal style that can erupt into wails of emotion. He says, "I do pull out some sad things, because life

can be really sad. I try not to hide from it but try to bring it up in a song where you hopefully touch somebody and can also say some other things to them while you have their



"I wanted it to feel completely like you're watching a film"
—Jimmy Gnecco, Ours

senses alert—but not to confuse misery with sadness, because I don't go off on dark, miserable energy at all."

Gnecco explains that many of his songs are

ambiguous, "so it's pretty intense that people pull things out of them. People are coming up and talking about words and feelings to me, and people are getting them. Sometimes a song can mean 10 different things to me. My head and these songs are extremely complex. I definitely feel that we're really starting to connect to a lot of people. That's the reward—not success on a financial level."

But he does say that the group's debut single, "Sometimes," which is No. 33 on this issue's Modern Rock Tracks chart, was based on a lot of his relationships. "It's basically a song about loyalty—my relationships between friends and family and even working relationships."

Billboard®

JUNE 16, 2001

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
◀ No. 1 ▶					
1	1	11	11	IT'S BEEN AWHILE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/EEG †
2	2	2	5	SCHISM LATERALUS	TOOL DISSECTIONAL/VOLCANO †
3	4	6	6	RISE BEYOND GOOD AND EVIL	THE CULT LAVA/ATLANTIC
4	3	4	13	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
5	5	5	15	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/IDJMG †
6	8	12	9	CRAWLING [HYBRID THEORY]	LINKIN PARK WARNER BROS. †
7	7	8	16	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
8	11	13	7	WAIT THE ECONDMY OF SOUND	SEVEN MARY THREE MAMMOTH †
9	6	3	23	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
10	9	7	43	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
11	12	10	36	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
12	10	9	24	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
13	14	14	7	JUST PUSH PLAY JUST PUSH PLAY	AEROSMITH COLUMBIA
14	15	15	5	OUTSIDE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/EEG
◀ AIRPOWER ▶					
15	19	37	3	REXALL TRUST NO ONE	DAVE NAVARRO CAPITOL †
16	16	17	40	ONE STEP CLOSER [HYBRID THEORY] & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
17	13	11	9	LICKIN' LIONS	THE BLACK CROWES V2
◀ AIRPOWER ▶					
18	18	18	8	PAIN PERFECT SELF	STEREOMUD EQUINOX/COLUMBIA †
19	17	16	52	LOSER THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
20	21	21	14	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
21	23	24	7	ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND & "LARA CROFT TOMB RAIDER" SOUNDTRACK	U2 INTERSCOPE †
22	NEW ▶	1	1	DAYS OF THE WEEK SHANGRI-LA DEE DA	STONE TEMPLE PILOTS ATLANTIC
23	25	28	8	SO FAR AWAY STABBING WESTWARD	STABBING WESTWARD KOCH †
24	22	25	9	MOTO PSYCHO THE WORLD NEEDS A HERO	MEGADETH SANCTUARY †
25	NEW ▶	1	1	BE LIKE THAT THE BETTER LIFE & "AMERICAN PIE 2" SOUNDTRACK	3 DOORS DOWN REPUBLIC/UNIVERSAL
26	29	33	5	REVOLUTION MAN ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA
27	26	22	12	BEGINNING OF THE END SOMEWHERE IN BETWEEN	SYSTEMATIC TM/ELEKTRA/EEG
28	24	23	10	MAKE IT RIGHT BRAND NEW HISTORY	ECONOLINE CRUSH RESTLESS †
29	28	29	21	JADED JUST PUSH PLAY	AEROSMITH COLUMBIA †
30	31	38	4	BODIES SINNER	DROWNING POOL WIND-UP †
31	27	26	17	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
32	36	40	3	I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE	PRIME STH GIANT/REPRISE
33	38	—	2	GREEN LIGHT GIRL WELCOME	DOYLE BRAMHALL II & SMOKESTACK RCA
34	NEW ▶	1	1	DOWN WITH THE SICKNESS THE SICKNESS	DISTURBED GIANT/REPRISE
35	39	—	2	LINCHPIN DIGIMORTAL	FEAR FACTORY ROADRUNNER
36	40	—	2	THIS IS NOT MACHINE	STATIC-X WARNER BROS. †
37	NEW ▶	1	1	HASH PIPE WEEZER	WEEZER GEFFEN/INTERSCOPE †
38	NEW ▶	1	1	BAD DAY SOMETHING LIKE HUMAN	FUEL EPIC †
39	33	36	9	DIG L.D. 50	MUDVAYNE NO NAME/EPIC †
40	NEW ▶	1	1	ISOLATED NEW KILLER AMERICA	SKRAPE RCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

Billboard®

JUNE 16, 2001

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
◀ No. 1 ▶					
1	1	11	11	IT'S BEEN AWHILE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/EEG †
2	2	2	8	HASH PIPE WEEZER	WEEZER GEFFEN/INTERSCOPE †
3	3	5	5	THE ROCK SHOW TAKE OFF YOUR PANTS AND JACKET	BLINK-182 MCA †
4	5	3	29	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
5	4	4	15	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
6	7	8	5	SCHISM LATERALUS	TOOL DISSECTIONAL/VOLCANO †
7	8	10	12	CRAWLING [HYBRID THEORY]	LINKIN PARK WARNER BROS. †
8	6	6	17	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
9	9	9	14	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/IDJMG †
10	10	11	9	THE SPACE BETWEEN EVERYDAY	DAVE MATTHEWS BAND RCA †
11	11	12	8	ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND & "LARA CROFT TOMB RAIDER" SOUNDTRACK	U2 INTERSCOPE †
12	12	13	10	DREAM ON EXCITER	DEPECHE MODE MUTE/REPRISE †
13	14	16	8	FAT LIP ALL KILLER, NO FILLER	SUM 41 ISLAND/IDJMG †
14	13	7	20	FLAVOR OF THE WEAK AMERICAN HI-FI	AMERICAN HI-FI ISLAND/IDJMG †
15	16	15	16	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
16	15	14	34	HANGING BY A MOMENT NO NAME FACE	LIFEHOUSE DREAMWORKS †
17	17	19	6	OUTSIDE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/EEG
18	21	22	4	DEEP "LARA CROFT TOMB RAIDER" SOUNDTRACK	NINE INCH NAILS NOTHING/ELEKTRA/EEG
19	22	24	5	RISE BEYOND GOOD AND EVIL	THE CULT LAVA/ATLANTIC
◀ AIRPOWER ▶					
20	NEW ▶	1	1	YOU WOULDN'T BELIEVE FROM CHAOS	311 VOLCANO
21	24	26	6	WAIT THE ECONOMY OF SOUND	SEVEN MARY THREE MAMMOTH †
22	18	18	21	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
23	20	23	10	IT DON'T MATTER SOUTHERN DISCOMFORT	REHAB DESTINY/EPIC †
24	NEW ▶	1	1	DAYS OF THE WEEK SHANGRI-LA DEE DA	STONE TEMPLE PILOTS ATLANTIC
25	23	21	7	SO FAR AWAY STABBING WESTWARD	STABBING WESTWARD KOCH †
26	19	17	14	HEY PRETTY HAUNTED	POE FEW/ATLANTIC †
27	26	27	5	SHIVER PARACHUTES	COLDPLAY CAPITOL †
28	25	29	4	SICK CYCLE CAROUSEL NO NAME FACE	LIFEHOUSE DREAMWORKS
29	27	28	5	I MIGHT BE WRONG AMNESIAC	RADIOHEAD CAPITOL
30	32	—	2	REXALL TRUST NO ONE	DAVE NAVARRO CAPITOL †
31	35	—	2	SMOOTH CRIMINAL ANTHOLOGY	ALIEN ANT FARM NEW NOIZE/DREAMWORKS
32	29	31	9	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
33	31	33	4	SOMETIMES DISTORTED LULLABIES	OURS DREAMWORKS †
34	NEW ▶	1	1	BAD DAY SOMETHING LIKE HUMAN	FUEL EPIC †
35	33	37	3	WEAPON OF CHOICE HALFWAY BETWEEN THE GUTTER AND THE STARS	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
36	28	25	8	IMITATION OF LIFE REVEAL	R.E.M. WARNER BROS. †
37	38	—	2	I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE	PRIME STH GIANT/REPRISE
38	34	32	17	NO ONE 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
39	30	30	20	INNOCENT SOMETHING LIKE HUMAN	FUEL EPIC †
40	37	40	3	SING THE INVISIBLE BAND	TRAVIS INDEPENDENT/EPIC †

NAPSTER ALLIANCE

(Continued from page 4)

with half the music on one side and half on the other side."

Indeed, in aligning exclusively with MusicNet, Napster interim CEO Hank Barry says, "We're hoping we'll have agreements with Sony and Universal through MusicNet."

In locking up Napster, MusicNet now has licensing deals with three of the Web's most powerful music distribution outlets, including AOL and RealNetworks. But observers of the situation say the licensing of any content to MusicNet by UMG and Sony will be preceded by a test of wills between Duet and MusicNet.

UMG and Sony executives declined comment on MusicNet and Napster. But a Sony representative noted that both it and Universal are able to license music to other services besides Duet.

Either way, one digital music executive says the deal between MusicNet and Napster is mostly about the need for the two services to demonstrate activity in the marketplace.

"What's going on with MusicNet and a lot of these services is more of a [public relations] thing than an implementation thing," the executive says. "Napster's hurting for traction right now. They need to demonstrate action to the world." The same is true for MusicNet, which is anxious to prove to legislators that it is making major-label content available to third parties.

"We see [this announcement] as an important step forward," says Rob Glaser, interim CEO of MusicNet and head of RealNetworks. "When we announced MusicNet just two months ago, we said that our goal was to license the platform as broadly as possible. Certainly when you think digital distribution of music and when you think about the consumer experience, Napster is at the forefront and has played an incredibly important pioneering role in driving that forward."

But critics say that Glaser, in attempting to move his fledgling service ahead, acted unilaterally without the full consent of all the MusicNet label partners—and has strained relations among members of the venture in the process. There is talk that internal dissatisfaction with the Napster deal will expedite the search for a permanent MusicNet CEO to replace Glaser.

Regardless of a resolution to its ongoing copyright fight with the majors, Barry says that Napster intends to launch its for-pay service featuring security-wrapped independent-label music later this summer. Any MusicNet content, once it ultimately becomes available, will be offered as a premium feature on top of the basic Napster service, Barry says.

While Internet analysts caution that incomplete services aren't likely to succeed, Sanford Bernstein's Nathanson says that predicting the success of any one Internet-music platform is impossible without any sense of the business model being developed. "How are they going to price this stuff? Is it streamed? Is it downloaded? What is actually available? This is just news releases to me—it's press releases. It's been this way for three years now."

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	2	14	THANK YOU ARISTA 13922* †	DIDO 1 week at No. 1
2	1	1	30	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
3	3	4	26	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
4	7	15	3	THERE YOU'LL BE HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	FAITH HILL
5	5	5	16	ANGEL ISLAND 572831*/IDJMG	LIONEL RICHIE
6	6	7	18	ONLY TIME WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE †	ENYA
7	4	3	37	THIS I PROMISE YOU JIVE 42746* †	'N SYNC
8	8	6	19	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
9	9	8	35	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
10	10	9	41	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
11	13	11	88	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
12	15	22	7	ONE MORE DAY ARISTA NASHVILLE ALBUM CUT †	DIAMOND RIO
13	16	13	63	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
14	17	17	92	AMAZED BNA 65957 †	LONESTAR
15	11	12	45	BACK HERE HOLLYWOOD 164040 †	BBMAK
16	19	16	58	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
17	12	10	38	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
18	14	14	36	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
19	18	19	8	EVERY DAY REPRISE ALBUM CUT †	STEVIE NICKS
AIRPOWER					
20	23	25	5	MORE THAN THAT JIVE ALBUM CUT †	BACKSTREET BOYS
21	21	24	6	GHOST OF YOU AND ME HOLLYWOOD ALBUM CUT †	BBMAK
22	22	21	18	MY EVERYTHING UNIVERSAL ALBUM CUT †	98 DEGREES
23	24	30	4	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
24	27	29	9	DIDN'T WE LOVE CURB SOUNDTRACK CUT †	TAMARA WALKER
25	28	—	6	WALKING IN MY BLUE JEANS TRUMPET SWAN ALBUM CUT/RYKODISC	SOPHIE B. HAWKINS

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	20	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER 4 weeks at No. 1
2	2	3	17	HANGING BY A MOMENT DREAMWORKS ALBUM CUT †	LIFEHOUSE
3	3	4	17	DROPS OF JUPITER (TELL ME) COLUMBIA ALBUM CUT †	TRAIN
4	4	2	30	THANK YOU ARISTA 13922* †	DIDO
5	8	9	9	MAD SEASON LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
6	5	6	32	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
7	6	5	36	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
8	7	7	37	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
9	10	10	15	DRIVE IMMORTAL ALBUM CUT/EPIC †	INCUBUS
10	9	8	28	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
11	12	13	8	THE SPACE BETWEEN RCA ALBUM CUT †	DAVE MATTHEWS BAND
12	18	26	3	WHEN IT'S OVER LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
13	11	11	18	YELLOW CAPITOL ALBUM CUT †	COLDPLAY
AIRPOWER					
14	14	16	11	HERE'S TO THE NIGHT RCA ALBUM CUT †	EVE 6
15	15	15	8	IMITATION OF LIFE WARNER BROS. 42363* †	R.E.M.
16	13	12	20	JADED COLUMBIA 79555* †	AEROSMITH
17	16	14	26	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
AIRPOWER					
18	22	27	3	THERE YOU'LL BE HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	FAITH HILL
19	19	17	21	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
20	17	18	23	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
21	21	21	10	WALK ON INTERSCOPE ALBUM CUT †	U2
22	25	25	6	DREAM ON MUTE 44982*/REPRISE †	DEPECHE MODE
23	23	22	10	UNFORGIVEN GO-GO'S ALBUM CUT/BEYOND †	GO-GO'S
24	24	23	9	PLEASE FORGIVE ME ATO ALBUM CUT/RCA †	DAVID GRAY
25	27	28	6	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372*/WARNER BROS. †	MADONNA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 80 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. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Video clip available. © 2001, Billboard/BPI Communications.

R&B RISES ABOVE AC

(Continued from page 82)

Going Down With Me," among others), country was down in men (8.6-8.4) and 18-34 (7.9-7.5). It was off 9.1-8.8 in 25-54 and 10.2-10.1 in 35-64.

After a year of leveling off, Spanish-language radio again achieved its best-ever number, up 7.0-7.3, tying with where it was a year ago. Spanish radio has had some help from an increase in the number of stations, particularly in some markets that never had the format before.

'80S REVITALIZE CLASSIC ROCK

When we first began crunching the national Arbitrons in spring '89, album-rock radio—which had not yet been seriously fragmented by modern rock—had a 9.0 share, while classic rock was at a 3.2 share. Now, modern rock is a 3.9-share format (flat from the fall), while album rock has followed a down fall with a flat winter. It's gone 6.4-6.0-6.0 since summer.

At the same time, classic rock is up 5.3-6.0 from fall and up from a 4.9 a year ago. Some of that is clearly the work of the new slew of '80s-based stations. While they don't bill themselves as classic rock, we've counted most of them that way, because they rely almost entirely on rock-based product (Journey, the Police, John Mellencamp, Def Leopard, Pat Benatar, etc.), with little rhythmic material. Those '80s stations that did have some rhythmic presence (beyond Prince) were coded as oldies stations.

With help from the new '80s stations, classic rock was up 5.7-6.8 in 18-34 (vs. album rock's 10.0-9.6) and 7.4-8.5 in 25-54, firmly overtaking album rock's 7.4-7.6 rise. The two formats have been tied in that demo before, but classic rock has never been first. Classic rock was also up 3.7-4.3 in women, ahead of 3.2 last winter.

Since Jammin' Oldies stations didn't have quite the impact on traditional oldies outlets that the industry expected, it's not surprising that '80s outlets didn't seem to be taking many of their listeners from traditional oldies, which were off 5.4-5.3. Then again, as was the case with Jammin' Oldies, the new format does have the ability to stunt oldies stations' growth, particularly in any younger demos.

MODERN FINDING ITS RANGE

For most of the past year, modern rock has been stable, between 3.8 and 4.1. This time, it was flat at a 3.9, not moving more than a tenth of a share in any direction in any major demo. While modern has actually been adding stations in markets that didn't have the format or had been without it for a while, there's no sense that these newcomers are spurring the format nationally—at least so far.

Modern was off 4.7-4.6 in men and flat at a 2.4 in women, so it seems the format's slightly poppier lean over the past three months is having an impact. As for triple-A, which also shares such acts as U2 and David Gray, that format was down 1.0-0.9 nationally in winter.

Assistance in preparing this story was provided by Jonathan Kurant in New York.

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	10	LADY MARMALADE 5 weeks at No. 1 INTERSCOPE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
2	2	2	15	HANGING BY A MOMENT DREAMWORKS	LIFEHOUSE
3	5	4	16	FOLLOW ME TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
4	4	5	18	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
5	3	3	14	ALL FOR YOU VIRGIN	JANET
6	8	10	13	DROPS OF JUPITER (TELL ME) COLUMBIA	TRAIN
7	6	6	17	I'M LIKE A BIRD DREAMWORKS	NELLY FURTADO
8	11	11	3	POP JIVE	'N SYNC
9	7	7	24	THANK YOU ARISTA	DIDO
10	13	16	7	IRRESISTIBLE COLUMBIA	JESSICA SIMPSON
11	9	9	11	PLAY EPIC	JENNIFER LOPEZ
12	10	8	14	SURVIVOR COLUMBIA	DESTINY'S CHILD
13	16	17	7	DRIVE IMMORTAL/EPIC	INCUBUS
14	14	12	31	AGAIN VIRGIN	LENNY KRAVITZ
15	19	27	6	WHAT WOULD YOU DO? BOOGA BASEMENT/INTERSCOPE	CITY HIGH
16	12	13	18	STUTTER JIVE	JOE FEATURING MYSTIKAL
17	15	14	26	ANGEL MCA	SHAGGY FEATURING RAYVON
18	24	26	6	GET UR FREAK ON THE GOLD MIND/EASTWEST/EEG	MISSY "MISDEMEANOR" ELLIOTT
19	18	15	15	SOUTH SIDE V2	MOBY FEATURING GWEN STEFANI
20	17	24	8	THIS IS ME BAD BOY/ARISTA	DREAM
21	26	30	3	ALL OR NOTHING J	O-TOWN
22	21	23	20	PUT IT ON ME MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING LIL' MO & VITA
23	20	20	11	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M/INTERSCOPE	SAMANTHA MUMBA
24	30	31	3	WHEN IT'S OVER LAVA/ATLANTIC	SUGAR RAY
25	28	33	4	MORE THAN THAT JIVE	BACKSTREET BOYS
26	25	28	5	LET ME BLOW YA MIND RUFF RYDERS/INTERSCOPE	EVE FEATURING GWEN STEFANI
27	27	34	3	THERE YOU'LL BE HOLLYWOOD/WARNER BROS.	FAITH HILL
28	22	19	9	MAD SEASON LAVA/ATLANTIC	MATCHBOX TWENTY
29	33	35	4	HERE'S TO THE NIGHT RCA	EVE 6
30	31	22	21	BUTTERFLY COLUMBIA	CRAZY TOWN
31	36	—	2	BOOTYLICIOUS COLUMBIA	DESTINY'S CHILD
32	23	18	8	WHAT IT FEELS LIKE FOR A GIRL MAVERICK/WARNER BROS.	MADONNA
33	32	36	4	PEACHES & CREAM BAD BOY/ARISTA	112
34	29	21	21	JADED COLUMBIA	AEROSMITH
35	34	29	16	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S CLUB 7
36	35	32	5	TAKE IT TO DA HOUSE SLIP-N-SLIDE/ATLANTIC	TRICK DADDY FEAT. THE SNS EXPRESS
37	39	—	14	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	LEE ANN WOMACK
38	RE-ENTRY	4		STRANGER IN MY HOUSE ELEKTRA/EEG	TAMIA
39	NEW ▶	1		THE SPACE BETWEEN RCA	DAVE MATTHEWS BAND
40	NEW ▶	1		FLAVOR OF THE WEAK ISLAND/IDJMG	AMERICAN HI-FI

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. (C) 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.

Music Video

PROGRAMMING

Black/Friday Music, Film Fest Spotlights Unsung Artists

MUSIC VIDEO SHOWCASE: African-American artists who don't fit into a typical musical category will be spotlighted at the second Black/Friday Music and Film Festival. The festival includes a music video/film showcase, as well as musical performances.

Music video submissions are now being accepted for the festival, which takes place Oct. 5, 12, 19, and 26-28 at the El Rey Theatre in Los Angeles. Aug. 31 is the deadline for video and film submissions. The video/film showcase is newly added this year, and it will feature question-and-answer sessions with artists.

Music journalist **Ernest Hardy** (who has written for *Rolling Stone* and *L.A. Weekly*) is in charge of selecting the music videos to be showcased at the festival. He says, "We're in the middle of some amazing cultural shifts that Hollywood is just smart enough to acknowledge. I want to give those folks who are at ground zero in terms of artistic, racial, gender, and sexuality issues a place to have their work seen and honored."

Festival organizers say that the focus of the event will be on artists and work that are outside the mainstream or have nontraditional approaches to African-American music. Past participants in the festival include **Macy Gray**, **Dakota Moon**, and **Koffee Brown**.

More information on the festival

and application forms can be found at the Web site blackfridayfest.com.

THIS & THAT: **Emily Wittmann**, former Island/Def Jam VP of video promotion, has been named head of video promotion at Edel America Records... Production company **Bob Industries** has appointed **Emily Skinner** to be a representative and has added directors **Peter Care** and **Spencer Susser** to its roster. Care was previously repped by Satellite Films, and Susser was previously with Black Dog Films... **Geronimo Film Productions** has named **Damon Johnson** a representative.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Chicago-based R&B/hip-hop program *Groove Parlor*.

TV affiliate: AT&T Cable in Chicago.

Time slots: 8-9 p.m. Fridays; 11:30 p.m.-

12:30 a.m. alternating Saturdays.
E-mail: groove_parlor@yahoo.com.

Key staffer: **Paula J. Harris**, executive producer.

Following are five videos played during the week that ended June 9: **DPG**, "Coastin'" (DPG/Select-O-Hits).

Nicole, "I'm Looking" (Elektra). **Kardinal Offishall**, "Bakardi Slang" (MCA).

Melvin Riley, "You Complete Me" (Bogart).

Cunnie Williams, "Life Goes On" (OmTown/Higher Octave/Virgin).

THE EYE



by Carla Hay

PRODUCTION NOTES

LOS ANGELES

Depeche Mode filmed the video for "I Feel Loved" with director **John Hillcoat**.

Jamie O'Neal's "When I Think About Angels" was directed by **Trey Fanjoy**.

Sophie Muller directed **Nelly Furtado's** "Turn Off the Light."

Pax 217 teamed up with director **Jodi Hannah** for the "A.M." clip.

Honey directed **Dave Navarro's** "Rexall" video.

NASHVILLE

Eric Welch directed **Rebecca St. James'** "Reborn" and the **Katinas'** "It's Real."

Phil Vassar filmed the "Rose Bouquet" video with director **Gerry Wenner**.

Elbert West's "Diddley" video was directed by **Michael Merriman**.

OTHER CITIES

Guru Featuring Kelis filmed "Supa Love" with director **Little Minx** in Glen Cove, N.Y.

Dave Meyers directed **Sisqó's** "Can I Live" in Miami.

Darryl Worley's "Second Wind" video was directed by **Shaun Silva** in Savannah, Ga.

Scott Winig directed **Coo Coo Cal's** "In My Projects" video in Milwaukee.

London was the location for **Radiohead's** "Pyramid Song," directed by **Shynola**, and the **Faithless** video "We Come One," directed by **Dom & Nic**.

Billy Gilman filmed the "She's My Girl" video with director **Brent Hedgecock** in Providence, R.I.

Travis Tritt and director **Jon Small** did the video for "It's a Great Day to Be Alive" in Knoxville, Tenn.

FOR WEEK ENDING JUNE 3, 2001

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuous Programming
1235 W. Street, NE
Washington, D.C. 20018

- 112, Peaches & Cream
- Ray J, Wait A Minute
- Usher, U Remind Me
- Lil' Romeo, My Baby
- St. Lunatics, Midwest Swing
- R. Kelly, Fiesta
- 2Pac, Until The End Of Time
- Three The... Let's Get It
- Lil' Bow Wow, Puppy Love
- Aaliyah, We Need A Resolution
- Ja Rule, I Cry
- Afrika Bambaataa, Freestyle
- Blu Cantrell, Hit'em Up Style
- Missy Elliott, Get Ur Freak On
- Tyrese, I Like Them Girls
- Jill Scott, The Way
- Redman, Let's Get Dirty
- Erick Sermon, Music
- Eve, Let Me Blow Ya Mind
- Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- Destiny's Child, Survivor
- Case, Missing You
- MusiQ, Love
- Lil' Mo, Superwoman
- Sisqo, Can I Live
- Koffee Brown, Weekend Thing
- Syleena Johnson, I Am Your Woman
- Sunshine Anderson, Heard It All Before
- Faith Evans, Can't Believe
- Faith Evans, Goodlife
- Babyface, There She Goes
- 3LW, Playas Gon' Play
- Wyclef Jean, Perfect Gentleman
- Bishop, U Know U Ghetto
- Tank, Maybe I Deserve
- Snoop Dogg, Lay Low
- Foxy Brown, Bk Anthem
- Silk, We're Calling You
- Jaheim, Just In Case
- Project Pat, Don't Save Her
- Alicia Keys, Fallin'
- Dave Hollister, Take Care Of Home
- Lil' Jon & East Side Boyz, Bia Bia
- Janet, All For You
- Xzibit, Front 2 Back
- Jimmy Cozier, She's All I Got
- Craig David, Fill Me In
- Nelly, Ride Wit Me
- Various Artists, You
- Petey Pablo, Raise Up

NEW ONS

Alicia Keys, Fallin'
Missy Elliott, One Minute Man
Mariah Carey, Loverboy
Trick Daddy, I'm A Thug
Beanie Sigel, Beanie (Mack Chick)
Shaquille O'Neal, Connected



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Kenny Chesney, Don't Happen Twice
- Keith Urban, Where The Blacktop Ends *
- Faith Hill, There You'll Be *
- Faith Hill, If My Heart Had Wings
- Sara Evans, I Could Not Ask For More
- Travis Tritt, It's A Great Day To Be Alive
- Gary Allan, Right Where I Need To Be
- Cyndi Thomson, What I Really Meant To Say *
- Nickel Creek, When You Come Back Down
- Brooks & Dunn, Ain't Nothing 'Bout You
- Brad Paisley, Two People Fell In Love
- Alan Jackson, When Somebody Loves You
- Chris Cagle, Laredo
- Montgomery Gentry, She Couldn't Change Me
- Jamie O'Neal, When I Think About Angels
- Billy Gilman, She's My Girl
- Toby Keith, I'm Just Talkin' About Tonight *
- Diamond Rio, One More Day
- Tammy Cochran, Angels In Waiting
- Darryl Worley, Second Wind
- LeAnn Rimes, I Need You
- Charlie Robison, I Want You Bad
- Lila McCann, Come A Little Closer
- Terri Clark, No Fear
- The Soggy Bottom Boys, I Am A Man Of Constant Sorrow
- Trisha Yearwood, I Would've Loved You Anyway
- Jessica Andrews, Who I Am
- Elbert West, Diddley
- Carolyn Dawn Johnson, Complicated
- Dixie Chicks, Cowboy Take Me Away
- Billy Ray Cyrus, You Won't Be Lonely Now
- Lee Ann Womack, I Hope You Dance
- Sara Evans, Born To Fly
- Mark McGuinn, Mrs. Steven Rudy
- Keith Urban, But For The Grace Of God
- Toby Keith, You Shouldn't Kiss Me
- Vince Gill, Feels Like Love
- Jo Dee Messina, That's The Way
- Jamie O'Neal, There Is No Arizona
- Dixie Chicks, Goodbye Earl
- Dixie Chicks, Without You
- Sherrie Austin, Jolene
- Jo Dee Messina, Stand Beside Me
- Billy Gilman, There's A Hero
- Travis Tritt, Best Of Intentions
- Toby Keith, How Do You Like Me Now
- Various Artists, You
- Tim McGraw, Something Like That
- Faith Hill, The Way You Love Me
- Jo Dee Messina, Burn

* Indicates Hot Shots

NEW ONS

Rodney Crowell, I Walk This Line
Trick Pony, On A Night Like This



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Weezer, Hash Pipe
- Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 'N Sync, Pop
- Blink-182, The Rockshow
- Sugar Ray, When It's Over
- Eve, Let Me Blow Ya Mind
- 7 Snoop Dogg, Lay Low
- Nelly, Ride Wit Me
- Backstreet Boys, More Than That
- City High, What Would You Do
- Eve 6, Here's To The Night
- Tyrese, I Like Them Girls
- Usher, U Remind Me
- Nikka Costa, Like A Feather
- Aaliyah, We Need A Resolution
- 112, Peaches & Cream
- Staind, It's Been Awhile
- Dave Matthews Band, The Space Between
- Missy Elliott, Get Ur Freak On
- Jessica Simpson, Irresistible
- 21 Trancir, Breakdown
- Train, Drops Of Jupiter
- U2, Elevation
- Rehab, It Don't Matter
- R. Kelly, Fiesta
- Alicia Keys, Fallin'
- Ray J, Wait A Minute
- Lil' Mo, Superwoman
- Willia Ford, I Wanna Be Bad
- O-Town, All Or Nothing
- BBMak, Ghost Of You And Me
- Janet, All For You
- Lil' Romeo, My Baby
- Limp Bizkit, My Way
- Britney Spears, Don't Let Me Be The Last To Know
- Linkin Park, Crawling
- Depeche Mode, Dream On
- Product G&B, Cluck, Cluck
- 98 Degrees, Hardest Thing
- Vince Gill, Feels Like Love
- Craig David, Fill Me In
- Ja Rule, I Cry
- Sum 41, Fat Lip
- 3 Crazy Town, Butterfly
- Good Charlotte, The Motivation Proclamation
- Britney Spears, Baby One More Time
- 98 Degrees, Hardest Thing
- 'N Sync, I Drive Myself Crazy
- Christina Aguilera, Genie In A Bottle
- Christina Aguilera, Come On Over Baby

NEW ONS

Sisqo, Can I Live
Mariah Carey, Loverboy
Smash Mouth, I'm A Believer
Redman, Let's Get Dirty
Erick Sermon, Music
Ray J, Wait A Minute



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Janet, All For You
- Train, Drops Of Jupiter
- Uncle Kracker, Follow Me
- Moby, South Side
- Lifeshouse, Hanging By A Moment
- Faith Hill, There You'll Be
- Incubus, Drive
- Sugar Ray, When It's Over
- Nicky Nicks, Every Day
- Jennifer Lopez, Play
- Matchbox Twenty, Mad Season
- U2, Elevation
- R.E.M., Imitation Of Life
- Dave Matthews Band, The Space Between
- Nelly Furtado, I'm Like A Bird
- Sting, After The Rain Has Fallen
- Fatboy Slim, Weapon Of Choice
- Backstreet Boys, More Than That
- India.Arie, Video
- Aerosmith, Jaded
- Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- Nicole Kidman & Ewan McGregor, Elephant Love Medley
- Everclear, Brown Eyed Girl
- Go-Go's, Unforgiven
- Blues Traveler, Girl Inside My Head
- Dave Gray, Please Forgive Me
- Depeche Mode, Dream On
- Stella Soleil, Kiss, Kiss
- Babyface, There She Goes
- U2, Beautiful Day
- 3 Doors Down, Kryptonite
- Destiny's Child, Survivor
- No Doubt, Simple Kind Of Life
- Shelby Lynne, Killin' Kind
- Dave Matthews Band, I Did It
- Matchbox Twenty, Bent
- Fuel, Hemorrhage (In My Hands)
- Alicia Keys, Fallin'
- Bon Jovi, It's My Life
- Matchbox Twenty, If You're Gone
- The Wallflowers, Letters From The Wasteland
- Jessica Simpson, Irresistible
- Staind, It's Been Awhile
- R.E.M., Man On The Moon
- Sade, By Your Side
- U2, Walk On
- Madonna, Don't Tell Me
- Police, Every Breath You Take
- Alanis Morissette, Ironic
- Aerosmith, I Don't Want To Miss A Thing

NEW ONS

Mariah Carey, Loverboy
Fuel, Bad Day
Smash Mouth, I'm A Believer

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 16, 2001.



Continuous programming
200 Jericho Quadrangle
Jericho, NY 11753

- Destiny's Child, Bootylicious (NEW)
Seven Mary Three, Wait (NEW)
Lil' Mo, Superwoman Pt. II (NEW)
Blink-182, Rock Show
City High, What Would You Do?
Sugar Ray, When It's Over
Radiohead, Pyramid Song
Ja Rule, I Cry
U2, Elevation
Linkin Park, Crawling
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Travis, Sing
Nelly, Ride Wit Me
Weezer, Hash Pipe
Sum 41, Fat Lip
Eve 6, Here's To The Night
Funkmaster Flex, Goodlife
Depeche Mode, Dream On
Staind, It's Been Awhile
Eve, Let Me Blow Ya Mind



Continuous programming
8/F, One Harbourfront
18, Tak Fung, Street Kowloon, Hong Kong

- Jennifer Lopez, Play
Ronan Keating, Lovin' Each Day
Missy Elliott, Get Ur Freak On
Destiny's Child, Survivor
Janet, All For You
Emma Burton, What Took You So Long
Shaggy, Angel
Samantha Mumba, Always Come Back To Your Love
Madonna, What It Feels Like For A Girl
Robbie Williams, Let Love Be Your Energy



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Scapegoat Wax, Aisle 10
Badly Drawn Boy, Spitting In The Wind
MusiQ Soulchild, Girl Next Door



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Redman, Let's Get Dirty (NEW)
Willia Ford, I Wanna Be Bad (NEW)
98 Degrees, The Way You Want Me To (NEW)
Aaliyah, We Need A Resolution (NEW)
Shaggy, Freaky Girl
Destiny's Child, Bootylicious
Destiny's Child, Survivor
Jennifer Lopez, Play
Econoline Crush, Make It Right
Nelly, Ride Wit Me
Sugar Jones, Days Like That
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Staind, It's Been Awhile
Our Lady Peace, Life
Nelly Furtado, Turn Out The Light
Wave, California
Sum 41, Fat Lip
Weezer, Hash Pipe
U2, Elevation
SoulDecision, Let's Do It Right



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- El Gran Silencio, Dejenne Si Estoy Llorando
Crazy Town, Butterfly
Madonna, What It Feels Like For A Girl
Oreja De Van Gogh, Cuidate
Dido, Thank You
Backstreet Boys, The Call
Aerosmith, Jaded
Ricky Martin & Christina Aguilera, Nobody Wants To Be Lonely
Creed, With Arms Wide Open
Modjo, Chillin'
Bon Jovi, One Wild Night
Jennifer Lopez, Play
Benjamin Diamond, Little Scare
Moenia, Molde Perfecto
Morbo, Ensename
Ronan Keating, Lovin' Each Day
Genitallica, Que Fue Lo Que Paso?
Gorillaz, Clint Eastwood



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Jay-Z, Guilty Until Proven Innocent
Aaliyah, We Need A Resolution
2Pac, Until The End Of Time
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Coo Coo Cal, My Projects
112, Peaches & Cream
Eve, Let Me Blow Ya Mind
Faith Evans, Can't Believe
Missy Elliott, Get Ur Freak On
Babyface, There She Goes
The Liks, Best U Can
Sunshine Anderson, Heard It All Before
L-Burma A.K.A. Layzie Bone, Make My Day
Angie Martinez, Dem Thangs
Chante Moore, Bitter



5 hours weekly
223-225 Washington St
Newark, NJ 07102

- R.E.M., Imitation Of Life
The Wallflowers, Letters From The Wasteland
Radiohead, Pyramid Song
Maxwell, Get To Know Ya
Madonna, What It Feels Like For A Girl
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Our Lady Peace, Life
India.Arie, Video
Janet, All For You
Monster Magnet, Heads Explode
Depeche Mode, Dream On
Aerosmith, Jaded
Jennifer Lopez, Play
Joy McInyre, Rain
Nikka Costa, Like A Feather
Jonatha Brooke, Linger
David Gray, Please Forgive Me
Run-D.M.C., Rock Show
Ours, Sometimes
Joan Osborne, Love Is Alive



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- 112, Peaches & Cream
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
3LW, Playas Gon' Play
Lil' Romeo, My Baby
Linkin Park, Crawling
Eden's Crush, Get Over Yourself
Mandy Moore, In My Pocket
Eve, Let Me Blow Ya Mind
Train, Drops Of Jupiter (Tell Me)
Staind, It's Been Awhile
New Found Glory, Hit Or Miss
Samantha Mumba, Baby, Come Over
O-Town, All Or Nothing
Sum 41, Fat Lip
Destiny's Child, Survivor

UMG FINANCES SWEDISH LABEL

(Continued from page 1)

dor Interscope (MPI) (*Billboard Bulletin*, Nov. 17, 2000), will not sign any local artists. Instead, repertoire will be sourced through Interscope in the U.S. and Polydor for the rest of the world.

The deal figures to increase Interscope's profile in the pop genre. The label is currently best-known for its strength in hip-hop/rap and rock, boasting a roster that includes U2, No Doubt, Joan Osborne, and Primus. MMG, meanwhile, is best-known for its publishing operation, Murlyn Songs, which has produced hit material for such pop acts as Samantha Mumba, 98°, Marc Anthony, and Jennifer Lopez.

"A lot of people think the pop stuff is receding a little bit, but I don't know. Every genre of music seems to be exploding," says UMG chairman/CEO Doug Morris. "For a major company like we are, we need to be strong in all the areas, and this feels like a bull's-eye."

The agreement to create MPI was forged last year with Murlyn co-owners Christian Wählberg and Anders Bagge, Interscope Geffen A&M co-chairman Jimmy Iovine, and Universal Music U.K. deputy chairman Lucien Grainge. UMG will finance the venture over three years, but it is not taking an equity interest in the label.

"We're building a dream here," Bagge says. "It's very well-thought-through. We'll take everything step by step, and we won't sell our company to any majors." The shares in Murlyn will be retained by Wählberg and Bagge, but *Billboard* understands that two additional shareholders (not related to Vivendi or Universal) will come on board soon.

Morris is unphased by the unconventional label construction. "The part I am interested in is that we're getting exclusivity with a really talented group of people. It's hard to find an operation like that where everything sounds so fresh."

MPI does not have contractual obligations to develop any fixed number of artists, but, Wählberg says, "if an artist believes that Interscope is an interesting company outside the U.S. and that Murlyn is an interesting repertoire source, then this label is definitely a good partner."

MPI has signed three artists so far. The first one is a still-unnamed R&B-skewed female group with members from the U.K. and France. The others are Nashville-bred female R&B singer Ruby Amanfu and another unnamed band, operating in the rock field and fronted by Dublin-born Mark Roche.

Already at work on creating music for these acts are the three A&R/producers at MPI: Bagge, Christian "Bloodshy" Karlsson, and Arnthor Birgisson. The company also employs Wählberg as managing director and Petra Ericson as GM. All four report to Wählberg, who in turn reports to Grainge and Iovine. A total of 40 people, including songwriters and producers, are employed at MMG.

On top of its publishing group, MMG will contribute its artist division, which includes Infinite Mass (Polar/Universal), Amanda Lameche (Maverick), Deetah (London), and

Laila Bagge (Motown/Universal). While the success of the latter two has been minimal, Infinite Mass was recently licensed to Universal, and Lameche is currently promoting her upcoming disc in the U.S.

While the new company is taking a classic producer-oriented approach toward working with artists and repertoire, it is also applying some new measures on the financial side. "The only expenses artists

NATHAN LARSON OPTS FOR POP

(Continued from page 12)

'God' with 'girl,' you get a love song. I just did it the other way around."

Jealous God also features great uptempo art-pop in the form of "U Got Me Dyin' Out Here," as well as the horn-accented, *Punch the Clock* redux "One Perfect Stranger." But the attention-getting first single from *Jealous God* is the lovers' walk duet "Just Because a Man Expects Me To," a Dusty Springfield-meets-Abba number sung with Cardigans vocalist Nina Persson—who is also Larson's partner in matrimony as of this month.

One listen to "Just Because a Man Expects Me To" is what led Artemis president Danny Goldberg to seek out Larson. Not intimately familiar with Shudder to Think's work, Goldberg fell in love with the duet after Larson's manager—Danny Heaps of New York's I.D. Entertainment—played him the demo. The Persson connection also held "sentimental appeal," since Goldberg worked closely with the Cardigans at Mercury when the band had a hit with the infectious single "Lovefool."

Beyond the duet's pop potential, Goldberg was impressed with Larson's clear-eyed charm. "Nathan is very, very bright, but he is also pragmatic," Goldberg says. "He has the soul of an artist but also a sense of what is required to 'make it.' He knows he is reinventing himself as a solo artist, and he's ready to work."

Artemis goes through RED Distribution in the U.S. and through Sony Music internationally, where *Jealous God* will be released in September. Larson played a May showcase at Joe's Pub in New York, but after his honeymoon, he and Persson will likely embark on a dual fall tour of Europe and key U.S. cities. Persson's solo album—*A Camp*, to which Larson contributed—is due this summer from Universal. The pair splits their time between New York and Persson's native Sweden; with the Cardigans' high standing in Europe, the Larson/Perssons association—not to mention the Langer/Winstanley sound—may profit most there.

Noting that it's "a challenge to get any music exposed these days," Goldberg says that the Artemis campaign for *Jealous God* and its starry single will consist of "an old-school, unglamorous process—a lot of cajoling and begging, phone calls and elbow grease . . . But magic still happens a few times a year, and that's what makes this still a great business."

One friend of the record out in radio-land is David Marsh, host of new-music specialty show *Now*

need to recoup are the costs of the songs that are actually on the record. They don't have to recoup the costs for the 50 songs that didn't make it to the record," Wählberg says. "When we signed Ruby Amanfu in April, we said we're guaranteeing that we would start working on her music within one week after signing the contract and that she would get all her rights back if we don't do our job."

Hear This, which has run for a decade on commercial-alternative outlet WHFS Washington, D.C. With Shudder to Think having its origins on the Dischord label in the D.C. hardcore scene, the band's music has received many airings on WHFS over the years, both on record and live on *Now Hear This*. Larson himself has been on the show solo to promote his Mind Science project, and Marsh is keen to have him back on behalf of *Jealous God*. He has already "snuck" the single on the air, with its "different sound" garnering good reaction. Plus, "Nathan himself comes across so great on the air as a personality," Marsh stresses. "You couldn't ask for a better on-air interview."

Beyond Shudder to Think's Dischord and Epic albums, Marsh has heavily aired the band's 1998 Epic soundtrack to the Jesse Peretz film *First Love, Last Rights*, which features Shudder songs interpreted by an all-star cast—including Persson, Liz Phair, and Cheap Trick's Robin Zander. The roots of Larson's new, soul-derived manner can be heard on this disc, too, in the form of the ballad "I Want Someone Badly," featured in two versions—one sung by Larson, the other by the late Jeff Buckley.

Shudder to Think also contributed to the glam-rock soundtrack to *Velvet Goldmine* (London, 1998) and composed the entire score to the indie feature *High Art* (Velvet, '98). Larson's film star rose dramatically when he penned the score to *Boys Don't Cry*. The Academy Award-winning film netted Larson Hollywood representation with Blue Focus Management and gigs scoring Joel Schumacher's *Tigerland* and upcoming films by Schumacher and Todd Solondz. Larson also wrote and performed the theme song and cues for TV's *Dead Last*, a fall comedy series on the WB network about teens in a rock band. (His music is published by the Music of Nato, BMI.)

The hit-film scores and open-hearted pop songs are a long way from the ethos of Shudder to Think—a unique late-'90s band in that its mix of King Crimson sonics and early-Bowie stage stance was challenging enough to elicit outright bewildered anger from mainstream rock audiences. Although he may yet go avant-garde again, a less-confrontational art would seem to give Larson room to grow. "Writing pop ballads or film scores are things I could actually see doing in my old age," he muses, "rather than trying to pull on the leather pants over my fat ass and trying to rock."

newsline...

PRINCETON PROFESSOR EDWARD FELTEN—along with civil liberties group the Electronic Frontier Foundation and computer research scientist organization USENIX—filed a lawsuit June 6 in New Jersey federal court against the Recording Industry Assn. of America (RIAA), the Secure Digital Music Initiative (SDMI), the Verance Corp. watermarking firm, and the Justice Department. The suit asks the court to rule that Felten and his team of scientists have a First Amendment right to present legitimate research on digital music access-control technologies at a security conference this August in Washington, D.C. In September 2000, Felten and his team broke watermarking codes in an SDMI-sponsored public contest. When Felten announced plans to publish the findings at a scientific conference, the RIAA and SDMI threatened litigation, claiming such publication violated the anti-distribution section of the 1998 Digital Millennium Copyright Act (DMCA). Felten withdrew his plans. The RIAA and SDMI later said they did not plan to sue, but many journalists called the threat and the DMCA's provision unconstitutional (*Billboard*, May 26).

BILL HOLLAND

BRIDGEPORT MUSIC GROUP has filed a copyright-infringement lawsuit in the U.S. District Court of Tennessee against more than 800 music publishers, copyright administrators, record labels, entertainment companies, clearance companies, and performing right organizations. The suit alleges that the defendants—including the five major labels, plus TriStar Pictures and Burger King—each had a hand in the production or distribution of rap songs featuring sampled elements of recordings or compositions owned by Michigan-based Bridgeport, whose catalog notably includes the bulk of funk legend George Clinton's material. Bridgeport's attorneys seek damages in the form of any profits derived from the sale or licensing of the sample-laden material, plus up to \$150,000 worth of statutory damages for each count against the defendants.

TROY CARPENTER

COURT PROCEEDINGS regarding the sale of RMM Records have been postponed for two weeks, until June 19, to give all sides time to research a breach claim filed by Universal Music. RMM, the country's most prominent indie tropical label, filed for bankruptcy last November in the wake of a copyright-infringement suit. Earlier this year, the label filed a motion before the U.S. Bankruptcy Court of the Southern District of New York seeking permission to sell the company to the highest bidder and the best offer. Potential purchasers are Sony Discos and Universal Music and Video. According to RMM bankruptcy counsel Michael Lehman, the value agreed upon for RMM and its assets was \$16.5 million. This does not include its publishing but does cover its catalog of 300-400 titles and contracts that are still in effect with its roster of artists.

LEILA COBO

HOB ENTERTAINMENT and House of Blues Concerts have filed a lawsuit against Judy Belushi-Pisano, widow of comedian John Belushi, in U.S. District Court of Central California seeking "declaratory and injunctive relief" with regard to a 1992 agreement between House of Blues Brands, Belushi-Pisano, and actor Dan Aykroyd. Aykroyd is not involved in the dispute. Under the '92 agreement, Belushi-Pisano receives royalties generated by the House of Blues restaurant chain. The suit, filed Tuesday, seeks to dismiss arbitration in Portland, Ore., over Belushi-Pisano's claim for a share of ticket sales and related revenue at HOB concert venues and to restrict Belushi-Pisano from interfering with a separate 1994 merchandise and trademark agreement between HOB Entertainment and Sony Signatures.

ERIK GRUENWEDEL

CHRIS BLACKWELL'S PALM ENTERTAINMENT and the Rykodisc family of companies, which Palm purchased in 1998, have split into two separately owned and operated companies. Rykodisc, its distribution company Ryko Distribution, and publishing firm Ryko Music have been sold to its investors, which include Chase Capital Partners, JP Morgan Entertainment Partners, and WaterView Partners; last year, these investors granted \$100 million in new financing to Palm (*Billboard*, May 20, 2000). The Ryko companies will now be headed by chairman/CEO Sam Holdsworth, the former publisher and editor in chief of *Billboard*, who had served as an adviser to Palm and a member of its board. Blackwell will continue to head Palm's label and film operations, its Japanese anime division Manga, and online firm Sputnik7.

CHRIS MORRIS

WARNER MUSIC MEXICO has acquired independent Mexican label Peerless. The purchase includes Peerless' current contracts with approximately 40 artists, in addition to a catalog that includes material from such icons as Pedro Infante and Lola Beltrán. Peerless will now operate within Warner Music International's Warner Music Mexico operation. The purchase of Peerless, says Inigo Zabala, president of Warner Music Latin America, will "allow us to reinforce our existing operations in Mexico, but it will also enable us to achieve even greater success in the strategically important Latin market in the United States."

LEILA COBO

ANDY GERSON is expected to be named the new president of V2 Records (U.S.) on Monday (11). He replaces Richard Sanders, who is moving to the role of GM at RCA Records. Gerson, who will assume his new post in July, was co-founder of Outpost Recordings, the now defunct Geffen-distributed label.

MELINDA NEWMAN

AMERICANA: CATEGORY OR QUANDARY?

(Continued from page 1)

"redheaded stepchild" of the music industry; he added that, much to his dismay, he and his peers regularly find their records in the country bins, a place he says they don't really belong. "I'm not particularly fond of pop country. And I haven't put out a country album in a while. And I don't really consider artists like Lucinda, Steve Earle, John Hiatt, or Guy Clark to be country artists," he said, adding, "I'll do what I can. I think there's an audience for it."

Crowell's plea at NARM touches on a tough question for the music industry: How do you draw attention to a growing group of albums and artists that makes up a genre mostly ignored by TV and, more important, radio? For many of these artists, retail is their only saviour. It's in the stores, in the bins, where these records either find their audience—and a taste of success—or rot.

RETAIL BINS, RADIO FORMATS

Some retailers say that more can be done in their stores to help Americana acts, but they disagree on what specific steps can be taken toward boosting these artists' careers. Still others say they're lending about as



PAUL

much support as they can at the moment to these artists, who make up just one of dozens of genres competing for their attention.

One thing that a number of artists, labels, and retailers agree would help the cause is the creation of an Americana or possibly singer/songwriter section in stores. That's what Crowell says he was hinting at during his NARM showcase. "The thing I was kind of saying was, 'Look at the class of singer/songwriters like Ron Sexsmith, Steve Earle, Lucinda Williams, Dar Williams, and Patty Griffin.' If [retailers] took the time to create a singer/songwriter section in the stores, I think that would lead to an [Americana] radio format." This would most likely give these artists the leverage they needed to reach a wider group of consumers.

It's unclear, though, whether the creation of such a category would be a step in the right direction. It seems to simply create more questions, as some artists would fit into one category but not the other. For example, where would Johnny Cash's albums be stocked? After gaining popularity in a more rock-oriented realm as a result of his work with rock- and heavy-rock-leaning producer Rick Rubin, is he still considered a country artist, or is he now an Americana artist? What about Steve Earle? Is he a rock, country, or Americana artist? And are Del McCoury and Ricky Skaggs no longer bluegrass artists?

Still other artists might not appreciate being dropped in either a

singer/songwriter or Americana category. "I don't know that I belong in an Americana category," says Canadian singer/songwriter Sexsmith. "I always considered myself someone who was playing melodic pop music."

Defining exactly which artists and what genres and subgenres make up Americana is just one of the glitches in creating a new retail category, says Len Cosimano, VP of merchandising for multimedia at the 350-store Borders Books & Music, based in Ann Arbor, Mich. "That's one of the challenges. Does Alison Krauss fall into Americana? Or is she some kind of hybrid because she could be country, she could be bluegrass—she could be lots of different things. And does Americana include certain elements of Native American? It is really hard to define what Americana is.

"I don't know if the creation of a new category is the right thing to do for the artists, because people get hung up on that," Cosimano continues. "And then, suppose an artist comes up with a record that's much more country-oriented, a record that the label and the artist are going to want to promote through country radio. Well, what do we do then?"

Crowell notes that there are already problems with artists being improperly stocked. "In some cases, you might have singer/songwriters stuck in the country bin, back in the bluegrass bin, or maybe in the rock bin, whereas it doesn't really serve exactly what the music is," he says. "And I think there are people who would buy that music but don't particularly want to go into the country section and be seen buying that kind of pop country stuff."

In any event, categorization is what some in the industry are pursuing when it comes to these artists. Traci Thomas, VP of the Americana Music Assn. (AMA), says the 15-month-old, Nashville-based group filed an application with the National Academy of Recording Arts and Sciences for a new Americana Grammy category. Although the request was recently rejected, the group plans to file additional applications with the academy in the future.

This September, the AMA plans to hold a retail summit in Nashville, in conjunction with its second conference, where it will address some of the same issues mentioned by Crowell at NARM. Sugar Hill GM Beverly Paul, an AMA member who is organizing the retail summit, says the group is also set to present a proposal to NARM seeking the organization's support of Americana artists.

Paul says the AMA doesn't want to "force anything on retail that's not gonna work for them. We understand that it's not easy to create a title for music that actually pulls its essence from a number of different genres. What we want to do is to open a dialogue with retailers, instead of us working in a vacuum. The idea is often 'Retail just needs to do this.' And there's all sorts of reasons why retail can't do that."

Cosimano says, "You've got to put yourself in the viewpoint of the consumer. Is the consumer ready to embrace Americana as a genre? Well, I don't know, but I would tell you that if a Rodney Crowell fan came into the store looking for his new record, they

would probably look at country first, then maybe go to bluegrass. So if we throw Americana into the mix, you're just going to have this customer walking around, saying, 'Where's the new Rodney Crowell record? Where is it—don't you guys carry it?' Or they might not even ask a question at all and simply leave the store."

The Borders chain has discussed the creation of an Americana category, Cosimano reveals. "We talked about it a little bit. The feeling was that it was too soon. And there may



SEXSMITH

not be enough stuff. We don't know the longevity of this trend or the interest at this point."

To alleviate categorization issues, all genres are mixed together at Waterloo Records in Austin, Texas, where owner John Kunz says he's wary of an Americana section. "This type of music probably needs to have its own section. But I fear that Americana would probably be in the next ghetto beyond folk, near bluegrass. A customer might never make it to that section of the store."

An esteemed, influential store in a key Americana market, Waterloo offers scores of what is probably an Americana artist's best friend when it comes to sales—the listening post. Many of the 70 listening posts at Waterloo feature Americana artists, thanks in large part to Kunz's support of local Texas-associated musicians. Because many of the genre's

'You have this stronghold, and then it doesn't matter if you get on the radio, because people know about you anyway just from your live shows.'

—LUCINDA WILLIAMS

biggest artists hail from this area of the country, many, such as Austin-based singer/songwriter Alejandro Escovedo, are featured on Waterloo's listening posts.

To Don Van Cleave, president of the 74-store Coalition of Independent Music Stores and owner of Magic Platter in Birmingham, Ala., major and indie labels alike need to focus attention on getting these artists on listening posts. "It's one of those things, man, where if people hear it, they'll buy it," he says. The labels, he adds, "need to take their focus off the chains," which are "too expensive."

But getting placement on these listening stations, is, as many labels and artists alike will attest, easier said than done. When a store like Waterloo has 70 stations, Americana artists would be lucky to account for 30% of them. In most cases, that is an extremely high percentage. And with many retailers, like Borders, placement doesn't come free. Borders offers positioning as part of a package that includes advertising or other bonuses. "It's tough," Cosimano says, "because most retailers value that space very highly."

And Van Cleave admits that he's pretty picky when it comes to which Americana artists his store features. His support hinges on one simple thing: "The record has to be good. Some Americana artists are just for super Americana freaks. So it depends on the record. If it's great, it's a lot easier for people to get behind it."

But listening posts obviously aren't the only way for retailers to attract attention to these artists. Paul says some Americana artists have had great success with such retailers as the Warehouse chain, which has placed a group of these artists on an ongoing Americana endcap.

Van Cleave says that there's only so much that can be done for these artists inside the stores. "Some of these artists need to get technologically savvy and come up with fan-oriented e-mail lists—anything that can reach customers cheaply, quickly."

ROADWORK, RETAIL RELATIONSHIPS

More than anything, these artists need to hit the road, Van Cleave insists, adding that package tours "promoted well by a sponsor" may be the route to commercial success, considering Americana musicians' lack of radio and TV support. "Some of these guys hit town on a Tuesday night with no tie-in to anything. They need to get together with a headliner that everybody knows."

Adds Williams, probably one of the most best-known and critically acclaimed artists in the genre, "That's how I did it, really. If you have that, you have something that nobody can take away from you. You have this stronghold, and then it doesn't matter if you get on the radio, because people know about you anyway just from your live shows. You're going to sell a certain amount of records just on the strength of that alone. Then if you do get on the radio, more power to you—you'll have an even bigger fan base."

If these acts truly want to achieve mainstream success, they must understand that there's much more to touring than showing up and playing the gig, explains Terry Currier, owner of the two Music Millennium stores in Portland, Ore.

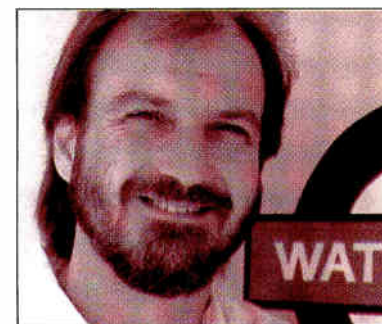
It's important for these acts, Currier says, to pay a visit to the key local retailers in each city. And it doesn't necessarily have to be an autograph-signing or in-store performance. "The best thing they could do is make that contact and form a relationship with that local retailer. Just stopping by to see somebody or even making a phone call makes an impression. And it says that the artist cares enough to stop by and try to work things out. Just stopping by

to say, 'Thanks for carrying my stuff—that can go a long way.'"

While there are many similarities between breaking these acts and breaking artists in other genres not supported by radio and TV (like indie rock bands, for example), one thing unique to Americana artists is that they seem more accessible than standard rock-star types, Currier says, adding that those promoting these artists should use this to their advantage.

"I would send the artists out on the road with extra promotional copies in hand," Currier offers. "I think that's how country music took off. Even if it wasn't entirely true, they seemed to be more down-to-earth, more accessible. When the artist doesn't seem to be above everybody and they seem to be just like you and me, it has a lot more impact than them just being on the silver throne—the stage."

Sexsmith says that it "makes a difference when you visit these great record stores like Waterloo and Rhino in L.A. Almost every city has got one or two cool stores like these, stores that music fans know about. Often times, they know about the store, but they



KUNZ

might not know about me. And if we, as artists, could form a closer relationship with these retailers, it could improve our chances."

No matter how many in-store appearances Americana artists make, they should remember, as should the industry in general, that "Americana records are never going to sell a million records out of the shoot," says Mike Daly, multi-instrumentalist for alt-country faves Whiskeytown. "They're not like albums by Mariah Carey or P. Diddy or whomever. And, in some cases, they sell themselves. All retailers have to do is make sure they have enough copies. But, in general, these are less mega-hyped, and it seems like everybody has to work harder to sell the records—the label, retailers, and artists. Until one of these bands has a mega-hit, the best thing retail could do is to provide a way for people to check these artists out.

"It's really important to have a knowledgeable staff, to have a promiscuous staff and not a pro-paycheck staff that always knows what's cool," Daly adds. "I go to the record store to be educated. There's too many records that come out to know about all the cool ones. And it's important to have somebody there to tell you that if you like an Elvis Costello record, you're probably gonna like a Pernice Brothers album. You've got to have those really passionate people, because that's what's going to be necessary to sell a Neko Case or an Edith Frost."

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panels

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CONFIRMED PANELISTS (as of 5/29)

- The Angel, Supa Crucial Recordings
- Maurice Bernstein, Giant Step
- Michael Cohen, Warner Music Group
- Claudia Cuseta, Maxi Records
- Joe Danziger, DJCentral.com
- Louie DeVito, E-Lastik Recordings
- DJ Paulette, DJ
- Swedish Egil, Grooveradio.com
- Jeannie Hopper, Liquid Sound Lounge
- Steve Lau, Kinetic Records
- Tom Moulton, remixer/producer
- Seth Neiman, Music Choice
- Sarina Paris, Playland/Priority
- Tony Portelli, 4 Liberty Records Ltd.
- Pefer Rauhofer, Star 69 Records
- Kelly Schweinsberg, Logic Records
- David Steel, V2 Music
- Marci Weber, MCT/BOLD
- Junior Vasquez, Junior Vasquez Music

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 873 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 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	10	LADY MARMALADE	CHRISTINA AGUILERA, LIL' MO, JAY-Z & TINA TURNER (SONY) 3 wks at No. 1
2	3	19	HANGING BY A MOMENT	LIFEHOUSE (DREAMWORKS)
3	2	14	ALL FOR YOU	JANET (VIRGIN)
4	4	17	RIDE WIT ME	NELLY FEAT. CITY SPUD (F0 REEL/UNIVERSAL)
5	5	15	FOLLOW ME	UNCLE KRACKER (TOP DOG/LAVA/ATLANTIC)
6	6	13	GET UR FREAK ON	MISSY "MISDEADONOR" ELLIOTT (THE GOLD MIND/EASTWEST/EEG)
7	7	10	PEACHES & CREAM	112 (BAD BOY/ARISTA)
8	12	14	DROPS OF JUPITER (TELL ME)	TRAIN (COLUMBIA)
9	10	4	THERE YOU'LL BE	FAITH HILL (HOLLYWOOD/WARNER BROS.)
10	9	8	LET ME BLOW YA MIND	EVE FEAT. GWEN STEFANI (RUFF RYDERS/INTERSCOPE)
11	8	23	THANK YOU DIDD	ARISTA
12	14	12	FIESTA	R. KELLY FEAT. JAY-Z (JIVE)
13	16	18	DRIVE	INCUBUS (IMMORTAL/EPIC)
14	13	16	I'M LIKE A BIRD	NELLY FURTADO (DREAMWORKS)
15	11	14	SURVIVOR	DESTINY'S CHILD (COLUMBIA)
16	24	7	WHAT WOULD YOU DO?	CITY HIGH (BOOGA BASEMENT/INTERSCOPE)
17	21	12	GROWN MEN DON'T CRY	TIM MCGRAW (CURB)
18	18	15	AIN'T NOTHING 'BOUT YOU	BROOKS & DUNN (ARISTA NASHVILLE)
19	19	3	POP	'N SYNC (JIVE)
20	22	41	I HOPE YOU DANCE	LEE ANN WOMACK (MCA NASHVILLE/UNIVERSAL)
21	29	5	IRRESISTIBLE	JESSICA SIMPSON (COLUMBIA)
22	20	15	DON'T HAPPEN TWICE	KENNY CHESNEY (BNA)
23	15	11	PLAY	JENNIFER LOPEZ (EPIC)
24	17	24	STUTTER	JOE FEAT. MYSTIKAL (JIVE)
25	25	35	IF YOU'RE GONE	MATCHBOX TWENTY (LAVA/ATLANTIC)
26	27	7	I'M ALREADY THERE	LONESTAR (BNA)
27	38	3	MUSIC	ERICK SERMON (NY,LA/DEF SQUAD/INTERSCOPE)
28	23	15	HEARD IT ALL BEFORE	SUNSHINE ANDERSON (SOULIFE/ATLANTIC)
29	26	31	AGAIN	LENNY KRAVITZ (VIRGIN)
30	28	24	PUT IT ON ME	JAI RULE (MURDER INC./DEF JAM/IDJMG)
31	31	18	LOVE	MUSIQ SOULCHILD (DEF SOUL/IDJMG)
32	34	6	SUPERWOMAN PT. II	LIL' MO FEAT. FABOLOUS (EASTWEST/EEG)
33	37	10	IT'S BEEN AWHILE	STAIN'D (FLIP/ELEKTRA/EEG)
34	42	5	I CRY	JAI RULE FEAT. LIL' MO (MURDER INC./DEF JAM/IDJMG)
35	30	22	SOUTH SIDE	MOBY FEAT. GWEN STEFANI (V2)
36	40	3	WHERE THE PARTY AT	JAGGED EDGE WITH NELLY (SO SO DEF/COLUMBIA)
37	48	4	MORE THAN THAT	BACKSTREET BOYS (JIVE)

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

HOT 100 RECURRENT AIRPLAY

1	2	2	ONE MORE DAY	DIAMOND RIO (ARISTA NASHVILLE)
2	1	11	THE WAY YOU LOVE ME	FAITH HILL (WARNER BROS.)
3	—	1	BUTTERFLY	CRAZY TOWN (COLUMBIA)
4	3	5	YOU SHOULDN'T KISS ME LIKE THIS	TOBY KEITH (DREAMWORKS (NASHVILLE))
5	4	3	CRAZY	K-CI & JOJO (MCA)
6	—	1	JADED	AEROSMITH (COLUMBIA)
7	—	1	WHO I AM	JESSICA ANDREWS (DREAMWORKS (NASHVILLE))
8	6	12	HEMORRHAGE (IN MY HANDS)	FUEL (550 MUSIC/EPIC)
9	12	2	STRANGER IN MY HOUSE	TAMIA (ELEKTRA/EEG)
10	7	10	KRYPTONITE	3 DOORS DOWN (REPUBLIC/UNIVERSAL)
11	8	11	WITH ARMS WIDE OPEN	CREED (WIND-UP)
12	—	1	BREATHLESS	THE CORRS (143/LAVA/ATLANTIC)
13	5	2	SOUTHERN HOSPITALITY	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	39	9	I COULD NOT ASK FOR MORE	SARA EVANS (RCA (NASHVILLE))
39	41	15	MISSING YOU	CASE (DEF SOUL/IDJMG)
40	61	2	BOOTYLICIOUS	DESTINY'S CHILD (COLUMBIA)
41	33	25	ANGEL	SHAGGY FEAT. RAYVON (MCA)
42	32	16	SO FRESH, SO CLEAN	OUTKAST (LAFACE/ARISTA)
43	—	1	U REMIND ME	USHER (ARISTA)
44	50	4	WAIT A MINUTE	RAY J FEAT. LIL' KIM (ATLANTIC)
45	35	16	IT'S A GREAT DAY TO BE ALIVE	TRAVIS TRITT (COLUMBIA (NASHVILLE))
46	59	3	WHEN IT'S OVER	SUGAR RAY (LAVA/ATLANTIC)
47	43	10	I LIKE THEM GIRLS	TYRESE (RCA)
48	46	10	IF YOU CAN DO ANYTHING ELSE	GEORGE STRAIT (MCA NASHVILLE)
49	44	6	THIS IS ME	DREAM (BAD BOY/ARISTA)
50	60	2	ALL OR NOTHING	O-TOWN (J)
51	53	7	SHE COULDN'T CHANGE ME	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
52	49	14	MAYBE I DESERVE	TANK (BLACKGROUND)
53	36	11	RIGHT WHERE I NEED TO BE	GARY ALLAN (MCA NASHVILLE)
54	58	6	HIT 'EM UP STYLE (OOPS!)	BLU CANTRELL (REDZON/ARISTA)
55	54	6	BABY, COME OVER (THIS IS OUR NIGHT)	SAMANTHA MUMBA (WILD CARD/AM/INTERSCOPE)
56	52	8	WHEN SOMEBODY LOVES YOU	ALAN JACKSON (ARISTA NASHVILLE)
57	57	8	TWO PEOPLE FELL IN LOVE	BRAD PAISLEY (ARISTA NASHVILLE)
58	68	3	WE NEED A RESOLUTION	AALIYAH FEAT. TIMBALAND (BLACKGROUND)
59	66	4	MY BABY	LIL' ROMEO (SOULJA/NO LIMIT/PRIORITY)
60	45	7	WHAT IT FEELS LIKE FOR A GIRL	MADONNA (MAVERICK/WARNER BROS.)
61	73	2	WHEN I THINK ABOUT ANGELS	JAMIE O'NEAL (MERCURY (NASHVILLE))
62	69	4	CAN'T BELIEVE	FAITH EVANS FEAT. CARL THOMAS (BAD BOY/ARISTA)
63	74	2	HERE'S TO THE NIGHT	EVE 6 (RCA)
64	63	16	NEVER HAD A DREAM COME TRUE	S CLUB 7 (A&M/INTERSCOPE)
65	55	7	MAD SEASON	MATCHBOX TWENTY (LAVA/ATLANTIC)
66	—	3	THE SPACE BETWEEN	DAVE MATTHEWS BAND (RCA)
67	64	9	UNTIL THE END OF TIME	2PAC (AMARU/DEATH ROW/INTERSCOPE)
68	47	14	IF I FALL YOU'RE GOING DOWN WITH ME	DIXIE CHICKS (MONUMENT)
69	62	12	TAKE IT TO DA HOUSE	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
70	—	1	DOWNTIME	JO DEE MESSINA (CURB)
71	70	13	LAY LOW	SNOOP DOGG (NO LIMIT/PRIORITY)
72	—	1	WHERE THE BLACKTOP ENDS	KEITH URBAN (CAPITOL (NASHVILLE))
73	72	8	MY WAY	LIMP BIZKIT (FLIP/INTERSCOPE)
74	67	12	VIDEO	INDIA.ARIE (MOTOWN/UNIVERSAL)
75	—	1	I'M JUST TALKIN' ABOUT TONIGHT	TOBY KEITH (DREAMWORKS (NASHVILLE))

Records are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

35	AGAIN (Miss Bessie, ASCAP) CLM
36	AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenonga, BMI/Universal, ASCAP/Memphis, ASCAP) HL/WBM
37	ALL FOR YOU (Black Ice, BMI/EMI April, ASCAP/Flyte Tyne, ASCAP/Lite Macho, ASCAP/WB, ASCAP/Aradesh Communications, ASCAP) HL/WBM
38	ALL OR NOTHING (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Universal, BMI)
39	ANGEL (Sailor, ASCAP/Jim Rooster, ASCAP/EMI Blackwood, BMI/Unichappell, BMI/Livingstone, ASCAP/WB, ASCAP) HL
40	ANGEL (LBR, ASCAP/Rive Droite, ASCAP)
41	AUSTIN (Talbot, BMI/KirstSongs, ASCAP)
42	BABY, COME OVER (THIS IS OUR NIGHT) (Murlyn, ASCAP/Universal, ASCAP/Warner Chappell, PRS/Second Decade, BMI/Warner-Tamerlane, BMI/Chrysalis, BMI) HL/WBM
43	BEST I EVER HAD (GREY SKY MORNING) (Mascan, ASCAP/Maverick, ASCAP/WB, ASCAP) WBM
44	BIZOUNCE (Tallest Tree, ASCAP/DreamWorks Songs, ASCAP/Melodic Noise, ASCAP/Plaything, ASCAP/O Lovely, ASCAP/Kingmaker, ASCAP/O-Zik, ASCAP/Music Pieces, ASCAP) CLM
45	BOOTYLICIOUS (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/June-Bug Alley, ASCAP/Welsh Witch, BMI/Lonte, ASCAP/Sony/ATV Songs, BMI) HL
46	CAN'T BELIEVE (Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Hard Workin' Black Folks, ASCAP/Clarra June, ASCAP/Zomba, ASCAP/III Will, ASCAP/Life's A Bitch, ASCAP/Dakota House, ASCAP/Gloria's Boy, ASCAP/EMI Blackwood, BMI/Chrysalis) B) HL/WBM
47	DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL
48	DOWNTIME (Graviton, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blackmore Avenue, ASCAP) HL
49	DREAM ON (EMI Blackwood, BMI) HL
50	DRIVE (EMI April, ASCAP/Hunglikeyora, ASCAP) HL
51	DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/Desert Tent, ASCAP/Schweet, ASCAP/P. Timon, ASCAP/Mr. Clean, ASCAP/Beneath The Tree, ASCAP/EMI Blackwood, BMI) HL
52	EVERYBODY DOESN'T (Murlyn, ASCAP/Universal-PolyGram International, ASCAP/Warner-Tamerlane, BMI/BMG, PRS/Murlyn, STIM) HL/WBM
53	FALLIN' (Lellow, ASCAP/EMI April, ASCAP) HL
54	FIESTA (Zomba, BMI/R. Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI) HL/WBM
55	FILL ME IN (Songs Of Windswept Pacific, BMI/Warner-Tamerlane, BMI) WBM
56	FOLLOW ME (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Disney-Seven Peaks, ASCAP) HL/WBM
57	GET OVER YOURSELF (Sweetersongs, BMI/Chrysalis, BMI/Matt, ASCAP/Checkerman, BMI/Dayspring, BMI) WBM
58	GET UR FREAK ON (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP) WBM
59	GROWN MEN DON'T CRY (Larga Vista, ASCAP/Scarlet Rain, ASCAP/Sony/ATV Tree, BMI) HL
60	HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI) CLM/WBM
61	HEARD IT ALL BEFORE (Mike City, BMI/Pinkey's Playhouse, ASCAP/Copyright Control)
62	HERE'S TO THE NIGHT (Fake And Jaded, BMI/Less Than Zero, BMI/Southfield Road, BMI)
63	HIT 'EM UP STYLE (OOPS!) (Cyrtron, BMI/EMI Blackwood, BMI) HL
64	I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM
65	I CRY (Slavney, BMI/White Rhino, ASCAP/Me Loving, ASCAP/Lil Rob, BMI/DJ Ivy, BMI/Warner-Tamerlane, BMI) HL/WBM
66	I DO!! (Stox & Jones, ASCAP)
67	IF I FALL YOU'RE GOING DOWN WITH ME (Hibibith, BMI/Songs Of Sally Sue's Medicine Show, BMI/Songs Of Universal, BMI/Aimo, ASCAP/Anwa, ASCAP) HL/WBM
68	IF YOU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM
69	IF YOU'RE GONE (EMI Blackwood, BMI/Bidris, BMI) HL
70	I HOPE YOU DANCE (Universal-MCA, ASCAP/Soda Creek, ASCAP/Choice Is Tragic, BMI/Ensign, BMI) HL/WBM
71	I LIKE THEM GIRLS (Warner-Tamerlane, BMI/Dennis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/Valentine's Day, BMI/Smooth As Silk, ASCAP/Plaything, ASCAP/First Avenue, ASCAP) HL/WBM
72	I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) HL/WBM
73	IMITATION OF LIFE (Temporary, BMI/Warner-Tamerlane, BMI) WBM
74	I'M JUST TALKIN' ABOUT TONIGHT (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL
75	I'M LIKE A BIRD (Nelstar, SOCAN)
76	IRRESISTIBLE (EMI April, ASCAP/Murlyn, ASCAP/Universal-PolyGram International, ASCAP/Purim Tree, BMI/Warner-Tamerlane, BMI) HL/WBM
77	IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP) HL
78	IT'S BEEN AWHILE (Greenfund, ASCAP/Lm nobody, ASCAP/My Blue Car, ASCAP/pimpTug, ASCAP/WB, ASCAP) WBM
79	I WANNA BE BAD (Kierulf, BMI/Mugsy Boy, BMI/Zomba, BMI/Mandah, BMI/Lava, BMI) WBM
80	LA BOMBA (Sony/ATV Discos, ASCAP)
81	LADY MARMALADE (EMI April, ASCAP/Jobete, ASCAP/Kenny Nolan, ASCAP/EMI Blackwood, BMI/Stone Diamond, BMI) HL
82	LAY LOW (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Enis Mamba, ASCAP/Five Card, ASCAP/Windswept, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Big P, ASCAP/Nate Dogg, BMI/Means Family, BMI/Lil Gangsta, ASCAP/Tray Tray, ASCAP) HL/WBM
83	LET ME BLOW YA MIND (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Enis Mamba, ASCAP/TVI, ASCAP/Blackjack, ASCAP) WBM
84	LET'S GET IT (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Rhythm Blitz, ASCAP/Universal, ASCAP/Diamond Rob, ASCAP/AI Green, BMI/Tring, BMI/East Memphis, BMI) HL/WBM
85	LOADED (A Phantom Vox, BMI/Warner-Tamerlane, BMI/Estefan, ASCAP/F.L.P., BMI) WBM
86	A LONG WALK (Blues Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP) WBM
87	LOOK AT US (EMI Blackwood, BMI) HL
88	LOVE (EMI April, ASCAP/Nivrac Tyke, ASCAP/Touched By Jazz, ASCAP/Soulchild, ASCAP/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP) HL/WBM
89	MAD SEASON (EMI Blackwood, BMI/Bidris, BMI) HL
90	MAYBE I DESERVE (Tank 1176, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP) HL
91	MISSING YOU (Time4Fytes, BMI/Songs Of DreamWorks, BMI/Tallest Tree, ASCAP/Zomba, ASCAP/563, ASCAP) CLM/WBM
92	MORE THAN THAT (Universal-Songs Of PolyGram International, BMI/Sony/ATV Scandinavia, BMI/Sony/ATV Songs, BMI/SwedeDreams, BMI) HL/WBM
93	MRS. STEVEN RUDY (WB, ASCAP/Neon Mule, ASCAP/Cal IV, ASCAP) WBM
94	MUSIC (Erick Sermon, ASCAP/Zomba, ASCAP/The Marvin Gaye Hites, ASCAP/EMI April, ASCAP) HL/WBM
95	MY BABY (Lowe, ASCAP) HL
96	MY WAY (Zomba, ASCAP/Big Bizkit, ASCAP/Robert Hill, BMI/Universal-Songs Of PolyGram International, BMI) WBM
97	NEVER HAD A DREAM COME TRUE (EMI April, ASCAP/19, PRS/BMG, PRS) HL
98	OOCHIE WALLY (Jabari Jones, BMI/EZ Epepe, ASCAP/Lamont Porter, ASCAP/WB, ASCAP/Suge, ASCAP/Cotillon, BMI/Warner-Tamerlane, BMI) WBM
99	PEACHES & CREAM (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C.Sills, ASCAP/Tragasm, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI) HL
100	PLAY (Chrysalis, ASCAP/Universal-PolyGram International, ASCAP/Murlyn, ASCAP/Sony/ATV Songs, BMI/Con Tifani, BMI) HL/WBM
101	PLAYAS GON' PLAY (Gimme Some Hot Sauce, ASCAP/Tunes On The Verge Of Insanity, ASCAP/Famous, ASCAP/Faith Force, BMI) HL
102	POP (Tenнан Tunes, ASCAP/Zomba, ASCAP/WaRo, BMI) WBM
103	PUT IT ON ME (Slavery, ASCAP/White Rhino, ASCAP/Tru Stylz, ASCAP/DJ Ivy, BMI) HL
104	RIDE WIT ME (Jackie Frost, BMI/BMG Songs, ASCAP/Baseament Beatz, ASCAP/Universal, ASCAP/Jobete, ASCAP/Jay E's Basement, ASCAP/Dynamoc, ASCAP/Misam, ASCAP/B. LA Tunes, ASCAP) HL/WBM

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	5	MY BABY	LIL' ROMEO (SOULJA/NO LIMIT/PRIORITY) 4 wks at No. 1
2	2	13	SUPERWOMAN PT. II	LIL' MO FEAT. FABOLOUS (EASTWEST/EEG)
3	6	3	I DO!!	TOYA (ARISTA)
4	5	12	FIESTA	R. KELLY FEAT. JAY-Z (JIVE)
5	9	2	FILL ME IN	CRAIG DAVID (WILDSTAR/ATLANTIC)
6	14	2	I WANNA BE BAD	WILLA FORD (LAVA/ATLANTIC)
7	4	6	NEVER HAD A DREAM COME TRUE	S CLUB 7 (A&M/INTERSCOPE)
8	7	11	BIZOUNCE	OLIVIA (J)
9	3	14	WHAT WOULD YOU DO?	CITY HIGH (BOOGA BASEMENT/INTERSCOPE)
10	11	11	STRANGER IN MY HOUSE	TAMIA (ELEKTRA/EEG)
11	8	11	MISSING YOU	CASE (DEF SOUL/IDJMG)
12	12	12	GET OVER YOURSELF	EDEN'S CRUSH (143/LONDON-SIRE)
13	10	5	SURVIVOR	DESTINY'S CHILD (COLUMBIA)
14	13	28	LOOK AT US	SARINA PARIS (PLAYLAND/PRIORITY)
15	15	6	ANGEL	SHAGGY FEAT. RAYVON (MCA)
16	18	6	OOCHIE WALLY	QB FINEST (LIL WIL/COLUMBIA)
17	16	6	WHAT IT FEELS LIKE FOR A GIRL	MADONNA (MAVERICK/WARNER BROS.)
18	19	6	EVERYBODY DOESN'T	AMANDA (MAVERICK)
19	—	1	NONE TONIGHT	LIL' ZANE (WORLDWIDE/PRIORITY)
20	23	4	WHAT I REALLY MEANT TO SAY	CYNDI THOMSON (CAPITOL (NASHVILLE))
21	20	41	CAN'T FIGHT THE MOONLIGHT	LEANN RIMES (CURB)
22	17	12	REQUEST LINE	BLACK EYED PEAS FEAT. MACY GRAY (INTERSCOPE)
23	—	6	LA BOMBA	AZUL AZUL (SONY DISCOS)
24	21	28	COULD IT BE	JAHEIM (DIVINE MILL/WARNER BROS.)
25	26	16	LIKE, WOW!	LESLIE CARTER (DREAMWORKS)
26	24	30	SOUTH SIDE	MOBY FEAT. GWEN STEFANI (V2)
27	25	13	MRS. STEVEN RUDY	MARK MCGUINN (VFR)
28	22	11	ALL FOR YOU	JANET (VIRGIN

THE Billboard HOT 100

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDCAN.

JUNE 16, 2001



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	1	10	LADY MARMALADE 3 weeks at No. 1 M. ELLIOTT, ROCKWILDER, R. FAIR (B. CREWE, K. NOLAN)	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE SOUNDTRACK CUT †	1
2	3	4	19	HANGING BY A MOMENT R. ANIELLO (J. WADE)	LIFEHOUSE DREAMWORKS ALBUM CUT †	2
3	2	2	14	ALL FOR YOU ★ J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, W. GARFIELD, D. ROMANI, M. MALAVASI)	JANET (C) (D) (T) VIRGIN 97522 †	1
4	4	5	17	RIDE WIT ME J. EPPERSON (NELLY, J. EPPERSON, W. DEBARGE, E. JORDAN, E. DEBARGE)	NELLY FEATURING CITY SPUD FO' REEL ALBUM CUT/UNIVERSAL †	4
5	5	6	15	FOLLOW ME KID ROCK, M. BRADFORD (M. SHAFER, M. BRADFORD)	UNCLE KRACKER TOP DOG/LAVA ALBUM CUT/ATLANTIC †	5
6	10	11	5	MY BABY ★ M. DIEHL, F. PERREN, A. MIZELL, B. GORDY, D. LUSSIER	LIL' ROMEO (C) (D) (T) SOULJA/NO LIMIT 50202/PRIORITY †	6
7	7	7	12	FIESTA ★ POKE & TONE, PRECISION (R. KELLY, S. CARTER)	R. KELLY FEATURING JAY-Z (T) (X) JIVE 42904* †	7
8	8	9	13	GET UR FREAK ON ★ TIMBALAND (M. ELLIOTT, T. MOSLEY)	MISSY "MISDEMEANOR" ELLIOTT (T) THE GOLD MIND/EASTWEST 67190*/EEG †	8
▶ GREATEST GAINER/AIRPLAY ◀						
9	12	15	14	DROPS OF JUPITER (TELL ME) B. O'BRIEN (TRAIN)	TRAIN (V) COLUMBIA ALBUM CUT †	9
10	11	13	10	PEACHES & CREAM M. WINANS, S. COMBS (M. WINANS, S. COMBS, M. KEITH, Q. PARKER, J. BOYD, C. SILLS, A. JONES)	112 BAD BOY ALBUM CUT/ARISTA †	10
11	15	25	4	THERE YOU'LL BE T. HORV, B. GALLIMORE (D. WARREN)	FAITH HILL HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	11
12	17	17	12	SUPERWOMAN PT. II ★ B. M. COX, CLUE, DURO (C. LOVING, B. M. COX, G. NASH, K. IFFILL, J. JACKSON, E. SHAW)	LIL' MO FEATURING FABOLOUS (C) (D) (T) EASTWEST 67171*/EEG †	12
13	6	3	14	SURVIVOR ★ DENT, B. KNOWLES (A. DENT, B. KNOWLES, M. KNOWLES)	DESTINY'S CHILD (D) (V) (X) COLUMBIA 79566* †	2
14	14	14	8	LET ME BLOW YA MIND ★ DR. DRE, S. STORCH (E. JEFFERS, A. YOUNG, M. ELIZONDO, S. STORCH, S. JORDAN)	EVE FEATURING GWEN STEFANI (T) RUFF RYDERS 497562*/INTERSCOPE †	14
15	9	8	23	THANK YOU ★ ROLLO, DIDO (D. ARMSTRONG, P. HERMAN)	DIDO (D) ARISTA 13922* †	3
16	13	10	13	WHAT WOULD YOU DO? ★ W. JEAN, J. DUPLESSIS, R. TOBY, R. PARDLO (R. TOBY, R. PARDLO)	CITY HIGH (C) (D) BOOGA BASEMENT 497489/INTERSCOPE †	8
17	16	12	16	I'M LIKE A BIRD G. EATON, B. WEST (N. FURTADO)	NELLY FURTADO DREAMWORKS ALBUM CUT †	9
18	19	24	18	DRIVE S. LITT, INCUBUS (B. BOYD, M. EINZIGER, A. KATUNICH, C. KILMORE, J. PASILLAS)	INCUBUS IMMORTAL ALBUM CUT/EPIC †	18
19	23	29	3	POP J. TIMBERLAKE, BT, W. J. ROBSON (J. TIMBERLAKE, W. J. ROBSON)	'N SYNC JIVE ALBUM CUT †	19
20	32	41	5	IRRESISTIBLE BAG, ARNTHOR (A. BAGGE, A. BIRGISSON, P. SHEYNE)	JESSICA SIMPSON COLUMBIA ALBUM CUT †	20
21	18	20	11	PLAY BAG, ARNTHOR (R. BAGGE, R. BIRGISSON, C. MILIAN, C. ROONEY)	JENNIFER LOPEZ EPIC ALBUM CUT †	18
22	21	16	19	MISSING YOU ★ TIM & BOB (T. KELLEY, B. ROBINSON, J. THOMAS, J. P. THOMPSON)	CASE (D) (T) DEF SOUL 572839/IDJMG †	4
23	20	18	24	STUTTER ● A. LUSTAR, F. RILEY, R. HAMILTON (R. HAMILTON, E. DIXON, T. HARDON, E. WILCOX, R. ROBINSON, D. STEWART, S. BOONE, J. SEBASTIAN, M. SEBASTIAN)	JOE FEATURING MYSTIKAL (D) (M) JIVE 42870 †	1
24	24	19	25	ANGEL ★ S. PIZZONIA (A. ERTEGUN, E. CURTIS, C. TAYLOR, S. MILLER)	SHAGGY FEATURING RAYVON (T) (V) (X) MCA 155811* †	1
25	27	32	12	GROWN MEN DON'T CRY B. GALLIMORE, J. STROUD, T. MCGRAW (S. SESKIN, T. DOUGLAS)	TIM MCGRAW CURB ALBUM CUT †	25
26	25	26	15	AIN'T NOTHING 'BOUT YOU K. BROOKS, R. DUNN, M. WRIGHT (T. SHAPIRO, R. RUTHERFORD)	BROOKS & DUNN (V) ARISTA NASHVILLE ALBUM CUT †	25
27	28	30	41	I HOPE YOU DANCE ★ M. WRIGHT (M. D. SANDERS, T. SILLERS)	LEE ANN WOMACK (C) (D) (V) MCA NASHVILLE 172185/UNIVERSAL †	14
28	22	22	16	NEVER HAD A DREAM COME TRUE ★ C. DENNIS, O. PAUL, S. LIPSON (C. DENNIS, S. ELLIS)	S CLUB 7 (D) A&M 587074/INTERSCOPE †	10
29	29	21	29	SOUTH SIDE ★ MOBY (MOBY)	MOBY FEATURING GWEN STEFANI (D) (T) (X) V2 27665 †	14
30	26	31	15	DON'T HAPPEN TWICE B. CANNON, N. WILSON, K. CHESNEY (C. LANCE, T. MCHUGH)	KENNY CHESNEY (V) BNA ALBUM CUT †	26
31	34	33	35	IF YOU'RE GONE M. SERLETIC (R. THOMAS)	MATCHBOX TWENTY LAVA ALBUM CUT/ATLANTIC †	5
32	30	27	15	HEARD IT ALL BEFORE ★ M. CITY (M. CITY, R. SHERRE, C. DAWLEY, S. ANDERSON)	SUNSHINE ANDERSON (T) SOULIFE 95524*/ATLANTIC †	18
33	36	38	7	I'M ALREADY THERE D. HUFF (R. MCDONALD, G. BAKER, F. MYERS)	LONESTAR BNA ALBUM CUT †	33
34	44	60	3	MUSIC E. SERMON (E. SERMON, M. GAYE)	ERICK SERMON FEATURING MARVIN GAYE NY/LA/DEF SQUAD SOUNDTRACK CUT/INTERSCOPE †	34
35	33	28	31	AGAIN L. KRAVITZ (L. KRAVITZ)	LENNY KRAVITZ (V) VIRGIN ALBUM CUT †	4
36	35	34	26	PUT IT ON ME ★ TRU STYLE, J. GOTTI (J. ATKINS, P. WALCOTT, J. LORENZO, T. CROCKER)	JA RULE FEATURING LIL' MO & VITA (T) MURDER INC./DEF JAM 572751*/IDJMG †	8
37	41	52	10	IT'S BEEN AWHILE J. ABRAHAM (STAINED)	STAINED FLIP/ELEKTRA ALBUM CUT/EEG †	37
38	46	66	4	MORE THAN THAT FRANCIZ, LEPONT (FRANCIZ, LEPONT, A. ANDERS)	BACKSTREET BOYS JIVE ALBUM CUT †	38
39	38	35	18	LOVE A. HARRIS, C. HAGGINS (T. JOHNSON, A. HARRIS, C. HAGGINS)	MUSIQ SOULCHILD DEF SOUL ALBUM CUT/IDJMG †	24
40	43	45	7	I CRY ★ LIL' ROB, J. GOTTI (J. ATKINS, R. MAYS, J. LORENZO, C. LOVING, K. GAMBLE, L. HUFF)	JA RULE FEATURING LIL' MO (T) MURDER INC./DEF JAM 572856*/IDJMG †	40
41	69	—	2	FILL ME IN ★ M. HILL (C. DAVID, M. HILL)	CRAIG DAVID (D) (T) (V) (X) WILDSTAR 88101/ATLANTIC †	41
42	45	64	3	WHERE THE PARTY AT J. DUPRI, B. M. COX (B. CASEY, B. CASEY, J. DUPRI, B. M. COX, NELLY)	JAGGED EDGE WITH NELLY SO SO DEF ALBUM CUT/COLUMBIA †	42
43	31	23	7	WHAT IT FEELS LIKE FOR A GIRL ★ MADONNA, G. SIGSWORTH, M. STENT (MADONNA, G. SIGSWORTH)	MADONNA (D) (V) (X) MAVERICK 42372*/WARNER BROS. †	23
44	66	—	2	BOOTYLICIOUS B. KNOWLES, R. FUSARI, F. MOORE (B. KNOWLES, R. FUSARI, F. MOORE, S. NICKS)	DESTINY'S CHILD COLUMBIA ALBUM CUT †	44
45	39	51	6	THIS IS ME ★ D. FRANK (S. KIPNER, D. FRANK, P. SHEYNE)	DREAM (D) (V) 8AD BOY 79338*/ARISTA †	39
46	59	76	3	WHEN IT'S OVER D. KAHNE (S. FRAZIER, R. SHEPPARD, M. MCGRATH, C. BULLOCK, D. KAHNE)	SUGAR RAY LAVA ALBUM CUT/ATLANTIC †	46
47	47	49	9	I COULD NOT ASK FOR MORE S. EVANS, P. WORLEY (D. WARREN)	SARA EVANS (V) RCA (NASHVILLE) ALBUM CUT †	47
48	37	36	16	SO FRESH, SO CLEAN ★ ORGANIZED NOIZE (ORGANIZED NOIZE, A. BENJAMIN, A. PATTON)	OUTKAST (T) LAFACE 24537*/ARISTA †	30
49	60	—	2	ALL OR NOTHING S. MAC (S. MAC, W. HECTOR)	O-TOWN J ALBUM CUT †	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
50	54	59	11	SHE COULDN'T CHANGE ME ★ J. SCAIFE (C. K. NIGHT, G. NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA (NASHVILLE) 79540 †	50
51	55	63	4	WAIT A MINUTE ★ THE NEPTUNES (P. WILLIAMS, C. HUGO, K. JONES)	RAY J FEATURING LIL' KIM (T) (V) ATLANTIC 85066* †	51
52	61	82	3	I DO!! ★ BAM (H. GUY, L. RODRIGUEZ)	TOYA (D) (T) (X) ARISTA 13972 †	52
▶ HOT SHOT DEBUT ◀						
53	NEW	—	1	U REMIND ME E. CLEMENT, J. JAM, T. LEWIS (A. MCCLOUD, E. CLEMENT)	USHER ARISTA ALBUM CUT †	53
54	49	50	6	BABY, COME OVER (THIS IS OUR NIGHT) BAG, ARNTHOR, D. ESPINOSA, E. B. M. COX, R. FAIR, A. BAGGE, A. BIRGISSON, S. LUMPKIN, B. BELL, R. BELL, G. BROWN, M. MUHAMMAD, C. SMITH, J. TAYLOR, E. TOON, D. THOMAS	SAMANTHA MUMBA MCA ALBUM CUT/INTERSCOPE †	49
55	40	39	16	IT'S A GREAT DAY TO BE ALIVE B. J. WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT (V) COLUMBIA (NASHVILLE) ALBUM CUT †	33
56	48	53	11	I LIKE THEM GIRLS ★ THE UNOERDOGS (D. THOMAS, H. MASON, JR., J. VALENTINE, P. WHITE)	TYRESE (T) RCA 60418* †	48
57	52	57	10	IF YOU CAN DO ANYTHING ELSE T. BROWN, G. STRAIT (B. LIVSEY, D. SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE ALBUM CUT †	52
58	57	46	14	MAYBE I DESERVE D. BABBS (D. BABBS)	TANK BLACKGROUND ALBUM CUT †	38
59	65	69	7	HIT 'EM UP STYLE (OOPS!) ★ D. AUSTIN (D. AUSTIN)	BLU CANTRELL (T) REDZONE 13943*/ARISTA †	59
60	42	44	11	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, K. MARVEL)	GARY ALLAN (V) MCA NASHVILLE ALBUM CUT †	42
61	62	67	8	WHEN SOMEBODY LOVES YOU K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE ALBUM CUT †	61
62	72	78	3	WE NEED A RESOLUTION ★ TIMBALAND (T. MOSLEY, S. GARRETT)	AALIYAH FEATURING TIMBALAND (T) BLACKGROUND 38781* †	62
63	51	48	7	MAD SEASON M. SERLETIC (R. THOMAS)	MATCHBOX TWENTY LAVA ALBUM CUT/ATLANTIC †	48
64	74	—	2	HERE'S TO THE NIGHT D. GILMORE (M. COLLINS, EVE 6)	EVE 6 RCA ALBUM CUT †	64
65	67	73	8	TWO PEOPLE FELL IN LOVE F. ROGERS (B. PAISLEY, K. LOVEACE, T. OWENS)	BRAD PAISLEY (V) ARISTA NASHVILLE ALBUM CUT †	65
66	76	77	7	CAN'T BELIEVE ★ S. COMBS, M. WINANS (S. COMBS, M. WINANS, A. YOUNG, C. TAYLOR, M. JONES, J. BAXTER, A. CRUZ, J. KNIGHT, M. JAMISON)	FAITH EVANS FEATURING CARL THOMAS (T) 8AD BOY 79370*/ARISTA †	66
▶ GREATEST GAINER/SALES ◀						
67	92	—	2	I WANNA BE BAD ★ BRIAN & JOSH (W. FORD, KNS)	WILLA FORD (D) LAVA 85103/ATLANTIC †	67
68	81	—	2	WHEN I THINK ABOUT ANGELS K. STEGALL (J. O'NEAL, R. DEAN, S. TILLIS)	JAMIE O'NEAL (V) MERCURY (NASHVILLE) ALBUM CUT †	68
69	63	54	12	GET OVER YOURSELF ● M. GERRARD (M. VICE-MASLIN, M. GERRARD, J. KELLER)	EDEN'S CRUSH (C) (D) (T) 143 35063/LONDON-SIRE †	8
70	58	47	16	OOCHIE WALLY ★ E. Z. ELPEE (L. PORTER, J. JONES, E. GRAY, M. EPPS)	QB FINEST FEATURING NAS AND BRAVEHEARTS (T) (X) ILL WILL 79586*/COLUMBIA †	26
71	64	58	15	TAKE IT TO DA HOUSE ★ RIGHTOUS FUNK BOOGIE (FUNK BOOGIE MONEY MARK, J. V. TRINA, CO, TRICK DADDY, C. BOBBITT, F. WESLEY, J. BROWN, C. WAYNE)	TRICK DADDY FEATURING THE SNS EXPRESS (T) SUPA-SLIDE 85063*/ATLANTIC †	50
72	79	79	5	THE SPACE BETWEEN G. BALLARD (D. J. MATTHEWS, G. BALLARD)	DAVE MATTHEWS BAND RCA ALBUM CUT †	72
73	70	68	9	UNTIL THE END OF TIME J. JACKSON (T. SHAKUR, J. JACKSON, R. PAGE, S. GEORGE, J. LANG)	2PAC AMARU/DEATH ROW ALBUM CUT/INTERSCOPE †	52
74	56	40	14	IF I FALL YOU'RE GOING DOWN WITH ME B. CHANCEY, P. WORLEY (M. BEKG, A. ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT †	38
75	84	88	11	LA BOMBA ★ R. SAAVEDRA (F. ZAMBRANA MARCHETTI)	AZUL AZUL (D) (X) SONY DISCOS 84464 †	75
76	82	61	13	LAY LOW ★ DR. DRE, M. ELIZONDO (A. YOUNG, M. ELIZONDO, C. BROADUS, MASTER P, N. HALE, D. MEANS, K. SPILLMAN, T. DAVIS)	SNOOP DOGG FEAT. MASTER P, NATE DOGG, BUTCH CASSIDY & THA EASTSIDAZ (T) NO LIMIT 50174*/PRIORITY †	50
77	NEW	—	1	DOWNTIME B. GALLIMORE, T. MCGRAW (P. COLEMAN, C. D. JOHNSON)	JO DEE MESSINA CURB ALBUM CUT †	77
78	NEW	—	1	WHERE THE BLACKTOP ENDS M. ROLLINGS, K. URBAN (S. WARNER, A. SHAMBLIN)	KEITH URBAN (V) CAPITOL (NASHVILLE) ALBUM CUT †	78
79	75	75	8	MY WAY T. DATE, LIMP BIZKIT, J. ABRAHAM, S. WEILAND (F. DURST, W. BORLAND, S. RIVERS, J. OTTO, E. GARRIER, W. GRIFFIN)	LIMP BIZKIT FLIP ALBUM CUT/INTERSCOPE †	75
80	77	62	14	BIZOUNCE ★ J. P. THOMPSON, D. CONLEY, Q. PATRICK (J. P. THOMPSON, D. CONLEY, Q. LONGOTT, Q. PATRICK, D. ALLEN, J. PETERS)	OLIVIA (C) (D) (T) J 21026 †	15
81	68	71	17	LOOK AT US ★ C. MARCHING (C. MARCHING, R. PARIS)	SARINA PARIS (C) (D) (T) (X) PLYLAND 38721/PRIORITY †	59
82	78	65	12	VIDEO I. ARIE, C. BROADY (I. ARIE, S. SANDERS, C. BROADY, R. HARRIS)	INDIA ARIE MOTOWN ALBUM CUT/UNIVERSAL †	47
83	NEW	—	1	I'M JUST TALKIN' ABOUT TONIGHT J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	TOBY KEITH DREAMWORKS (NASHVILLE) ALBUM CUT †	83
84	80	80	4	LET'S GET IT ★ YOGI, THE HITMEN (T. COLEMAN, J. GRAHAM, S. COMBS, R. ROSS, A. GREEN)	THREE THE... G. DEP, P. DIDDY & BLACK ROB (T) 8AD BOY 79383*/ARISTA †	80
85	71	55	13	MRS. STEVEN RUDY ★ M. MCGUINN, S. DECKER (M. MCGUINN, S. DECKER)	MARK MCGUINN (D) VFR 734758 †	44
86	NEW	—	1	SHE'S ALL I GOT ★ M. CITY (M. CITY)	JIMMY COZIER (T) J 21053* †	86
87	94	96	4	AUSTIN ★ B. BRADDOCK (D. KENT, K. MANNA)	BLAKE SHELTON (C) (D) (V) GIANT (NASHVILLE) 16767/WRN	87
88	88	91	3	PLAYAS GON' PLAY ★ S. HALL (S. K. HALL, N. BUTLER)	3LW (T) NINE LIVES 79595*/EPIC †	88
89	89	89	6	THERE SHE GOES ★ THE NEPTUNES (P. WILLIAMS, C. HUGO, BABYFACE)	BABYFACE (T) ARISTA 13953* †	89
90	93	86	19	A LONG WALK A. HARRIS, V. DAVIS (J. SCOTT, A. HARRIS)	JILL SCOTT HIDDEN BEACH ALBUM CUT/EPIC †	43
91	91	90	6	DREAM ON ★ M. BELL (M. L. GORE)	DEPECHE MODE (T) (X) MUTE 44982*/REPRISE †	85
92	85	72	15	YELLOW K. NELSON, COLDFPLAY (C. MARTIN, G. BERRYMAN, J. BUCKLAND, W. CHAMPION)	COLDFPLAY (V) CAPITOL ALBUM CUT †	48
93	87	85	7	ANGEL ★ M. TAYLOR, B. RAWLING (L. RICHIE, P. BARRY, M. TAYLOR)	LIONEL RICHIE (T) ISLAND 572831*/IDJMG	70
94	96	98	3	WHAT I REALLY MEANT TO SAY ★ P. WORLEY, T. L. JAMES (C. THOMPSON, C. WATERS, T. L. JAMES)	CYNDI THOMSON (D) (V) CAPITOL (NASHVILLE) 58987 †	94
95	99	92	4	IMITATION OF LIFE ★ P. MCCARTHY, R. E. M. (P. BUCK, M. MILLS, M. STIPE)	R. E. M. (T) (X) WARNER BROS. 42363* †	83
96	90	87	6	EVERYBODY DOESN'T ★ ARNTHOR (A. BIRGISSON, T. HARRIS, J. DAVIS, A. LAMECHE)	AMANDA (C) (D) (X) MAVERICK 16771	81
97	NEW	—	1	LOADED ★ R. ROSA, G. NORIEGA, E. ESTEFAN JR. (R. ROSA, G. NORIEGA, J. SECADA)	RICKY MARTIN (T) (X) COLUMBIA 79596*	97
98	NEW	—	1	FALLIN' ★ A. KEYS (A. KEYS)	ALICIA KEYS (T) J 21041* †	98
99	95	94	18	WHO'S THAT GIRL? ★ TEFLON (E. JEFFERS, S. HARRIS)	EVE	

KATE RUSBY HARKENS DAYS OF OLD ON COMPASS CELTIC SET

(Continued from page 1)

Rusby, who has previously recorded with traditional group the Equation, as a duo with singer Kathryn Roberts, and with Scottish/English quartet the Poozies, says she has been carrying around half of the album in her head since the completion of her last solo project, 1999's *Sleepless*. (That disc, which sold 15,000 units in the U.S. according to SoundScan, was short-listed for the Mercury Music Prize as one of the 12 best British albums of 1999.) This mental baggage stems from her habit of poring over old songbooks for inspiration.

"If I've got days off during a tour, I'll head toward the second-hand bookstores and buy all the old ballad books," Rusby says. "Sometimes, there'll be some songs with words but not tunes, so I'll write

one if the words really get me. Or, I'll read a story and write my own version as a song."

It's particular musical moments on the album, and not the songs themselves, that really stand out to Rusby herself. Working with musicians such as fiddler John McCusker (who is also Rusby's longtime producer), bassist Andy Seward (who engineered the album), and diatonic accordion player Andy Cutting was a true pleasure, she says. "It didn't seem like hard work, the actual musical side to it. It was a more relaxed atmosphere, and everybody knew how to treat the songs. There's little moments all over the album that I go, 'Ooh, that was lovely.'"

Rusby's take on traditional music is part of the new folk revival that stems from the original movement

of the 1960s, when Rusby's parents were part of the scene. (Other members of the current revival, such as Eliza Carthy, are also progeny of '60s folk singers.)

Now that her parents' generation has adult children that grew up with this music, Rusby says, "We're all wanting to play as well. We've all sort of surged on the scene at the same time. It's given the music a big push."

Compass co-founder Garry West believes that Rusby—recently named the fourth-greatest folk voice of the century by the BBC, behind legends Sandy Denny, June Tabor, and Martin Carthy (Eliza's father)—took specific steps with her producer McCusker to raise the bar for folk music on *Little Lights*.

"There's a tremendous amount of growth with this album in terms of the overall production and the quality of the recording," West says. "It's incredibly intimate and full-sounding at the same time. I think it does

something that Kate and John are very good at, which is making this traditional-based music sound very viable to today's audience and today's ear. It holds up as a contemporary piece of work."

The label will build on this potential by focusing on Rusby's upcoming tour. At stops throughout Canada in early July (including the Mariposa Folk Festival, the Winnipeg Folk Festival, and the Vancouver Folk Festival) and West Coast dates in such cities as Seattle, San Francisco, and Los Angeles at the end of July, Rusby will do as many local radio visits as possible, West says, and there will be a focus on local press coverage. The tour, which is booked by the U.S. firm IMN, will return to the U.S. next April.

Additionally, Compass will tie in select independent retailers to the tour by setting up listening-post programs and in-store displays, and West is exploring opportunities with major retailers nationwide.

The Ann Arbor, Mich.-based Borders Books & Music chain will feature the title in various promotions throughout its stores, says international music buyer Erika Grande. "This will surpass all of her previous releases. We're still selling a lot of her '98 record [*Hourglass* (Music to My Ears, *Billboard*, July 3, 1999)]. The same thing for the '99 [*Sleepless*]. If everyone who has bought her previous albums purchases this, it will be a hit. These customers may also come out with their friends and family. We have high expectations."

Though the label is not releasing a single to radio, "I Courted a Sailor" will most likely be pushed as a focus track to triple-A, college, and public radio stations. Brian O'Donovan, host of *A Celtic Sojourn* for Boston's NPR station WGBH, is already playing samples of the album on his Saturday afternoon program. "She's one of those artists that is being anticipated

(Continued on page 94)

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

AIR RAID: "Lady Marmalade" by **Christina Aguilera, Lil' Kim, Mya, and Pink** (Interscope) holds at No. 1 on The Billboard Hot 100 for a third consecutive week, but it shows a decline in audience for the first time in its chart run. "Marmalade" slips by 4 million listeners, bringing its current total to 107 million. It has been previously mentioned that "Marmalade" is the third airplay-only track to reach No. 1 on the Hot 100. Now, for the first time in the chart's history, its top two songs are not available at retail. Re-bulleting and climbing into the runner-up slot is **Lifeshouse's** "Hanging by a Moment" (DreamWorks), with a total audience of 97 million. Of the top 10 songs on the Hot 100, six are radio-only tracks, including **Train's** "Drops of Jupiter (Tell Me)" (Columbia) and **112's** "Peaches & Cream" (Bad Boy/Arista), which both move into the upper portion of the chart. Train earns its first Hot 100 top 10, as "Jupiter" is the Greatest Gainer/Airplay winner, moving 11-9 on an 8.5 million listener upswing. "Peaches" inches up 11-10, giving 112 its fourth top 10 track on the Hot 100, its second consecutive one following "It's Over Now."

BOMBS AWAY: Bolivian band **Azul Azul** re-enters the Hot 100 Singles Sales chart at No. 23 with "La Bomba" (Sony Discos), as it scans 4,500 units. "Bomba" spent six prior weeks on the chart as a maxi-CD and makes its return upon the release of a regular-length CD single. "Bomba" holds at No. 1 for a second consecutive week on the Hot Latin Tracks chart and has also been receiving airplay on mainstream top 40 and rhythmic top 40 radio. Of the 18.7 million listeners attributed to the song, more than a quarter come from pop airplay.

LIL' THINGS MEAN A LOT: **Lil' Romeo** and **Lil' Mo** maintain their No. 1 and No. 2 rankings, respectively, on the Hot 100 Singles Sales chart as they reach new weekly heights in units scanned. Lil' Romeo's "My Baby" (Soulja/No Limit/Priority) holds at No. 1 for a fourth consecutive week and scans 56,000 units (up 15%), while Lil' Mo's "Superwoman Pt. II" (EastWest/EEG) increases by 17% to 31,500 pieces. Both songs also garner double-digit percentage increases on the Hot 100 Airplay chart as well, with "Baby" up 16% to 27.5 million listeners (No. 59) and "Superwoman" up 10% to 39 million listeners (No. 32). On the Hot 100, "Baby" climbs 10-6 and "Superwoman" jumps 17-12.

DO IT RIGHT: St. Louis native **Toya** continues her rise up the Hot 100 and Hot 100 Singles Sales with "I Do!!" (Arista). "Do" earned the Greatest Gainer/Sales designation last issue and improves upon Toya's sales total by 20% this week, scanning 24,000 units and moving 6-3 on the sales chart. "Do" moves 61-52 on the Hot 100.

USHER IN: **Usher** has the Hot Shot Debut on the Hot 100 at No. 53, with "U Remind Me" (LaFace/Arista). "Remind" is the follow-up to "Pop Ya Collar" and bests that song's No. 60 peak in its first week on the chart. It is a rare occurrence when two songs reach radio before an album is released, but that is the case with Usher, as his album *8701*, which contains both "Collar" and "Remind," is scheduled to be released on... you guessed it, Aug. 7, 2001.

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TOP 10

1.5 MILLION AMERICANS INTERACT WEEKLY.



OVER 2 MILLION PLAYS A WEEK AND CLIMBING.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
Rock					
1	1	2	87	SMOOTH FEAT. ROB THOMAS	SANTANA ARISTA
2	2	1	81	WITH ARMS WIDE OPEN	CREED WIND-UP
3	3	3	48	KRYPTONITE	3 DOORS DOWN REPUBLIC UNIVERSAL
4	4	4	64	HIGHER	CREED WIND-UP
5	5	5	148	MY OWN PRISON	CREED WIND-UP
6	7	6	88	COWBOY	KID ROCK ATLANTIC
7	8	8	6	YOU SHOOK ME ALL NIGHT LONG	AC/DC A&O
8	6	7	52	WOODOO	GODSMACK REPUBLIC UNIVERSAL
9	9	9	7	BROWN EYED GIRL	VAN MORRISON POLYDOR
10	10	*	4	SWEET HOME ALABAMA	LYNYRD SKYNYRD MCA
Pop					
1	1	1	138	BELIEVE	CHER WARNER BROS
2	2	2	114	MAMBO NO. 5 A LITTLE BIT OF...	LOU BEGA BMG RECORDS
3	3	3	31	MUSIC	MADONNA MAYBECK
4	4	6	134	DANCING QUEEN	ABBA POLYDOR
5	6	4	78	LANDSLIDE	FLEETWOOD MAC REPRISE
6	5	5	56	DON'T SPEAK	NO DOUBT TRALUMA
7	7	*	2	HOW'S IT GOING TO BE	THIRD EYE BLIND ELEKTRA
8	8	7	4	IF YOU'RE GONE	MATCHBOX TWENTY ATLANTIC
9	9	8	14	TUBTHUMPING	CHUMBAWAMBA REPUBLIC UNIVERSAL
10	10	9	10	GENIE IN A BOTTLE	CHRISTINA AGUILERA RCA
R+B/Rap					
1	1	1	162	LET'S GET IT ON	MARVIN GAYE MOTOWN
2	2	2	78	THE DOCK OF THE BAY	OTIS REDDING ATLANTIC
3	3	3	150	WHAT'S GOING ON	MARVIN GAYE MOTOWN
4	4	4	24	E. I.	NELLY UNIVERSAL RECORDS
5	6	7	32	CAN'T GET ENOUGH OF YOUR LOVE. BABE	BARRY WHITE MERCURY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
R+B/Rap					
6	5	5	162	GET UP SEX MACHINE	JAMES BROWN POLYDOR
7	9	10	3	RIDE WIT ME FEAT. CITY SPUD	NELLY UNIVERSAL RECORDS
8	7	8	67	NO SCRUBS	TLC LA FACE
9	8	6	142	MERCY MERCY ME	MARVIN GAYE MOTOWN
10	10	9	49	HE WASN'T MAN ENOUGH	TONI BRAXTON LA FACE
COUNTRY					
1	1	1	162	COPPERHEAD ROAD	STEVE EARLE MCA
2	2	2	100	THIS KISS	FAITH HILL WARNER BROS
3	3	3	162	MY MARIA	BROOKS & DUNN ARISTA
4	5	5	58	POP A TOP	ALAN JACKSON ARISTA
5	4	4	170	CRAZY	PATSY CLINE MCA
6	6	6	124	NEON MOON	BROOKS & DUNN ARISTA
7	9	8	41	LUCKENBACH, TEXAS	WAYLON JENNINGS BMG RECORDS
8	7	7	20	AMIE	PURE PRAIRIE LEAGUE MERCURY
9	8	10	11	AMARILLO BY MORNING	GEORGE STRAIT MCA
10	10	9	136	WASTED DAYS AND WASTED NIGHTS	FREDDY FENDER MCA
LATIN					
1	1	1	114	BAILAMOS	ENRIQUE IGLESIAS INTERSCOPE
2	2	2	138	LA BAMBA	LOS LOBOS WARNER BROS
3	3	3	55	CORAZON ESPINADO FEAT. MANA	SANTANA ARISTA
4	5	6	74	COMO LA FLOR	SELENA EMI LATIN
5	7	5	102	BIDI BIDI BOM BOM	SELENA EMI LATIN
6	6	4	40	LA CUMBIA DEL GARROTE	LOS DEL GARROTE UNIVERSAL RECORDS
7	4	7	58	CLAVADO EN UN BAR	MANA WEA LATINA
8	8	8	40	QUIZAS SI, QUIZAS NO	LOS TOROS BAND POLYGRAM
9	10	*	2	OTRO OCUPA MI LUGAR	GRUPO BRYNDIS DISA INTERNATIONAL
10	9	9	71	SE ME OLVIDO OTRA VEZ	MANA WEA LATINA

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THE Billboard 200

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JUNE 16, 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	—	2	STAIN D FLIP/ELEKTRA 62626/EEG (12.98/18.98)	BREAK THE CYCLE	1
2	3	3	5	DESTINY'S CHILD ▲ ² COLUMBIA 61063/CRG (12.98 EQ/18.98)	SURVIVOR	1
▶ GREATEST GAINER ◀						
3	8	10	4	SOUNDTRACK INTERSCOPE 493035 (12.98/18.98)	MOULIN ROUGE	3
4	2	1	3	TOOL TOOL DISSECTIONAL/VOLCANO 31160/ZOMBA (12.98/18.98)	LATERALUS	1
5	7	7	9	VARIOUS ARTISTS ▲ ³ SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98)	NOW 6	1
6	5	2	3	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA 62639/EEG (12.98/18.98)	MISS E...SO ADDICTIVE	2
7	6	5	6	JANET ▲ ² VIRGIN 10144* (12.98/18.98)	ALL FOR YOU	1
8	4	—	2	REDMAN DEF JAM 548381*/IDJMG (12.98/18.98)	MALPRACTICE	4
9	9	4	3	WEEZER GEFEN 493045/INTERSCOPE (12.98/18.98)	WEEZER	4
10	13	14	10	TRAIN ▲ AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98)	DROPS OF JUPITER	6
11	21	15	43	SHAGGY ▲ ⁶ MCA 112096* (11.98/17.98)	HOTSHOT	1
12	14	17	11	112 ▲ BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	2
13	18	19	49	NELLY ▲ ⁶ FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
▶ PACESETTER ◀						
14	31	—	2	SOUNDTRACK HOLLYWOOD 48113/WARNER BROS. (12.98/18.98)	PEARL HARBOR	14
15	12	9	4	PAUL MCCARTNEY ▲ ² MPL 32946*/CAPITOL (15.98/19.98)	WINGSPAN: HITS AND HISTORY	2
16	15	12	22	UNCLE KRACKER ▲ TOP DOG/LAVA/ATLANTIC 83279*/AG (11.98/17.98) HS	DOUBLE WIDE	7
17	17	21	32	LINKIN PARK ▲ WARNER BROS. 47755 (11.98/17.98)	(HYBRID THEORY)	16
18	10	—	2	TYRESE RCA 67984* (11.98/17.98)	2000 WATTS	10
19	16	18	31	LIFEHOUSE ▲ DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS	NO NAME FACE	6
20	25	23	33	LIMP BIZKIT ▲ ⁵ FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
21	23	22	13	EVE ▲ RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	4
22	22	11	6	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	SET THIS CIRCUS DOWN	2
23	19	13	10	2PAC ▲ ³ AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME	1
24	26	24	14	DAVE MATTHEWS BAND ▲ ² RCA 67988 (11.98/18.98)	EVERYDAY	1
25	41	38	28	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
26	29	26	44	SOUNDTRACK ▲ ² CURB 78703 (11.98/17.98)	COYOTE UGLY	10
27	35	31	4	SUM 41 ISLAND 548662/DJMG (12.98 CD)	ALL KILLER NO FILLER	23
28	36	102	3	SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	SHREK	28
29	28	25	55	DIDO ▲ ³ ARISTA 19025 (11.98/17.98) HS	NO ANGEL	4
30	40	48	19	O-TOWN ▲ J 20000 (11.98/17.98)	O-TOWN	5
▶ HOT SHOT DEBUT ◀						
31	NEW ▶	1	1	BRAD PAISLEY ARISTA NASHVILLE 67880 (11.98/17.98)	PART II	31
32	33	30	23	NELLY FURTADO ● DREAMWORKS 450217/INTERSCOPE (11.98/17.98) HS	WHOA, NELLY!	26
33	11	—	2	STATIC-X WARNER BROS. 47948 (11.98/17.98)	MACHINE	11
34	32	28	34	JA RULE ▲ ² MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
35	24	6	3	R.E.M. WARNER BROS. 47946* (12.98/18.98)	REVEAL	6
36	42	33	19	DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
37	30	20	5	STEVIE NICKS REPRISE 47372/WARNER BROS. (12.98/18.98)	TROUBLE IN SHANGRI-LA	5
38	NEW ▶	1	1	SOUNDTRACK NY.LA 493069*/INTERSCOPE (12.98/18.98)	WHAT'S THE WORST THAT COULD HAPPEN?	38
39	27	8	3	DEPECHE MODE MUTE/REPRISE 47960/WARNER BROS. (12.98/18.98)	EXCITER	8
40	43	32	23	SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	13
41	39	29	54	LEE ANN WOMACK ▲ ² MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	16
42	34	—	2	CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)	CITY HIGH	34
43	46	—	2	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP	43
44	53	52	12	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	9
45	54	41	36	AARON CARTER ▲ ² JIVE 41708/ZOMBA (11.98/17.98)	AARON'S PARTY (COME GET IT)	4
46	38	27	6	CASE DEF SOUL 548626/IDJMG (12.98/18.98)	OPEN LETTER	5
47	20	—	2	BON JOVI ISLAND 548684/IDJMG (10.98/14.98)	ONE WILD NIGHT: LIVE 1985—2001	20
48	45	34	33	LUDACRIS ▲ ² DISTURBING THA PEACE/DEF JAM SOUTH 548136*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4
49	51	36	29	THE BEATLES ▲ ⁷ APPLE 29325/CAPITOL (11.98/18.98)	1	1
50	49	37	10	INDIA.ARIE ● MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	10
51	50	40	11	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	4
52	NEW ▶	1	1	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 85176/SONY (NASHVILLE) (12.98 EQ/18.98)	TIME* SEX* LOVE*	52

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
53	77	71	26	3LW ▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	29
54	56	53	79	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
55	52	35	31	OUTKAST ▲ ³ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
56	55	39	7	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEEERS & STRIPES	4
57	57	42	4	SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)	A KNIGHT'S TALE	42
58	69	65	88	CREED ▲ ⁹ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
59	67	59	34	SARA EVANS ● RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	55
60	58	50	31	U2 ▲ ² INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
61	61	56	10	SALIVA ISLAND 542959/DJMG (12.98 CD)	EVERY SIX SECONDS	56
62	80	66	46	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	17
63	64	63	14	PROJECT PAT ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	4
64	65	44	7	SUNSHINE ANDERSON ● SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)	YOUR WOMAN	5
65	63	49	19	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
66	73	67	36	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
67	86	77	54	MATCHBOX TWENTY ▲ ³ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
68	48	45	6	SOUNDTRACK EPIC 85195 (12.98 EQ/18.98)	ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD	34
69	82	90	23	SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	49
70	81	70	36	LIL BOW WOW ▲ ² SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
71	72	58	30	R. KELLY ▲ ³ JIVE 41705*/ZOMBA (12.98/18.98)	TP-2.COM	1
72	60	—	2	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 542855/UTV (19.98 CD)	ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS	60
73	110	114	28	BACKSTREET BOYS ▲ ⁶ JIVE 41743/ZOMBA (12.98/18.98)	BLACK & BLUE	1
74	66	47	9	GINUWINE ● EPIC 69622* (12.98 EQ/18.98)	THE LIFE	3
75	85	74	28	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	4
76	71	69	42	DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	35
77	78	64	29	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	24
78	74	83	16	TANTRIC MAVERICK 47978/WARNER BROS. (17.98 CD) HS	TANTRIC	74
79	68	46	5	EDEN'S CRUSH 143 31164/LONDON-SIRE (11.98/17.98)	POPSTARS	6
80	44	—	2	STICKY FINGAZ UNIVERSAL 157990 (12.98/18.98)	[BLACK TRASH] THE AUTOBIOGRAPHY OF KIRK JONES	44
81	70	51	32	LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
82	76	60	8	SOUNDTRACK ISLAND 548797/DJMG (12.98/18.98)	BRIDGET JONES'S DIARY	36
83	79	61	29	SADE ▲ ² EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
84	75	68	13	AEROSMITH ▲ COLUMBIA 62088*/CRG (12.98 EQ/18.98)	JUST PUSH PLAY	2
85	88	73	92	DIXIE CHICKS ▲ ⁶ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
86	94	62	12	TANK ● BLACKGROUND 50404* (12.98/16.98)	FORCE OF NATURE	7
87	91	75	5	POINT OF GRACE WORD 85414/EPIC (11.98 EQ/17.98)	FREE TO FLY	20
88	NEW ▶	1	1	AIR SOURCE 10332*/ASTRALWERKS (16.98 CD)	10,000HZ LEGEND	88
89	90	72	37	FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
90	89	76	24	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
91	98	84	82	FAITH HILL ▲ ⁶ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
92	93	86	35	DONNIE MCCLURKIN ● VERITY 43150/ZOMBA (10.98/16.98) HS	LIVE IN LONDON AND MORE...	69
93	84	81	25	COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) HS	PARACHUTES	51
94	126	119	63	'N SYNC ◆ ¹¹ JIVE 41702/ZOMBA (11.98/18.98)	NO STRINGS ATTACHED	1
95	62	43	4	SOUNDTRACK PLAY-TONE/COLUMBIA 85453/CRG (24.98 EQ CD)	THE SOPRANOS: PEPPERS & EGGS	38
96	37	—	2	AVALON SPARROW 51796 (16.98 CD)	OXYGEN	37
97	92	78	31	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
98	104	116	15	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98) HS	13 WAYS TO BLEED ON STAGE	98
99	96	95	58	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
100	102	93	19	VARIOUS ARTISTS ● RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28
101	83	—	2	PASTOR TROY MADD SOCIETY 014173/UNIVERSAL (12.98/18.98)	FACE OFF	83
102	119	92	15	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — SHOUT TO THE LORD	58
103	95	80	10	SOUNDTRACK ● PLAY-TONE 85683/EPIC (12.98 EQ/18.98)	JOSIE & THE PUSSYCATS	16
104	NEW ▶	1	1	MARCO ANTONIO SOLIS FONOVISA 0527 (10.98/16.98) HS	MAS DE MI ALMA	104
105	59	16	3	MEGADETH SANCTUARY 84503 (11.98/17.98)	THE WORLD NEEDS A HERO	16
106	103	55	3	OLIVIA J 20001 (11.98/17.98)	OLIVIA	55

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
107	101	89	37	MADONNA ▲ MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
108	97	79	28	CRAZY TOWN ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) HS	THE GIFT OF GAME	9
109	113	87	4	BILLY GILMAN EPIC (NASHVILLE) 62087/SONY (NASHVILLE) (11.98 EQ/17.98)	DARE TO DREAM	45
110	107	85	74	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 45209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	56
111	109	103	18	LEANN RIMES ● CURB 779/9 (11.98/17.98)	I NEED YOU	10
112	105	82	4	HI-TEK RAWKUS 50171*/PRIORITY (16.98 CD)	HI-TEKNOLOGY	66
113	122	111	29	VARIOUS ARTISTS ▲ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
114	130	117	55	BRITNEY SPEARS ▲ JIVE 41704/ZOMBA (11.98/18.98)	OOPS!...I DID IT AGAIN	1
115	136	138	14	A*TEENS STOCKHOLM 013666/MCA (12.98/18.98)	TEEN SPIRIT	50
116	111	94	14	JESSICA ANDREWS ● DREAMWORKS (NASHVILLE) 450248/INTERSCOPE (10.98/16.98)	WHO I AM	22
117	114	104	34	TRAVIS TRITT ● COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
118	47	—	2	STABBING WESTWARD KOCH 8204 (11.98/17.98)	STABBING WESTWARD	47
119	155	—	14	EVE 6 RCA 67713 (11.98/17.98)	HORRORSCOPE	34
120	108	100	12	ERIC CLAPTON DUCK/REPRISE 47966/WARNER BROS. (12.98/18.98)	REPTILE	5
121	121	113	39	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
122	115	96	5	JT MONEY FREEWORLD 27069*/PRIORITY (11.98/17.98)	BLOOD SWEAT AND YEARS	48
123	131	124	17	SOUNDTRACK ● COLUMBIA 61595/CRG (12.98 EQ/18.98)	WHAT WOMEN WANT	30
124	117	97	5	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 62167/SONY (NASHVILLE) (11.98 EQ/17.98)	CARRYING ON	49
125	116	112	14	AMERICAN HI-FI ISLAND 542871/0JMG (12.98 CD) HS	AMERICAN HI-FI	81
126	112	98	7	ANGIE MARTINEZ ELEKTRA 62366/EEG (12.98/18.98)	UP CLOSE AND PERSONAL	32
127	123	115	69	3 DOORS DOWN ▲ REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE	7
128	139	101	3	SYLEENA JOHNSON JIVE 41700/ZOMBA (11.98/17.98) HS	CHAPTER 1: LOVE, PAIN & FORGIVENESS	101
129	100	54	4	THE BLACK CROWES V2 27091 (18.98 CD)	LIONS	20
130	129	106	11	JON B EDMONDS 69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	6
131	133	88	6	BEE GEES UNIVERSAL 549626 (12.98/18.98)	THIS IS WHERE I CAME IN	16
132	127	120	23	SOUNDTRACK DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS	43
133	138	122	38	THE CORRS ▲ 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
134	140	128	54	EMINEM ▲ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
135	120	—	2	NIKKA COSTA CHEEBA SOUND 10096*/VIRGIN (12.98/17.98) HS	EVERYBODY GOT THEIR SOMETHING	120
136	118	110	10	BILLY IDOL CHRYSALIS 28812/CAPITOL (16.98 CD)	GREATEST HITS	74
137	124	139	3	VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — BE GLORIFIED	124
138	176	132	4	BLUES TRAVELER A&M 490895/INTERSCOPE (12.98/18.98)	BRIDGE	91
139	125	109	20	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD) HS	L.D. 50	85
140	156	156	23	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
141	144	121	26	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	20
142	172	—	7	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	142
143	137	99	11	SOUNDTRACK 8BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM	8
144	147	152	81	DR. DRE ▲ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
145	132	105	14	DJ CLUE ● ROC-A-FELLA/DEF JAM 542325*/DJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	3
146	148	127	32	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
147	151	140	20	SAMANTHA MUMBA WILD CARD/POLYDORA/A&M 549799*/INTERSCOPE (11.98/17.98) HS	GOTTA TELL YOU	67
148	141	137	11	VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	78
149	145	123	12	DAFT PUNK VIRGIN 49606* (12.98/18.98)	DISCOVERY	44
150	160	165	102	LIMP BIZKIT ▲ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	1
151	106	—	2	STELLA SOLEIL CHERRY 013991/UNIVERSAL (12.98/18.98) HS	DIRTY LITTLE SECRET	106
152	87	—	2	FENIX TX DRIVE-THRU 112484/MCA (8.98/12.98)	LECHUZA	87
153	149	131	25	XZIBIT ▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	12
154	166	180	43	BAHA MEN ▲ 3 S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	168	172	8	POE FEI/ATLANTIC 83362/AG (7.98/11.98)	HAUNTED	115
156	153	142	14	DIRTY INFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	88
157	177	160	29	S CLUB 7 ● POLYDORA/A&M 549628/INTERSCOPE (11.98/17.98)	7	69
158	170	136	48	PLUS ONE ● 143/ATLANTIC 83329/AG (10.98/16.98)	THE PROMISE	76
159	152	151	14	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98) HS	NEW FOUND GLORY	107
160	165	153	59	JOE ▲ JIVE 41703/ZOMBA (12.98/18.98)	MY NAME IS JOE	2
161	154	129	4	D.P.G. D.P.G. 1001 (12.98/17.98) HS	DILLINGER & YOUNG GOTTI	124
162	NEW		1	VARIOUS ARTISTS TIME LIFE 00831 (29.98 CD)	100 SONGS FOR KIDS	162
163	150	118	9	BIG PUN LOUD 1963*/CRG (12.98 EQ/18.98)	ENDANGERED SPECIES	7
164	NEW		1	GOO GOO DOLLS WARNER BROS 47945 (18.98 CD)	WHAT I LEARNED ABOUT EGO, OPINION, ART & COMMERCE (1987—2000)	164
165	196	182	28	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	49
166	161	133	31	JAY-Z ▲ ROC-A-FELLA/DEF JAM 548203*/DJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
167	RE-ENTRY		91	CHRISTINA AGUILERA ▲ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
168	175	157	36	MYSTIKAL ▲ JIVE 41696*/ZOMBA (12.98/18.98)	LET'S GET READY	1
169	162	154	88	STING ▲ A&M 490443/INTERSCOPE (12.98/18.98)	BRAND NEW DAY	9
170	187	179	15	SOUNDTRACK HOLLYWOOD 162241 (17.98 CD)	DUETS	102
171	135	57	3	GO-GO'S GO-GO'S 578182/BEYOND (11.98/17.98)	GOD BLESS THE GO-GO'S	57
172	182	174	9	VARIOUS ARTISTS RAZOR & TIE 89034 (12.98/18.98)	MONSTER BOOTY	95
173	185	173	31	VARIOUS ARTISTS SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
174	194	185	27	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	122
175	163	134	9	SOUNDTRACK GOSPO CENTRIC 70035/ZOMBA (11.98/17.98)	KINGDOM COME	61
176	RE-ENTRY		13	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9.98/14.98)	SHHH!	92
177	199	164	29	RICKY MARTIN ▲ COLUMBIA 61394/CRG (12.98 EQ/18.98)	SOUND LOADED	4
178	171	176	58	PAPA ROACH ▲ DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
179	184	163	17	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	36
180	197	—	80	CELINE DION ▲ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	ALL THE WAY...A DECADE OF SONG	1
181	183	175	7	ORIGINAL BROADWAY CAST SONY CLASSICAL 89646 (18.98 EQ CD)	THE PRODUCERS	145
182	198	186	72	JAGGED EDGE ▲ 2 SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
183	188	158	97	DESTINY'S CHILD ▲ COLUMBIA 69870*/CRG (12.98 EQ/18.98)	THE WRITING'S ON THE WALL	5
184	134	—	2	QUEEN PEN MOTOWN 013785*/UNIVERSAL (12.98/18.98)	CONVERSATIONS WITH QUEEN	134
185	RE-ENTRY		15	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98) HS	SHIVER	125
186	181	161	11	LIONEL RICHIE ISLAND 548085/DJMG (12.98/18.98)	RENAISSANCE	62
187	146	108	6	KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK	43
188	169	148	5	REMEDY FIFTH ANGEL 7001 (11.98/16.98) HS	THE GENUINE ARTICLE	130
189	180	143	4	MARK MCGUINN VFR 734757 (10.98/16.98) HS	MARK MCGUINN	117
190	RE-ENTRY		8	YUKMOUTH RAP-A-LOT 10042/VIRGIN (12.98/17.98)	THUG LORD: THE NEW TESTAMENT	71
191	189	169	15	JIM JOHNSTON ● SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5	2
192	174	168	13	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98) HS	ANTHOLOGY	105
193	RE-ENTRY		25	KEITH URBAN ● CAPITOL (NASHVILLE) 97591 (10.98/16.98) HS	KEITH URBAN	145
194	179	177	25	SOUNDTRACK ● PLAY-TONE/COLUMBIA 63911/CRG (11.98 EQ/17.98)	THE SOPRANOS	54
195	RE-ENTRY		59	PINK ▲ LAFACE 26062/ARISTA (11.98/17.98)	CAN'T TAKE ME HOME	26
196	164	171	4	JIMI HENDRIX HENDRIX 112603/MCA (24.98 CD)	VOODOO CHILD: THE JIMI HENDRIX COLLECTION	112
197	NEW		1	VARIOUS ARTISTS VP 1629* (9.98/15.98)	REGGAE GOLD 2001	197
198	RE-ENTRY		2	TRUE VIBE ESSENTIAL 10619/ZOMBA (11.98/17.98) HS	TRUE VIBE	178
199	RE-ENTRY		102	SANTANA ◆ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	1
200	157	146	4	DAVID BYRNE LUAKA 80P 50924/VIRGIN (18.98 CD)	LOOK INTO THE EYEBALL	120

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 12 2Pac 23 3 Doors Down 127 3LW 53	Case 46 Kenny Chesney 66 City High 42 Eric Clapton 120 Cold 98 Coldplay 93 The Corrs 133 Nikka Costa 135 Crazy Town 108 Creed 58	Sara Evans 59 Jon B 119 Eve 21 Fenix TX 152 Fuel 89 Nelly Furtado 32	Syleena Johnson 128 Jon B 130 JT Money 122 K-Ci & JoJo 141 Toby Keith 110 R. Kelly 71 Lenny Kravitz 81 KRS-One 187	Montgomery Gentry 124 Mudvayne 139 Samantha Mumba 147 Musiq Soulchild 77 Mystikal 168	A.B. Quintanilla Y Los Kumbia Kings R.E.M. 35 Rascal Flatts 174 Redman 8 Remedy 188 Lionel Richie 186 Ja Rule 34	Exit Wounds — The Album 143 Josie & The Pussycats 103 Kingdom Come 175 A Knight's Tale 57 Moulin Rouge 3 O Brother, Where Art Thou? 40 Pearl Harbor 14 Remember The Titans 69 Save The Last Dance 140 Shrek 28 The Sopranos 194 The Sopranos: Peppers & Eggs 95 What's The Worst That Could Happen? 38 What Women Want 123 Britney Spears 114 Stabbing Westward 118 Staind 1 Static-X 33 Sticky Fingaz 80 Sting 169 Sum 41 27	Travis Tritt 117 True Vibe 198 Tyrese 18 U2 60 Uncle Kracker 16 Keith Urban 193 VARIOUS ARTISTS 100 Songs For Kids 162 Goin' South 100 Monster Booty 172 Now 5 113 Now 6 5 Reggae Gold 2001 197 Songs 4 Worship — Be Glorified 137 Songs 4 Worship — Shout To The Lord 102 WOW-2001: The Year's 30 Top Christian Artists And Hits 173 WOW Worship Green: Today's 30 Most Powerful Worship Songs 148
Aerosmith 84 Christina Aguilera 167 Air 88 Alien Ant Farm 192 Gary Allan 121 American Hi-Fi 125 Sunshine Anderson 64 Jessica Andrews 116 A*Teens 115 Avalon 96	Daft Punk 149 Depeche Mode 39 Destiny's Child 2, 183 Diamond Rio 179 Dido 29 Celine Dion 180 Faith Hill 91 Dave Hollister 165	Billy Gilman 109 Ginuwine 74 Go-Go's 171 Godsmack 97 Goo Goo Dolls 164 David Gray 76	Lifehouse 19 Lil Bow Wow 70 Lil Jon & The East Side Boyz 43 Limp Bizkit 20, 150 Linkin Park 17 Jennifer Lopez 65 Ludacris 48	Nelly 13 New Found Glory 159 Nickel Creek 142 Stevie Nicks 37 'N Sync 94	Sade 83 Saliva 61 Santana 199 Jill Scott 62 Shaggy 11 Snoop Dogg 90 Stella Soleil 151 Marco Antonio Solis 104	137 Songs 4 Worship — Shout To The Lord 102 Staind 1 Static-X 33 Sticky Fingaz 80 Sting 169 Sum 41 27 Tank 86 Tantric 78 Tool 4 Train 10 Trick Daddy 51	
Backstreet Boys 73 Baha Men 154 The Beatles 49 Bee Gees 131 Big Pun 163 The Black Crowes 129 Blues Traveler 138 Bon Jovi 47 Brooks & Dunn 56 David Byrne 200	Disturbed 99 Dixie Chicks 85 DJ Clue 145 D.P.G. 161 Dr. Dre 144 Dream 36	Incubus 54 India.Arie 50	Madonna 107 Mark McGuinn 189 Bob Marley And The Wailers 72 Angie Martinez 126 Ricky Martin 177 matchbox twenty 67 Dave Matthews Band 24 Paul McCartney 15 Donnie McClurkin 92 Tim McGraw 22, 75 Megadeth 105	Olivia 106 Jamie O'Neal 185	SOUNDTRACK Aly McBeal: For Once In My Life Featuring Vonda Shepard 68 Almost Famous 132 Bridget Jones's Diary 82 Charlie's Angels 146 Coyote Ugly 26 Duets 170	Weezer 9 Lee Ann Womack 41 Xzibit 153 Yukmouth 190	
Mary Chapin Carpenter 52 Aaron Carter 45	Eden's Crush 79 Missy "Misdemeanor" Elliott 6 Eminem 134 Enya 25	Jagged Edge 182 Janet 7 Jay-Z 166 Joe 160 Jim Johnston 191	Queen Pen 184	ORIGINAL CAST RECORDINGS The Producers 181 O-Town 30 OutKast 55	Soundtrack The Producers 181 O-Town 30 OutKast 55		

DIMA, RIAA SEEK SOLUTION

(Continued from page 1)

or not consumer-influenced Internet radio Webcasts are interactive—and thus ineligible for the sound recording compulsory license under the Digital Millennium Copyright Act (DMCA).

The RIAA has not yet filed a response to the June 1 lawsuit by DiMA and DiMA members Launch Media, Listen.com, MTVi Group, MusicMatch, and ACT Radio seeking a judgment and judicial interpretation on the issue.

Cary Sherman, RIAA executive VP and general counsel, says, "Things are in flux, and we have some time before we have to reply."

Jonathan Potter, president of DiMA, says current talks between the sides "may lead to a path toward resolution of this issue."

Consumer-influenced Webcast features enable listeners to pick the genre of music they are interested in hearing or to type in a request for a song or artist—similar to a traditional radio request line.

Interactive services under the DMCA are defined as on-demand, where consumers are serviced with the music they choose. But with consumer-influenced services, Potter says, "there's no assurance that a listener's going to hear a song he or she requests or mentions in a favorite-band listing. It may or may not go into the mix."

The RIAA has 20 days to respond to the DiMA request for a ruling from the U.S. District Court in San Francisco, the court most savvy in interpretation of Internet legal issues. The court has not yet responded.

Under the DMCA, interactive services are not eligible for the sound recording compulsory license and must negotiate individual licenses and rates from RIAA member labels, a more expensive and time-consuming approach.

In April, the RIAA asked the Copyright Office to rule that Webcasters with consumer-influenced features do not qualify for compulsory licenses. It has not handed down such a judgment.

The RIAA's request follows a decision last December by the Copyright Office not to initiate a rulemaking proceeding on the issue,

KATE RUSBY

(Continued from page 91)

now," he says. "She's really got everything. She's got youth, she's got looks, she's got a self-deprecating sense of humor. She's got an amazing ability to make traditional songs her own and to make her own music. I can't think of what she doesn't have. She also has the partnership with John McCusker. They are the James Taylor and Carly Simon of the new folk music—but with a happier ending."

The *Little Lights* disc—distributed nationally by Koch—will also be a featured title on Amazon.com, and Compass will send out mailings and e-mails to a targeted label customer list.

European publicity and distribution will be handled by Rusby's own U.K.-based label Pure Records, which is also run by her mother,

saying that "the law and the accompanying legislative history make it clear that consumers can have some influence on the offerings made by a service without making the service interactive, [so that] there is no need to amend the regulations to make this point" (65 Fed. Reg. 77330, at 77332).

It also determined that for statutory license purposes, "consumers may express preferences for certain music genres, artists, or even sound recordings without the service necessarily becoming interactive."

The Copyright Office, however, has not yet addressed what types, amounts, or combinations of consumer-influenced features are acceptable before a Webcaster would be considered interactive. "That's why we went to court," Potter says. "It was our only recourse—to get a court to interpret the DMCA so that companies and investors get the clar-

ASTRALWERKS PROVIDES DAVID GRAY REISSUES

(Continued from page 10)

going to evaporate very quickly. Maybe they don't think that. But I'm glad people are getting the chance to buy my stuff."

Several of the tracks on the two albums have figured prominently in Gray's shows over the past year. He notes, "I've had a lot of people come up to me in the last couple of years asking, 'Where can I get these records? I can't find them.' So at least I won't have to answer that question anymore."

Dave Boyd at U.K. label Hut spearheaded the plans for the re-releases and the creation of *The EPs '92-'94*. Initially, EMI was considering several ideas, including issuing a double-disc collection of about 30 songs. At Boyd's request, Gray provided liner notes for the new album.

Warren says all three releases will be supported by consumer advertisements; the albums will be serviced to triple-A radio, and posters and other point-of-purchase material will be serviced to retailers.

Ann; father/manager, Steve; and sister, Emma. (To round out this family affair, Rusby's brother, Joe, does sound for many of her tour dates.) Rusby's work is administered by the U.K.'s Performing Right Society.

For Rusby, the fact that people are expressing interest in her work is a positive step toward breaking established folk stereotypes. "For a while over here, you couldn't say the word 'folk.' It was like a swear word or something," she says. "But there's a whole range of people at folk festivals and concerts. There's tiny kids there and teenagers and adults and older people. There's also a range of different kinds of people, whether they're professional people or people who love the arts. [In this music], there's something for everybody."

ification of the statute."

He says that if the discussions are fruitful, there would be no need for a declaratory ruling from the court, and consumer-influenced services would become part of the rate arbitration scheduled next month by the Copyright Office's Copyright Arbitration Royalty Panel. He also hoped a successful negotiation might end an RIAA lawsuit filed against Launch Media last month.

The suit claims that Launch-Cast, the company's Web radio service, contains interactive elements that are not covered under its licensing agreements with certain labels. Launch responded in a statement: "We strongly believe that Launch-Cast complies with the DMCA, and we plan to continue talks with the RIAA to ensure a positive outcome." Launch has temporarily disabled the service (*Billboard*, May 25).

"There's also a bit of pride in re-releasing this material because, after all, we were David's original home in the U.S.," Warren says. "Back when these albums came out, beyond some press, a handful of radio stations, and those early consumers who believed, these albums for the most part fell prey to indifference. Now, hopefully, these recordings will finally reach the larger audience they deserve."

Because Gray's early albums are darker than *White Ladder*, the artist's new fans will no doubt have mixed emotions about the reissues, says Terry Currier, owner of the two Music Millennium stores in Portland, Ore. Still, the label should expect a consistent amount of sales, he thinks, and prominent positioning will be key. "When *Sell Sell Sell* was reissued last year, we didn't sell a whole bunch compared to *White Ladder*. But I probably sold twice as many copies this past year than I did the year it came out."

"There are just a lot more David Gray fans now," he adds. "There is a certain amount of people who want more. I think the people who bought *Sell Sell Sell* this past year bought it without even [hearing it first]. They bought it just because it was David Gray."

With a few weeks off before the start of the next, and probably last, leg of the *White Ladder* tour—a European jaunt that will hit several festivals on the Continent—32-year-old Gray says he's finally had a chance to reflect on his new fame: "It is bloody weird. When you're so busy that you're doing it all the time, you haven't got time to reflect upon it. But the moment it stops, and I look at it, I think about the people coming up to me in the street and shaking my hand. I'm just like, 'Jesus Christ, it's all real. It's actually happened. This is true.' It is strange. And it's a little surreal."

Barring any additional concert dates in the U.S., Gray and his band will return to the studio in September to begin work on a new album.

BETWEEN THE BULLETS



by Geoff Mayfield

SLEEPY TIME: At first glance, with The Billboard 200's top album shattering the half-million mark in six out of the last eight weeks, this issue's chart looks kind of slow. **Staind** retains the top slot with 326,000 units, 54% fewer than it had last issue; overall album sales—including catalog—are down almost 2% from the previous issue and 8% from the same week last year (see *Market Watch*, page 96).

You figure it would take a real skill to find excitement in this issue's numbers, right? Perhaps fictitious film reviewer David Manning would rave, "If you loved last issue's top 10, you'll like this issue's," as nine of those albums remain in this issue's top 10. Dig deeper, though, and this cloud offers at least a hint of a silver lining.

Although sales are down from the prior issue, more titles on the chart show growth than we've seen recently. Of the 200 titles on this issue's chart, 31 show gains of 10% or more, the most we've seen since the fat Easter week (*Billboard*, May 26), when 43 titles had spikes of at least 10%. Last issue, for example, when **Staind** banged out 716,000 units, only nine of the titles that were already charting showed gains of at least 10%. A week earlier, when **Tool** began with 522,000 units and four other albums debuted in the top 10, a mere four titles from the previous chart grew by 10% or more.

With so many more titles posting increases this issue, one gets the impression that, while labels have learned to maximize exposure for key titles that come to market, it appears these big-event debuts are not pulling through those ancillary purchases that music stores count on. Perhaps the fans who gobbled up **Tool** or **Staind**—and a few weeks earlier **Janet Jackson** or **Destiny's Child**—just bought the one album they wanted that week and either didn't find a second one that interested them or had spent that week's music allowance with the first purchase.

This issue, with a lower profile release schedule in play, it seems that more titles had a chance to catch the attentions of consumers, although none in the bulk that labels and music stores would love to see.

NOW AND THEN: **Eminem** continues to cast a shadow on the year-to-date sales picture. His second-week sales in 2000 for *The Marshall Mathers LP* (Web/Aftermath/Interscope) stood even taller than the 716,000 units that **Staind** had last issue when the band made its head-turning bow. After banging the gong with 1.76 million in his first week, **Eminem** pushed through another 794,000 units in his second frame on the chart a year ago. Two other albums—**Kid Rock's** in its first chart week, **Britney Spears'** in its third—surpassed 400,000 units during 2000's comparative week.

By contrast, with runner up **Destiny's Child** at 169,500 units, **Staind** is the only act on the current chart with a tally higher than 200,000 units. There were eight titles at 100,000-plus a year ago, just six this issue.

With only those numbers in mind, you don't need a master's degree in mathematics to understand why year-to-date album sales lag 2000's pace by an even larger gap than they did last issue. Total album units are off by 2.9%, compared with the 2.8% deficit we saw a week ago.

PUMPED: With a 5.5 rating and a 9 share, ABC's May 28 telecast of the World Music Awards is not in the league of other music awards shows, but each of the 12 acts that performed on the show see gains over the previous issue. Half of that dozen are on The Billboard 200, with the largest uptick seen by **Enya** (41-25, up 47.5%). Among others who benefit from the show: **Shaggy** (21-11, up 30%), **Christina Aguilera** (re-entry at No. 167, up 18%), **Ricky Martin** (199-177, up 10%), and **Anastacia** (who re-enters *Heatseekers* at No. 22, up 98%). **Shaggy** also gets fuel from a *Saturday Night Live* rerun. Of the World performers bubbling under The Billboard 200, **Lara Fabian** has the largest spike, a whopping 430% bump that yields 4,000 units for the week.

OBSERVATION DECK: It was already impressive that ABC's *Nightline* vaulted the late **Eva Cassidy** 40-1 on last issue's Top Pop Catalog Albums chart. It is even more astounding to see that growth continue a second week, as her *Songbird* holds the crown with an 18% gain (22,000 units). It also zips 11-1 on Top Internet Album Sales, where its sales have more than tripled . . . **Radiohead's** last album bowed at No. 1 last fall with 207,000 units. First-day sales at some chains suggest its new one will start with a similar sum, but this time, the top of the chart is not assured. **Nelly**-affiliated rappers **St. Lunatics** are also on course for a 200,000-plus start, while the current champ, **Staind**, has a chance to hold a third week. This one is a real dogfight . . . With 38,000 units, country star **Brad Paisley's** sophomore set earns The Billboard 200's Hot Shot Debut at No. 31, moving more copies than his Grammy-nominated debut sold in any week (see *Country Corner*, page 35). His earlier album peaked at No. 102 on the big chart . . . Hollywood fuels the two biggest gains inside the top 20, as the soundtrack from *Moulin Rouge* soars 8-3 (134,000 units), up 35% in the film's first week of wide release, while the album from box-office champ *Pearl Harbor* wins the chart's Pacesetter with a 59.4% gain (31-15).

GERMAN DISPUTE SHINES LIGHT ON ARTIST CONTRACTS

(Continued from page 1)

domestic artists, a number of familiar international names have signed directly to German record companies, and the legal spotlight could ultimately fall on them, too.

"The German record companies are watching this process with mixed feelings in some cases," says Naidoo's attorney, Joern Zimmermann. "We assume that artist contracts are currently being worded far more carefully with respect to extensions to durations and that clauses seeking to force artists to assign their works to the producer's own publisher—massively restricting opportunities for performing, or forcing them to foot the production costs in connection with a low royalty rate—will be viewed far more critically."

He continues, "The dispute with 3P is not about whether Xavier Naidoo is permitted to have Universal distribute his productions, but whether the band's own DKSMS distribution company is authorized to supply Universal with records for reselling purposes and whether this is in line with the contractual provisions governing 'own distribution.'"

Zimmermann argues that the contract does not contain the names of any customers, such as Universal, to whom the records may not be sold. Pelham's legal representatives take the opposite view, arguing that "own distribution" means that records may only be sold directly to final consumers.

Germany's courts have agreed with Naidoo so far, stating that if direct selling to consumers had been the intention, the contract should have used the term "direct distribution" rather than "own distribution."

Pelham argues that his exclu-

sive contract with Naidoo is being violated. The Regional Court of Mannheim as well as the Appellate Court in Karlsruhe have both rejected petitions lodged by Pelham for an injunction. In its rejection, the Regional Court of Mannheim focused on the validity of Naidoo's artist contract, while the Appellate Court focused on the "own distribution" clause. A further court in Frankfurt stressed that it must be possible for Naidoo to produce records with other top stars and not release them via 3P.

3P has lodged appeals against all decisions, leading to the full-scale review of the issues in dispute. These proceedings, which may go on for years, will examine the validity of artist contracts in general, as well as specific conditions contained in them. The first hearings are not expected before October.

The conflict with 3P started when Söhne Mannheims, which was formed in 1996 prior to Naidoo's solo success, produced an album without the involvement of 3P. The contract Naidoo signed with 3P in April 1998 is the bone of contention. In this contract, Naidoo agreed to transfer all rights in his solo albums to 3P, with the exception of "live" activities with Söhne Mannheims, the production of records for this group, as well as own distribution of records by Söhne Mannheims.

Pelham argues that Universal's involvement with Söhne Mannheims is a breach of the exclusive contract because that does not

'We assume that artist contracts are currently being worded far more carefully with respect to extensions to durations.'

—JOERN ZIMMERMANN,
ATTORNEY

constitute "own distribution." The Appellate Court in Karlsruhe ruled that this did not represent a breach, as the wording of the contract was vague in places.

According to 3P attorney Udo Kornmeier, "The Appellate Court of Karlsruhe did not answer the question as to whether distribution via Universal constitutes contractual own distribution or third-party distribution in breach of the contract. Instead, the court stated that the wording of the contract was not clear and that contradictory statutory declarations had been given. This stalemate situation meant that a final decision one way or the other was not possible in the proceedings for a cease-and-desist order. This must now be decided in the main proceedings."

Naidoo is currently permitted to distribute Söhne Mannheims material and work with other artists, but this may be reversed in the main proceedings pending in the fall.

An appeal has also been lodged

before the Appellate Court of Frankfurt in connection with artist Edo Zanki, who has recorded with Naidoo. Kornmeier says, "As for Naidoo's activities with other artists, 3P has lodged a petition for an injunction in connection with *Mittermeier und Freunde* (BMG) and the *Rilke Projekt* (BMG)." Both records feature Naidoo without the involvement of 3P.

Zimmermann says, "The Naidoo contract could well be ruled unethical, as in its entirety it involves an unfair balance to the detriment of Xavier Naidoo, e.g. unfavorable provisions with respect to its term, license fees below the average, and conspicuous and unusually far-reaching restrictions." He goes on to say that this was also mentioned by the judge presiding over the court, adding that Naidoo had not received legal advice when entering the contract. "Accordingly," Zimmermann says, "Pelham had a far greater knowledge of the ramifications of the individual provisions."

During the hearings, the Mannheim court looked in particular at the duration of the contract that can effectively be determined freely by Pelham and which could therefore, theoretically, be for life. In any case, there is no clear provision relating to the term of the contract. "We therefore take the view," Zimmermann says, "that this provision renders the contract unethical under German law, meaning that it is void."

However, Kornmeier argues,

"The contention that the contract entered into between 3P and Xavier Naidoo is unethical completely ignores the fact that Naidoo never complained about his contract and, in particular, never sought any increase in royalties."

Naidoo did not purport to terminate the contract until 3P insisted on compliance with the Söhne Mannheims distribution clause and instituted court proceedings against Naidoo. 3P thinks, therefore, that the termination and the unethical accusations are solely a reaction to 3P's activities against Naidoo in connection with the disputed Söhne Mannheims distribution issue. "I think that this speaks for itself," Kornmeier says.

Zimmermann says that Naidoo is very pleased with the swift and secure decisions on the part of the courts. The expected fundamental decisions on various issues relating to artist contracts will help to reinforce artists' rights in Germany.

Zimmermann thinks that some majors will be compelled to reconsider the practice of deducting a CD technology and packaging charge of 25% of the retail price from artists' royalties, equivalent to a sum of more than 6 deutsche marks (\$2.60) in the case of an album, even though production and packaging costs currently only come to 1.20-1.40 deutsche marks (50-60 cents). "Ultimately, the record company could be faced with far greater costs by saving in the wrong place and using dubious methods in some cases, instead of offering a fair and balanced deal from the outset."

INDUSTRY'S FORTUNE LIES IN LATIN AMERICA, STUDY SAYS

(Continued from page 1)

represented 44% of the Latin American market. By 2005, that could be \$1.7 billion, or 48%, according to PwC.

The factors behind rising music sales in Latin America in general, and Brazil in particular, are economic growth, improved literacy, and greater PC and Internet penetration. Those factors, says DePonte, "plus some recent legislation that seems to be going after piracy," will make the market and consumers more receptive to music.

DePonte says that the rise of PC and Internet usage "makes more culture available to Latin America vis-à-vis what existed a few years ago. It's one more available option that they, quite frankly, didn't have." He notes that it also opens the door to more competitive pricing of CDs on e-commerce sites.

But even more powerful than the clicks are the bricks—specifically, discount retailers. "In the U.S., we're used to big discount bookstores and music stores where you can get music at a reasonable price," DePonte says. "Those didn't exist [in Latin America] in terms of the volume of activity at the retail level a few years back. So as outlets continue to grow and generate more volume, there will be competitive pricing, which will also facilitate, from an economic point of

'Brazil is the leading indicator of Latin America. It's by far the biggest, most sophisticated market.'

—JAMES DEPONTE,
PRICEWATERHOUSECOOPERS

view, the ability to acquire music."

According to Kevin Carton, global leader of PwC's Entertainment & Media practice, people living outside such major cities as Rio de Janeiro and Buenos Aires "have not been exposed to major retailers per se." Now, a combination of general and music-specific retailers, both local and foreign-based, are springing up across Latin America. "It's an emerging area. It's almost like a phenomenon."

FUTURE OF ONLINE DELIVERY

In the U.S., where any conversation about the future of music sales seems to center on the growth of Internet music, PwC projects a 5.6% compound annual sales growth in recorded music sales (which includes traditional media as well as music videos and online music) to \$18.83 billion in 2005.

Carton and DePonte both think that the popularity of Napster attests to an appetite for Internet-based music delivery. "The fact that Napster has a renegade background is irrelevant," Carton says. What's important for the major labels, he notes, is that Napster has attracted lots of users—and continues to, despite the severe restrictions under which it now operates.

DePonte adds, "I think acceptance of digital music has just absolutely exploded." PwC projects that Internet-based music sales will increase from a projected \$157 million in 2001 to nearly \$3.1 billion in 2005. Yet they will continue to be

dwarfed by sales of what the firm calls "physical music," which will rise from \$14.8 billion this year to \$15.7 billion in 2005.

DePonte expects Internet-based music to take root in the form of subscription-based services, which, like cable TV, will offer unlimited use for a monthly fee. But he and his firm concede this will require the resolution of longstanding structural issues concerning both technology and copyright. "The development of a workable infrastructure that has the support of the artists," the study's authors write, "will not be easy to achieve."

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Billboard Names Wes Orshoski Associate Editor, Among Shifts

As part of an ongoing editorial restructuring, *Billboard* editor in chief Timothy White announced several key shifts within "*Billboard*'s highly talented and resourceful team." Wes Orshoski has been named associate editor, based in New York. The Cleveland-area native has been news editor with *Billboard Bulletin* for the past year, based in Los Angeles and then New York. Prior to that position, Orshoski was a reporter with the *Orange County Register* in Santa Ana, Calif. He is a graduate of the University of North Carolina at Charlotte. Orshoski will handle feature writing and copy editing and report to executive editor Bradley Bambarger.

Former associate editor Wayne Hoffman's role will be expanded to

deputy editor (reporting to Bambarger). Prior to joining *Billboard* as associate editor in March, Hoffman was managing editor for the *New York Blade*. His new duties include coordinating *Billboard*'s weekly news coverage and copy flow, as well as writing feature articles and criticism, with a speciality in musical theater.

Ray Waddell, the *Billboard* touring editor since February 2000, has been promoted to senior writer, based in Nashville. And finally, Chuck Taylor has been named senior editor. Formerly a senior writer and the programming editor prior to that, the *Billboard* veteran of almost six years retains his longtime duties as editor of the single reviews page and adds to that news-editing responsibilities.



ORSHOSKI



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Billboard Dance Summit Sets Site

For the second year in a row, the *Billboard* Dance Music Summit will take place in New York. Now in its eighth year, the three-day event, which convenes July 24-26 at the Waldorf-Astoria Hotel, will feature daily panels and nightly artist/DJ showcases.

For the July 24 opening-night party at the Shine nightclub, *Billboard* has secured Strictly Rhythm's Ultra Naté and Logic's Gloria Gaynor, both of whom will deliver live sets with bands. Expect both internationally revered singers to mesmerize summit attendees with a delicious mix of classic recordings and brand-new material. Before, between, and after the live performances, the Angel, DJ Smash, and King Britt will be supplying the supple turntable beats.

On Wednesday, July 25, the party moves outdoors to the Sunset Terrace at the Chelsea Piers, overlooking the Hudson River. DJ Dimitri

From Paris kicks this evening off at 7:30 with a "sunset mix." New York DJs Steve Travolta and Danny Krivit will follow.

The July 26 closing-night party, at club-of-the-moment Centro-Fly, is sure to bring the conference to a bangin' close. With three separate rooms, Centro-Fly gives clubgoers the opportunity to experience a variety of moods and sounds. In the main room, *Billboard* has

confirmed an international roster of DJs, including the U.K.'s DJ Paulette and Rhythm Masters and New York's Roger Sanchez and Erick Morillo. For this night only, the club's Pinky room will become 2-step central with London-Sire act Artful Dodger manning the turntables. Those desiring Paradise Garage memories are advised to head directly to the club's Tapioca Room, where New York DJs Bobby Shaw and Tony Troffa will be serving up classic sounds.



Billboard Dance Music Summit
Waldorf Astoria • New York City • July 24-26

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New York Hilton • New York City • August 28-30

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Life(house) Is But A Dream(Works)

AFTER FIVE YEARS of charting on The Billboard Hot 100, the DreamWorks label collects the biggest hit of its corporate existence, as the Los Angeles-based rock band *Lifehouse* moves 3-2 with its first chart entry, "Hanging by a Moment." It's the fourth top 10 track for the label, out of 23 songs to reach the Hot 100.

DreamWorks—founded by Steven Spielberg, Jeffrey Katzenberg, and David Geffen—had its first chart entry in February 1996 with George Michael's "Jesus to a Child," which peaked at No. 7. His follow-up, "Fastlove," went to No. 8 in June 1996.

The third top 10 hit for DreamWorks was "I'm Like a Bird," which peaked at No. 9 for Nelly Furtado just three weeks ago. If "Hanging by a Moment" can get past "Lady Marmalade," DreamWorks will have its first No. 1 on the Hot 100.

Even if the *Lifehouse* song climbs no further, it will establish a new record for the label in two weeks. Not one DreamWorks track has remained on the chart for more than 20 weeks; "Hanging by a Moment" is No. 2 in its 19th chart week and is certain to break the 20-week barrier in the issue of June 30.

Meanwhile, DreamWorks has three titles on the Hot 100. In addition to the *Lifehouse* and Furtado entries, Toby Keith's "I'm Just Talkin' About Tonight" is new at No. 83. That helps keep the label on track to chart more titles in 2001 than in any year in its history. The record is seven, established last year, but the Keith single is the sixth DreamWorks title to chart, with the year not even half over.

MORE MUSIC: Sixteen years ago this issue, Marvin Gaye was sitting at No. 2 on the R&B singles chart with "Sanctified Lady." This issue, Gaye is back in the top 10 for the first time since that Columbia single peaked in the runner-up spot. "Music" (NY/LA/Def Squad/Interscope) by Erick Sermon featuring Gaye moves 11-10 on Hot R&B/Hip-Hop Singles & Tracks. It's Gaye's 34th top 10 hit, which isn't enough to move him out of 10th place on the list of artists with the most top 10 R&B hits. Dinah Washington ranks ninth, with 35.

Gaye made the top 10 with his first chart entry. "Stubborn Kind of Fellow" peaked at No. 8 in 1962.

On the Hot 100, "Music" makes a nice 10-point jump, 44-34. It's Gaye's highest-ranking song on this chart since "Sexual Healing" went to No. 3 in January 1983.



by Fred Bronson

VIRGIN TERRITORY: Mariah Carey's first Virgin single is already on Hot R&B/Hip-Hop Singles & Tracks, even though it hasn't debuted on the Hot 100 yet.

"Loverboy," the first track from Carey's forthcoming *Glitter*, enters the R&B chart at No. 62, making it Carey's highest debut since "Heartbreaker" entered at No. 33 in September 1999. But it's the remix of "Loverboy" with Da Brat and Ludacris that makes the R&B list. The pop version features Cameo—fitting, as the song is based on the group's 1987 hit, "Candy."

When "Loverboy" does debut on the Hot 100, it will mark Cameo's first appearance since "You Make Me Work" went to No. 85 in 1988.

"Loverboy" will be Carey's first Hot 100 entry of 2001 and her first song to chart since "Crybaby" stopped at No. 28 in June 2000.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001	2000	2001
TOTAL	325,386,000	306,491,000 (DN 5.8%)	CD	264,668,000 268,678,000 (UP 1.5%)
ALBUMS	299,555,000	290,596,000 (DN 3%)	CASSETTE	34,206,000 21,352,000 (DN 37.6%)
SINGLES	25,831,000	15,895,000 (DN 38.5%)	OTHER	681,000 566,000 (DN 16.9%)

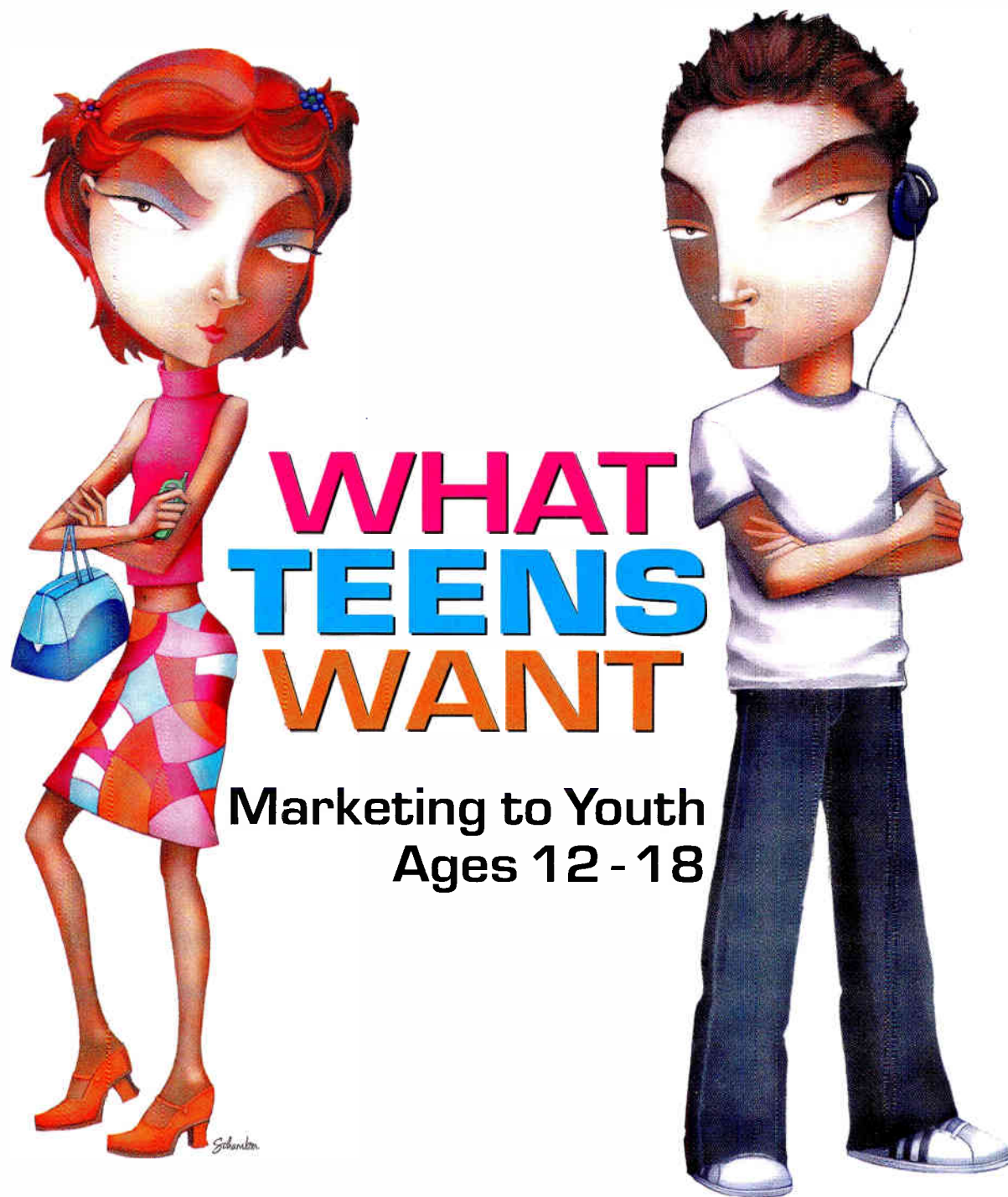
OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,571,000	12,924,000	647,000
LAST WEEK	LAST WEEK	LAST WEEK
13,780,000	13,158,000	622,000
CHANGE	CHANGE	CHANGE
DOWN 1.5%	DOWN 1.8%	UP 4%
THIS WEEK 2000	THIS WEEK 2000	THIS WEEK 2000
14,876,000	14,038,000	838,000
CHANGE	CHANGE	CHANGE
DOWN 8.8%	DOWN 7.9%	DOWN 22.8%

	DISTRIBUTORS' MARKET SHARE (4/30/01-6/03/01)					
	UMVD	WEA	INDIES	SONY	BMG	EMD
TOTAL ALBUMS	24.7%	18.5%	17.4%	16.8%	12.4%	10.3%
CURRENT ALBUMS	24.6%	18.1%	10.1%	18%	13.7%	10.3%
TOTAL SINGLES	22.2%	23.5%	15.4%	10.7%	15.4%	12.7%

ROUNDED FIGURES

FOR WEEK ENDING 6/3/01

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



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