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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JULY 14, 2001

Indies Remake Nashville's Image

Firms Focus On Music

BY PHYLLIS STARK

NASHVILLE—While many of the major labels have been closing their doors here—Virgin, Giant, and Atlantic among the most recent exam-



LEIGH

ples—a flood of new independent labels hopes to fill the void with a lower-budget alternative.

In interviews with executives at the new indies, one theme emerges again and again. Most say their labels were born out of a belief in a particular artist and a desire to make the record business be, once again, primarily about bringing

(Continued on page 95)

Christian Labels Rise

BY DEBORAH EVANS PRICE

NASHVILLE—Contemporary Christian music has become one of the fastest-growing musical genres—and a large percentage of that burgeoning market is occupied by independent labels. As Christian



music sales figures soar—up by 17% in the first quarter, according to SoundScan—a whole new generation of Christian indies is thriving in Nashville.

Now that such once-mighty indies as Reunion and ForeFront Records have become part of the

(Continued on page 94)

New Genres Take Root

BY RAY WADDELL

NASHVILLE—For non-country labels, Nashville's 615 area code holds a certain stigma. But increasingly, independent labels have transcended that problem, tapping into a vital creative community and a strong music-business infrastructure.



BROWN

Jazz, classical, modern-rock, hip-hop, roots, and folk labels based in Nashville are all finding success today. Most label heads acknowledge that they face challenges of perception, but the quality of life in Music City and the

(Continued on page 95)

Mellencamp Named 2001 Century Award Honoree

BY JILL PESSELNICK

LOS ANGELES—With an unbridled, unflinching style that examines the gritty economic and social reality of middle-American life, John Mellencamp has turned themes of travail and isolation into rock-'n'-roll songs that you can sing and dance to.

His folk-edged lyrical honesty, combined with propulsive, guitar-driven melodies, has spawned not only 11 platinum or multi-platinum albums but also 21 top 20 singles, including the No. 1 "Jack and Diane" and No. 2 hits "Hurts So Good" and "R.O.C.K. in the U.S.A." He has also

devoted his time to such issues as the plight of family farmers through his co-founding of Farm Aid.



MELLENCCAMP

For his 25 years of distinguished creative achievement, Mellencamp has been named the recipient of the 2001 *Billboard* Century Award. The Century Award—the highest *Billboard* honor, named after the publication's 100th anniversary in 1994—is given annually to an artist who has not received the wider

recognition he or she merits.

"John Mellencamp is arguably the

(Continued on page 105)

Chet Atkins Remembered As A 'Country Gentleman'

BY WADE JESSEN

NASHVILLE—The late Chet Atkins is being remembered by his friends and fans in the music industry as an innovator whose peerless guitar skills graced countless recordings and whose keen business instincts were central to Nashville's evolution as a world-class music center. Atkins, 77, died June 30 at his home in Nashville after a lengthy battle with cancer.



ATKINS

Long considered "Mr. Guitar," Atkins was one of the most influential instrumentalists, producers, and record executives of all time. In recognition of his achievements, *Billboard* honored him with its Century Award in 1997.

For the first 24 hours following his death, symbolic tribute was paid to Atkins in the Ryman Auditorium

(Continued on page 104)

Razzle Dazzle Sparks Broadway Cast Album Sales

BY WAYNE HOFFMAN

NEW YORK—New Yorkers like to think they've seen it all, but when Tom Hewitt strutted down the escalator in the Times Square Virgin Megastore—wearing a leather corset, fishnet stockings, and spike heels, singing a song about being a "sweet transvestite"—even jaded Manhattanites stopped and stared.

Hewitt's appearance was



KIMMEL



OFFENBACH

part of a May 17 in-store promotion to launch RCA Victor's new Broadway cast recording of *The Rocky Horror Show*, in which

he stars as Frank 'N' Furter. Following Hewitt's dramatic entrance, the rest of the cast performed and taught a few hundred customers—many decked out in leather and lace themselves—how to do the Time Warp, a dance

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Leukemia Drug Is Triumph For T.J. Martell Foundation

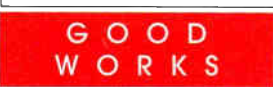
BY RASHAUN HALL

NEW YORK—When Tony Martell's son, T.J., died of leukemia in 1975 at the age of 21, Martell made a promise to T.J.'s physician, James F. Holland, to raise \$1 million to fight the disease so others wouldn't have to suffer. To keep his promise, Martell founded the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. "It took us three years," Martell recalls, "but we did raise a million dollars."

Yet Holland told Martell there was much more work to be done and urged him to raise more money. "He laid a guilt trip on me," Martell says, "so I continued."

The foundation helped develop Gleevec, a breakthrough drug approved in May that cures a rare form of leukemia. And it's only the group's latest triumph. With help from a

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EXPANDED SECTION

Modern Sounds Revive Greek Music Market

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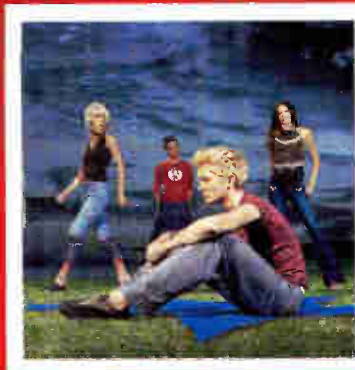
BLINK-182

#1 Debut In The U.S., Canada And Germany, #2 In Australia, #4 In The UK, Italy And Switzerland, #5 In France. Already Over 2,000,000 Sold Worldwide. Follow-Up To The 7,000,000 Selling Album Enema Of The State. U.S. Tour Starts July 4th.



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A-TEENS

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AVANT

Follow-up Album To The Platinum Smash My Thoughts.

November 2001

COMMON

Successor To The Breakthrough Gold Album Like Water For Chocolate.

November 2001

DARWIN'S WAITING ROOM

The Debut Album Orphan Is Both Heavy And Accessible, "Thanks To A Refreshingly Firm Grasp On Melody." — *CMJ*. First Single And Video "Feel So Stupid (Table 9)" Ereaking Now.

July 2001

DJ SHADOW

The MCA Debut From The Critically Acclaimed Artist Who Brought You Endtroducing.

February 2002

MOS DEF

New Solo Album From The Co-Founder Of Black Star And Creator Of The Gold Album Black On Both Sides.

Coming Soon

NEW FOUND GLORY

"Young Punks On The Rise" — *Rolling Stone*. Current Album Features "Hit Or Miss" & "Dressed To Kill." Over 400,000 Albums Already Sold. On Tour This Summer With blink-182.

NONPOINT

"A Dynamic Roller Coaster Of Sound... Well-Versed In The School Of Hard Rocks." — *Guitar World*. Now On Tour With Ozzfest 2001.

RES

"Bridging Hip-Hop Sensibilities With A Rock Chick's Cadence" — *XXL*. The Critically Acclaimed Debut Album How I Do.



MARY J. BLIGE

Over 14,000,000 Albums Sold Worldwide, 4 #1 Singles. The New Album Featuring "Family Affair," Produced By Dr. Dre.

August 2001



JODECI

The R&B Supergroup With 3 Multi-Platinum Albums And Over 5,000,000 Singles Sold.

New Album Late 2001



LIVE

17,000,000 Albums Sold Worldwide. 2 #1 Albums On The Billboard 200. 9 Top 10 Singles. New Album Features The Song "Simple Creed."

September 2001



THE CRANBERRIES

33,000,000 Albums Sold Worldwide. The MCA Debut Of The Legendary Irish Band. New Album Wake Up And Smell The Coffee Produced By Stephen Street, Features The Single "Analyse."

October 2001

FIRST NAME

EAGLE-EYE CHERRY

The MCA Debut From The Multi-Platinum Artist Who Brought You The Hit Single "Save Tonight."

October 2001

KEKE WYATT

Soul Sista. The Debut Album, Featuring "Used To Love."

August 2001

LEONA NAESS

The Follow-Up To The Critically Acclaimed Comatized. "I Tried to Rock You But You Only Roll" Is The First Single From The Album Of The Same Name.

September 2001

MODJO

U.S. Debut Album From The Worldwide Club Sensation, Featuring The Million-Selling #1 Hit "Lady (Hear Me Tonight)."

September 2001

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OF AMERICA
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VNU Restructures Key American Biz Unit

Marchesano and Lander Elevated To Top Of VNU Business Media

BY JIM BESSMAN

NEW YORK—Billboard parent VNU—the Netherlands-based international media and information company—has integrated its American publishing houses BPI Communications and Bill Communications into one entity and created a new management team.

Howard Lander, president and publisher of the Billboard Music Group and executive VP of BPI Communications, has been named Chief Operating Officer of VNU Business Media, a new position. Bill Communications CEO Michael Marchesano now becomes president/CEO of VNU Business Media, succeeding John Wickersham, who resigned last week.

According to VNU Inc. chairman/CEO Jerry Hobbs, the moves facilitate VNU's branding and communications initiatives to both its customers and the financial community as a whole, while providing a more streamlined and responsive organization.

Marchesano and Lander will hold the same titles for the new unified publishing group, VNU Business Publications, which will be housed in Business Media together with VNU Expositions and VNU E-Media.

Lander has been with BPI for almost 28 years, beginning his career as a reporter in



LANDER

1973 for *Amusement Business* in Nashville and rising to publisher in 1980. He became president of the Billboard Music Group in 1993 and, in 1999, added the responsibility of the Literary Group. He also launched *SHOOT* magazine, *Airplay Monitor*, and, most recently, *Billboard Bulletin*.

Hobbs said, "Howard combines an almost single-minded approach to the health and profitability of the businesses with solid journalistic and people insights."

Billboard editor in chief Timothy White, noting Lander's stewardship of the Billboard Music Group during the most profitable and award-winning era in the 107-year history of *Billboard*, commented, "A publication, or

specialized group of them, can be very good without an effective publisher, but they just cannot be great without the integrity, vision, and backbone-enhanced support that only a gifted publisher can provide. Howard is that kind of gifted executive. With his well-deserved new appointment as COO of VNU Business Media, all of VNU's business trade media will be able to benefit from the superb leadership the Billboard Group has enjoyed."

Recalling the creation of new publications, conferences, media events, and other enterprises capitalizing on BPI's brands during his tenure, Lander said the post he is leaving was "the dream job of my career. It took a special opportunity to pry me away: the chance to work with Mike Marchesano, who has paved an amazing path in the publishing world, and reshape one of the world's largest media organizations. Additionally, Mike's mandate to stay close to our customers will allow me to maintain the many friendships and relationships I have forged in the music and live-entertainment industries."

Marchesano has been Bill Communications CEO since August 1999. Previously, he held a number of executive positions during a 22-year tenure at BPA International, before being named president/CEO of BPA in 1994.

GUEST COMMENTARY

How To Collect Foreign Performance Income

BY PERRY RESNICK

Foreign broadcasters pay hundreds of millions of dollars annually in performance fees to foreign record companies and artists. A significant portion of these fees is attributable to performances by U.S. artists. U.S. record companies receive their share through local affiliates, such as Warner Music U.K. or Sony Music Germany. U.S. artists, however, may also be eligible to receive a share of foreign performance income.

Annually, about \$85 million is collected from broadcasters in the U.K., \$400 million in Europe, and several hundred million dollars in Japan. Income is also collected from other territories, such as Canada and Australia, and other sources, such as blank-tape levies and CD rentals.

Any song recorded in a qualifying territory is eligible to receive performance income from that territory, as well as from every other territory that mandates payments for broadcasting of sound recordings (reciprocal rights). Furthermore, any artist who is a citizen or resident of a qualifying territory is automatically eligible to receive performance income, even if all recordings were made in the U.S. "Qualifying territories" includes most countries but excludes the U.S.

The following are specific examples of how U.S. artists can receive foreign performance income:

1) Recorded outside the U.S.: Many of the Eagles' hits were recorded in London. Although the Eagles are U.S. citizens, all songs recorded outside the U.S. are eligible to receive this income. In addition, "live" recordings made outside the U.S. (such as Bob Dylan or Cheap Trick's *Live at Budokan* albums) or any remixing done

outside the U.S. for a locally released recording (a U.K. single) qualifies.

2) Non-U.S. citizen: In the band Garbage, three members are U.S. citizens, but singer Shirley Manson is a U.K. citizen. Manson qualifies to receive performance income on all Garbage recordings, even if recorded in the U.S. Furthermore, Manson may be able to collect on behalf of the band via a performer share agreement.

3) Non-U.S. resident: Tori Amos is a U.S. citizen but a U.K. resident. Amos qualifies to receive performance income on all songs recorded during her U.K. residency.

U.S. artists can join some foreign societies directly, but this approach can be difficult, time-consuming, and expensive. An artist would have to apply to each society separately or hire agents, who generally charge 20%-25% of income earned. In addition, by joining local societies directly, artists do not have a collective voice.

The Music Managers Forum believes the most efficient method of receiving performance income from numerous territories is to join an organization such as the Assn. of United Recording Artists (AURA) or the Performing Artists' Media Rights Assn. (P@MRA). Such performing rights organizations are better able to defend the rights of musicians by lobbying foreign governments and using the leverage of their members to effect change. P@MRA, however, generally represents session musicians and only collects performance income for U.K. citizens or permanent U.K. residents.

AURA is a U.K. nonprofit organization that collects performance income, blank-tape levies, and CD rental income from most territories in Europe, Japan, Canada, and Australia. AURA has distributed in

excess of 20 million pounds (\$28.1 million) to its members since 1996. AURA's membership consists exclusively of featured recording artists and producers.

AURA has forged agreements with numerous societies outside the U.K. to collect these various types of income for its members. Therefore, if a U.S. artist qualifies to receive U.K. performance income on a specific song, AURA can collect performance income for that song from other territories as well.

AURA has also created a performer share agreement, which makes it possible to override the mandated splits when only one member of a band is eligible or when there are no session musicians on a song.

Another service AURA provides is pre-audits of PPL (U.K.) distributions. This means errors can be corrected before distributions are made to AURA members.

AURA is also working to collect a share of VPL income for featured recording artists. VPL is a sister organization of PPL that has collected 20 million pounds (\$28.1 million) from broadcasters for the broadcasting of videos. Major record companies have received VPL distributions, but none of this income has ever been distributed to artists.

The Music Managers Forum is the U.S. representative of AURA. Membership in AURA is free and can be rescinded at any time upon 90 days' notice. For additional information, please contact Perry Resnick at 212-765-7550 or e-mail aura@adiglobal.com.

Perry Resnick, treasurer of the Music Managers Forum-U.S., is a senior manager with the Rascoff/Zysblat Organization.

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



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Grand Ole Opry Loses 'Dear Friend' In Russell

BY PHYLLIS STARK
NASHVILLE—One of Johnny Russell's best-loved jokes was to walk his hefty frame out onto the Grand Ole Opry stage and ask the audience, "Can everybody see me all right?" Proving that his folksy humor can even transcend the limits of technology, visitors to his Web site—johnnyrussell.com—are immediately greeted with a color photo of Russell asking, "Can everybody click me all right?" Singer/songwriter/comedian Russell—an Opry cast member since 1985—died July 3 in Nashville of complications from diabetes. He was 61.

As an artist for RCA Victor, Russell scored four top 20 hits between 1972 and 1975: "Catfish John," "The Baptism of Jesse Taylor," "Rednecks, White Socks, and Blue-Ribbon Beer," and "Hello I Love You." He later recorded for 16th Ave. Records, Polydor, Mercury, MGM, and ABC Paramount. Last year, he released the album *Actin' Naturally* on Durham, N.C.-based indie OMS Records.

Russell, a prolific songwriter, is perhaps best-known in that field for penning Buck Owens' No. 1 hit "Act Naturally," later recorded by the Beatles in 1965 and as an Owens/Ringo Starr duet in 1989. Russell's songs were also cut by Burl Ives, George Strait, Bobby Vinton, Patti Page, George Jones, Gene Watson, Loretta Lynn, Dolly Parton, Dottie West, Jim Reeves, and Vince Gill.

"Because of Johnny's modesty, hardly any of us realizes his unbelievable talent and the contribution he made to music," says Garth Brooks, who was inducted into the Opry by Russell in 1990.

"Even in his last days, when everyone was stopping by to try and cheer him up, it was he who was making everyone else laugh. He was a truly unselfish, sweet man."

In a prepared statement, Opry GM Pete Fisher said, "The Opry lost a dear

friend in Johnny Russell. Johnny brought his own irreplaceable brand of humor and entertainment to the stage. His warmth and laughter will be long remembered by his Opry family."

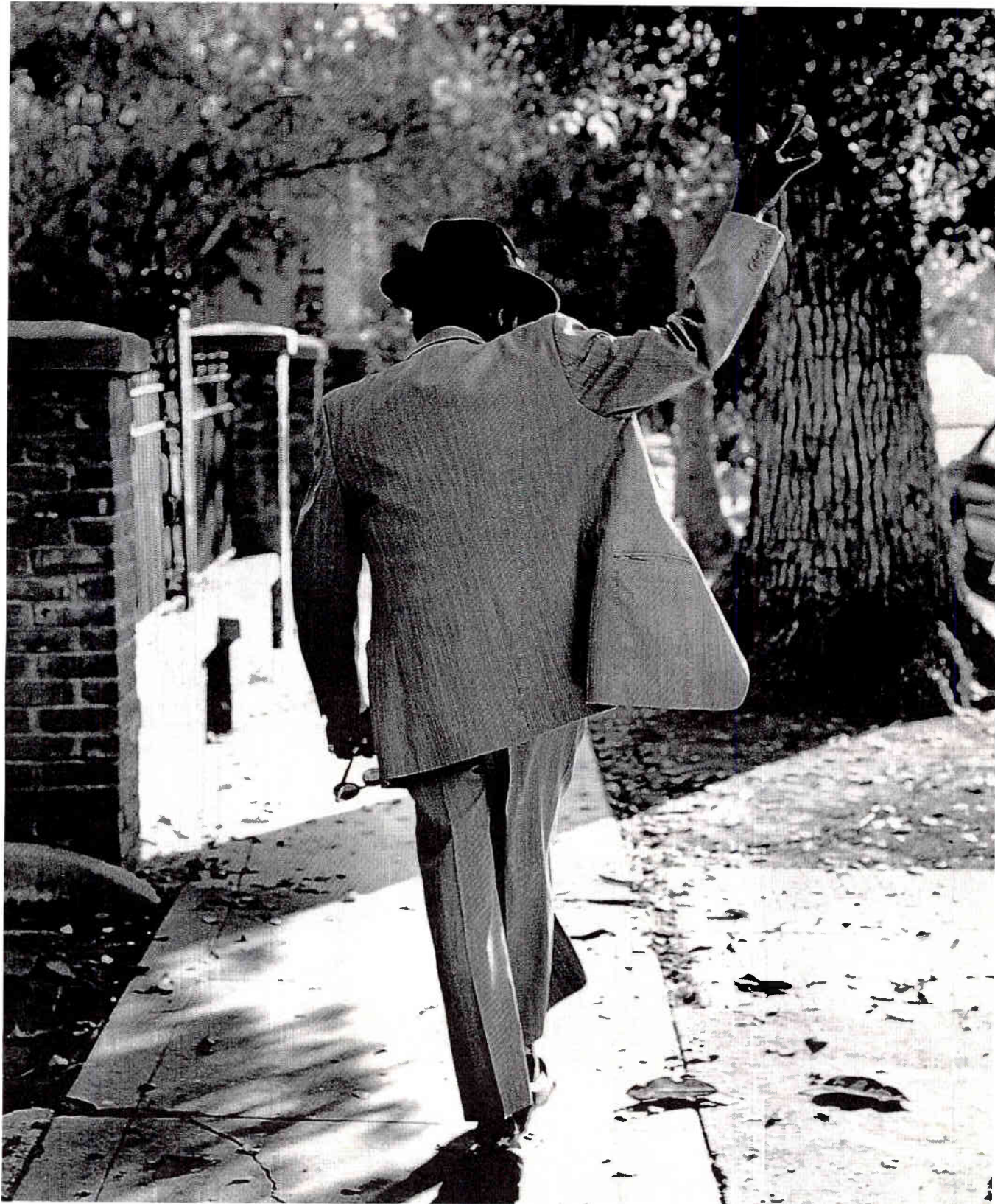
Russell died just three days after Chet Atkins (see story, page 1), who once said of Russell, "I think if you could find the definition of country music in *Webster's Dictionary*, you would surely find songs like 'Rednecks, White Socks, and Blue-Ribbon Beer,' 'Catfish John,' and 'The Baptism of Jesse Taylor' as some of the finest examples of that definition."

Russell, who had also suffered from heart and kidney problems, was hospitalized for the last few months of his life and underwent a partial amputation of both legs April 17. His fellow Opry stars hosted a tribute/benefit concert for him in March.

The funeral was held July 6 at Nashville's Grand Ole Opry House. Russell is survived by a son, John Jr.; a daughter, Julie Morris; four grandchildren; and three great-grandchildren.



RUSSELL



John Lee Hooker
1917-2001

O'Farrill's Sound Survives

Composer, Arranger Was Latin Jazz Pioneer

BY STEVE GRAYBOW

NEW YORK—Arturo “Chico” O’Farrill “was the Duke Ellington of Latin jazz,” says Todd Barkan, the late O’Farrill’s manager and latter-day record producer. “He was the hidden architect of Latin jazz, the first to bring the clave to big-band music. By incorporating Latin rhythms with American popular music, he created a ripple effect that can still be heard today.”



O'FARRILL

The pioneering Latin jazz trumpeter, arranger, and composer died June 27 at age 79 of natural causes in New York.

Born to an upper-middle-class family in Havana, O’Farrill first learned the trumpet while in military school in Atlanta, returning to Cuba with an ear for jazz and then consorting with the American jazz musicians who made their home there in the late ’40s. Arriving in New York in 1948, O’Farrill established himself as a writer for such bandleaders as Benny Goodman (“Undercurrent Blues”), Stan Kenton (“Cuban Episode”), and Machito (*Afro Cuban Jazz Suite*). O’Farrill’s compositions mixed the dynamics of Latin big-band dance music with the complex harmonies of classical music.

From 1951 to 1954, O’Farrill recorded his first dates under his

own name for jazz impresario Norman Granz’s Clef and Norgran labels (Verve reissued these recordings in 1999 as *Cuban Blues: The Chico O’Farrill Sessions*). In ’55, O’Farrill composed *The Manteca Suite* for trumpeter Dizzy Gillespie.

The versatile, well-schooled O’Farrill eventually tired of being called upon to write and record in the Latin jazz style. Although he continued to write music for other musicians throughout the ’70s, O’Farrill recorded nothing but TV commercials for more than two decades.

In 1993, he arranged several songs on David Bowie’s jazzy album *Black Tie White Noise*, but it was not until ’95 that O’Farrill returned as an artist, recording *Pure Emotion* for the Milestone label. He frequently led a band at New York’s Birdland club until March of this year, and he figured in the recent acclaimed Latin jazz film *Calle 54*.

Barkan notes that in the last years of O’Farrill’s life, the musician “felt a good measure of appreciation for his contributions. The interest that surrounded his work when he returned to recording in the ’90s exceeded everything that he had experienced up until that point.”

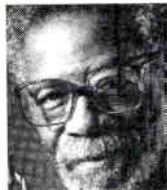
O’Farrill’s big band will continue its engagements at Birdland, under the direction of the bandleader’s son, Arturo. “This is not the end of Chico’s influence upon music,” Barkan insists. “This is an ongoing story.”

Joe Henderson Leaves Jazz Legacy

BY CHRIS MORRIS

Verve Records senior VP of A&R Richard Seidel, who produced or co-produced most of Joe Henderson’s chart-topping later albums for the label, saw a unique confluence of talents in the style of the late tenor saxophonist.

“It was a combination of a deep intellect with a very soulful, swinging feeling,” Seidel says. “He had a great tone, and he was one of the great saxophone interpreters in jazz. He was able to do things with [the compositions of Antonio Carlos] Jobim that even Stan Getz couldn’t do.”



HENDERSON

Henderson—who died June 30 of heart failure in San Francisco at age 64—was a consummate player who achieved mainstream popular success late in his career. An exceptional critical and commercial reception greeted his trio of ’90s Verve albums: *Lush Life: The Music of Billy Strayhorn* (1992), a hit take on the composer/songwriter’s songbook; *So Near, So Far (Musings for Miles)* (1993), a homage to trumpeter Miles Davis; and *Double Rainbow: The Music of Antonio Carlos Jobim* (1994), a mellifluous reading of the bossa nova innovator’s work.

Born April 24, 1937, in Lima, Ohio, Henderson studied at Kentucky State College and Wayne State Uni-

versity in Detroit (where he played alongside other Motor City jazzmen such as Curtis Fuller and Yusef Lateef). In the early ’60s, he played with organist Brother Jack McDuff and co-led a band with trumpeter Kenny Dorham. He went on to work regularly with pianists Horace Silver and Herbie Hancock.

Henderson first recorded as a leader for Blue Note, beginning with *Page One* in 1963. Over the course of several well-received albums, including *In ’n’ Out*, *Inner Urge*, and *Mode for Joe*, the saxophonist developed a rhythmically inventive style that featured a robust timbre and a skittering, unpredictable attack, mating the brawny approach of ’50s hard-bop with the left-field harmon-

ics of ’60s free jazz.

Henderson got a taste of pop fame in the early ’70s, when he performed briefly with the horn-rock band Blood, Sweat & Tears. A subsequent move to San Francisco coincided with a lengthy stay on Milestone Records; Fantasy Records later issued a comprehensive eight-CD set of Henderson’s many dates for the label.

After his last session for Milestone in 1975, Henderson recorded sporadically until he joined Verve in the early ’90s. Seidel recalls, “I asked him why he made so few records in the ’80s, and he said, ‘I wasn’t writing anything, so I was afraid I didn’t have anything to say.’”

Seidel adds, “His nickname was the (Continued on page 59)

Warner's Gebhardt Takes Platinum Position

BY GORDON MASSON

LONDON—A key part of the European record industry’s government-relations program is in new hands. Gerd Gebhardt, president of Warner Music for Central and Northern Europe, is taking on the additional role of chairman of the International Federation of the Phonographic Industry’s (IFPI) Platinum Europe Awards, the biennial event designed by IFPI to develop connections with the politicians of the European Parliament and the European Commission.



GEBHARDT

Since its inception in 1996, the Platinum Europe Awards ceremony has evolved into a prestigious showcase for European music, attracting many of the world’s best-selling international artists as well as Europe’s top politicians. The awards honor artists whose albums have sold 1 million copies or more across Europe, as certified through IFPI’s Platinum Europe program.

Gebhardt was nominated to the chairmanship of the Platinum Europe Awards by senior record industry colleagues on the executive committee of IFPI’s European board of directors. He takes over the post from Paul Russell, former chairman of Sony Music Entertainment Europe, who moved to the U.S. at the end of 2000 to take up a new position at

Sony’s New York headquarters.

Gebhardt has been the chairman of Germany’s Phono Academy’s annual Echo Awards since 1991, guiding that event through major expansion. Discussions are under way in Germany, he says, to allow him to continue working on the Echos for another two years while in his new IFPI position.

“The Echos are a German situation and also a European situation, because the German market is big

‘This bodes very well indeed as the Platinum Europe Awards enter the next phase of development.’

— JAY BERMAN, IFPI

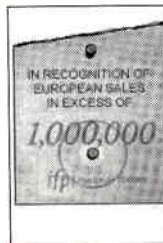
and important in Europe,” Gebhardt tells *Billboard*. “But the IFPI awards are really an international European award. It’s a different ball game.”

Praising Gebhardt’s “tremendous track record” with the Echo Awards, Jay Berman, chairman/CEO of IFPI, says, “Gerd is the ideal choice for chairman of the Platinum Europe Awards. This bodes very well indeed as Platinum Europe enters the next phase of its development.”

Gebhardt says his first task in the new IFPI role will be to oversee planning of the fourth Platinum Europe show next July in Brussels. “We had the first [IFPI Platinum Awards] meeting last week in Brussels. We looked back into history and discussed what we have done so far and what we have achieved and then talked about what we would like to do next year. This is now a work in progress, more or less, and we will meet regularly [during] the next four or five months to set up a target for next year.”

One issue on the agenda is whether to televise the awards show—a concept that to date has been only whispered about. “We have talked about this, and we have to see if the main board gives us the green light,” Gebhardt says, “but I think next year will be too early.”

Obviously keen to develop the idea, Gebhardt adds, “If you go on television, which I think should be our aim for the future, then you have to organize things in a very well-managed way, because it’s a totally different story than [where the awards are] right now. Next year, we’ll do what we’ve done so far. If we want to go bigger and go on TV, we need more support from the industry.”



One Voice. The National Music Council (NMC) recently held its 20th annual American Eagle Awards at New York’s Supper Club. The council is made up of more than 40 music organizations, including ASCAP, BMI, SESAC, and the Recording Industry Assn. of America. Its mission is to represent the industry with a unified voice and to foster music education in public schools. Shown following the gala, from left, are luncheon host Dr. Billy Taylor, jazz pianist and award winner Marian McPartland, NMC director David Sanders, and composer/producer and award winner Michael Kamen.

Play It Again Sam In Talks To Buy Out Edel's Majority Stake

BY LARS BRANDLE

LONDON—The final week in June highlighted a busy schedule in the affairs of Play It Again Sam (PIAS). Executives at the Brussels-based indie group were involved in a headline-grabbing agreement early in the week, which saw Europe’s independent trade bodies forge ties with controversial file-sharing service Napster (*Billboard*, July 7). As the week drew to a close, PIAS executives were again at the drawing board, developing a strategy to buy out Hamburg-based edel’s majority ownership.

“It’s correct that we are looking at a number of options,” says Michael Haentjes, CEO of edel, the German music group that purchased a 74.9% stake in PIAS in mid-1999. Sources close to the talks say negotiations are likely to last six to eight weeks.

PIAS currently owns full-service operations in 15 European countries and has interests in such U.K. companies as Soul2Soul, Nude, Mute, 3MV, Vital, and upstart Belfast, Northern Ireland-based label Bright Star Recordings, whose initial release, label act the Reindeer Section’s *Y’All Get Scared Now, Ya Hear*, is due to street in

August. In addition, PIAS has strategic alliances in Australia and the U.S.

Although financial details for a potential buyout were not disclosed, a sale would significantly boost edel’s coffers. The financially pressed company is understood to be shopping its RED Distribution arm, and the firm recently sold its 12.1% stake in German music TV network Viva, in a deal sources estimated at 60 million deutsche marks (\$27.3 million) (*Billboard Bulletin*, June 1).



“PIAS has majority shareholding on the board. The company is un-saleable to anyone other than PIAS,” says a PIAS spokesman. “The voting is weighted in PIAS’ favor.” PIAS co-president Michel Lambot would not comment on the negotiations, while his business partner, co-president Kenny Gates, was on summer vacation at press time.

News of a management buyout comes on the heels of the promotion of Nick Hartley to the new PIAS COO post (*Billboard Bulletin*, June 26). Hartley—who is understood to be actively involved in the talks—retains his London-based responsibilities as group finance and commercial director.

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Billboard **RHINO**

Watcha Tour Helps Latin Performers Break Into New Markets

BY RAY WADDELL

Despite only modest box-office success with the two past Watcha outings, producers of the 2001 Watcha are encouraged enough to give the *rock en español* event a go for a third consecutive year.

With Coors Light and MTV-S sponsorships in tow, Watcha sets sail Aug. 15 on a 21-date, 20-market trek, and hopes are high that the tour will turn a profit for the second straight year.

"We finished marginally in the black last year, but we did not make up for what we lost the first year," says Kevin Lyman, co-producer of the tour with Darryl Eaton of Creative Artists Agency and Latin artist manager Jorge Mondragón. "If we can do at least as well this year as last, we should be at about break-even. Regardless, we're not going away."

Watcha 2001 is ambitious in both its route and lineup. The bill features a revolving roster of artists from eight countries and three continents, including Enanitos Verdes, el Otro Yo, and Bersuit Vergarabat (Argentina); Maldita Vecindad, La Verbena Popular, Molotov, Djay Max, and Zúrdok (Mexico); Vallejo and Kool Keith (U.S.), Dover (Spain), Los Rabanes (Panama), Los Amigos Invisibles (Venezuela), La Ley (Chile); and Juanes (Colombia).

In addition to such traditionally strong Hispanic markets as Los Angeles, New York, Miami, and Houston, Watcha also plays such markets as Denver, Boston, Chicago, Atlanta, Milwaukee, and Toronto.

"My partners and I are determined to make this tour a success," says Lyman, who also produces the Vans Warped tour with Eaton. "We feel very strongly about the music and the people who make it. We want to make Watcha the Warped tour for the Latin community."

Lyman says the Vans Warped tour, which is enjoying its best year yet in its seventh outing, has more in com-

mon with Watcha than meets the eye. He says Watcha is improving at a greater rate than Warped was at this stage in the game.

"Last year, we had a lot of markets double in attendance, like San Diego and L.A.," Lyman says. "A lot of the smaller towns did 400-500 people, but we're sticking with them to go back and see if they will double."

Watcha allows Latin rock bands to visit cities they could never play on their own, Eaton says. "In a lot of these markets, the entertainment needs of the Latino population haven't been served in regard to live music."

In promoting the shows, Watcha tries to pair such established promoters as SFX, House of Blues, and Metropolitan Entertainment with Latin street promoters. "The street promoters know how to get the kids to the shows, but sometimes I wouldn't want them going over the production rider," Lyman says. Ticket prices are in the \$30-\$35 range.

"We're still using a lot of local Latin promoters in markets where the [mainstream] promoters don't have a Latin division," Eaton says. "House of Blues, promoter of our L.A. and Chicago shows, has a real successful Latin division."

Last year in New York, Watcha used a "virtually unknown" Latin promoter in Luis Pavia, with great success. "It was outrageous," Eaton says. "We had 2,000-3,000 people outside the venue that couldn't get in. Luis did a great job promoting—we were expecting maybe 3,000 people, and we sold out at 4,000."

Production and security issues prompted producers to move this year's New York show to the larger Hammerstein Ballroom in a co-promotion between Pavia and Metropolitan Entertainment Aug. 22.

Watcha cuts costs by making use of part of the Warped production, which wraps Aug. 12. "Using some of the Warped production is very cost-effec-

tive," Lyman says. "It keeps our start-up expenses down by about 30%."

Perhaps the most difficult aspect of producing Watcha is putting together the lineup. "You are dealing with different countries, different ideologies, as well as visas and immigration issues," Mondragon notes. "We feel the lineup is very strong and diverse this year, with rock, pop, hip-hop, and electronic music. But sometimes Latin bands don't understand what



we're doing—they want the fees and production they get by themselves [in their home countries]."

Eaton adds, "Finding bands that can make it work on limited finances and have label support can be difficult. We have a hard time getting bands to understand, particularly when they are huge in their own markets. For them in the U.S., it's like a baby band trying to forge a new market."

Even so, Watcha allows bands of different styles and cultures to interact musically, says Marciano Cantero,

vocalist for Enanitos Verdes, which returns to the tour this year. "The most amazing thing about Watcha was to play with these other bands, day after day. It's like a spiritual thing. We travel together, and when we arrive at the venue, we are all working together for the show."

Popular in the band's native Argentina, Enanitos Verdes is trying to break into new markets. "The problem with Argentina is there is not so much money for the shows," Cantero says. "When people have a little bit of money, for sure they will use it to eat, not for music. Music is a luxury."

While Eaton estimates that 80%-90% of Watcha audiences are Hispanic, the long-term goal is to break outside cultural boundaries. "Personally, when I go to a Watcha show, I love it. I signed Watcha bands [Molotov and la Ley] because I like the music."

Fans of rock en español have few outlets to hear the music, Mondragon notes, which also makes it difficult to broaden the music's appeal. "There is no radio to speak of, so if people want to hear this music, they have to get to the clubs. Sometimes Latin stations

that play *cumbia* or *merengue* will have a program once a week for rock en español, which is a start. With MTV-S [the Spanish language branch of MTV], maybe a change will come, because there are a lot of videos in Latin rock that nobody gets to see. This is MTV for Latins inside the U.S., but we want to have exposure for everybody. This music is not only for Latin people."

For this year's tour, Watcha and Surco/Universal has put together a sampler CD featuring 16 tracks from past and present Watcha acts. The CD will hit stores Sept. 6 and be sold at Watcha venues.

Eaton is hesitant to call the increase in the popularity of Latin music "an explosion," at least not in the rock en español world. "It's definitely a growth market, but if anyone is looking for a late-'90s, dot-com, wealth-generating explosion, that's not going to happen. I think it's more about slow, meticulous growth. You make your bets and nurture them slowly."

Lyman agrees: "If you keep your expectations low, you're bound to exceed them sometimes. It's going to be a slow build."

Griffiths Dismissed From BMG Europe

Schmidt-Holtz Names Stein As Successor To Reorganize GSA Business

BY ADAM WHITE

LONDON—BMG Entertainment's new campaign to launch more hits and make more money is known internally as Fast & Flexible. Appropriately enough, the drama that unfolded at its New York headquarters June 28 was certainly fast: BMG U.K. and Europe president Richard Griffiths was, by one account, dismissed during a nine-minute afternoon meeting with company chairman/CEO Rolf Schmidt-Holtz. His replacement, Thomas Stein, was named almost immediately.

As for flexibility, much of it will be required, as BMG Europe's senior managers adapt to life under Stein. They'll be developing new strategies to combine smart investment in artists and music with the cost-cutting measures (including head count reductions) essential to improve the group's fiscal health.

A disagreement about how to reorganize BMG's German business, which has about 700 employees, is thought to be one reason why Griffiths was given his marching orders.

"We had fundamental differences," Schmidt-Holtz says of Griffiths and the changes he proposed for the German operations. He declines to be more specific about that market or others, but he says, "I am pleased that for these restructuring activities, we have a European president who knows the key GSA [Germany/Switzerland/Austria] territory like the back of his hand."

Stein has spent 13 years at BMG GSA, including the last nine as its president, before being promoted by Schmidt-Holtz to executive VP of worldwide marketing and A&R earlier this year (*Billboard*, Feb. 3). Critics say that whatever is wrong in Germany—one contends that the

unit is now losing money—is Stein's responsibility, pointing out that Griffiths only took charge of GSA in January. Stein himself will not say anything about the dispute with Griffiths, while the latter also declines to talk to *Billboard* about the events of June 28.

Schmidt-Holtz is known to place great emphasis on a team approach and consensus-building. "This image of him throwing bodies out of the window is simply not true," one senior BMG executive says. "But he wants a team, and everyone speaking with one voice." Griffiths is "brilliant but prickly," this top-ranking officer says. "I was surprised [at his exit] but not shocked."

Another member of BMG's senior management group comments, "Let's say that Rolf and Richard did not have a warm and friendly relationship."

Schmidt-Holtz himself says that if there are "fundamental differences" with executives over the determined course he is setting for BMG, "changes to the personnel lineup are inevitable." He is aware that this contributes to an industry perception that the company is in turmoil, but he refutes that charge: "The past few months have shown that with our steering committee and the Fast & Flexible program, we're headed in the right direction. Restructuring is in full swing all around the world."

Stein assembled BMG's European managing directors June 29 at the Conrad Hotel in London to explain that he would be implementing a new plan to realign the group's busi-

ness. According to several attendees, he declined to answer questions about the detail and extent of layoffs, but he did state that he had an entirely different blueprint for the future than his predecessor.

"In an open discussion, I tried to clearly point out that it is my plan to change BMG Europe with joint talks and consultations," Stein says of the session. "For this, trust and loyalty toward BMG are the first essentials to manage the difficult situation together."

By contrast, Griffiths spent the same afternoon at a different London hotel, relaxing at the British music industry's annual Silver Clef Awards lunch and bidding in its charity auction. "He's the happiest man in the room," one presenter told the audience. "He's been fired, so he's going to spend lots of BMG's money between now and 5 p.m."

Griffiths, who is thought to have more than four years left on his BMG contract, is now in settlement talks. His departure is known to have exasperated some American managers of BMG artists, who complain that after months of relationship-building efforts with the British executive, they are now back to square one as Stein takes over. Other U.S. executives acknowledge that Griffiths was a "tough" executive, but they say he earned respect as a music man, with years of experience at Sony and Virgin.

Meanwhile, Fast & Flexible gets another workout July 13-14 in Madrid, where members of BMG's executive committee will meet to continue paying attention, in the words of a spokesman, to "repertoire development, efficiency, and stepping up our investment in music and the

(Continued on page 59)

EXECUTIVE TURNTABLE



HUBBERT



GIRAMONTI



SEVIOUR



VELEZ

RECORD COMPANIES. Dan Hubbert is named senior VP of promotion for Capitol Records in Hollywood. He was senior VP of promotion for Epic Records.

Piero Giramonti is named senior VP of marketing for Epic Records in New York. He was senior VP of marketing for Virgin Records.

Scott Seviour is named VP of marketing for J Records in New York. He was entertainment producer for *Good Morning America*.

Karen Pattani-Hason is named senior director of new-media strategic marketing/business development for the Island Def Jam Music

Group in New York. She was VP of A&R for BMG.

Douglas Cohen is promoted to manager of online marketing and promotion for Island Records in New York. He was new media coordinator.

PUBLISHERS. James Leach is named director of writer/publisher relations for SESAC in Santa Monica, Calif. He was a music supervisor for Fox TV.

RELATED FIELDS. Bill Velez is appointed to the National Recording Preservation Board in Washington, DC. He is also the president/COO of SESAC.

1941

Under the Marquee

(Continued from 2-27 Opera Place, Cincinnati, O.)

SCOTTY THE HOBOKEN CLOWN is having a big time in Dayton, Ohio, and Indiana to great success.

BUCE LEAHY, clown entertainer, is having high stage in and out of Boston.

JAMES E. BRACH is doing real well touring the Western "Big" Circus. Back in the arena he handled schools.

CHARLES UNDERWOOD, former circus clown and theatrical performer, has

Wagonwheel, Va., and says it did good his considering the size of the town.

HOWARD INGRAM, old-time circus entertainer, is in the Naval Hospital, Philadelphia, where he is visited three times a week by his old friend Charles A. (Chuck) O'Connor.

DUSTY CUNNINGHAM, comedian, is touring with Arthur Wright's minstrel on the Ringling-Barnum show. He has been with the Big One for a number

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. Carl Mass and Martha Tilton are flying in guest on the show. . . . Jimmy C

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.

The session with Hirt was

informal and breezy. Marek's queries brought out the professional and private side of Hirt giving the viewer an insight to the man as an entertainer and a father. Hirt discussed both with casual candor that can be attributed to comfortable quality of the interviewing.

As an entertainer, Hirt said that he was a pop musician who tried to appeal to all age groups. He also admitted reviewers and upset by negative reviews and suggested that critics take into consideration the way an audience receives a particular performance. Hirt is the father of six girls and two boys, he said that he doesn't discourage his children's interest in current pop musical fads but he also tries to expose them to serious music. In his summation, Hirt said that no matter what type of music a performer plays, he should try to do it to the best of his ability.

The half-hour show is with cameras focused on Hirt's Club on Bourbon in New Orleans, with the playing "Down By the Side." It was a proper ending to a lively and intimate gab session.

MIKE

Sandler & Young A Clicking Team

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

Much of the material drawn from their album, just released the 100 per cent while Sandler is tated Continental.

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.

Supporting Sete were drummer Paulinho and bassist Sebastian Neto, who work cohesively as a unit and as excellent soloists. Sete works equally well with six and 12-string guitars and he includes 100-year-old samba forms, like the song "Odeon" in his bag of Latin tricks. Of his eight numbers, three were classical solos, combining the fire of Spain with the strength of the flamenco.

At one point when the opening crowd got a bit talkative, Sete stopped playing, leaving Paulinho and Neto to improvise until the noise abated. When it did, Sete pulled out



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

Atlantic W Singing Tu

NEW YORK—Atlantic records will record Tom S

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."

Hynde says that she and Chambers have talked about working together again (the one song on "Get Close" on which he plays, a cover of Jimi Hendrix's "Room Full Of Mirrors," was recorded before the rest of the album), but of the new Pretenders, she singles out drummer Cunningham for praise. "I felt an immediate rapport with Blair. He

feel; he is a very

special." She also objects to the gets being spent on albums—hers included—because they leave panies with less newcomers. "Every come v "Ever ing the sic

ose," Hynde also with producer he had done all tenders albums. has worked with Tom Petty, and ong others, and a, who is known engineer, were re- st some other nde. "Chris was member of the o had a lot to d sound. We at would ha ment." s will be tour on J f., in s its f rone th

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Snow Comes In Summer

Columbia/Legacy Surveys Best Of '70s Hitmaker

BY JIM BESSMAN

NEW YORK—Columbia/Legacy, which releases *The Very Best of Phoebe Snow* Aug. 14, greatly benefited from the powerhouse vocalist's input in compiling her first full-career retrospective.

"I helped pick out and sequence the songs, some of which they found through old board tapes of shows I did in the '70s, which I could hardly bear to listen to," Snow says, laughing. But she notes that the album—which includes the breakthrough hit "Poetry Man," from her 1974 debut album on Leon Russell's Shelter label—did in fact return her to a particularly painful period.

"It's a crapshoot going back to the past, and a lot of memories and feelings came up that were hard," Snow says. "But I'm glad this album is coming out—it's a good kind of closure."

The '70s, Snow explains, "were a terrible time for me," such that even now she's unable to qualitatively assess her output from then—as it was so "intrinsicly bound" to sadness. "A lot of people

know my history—how my daughter had a terrible accident at birth," says Snow, who nevertheless raised her child herself at home. "But I want people to detach from it—and I want to detach from it: It's a different day for me, so it's a good time for this to come out and for me to be more objective and rational about it."

In addition to "Poetry Man," *The Very Best of Phoebe Snow* offers other career high points, including "Shakey Ground," "Love Makes a Woman," "Every Night," "Do Right Woman, Do Right Man," which were all originally on Columbia, and "Something Real," the title track of her 1989 Elektra album. Also included in the 16-track set are previously unreleased live versions of "Harpo's Blues" and her cover of Sam Cooke's "Let the Good Times Roll."

The disc's release is cause for excitement at Columbia/Legacy, Legacy Recordings VP/GM Adam Block says. "It spans and celebrates her entire career and makes a statement about it that we feel hasn't been made yet to this point." He adds that the label "considers it a privilege to have the opportunity to do that."

Particularly exciting to Block "is having Phoebe involved to the

extent she has been—completely. In our minds, [this] adds to the credibility of the set and makes it a contemporary release. That's the way it's going to be set up and marketed."

In seeking to reintroduce people to Snow's songs and singing, Legacy will circulate her music via sampler CDs and Internet download opportunities. The artist will help reintroduce herself, too, as her participation continues beyond the album's release, Block says: "We're happy to have the opportunity to have her talk about the record, which will be driven by an aggressive press campaign."

Sensing a "core retail base" for Snow, Block adds that retail visibility will be sought via listening stations and other "available vehicles in the right kind of places."

Borders Books & Music is one such place. "We're looking to support it and feature it in the front of our stores—and see an opportunity to sell some of her catalog as well," says Len Cosimano, the chain's VP of merchandising for multimedia. "I'm actually pretty excited about it personally, because I'm a big Phoebe Snow fan, and there's never been anything definitive out on her. So this is a great opportunity, especially for our adult demographic."

As Cosimano points out, "Everybody knows Phoebe—she's always on commercials, so she's never out of the mind-set of the consumer." Snow also appreciates her continued and readily identifiable vocal presence. "It's me—I can't hide it," she says. "I can't camouflage my voice."

In addition to her advertising work and collaborating with Legacy on promotion of her *Very Best*, the ASCAP songwriter—who is represented by New York-based Louis Levin—reveals that she is working on new, "harder-edged" songs that she plans to incorporate alongside her hits during upcoming live performances.

Snow's new material "is very different from what I usually do, but it's still me," she says. "Some of the songs express anger, when in the early part of my career, I generally romanticized things. I tended to go into denial—'everything was great,' when it wasn't, really. I'm not saying that the new songs are ragging, complaining songs, but they tend to tell the truth. And I know that sometimes the truth is hard to take."



SNOW

Chrysalis' Starsailor Aims To Cross Atlantic

BY WES ORSHOSKI

NEW YORK—It's a Thursday night in Manhattan, and Coldplay has just finished a gig that exemplifies just how hot this young band has become. On the strength of its sweet smash single, "Yellow," the band headlined Radio City Music Hall tonight—no small accomplishment for a young British band these days.

But the spotlight doesn't entirely belong to Coldplay this week. The previous evening, fellow U.K. hotshots Doves played to a sold-out Irving Plaza crowd. And, tonight, record-label execs and music-industry insiders have packed another downtown nightclub here, Joe's Pub, where Starsailor—the pride of Wigan, England—is nearing the end of a showcase staged by its U.S. record label, Capitol, which is also using the event as a Coldplay after-party.

Starsailor front man James Walsh is fidgeting a bit, as the band is just about to play its last song of the night—the future U.S. single "Good Souls." Walsh starts strumming a familiar chord pattern, and his bandmates don't seem to be at all in sync with him as he leans toward the microphone and sings, "Look at the stars/Look how they shine for you"—the first two lines of Coldplay's "Yellow."

Walsh stops just as the crowd erupts. "Bollocks," he says, as smiling audience members begin to applaud. "Bollocks to that. This is 'Good Souls.'" And, with that, Walsh and company launch into a simple song of thanks that soars somewhere between the most passionate, uptempo material from fellow Brits David Gray and Travis, in a performance that explains why the U.K.'s *New Musical Express* has called Starsailor "the best new band in Britain."

As was the case with the previous song, and the song before that, Starsailor delivers "Good Souls" perfectly. But this time, the band is speeding toward the finish line, completely confident, entirely in unison, and fully lost in the song. And as Walsh, with his eyes closed and sweat rolling down his cheeks, utters in a lovely falsetto the song's chorus—"So, I turn to you and I say, 'Thank goodness for the good souls that make life better/So, I turn to you and I say, 'If it wasn't for the good souls, life would not matter'"—the intoxicating joy of the song floods the room.

Having just strummed the song's final chords, the 21-year-old Walsh beams as the audience showers the band with applause. As the rest of the band starts to exit, he begins to follow but turns back toward his microphone. "See Coldplay here next year," he says. "We'll be playing Radio City."

The way things are progressing for this young lot, Walsh might not be too far off the mark. Walsh, bassist James Stelfox, drummer Ben Byrne, and keyboardist Barry Westhead have emerged as not only the U.K.'s next big thing, but also the group that many see likely to enjoy the same sort of mainstream success in the U.S. as the Verve and Coldplay.

Starsailor's rise from obscurity started about 1½ years ago, as Walsh's older brother, Andrew, a staffer at U.K. management company and record label Heavenly, was becoming more and more astonished by his younger brother's songwriting and vocal performances. And while James, Byrne, and Stelfox, friends from music school, were jelling like never before, new member Westhead had instantly added the missing link to the group.

Andrew booked Starsailor—named after an especially ambitious



STARSAILOR

album by '70s folk artisan Tim Buckley—to play two showcases at the Social in London. It was after the second that the Starsailor buzz began building in the U.K. That show was attended by a writer from *NME*, which printed a rave review of the performance and the band itself, thus igniting a label bidding war.

"The day after the review came out, I took about 50 calls from different record companies. Every record company I've ever heard of was interested," says Andrew, who now serves as the band's co-manager with his Heavenly boss, Martin Kelly.

Also in attendance was Mark Collen, managing director of EMI: Chrysalis. "They had gotten halfway through the first song ['Fever'], and it was just like, 'We have to have this group,'" Collen says. "I knew right away that this is a group that is meaningful. They're not a parochial English group. This is a group that can break worldwide. And that came to me in half a song."

Largely because Heavenly is a joint venture with EMI and because both Andrew Walsh and Kelly felt comfortable taking the band to the label, Collen eventually won the bidding war—but not before Starsailor had signed a deal with EMI Music Publishing, which financed the

recording of a handful of demos.

Struck by the quality of the demos—and since U.K. music fans, many of whom saw the band on a highly publicized *NME*-sponsored tour, were searching for product from the group—EMI:Chrysalis issued the demos as extended singles, with a warning to the buyer that the songs were only rough drafts.

The first release—featuring the melancholy "Fever," along with "Coming Down" and "Love Is Here"—has entered the top 20 on the U.K. pop singles charts. The label has also issued "Good Souls," with "The Way Young Lovers Do" and remixes of "Good Souls" as companion tracks.

Both "Fever" and "Good Souls" are even getting some airplay in the U.S., courtesy of such music directors as Nic Harcourt of KCRW Los Angeles. Harcourt, who bought the import singles after reading about the band, says he found James Walsh's magnetic falsetto a bit jarring on first listen.

"I guess there are a number of bands coming out of Britain right now with vocalists that don't sound exactly alike but share a style," Harcourt says. "[But] I think he and his voice stand above it a little bit." He adds that his station has received several requests from listeners eager to know more about the band behind the tracks. Starsailor is already scheduled to perform on *Morning Becomes Eclectic*, the influential weekday program that Harcourt hosts, during its first visit to L.A. later this summer. The visit will also include a performance at the Troubadour.

The final touches are now being applied to Starsailor's first full-length album, which was produced by Steve Osborne (Happy Mondays, Placebo, Doves) and is currently going by the working title *Love Is Here*. The album is tentatively slated for release in October in the U.K. and in January in the U.S., where it will come out via Capitol.

In the meantime, EMI:Chrysalis will issue another group of newer demo tracks. The single "Alcoholic" goes to U.K. radio next month; the disc's extra material is slated to include a cover of Bill Withers' "Grandma Hands." A video for "Alcoholic" has also been filmed, and Starsailor is scheduled to hit the European summer-festival circuit before beginning its own tour in the fall.

"It's just been like a phenomenal rise, really," says James Walsh, who seems to have been left a little scattered by the flurry of activity. "It kind of makes you feel sort of lightheaded because it's happened so quickly. The advantage with us is that that everything that happens to us, we don't expect

(Continued on page 59)

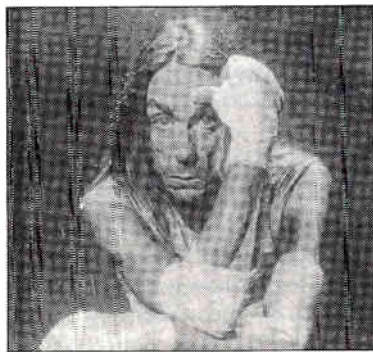
Iggy Pop Still Packs A Punch On Virgin's 'Beat 'Em Up'

BY WES ORSHOSKI

NEW YORK—It's almost 6 p.m., and Iggy Pop is midway through his last interview of a day spent promoting his new album, *Beat 'Em Up* (Virgin, July 17). With tired eyes and exhausted limbs, he's lying like a wet rag on a leather sofa—explaining the genesis of "Mask," the scathing rant that opens the album—when a heavenly breeze floats in through the window of Virgin Records' Park Avenue offices.

The veteran rocker pauses for a moment and starts over: "I'll tell ya the truth. Fuck it. It went like this: I went to a Slipknot gig last year, when I was making this record. And it was a really good gig, and they were really nice guys. And after the gig, they went *au natural* again, no masks and stuff. And the type of chick that hangs around backstages and stuff came up and started talking to one of their guitarists. And her opening line was, 'Hi, which mask are you?'"

"The phrase fascinated me. That's never happened to me. I've never had that experience, because if somebody comes up to me after the show, they know who I am.



IGGY POP

"And then I thought, 'Which mask? Does she care which mask he was?' It was just an interesting thing. And you know, masking goes back to Venice, there's old masked balls and masked rituals that go back to fuckin' vernal equinox and Stonehenge and primitive religion."

On "Mask," perhaps the most blistering track on *Beat 'Em Up*, Pop lambastes "chunky frat boys in their shorts" and "sensitive, smart-aleck college graduates," among such others as pimps and "sex hoochies of the jungle." By the end of the track, Pop is searching for soul amid a society full of phoni-

ness. Pop says the track owes as much to Slipknot as it does to late Beat writer Allen Ginsberg. While recording the album, Pop had a collection of Ginsberg's poems, among other books, in the studio. "I had been reading Ginsberg, stuff like, you know, 'Oh America, when will you stop dropping bombs and learn to love sunflowers,' or whatever. [His stuff] is like preaching. So that somewhere crept into me. What I was really trying to do was fully state something about the human condition here."

One reason why the song—writ-

ten and recorded in about 25 minutes—succeeds is its raunchy foundation, a nasty bassline delivered by former Body Count bassist Lloyd "Mooseman" Roberts, who was murdered shortly after work was finished on *Beat 'Em Up*.

With his new disc, Pop says he was looking to create a garage-rock album that was also "kind of a '70s revival, classic rock album." At the same time, Virgin was hungry for an album that was "mindful of new rock," one that could "be played on the radio and will appeal to the new demographic," he says.

The result is a solid mixture of both, a batch of songs that veers deeply into Pop's Stooges past on one track, only to leap decades into the future and mimic a Korn/Slipknot/Limp Bizkit riff on the next. "I wanted something with some integrity to it. And then, having said that, I wanted to try and make it as accessible as possible."

Pop says that it was with Roberts that he was able to breathe new life into his band, which also includes brothers Whitey and Alex Kirst on guitar and drums, respec-

(Continued on page 21)

Guitarists Aid Gehrig's-Stricken Jason Becker On Lion Music Set

BY STEVE GRAYBOW

Although guitarist Jason Becker has been unable to play his instrument for the past decade, fans and friends have not forgotten his prodigious talent, nor his affable charm.

Diagnosed with the neuro-degenerative disease amyotrophic lateral sclerosis (ALS, commonly known as Lou Gehrig's disease) in 1989, the former member of Cacophony and David Lee Roth's band has been confined to a wheelchair for the better part of the past 10 years, unable to move, speak, or care for himself. Although the disease destroys its victims' motor abilities, their mental capacities remain intact; Becker communicates by moving his eyes, spelling out words via a computer scanner developed by his father.

Warmth in the Wilderness (Lion Music, July 22), a double-disc tribute to Becker featuring more than 40 musicians, is the brainchild of Nick Baldrian, a freelance journalist from Wales, U.K., and a long-time Becker fan. "Last summer someone had posted on a Web site that Jason had passed away, which was untrue," he recalls. "I decided that something had to be done to bring attention to Jason and to raise money to assist with his medical expenses."

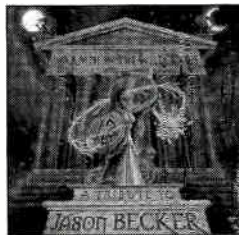
All proceeds from the set will go directly to Becker and his family. Among the musicians donating time and services to the project are Becker's former Cacophony partner (and

former Megadeth guitarist) Marty Friedman, Racer-X's Paul Gilbert (also guitarist for Mr. Big), Dokken's Jeff Pilson, and Deep Purple/Dixie Dregs guitarist Steve Morse. The project was developed and recorded during a 10-month span. Awareness will be heightened by radio commercials that will air during the summer; a second Becker tribute is expected on Lion next year.

Despite his debilitating illness, Becker has overseen the release of two solo discs that feature his original compositions and recordings (many of which were home demos recorded before ALS denied him the ability to play guitar), 1996's *Perspectives* (Shrapnel, recently reissued by Warner Bros.) and 1999's *The Raspberry Jams* (Shrapnel).

A number of Becker's compositions were written as ALS took effect on his body, and the ethereal melodies reflect the artist's spiritual search for a means to deal with his predicament. His sister-in-law, Amy Becker, maintains an extensive Web site (jasonbecker.com) that gives insight into the guitarist's remarkable determination in the face of adversity and his inspiring, upbeat outlook on life.

"The most important thing is not Jason's guitar playing," says guitarist Vinnie Moore, who performs on the track "Jam for Jason." "Playing guitar is what we do, but not who we are. Jason made great music, but when I think of him, I think of how nice a person he is."



Bee Gees Prepare For Extensive World Tour; Hootie Front Man In Market For New Label

RUN TO ME: Next spring, Bee Gees will embark on their most extensive world tour in more than 20 years, *Billboard* has learned. According to sources, the group will play between 90 and 100 dates, starting in Southeast Asia, then Australia, Europe, the U.S., and South America. Bee Gees have played sporadically over the past several years—including their *One Night Only* tour in 1999, when the brothers played six stadiums in six continents—but this is the trio's first tour of this magnitude since the late '70s. Bee Gees played their only U.S. concert of this year June 17 at the Dodger Stadium in Los Angeles, as part of KIIS's annual Wango Tango.

The group is negotiating with a number of high-end companies, such as luxury carmakers, for potential sponsorship. Several concert promoters are expected to divvy up territories to present the tour. Bee Gees will play music covering their 35-year history, including material from their current album, *This Is Where I Came In*.

DARIUS DEPARTS: Atlantic Records has decided not to release the solo album from Hootie & the Blowfish front man Darius Rucker. The project should have a new home within weeks, according to Rucker's manager, Jeff Smith.

"We were originally going to put it out at the end of August, and a few weeks ago we started [to realize] that people [at Atlantic] weren't feeling as confident as we were. We kind of tap danced around it until we realized no one was seeing eye to eye with us on the project," Smith says. "Atlantic, to their credit, was great. They realized we weren't in the same spot, and based on [Hootie's] history with the label, said, 'If you want to try it somewhere else, go for it.' It worked out so that we can go to another label, and it's not going to cost the [new] label a kajillion dollars to [get the record]."

The album, which is completed, "is a very soulful record," Smith says. "It has one foot in pop, and the other in R&B. It's the kind of soul record that Darius listened to growing up, like Stevie Wonder [and] Marvin Gaye."

Among the labels that have expressed interest are RCA and Hidden Beach, whose Jill Scott duets with Rucker on a track called "Sometimes I Wonder." Other artists on the project include J Records' Jimmy Cozier. EMI Music Publishing is helping to shop the effort.

Smith says he would like to have the album out this fall and to get Rucker on the road before he becomes wrapped up in the next Hootie project, which is slated to come out on Atlantic next year. He

adds that "we're open to making a one-off deal or a long-term solo deal for him."

At press time, Atlantic declined to comment.

COMING SOON: With the title *Tyrone Cookie Goldberg's Sneaker, Jewelry and Gun Emporium/Chicken & Weave Spot*, it's almost superfluous for Me'Shell Ndegéocello to add that her new Maverick album is "real different."

"It's a very open record with a lot of different styles pumping through it," she says. "I felt like I needed to do some social commentary on the R&B and hip-hop scene. The title explains my view of what I think is happening in the music industry."

Ndegéocello is calling from New York, where she's mixing the October release the day after a very successful show at Village Underground. It is her first album since 1999's poignant *Bitter*. While she has been vocal about not getting the support from Maverick she feels she

deserves and even admits that she's "kind of ready" to be on another label, she says "it will all be good. [Maverick partner Guy Oseary] and I are establishing more of a rapport. The problems are nothing personal, it's just that they're kind of a rock/pop label. Unless they hire a staff just for me so I can get my diva complex stroked, what am I doing there?"

The answer would be making quality, thought-provoking music. The new album is a melting pot of Ndegéocello's influences—some recent, some old. "I listened to some jazz, [Miles Davis'] *Bitch's Brew*. Then [Radiohead's] *Kid A* came out, and I loved that texturally; the Dead Prez' *Let's Get Free*, which is the hottest record I ever heard, and OutKast and then I had to be me, like only I can do. This album is looking at how I came to be and how I am."

First single "Hot Night" features conscious rapper Talib Kweli. Other album guests include Lalah Hathaway and Caron Wheeler, formerly of Soul II Soul.

IN BRIEF: Chuck Labella has left his post as music segment producer for *The Late Late Show With Craig Kilborn*. He will now be producing celebrity specials for *Who Wants To Be a Millionaire*, as well as pursuing other projects. Writer Craig Tomashoff joins *The Late Late Show* as a segment producer. . . . Leon Russell has signed an agreement with Navarre to distribute his label, Leon Russell Records. An Aug. 21 live acoustic album from Russell will be the first offering, followed by an album from guitarist Mike Gallagher, who is best-known for his work with Joe Cocker.



by Melinda Newman

THALIA



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IGGY POP STILL PACKS A PUNCH ON VIRGIN'S 'BEAT 'EM UP'

(Continued from page 14)

tively. "I wanted to shake them out of all complacency. I didn't want anybody comfortable. So, I said, 'We need a new bass player. And we need something hot.'"

After jamming with Coal Chamber's Rayna Foss, among others, Pop settled on Roberts. "The first day he came in, it just was great. He had all his Rhyme Syndicate gear on, big gold chains. And we knew, we just knew. It just clicked. It was magic. [At one point], he said, 'It's gonna be all right.' He could tell we were all nervous. We were coming from such a cultural divide. He had never played with white people before. And he lived in the 'hood, in South Central."

Roberts, Pop says, was the victim of a drive-by shooting last February. Roberts was in the driveway of a friend's South Central Los Angeles house, helping the friend install a car stereo, when he was shot in the back. He was 38 years old.

The weekend that Roberts was killed, Pop, who now lives in Miami, was in Los Angeles taking part in an Apple Computers commercial that also featured Liz Phair, Smash Mouth, and fellow Michigan native George Clinton. Pop thought it was "really weird" that the bass player hadn't returned his pages that weekend.

"I thought maybe his pager went dead," Pop says. "It didn't make sense, because he really wanted to get a hold of me. Before I left, he said, 'I'll be calling you when you get there, page me right back.' So it had been understood that we would meet." Pop's son, who doubles as the singer's tour manager,

called to give him the news.

With a string of European concert dates already booked, Pop then tried, unsuccessfully, to hire former Rollins Band bassist Melvin Gibbs. The singer's former guitar tech, Pete Marshall—who had played sporadically on Pop's recent albums—filled in. He has since become a full-fledged member of the band.

The songs on *Beat 'Em Up*—produced by Pop and engineered

'I'm trying to do something that doesn't blow. It's a lot of work.'

—IGGY POP

by Danny Kader—are among the first batch Pop has written since his recent move to Miami, ending a run of more than 10 years in New York. (Pop's songs are administered by Bug Music, BMI.)

After *Avenue B* (which Pop says was made "at home in Manhattan, with the shades drawn and the candles lit and the door locked—it was very much that kind of 'don't play this record before two in the morning' kind of album"), the singer says he was "careful not to overproduce" the garage-rock tracks on the album, songs like "Mask" and the loungey "V.I.P.," Pop's hilariously sarcastic reflections on his rock-star status and the benefits it brings.

As far as "strong sonics" and "pure bravado" are concerned, *Beat 'Em Up* can stand beside any of Pop's previous works, insists Ray Cooper, co-president of Virgin America. Cooper says both the artist and the label will benefit from a beefed-up online presence marked by the launch of the first official Pop Web site, iggy-pop-virgin-records.com, which was created by Black Dragon, the firm that has created sites for Marilyn Manson, Nine Inch Nails, Ministry, and Slipknot.

While Virgin expects heavy print and online-media coverage, the album should also get a boost from the singer's appearance on *Late Night With David Letterman* next month, as well as the album's placement on listening stations at each of the 74 Coalition of Independent Music Stores. Meanwhile, Pop—who is booked by Marsha Vlasic at MVO in New York—will hit the festival circuit in Europe, playing gigs in the U.K., France, and Switzerland.

Reaction at retail will no doubt be mixed. Amy Guerrero, manager of Rockaway Records in Los Angeles, says the album will be a hard sell. "I love Iggy Pop. But I really don't like what he's done lately. It really hasn't knocked me out or anything." But, on the other side of the country, *Beat 'Em Up* will perform just fine at Tower Records' Greenwich Village store, manager Dave Montes says. "Iggy Pop is just a natural for this store. We're always gonna get some sort of reaction, straight away. Iggy Pop, Lou Reed, anything that's indigenous to the Village, we're gonna get a quick buzz off it, no matter what."

With such pressures, why does the 54-year-old Pop still crank out new material? What drives him? "A fierce desire to do something that doesn't suck," he replies. "Basically, I'm trying to do something that doesn't blow. It's a lot of work [these days]. And I really have to work at it. I can't do three takes of something like 'Mask.' I'd get a massive migraine, blowout. People get aneurysms playing this kind of music, like the guy in R.E.M. All sorts of shit happens to me.

"I'm like a car. I'm like a really well-kept classic car. You might be driving along the road in it—it's got a great paint job, everybody's checking you out, girls are going, 'Whoa! Love your car'—and then you go blowing a piston through the hood. It's like, 'Oh, fuck. Gotta call AAA.'"


"There's all sorts of care I have to take, 'cause I'm in a reality. Yes, I'm a 54-year-old dude. I'm not like Peter fucking Pan. I'm not even trying to be, but I do music in a certain style because that's the way I like it. It's my job. It's what I do."



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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)	NO. 1 SONGBIRD 4 weeks at No. 1	15
2	3	ENYA ▲ ² REPRISE 46835/WARNER BRDS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	68
3	2	MOBY ▲ ² V2 27049* (10.98/18.98) [HS]	PLAY	99
4	4	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	516
5	8	CREED ▲ ⁵ WIND-UP 13049 (11.98/18.98) [HS]	MY OWN PRISON	196
6	13	JAMES TAYLOR ◆ ¹¹ WARNER BRDS. 3113 (7.98/11.98)	GREATEST HITS	553
7	6	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	191
8	5	NEIL DIAMOND ▲ ³ COLUMBIA 38068/CRG (10.98/17.98)	12 GREATEST HITS, VOL. II	32
9	16	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITL 30334* (10.98/15.98)	GREATEST HITS	349
10	10	DIXIE CHICKS ◆ ¹¹ MONUMENT 68195/SDNY (NASHVILLE) (10.98 EQ/17.98) [HS]	WIDE OPEN SPACES	179
11	9	WEEZER ▲ ³ DGC 424629/INTERSCOPE (10.98/11.98) [HS]	WEEZER	89
12	15	KID ROCK ▲ ⁹ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [HS]	DEVIL WITHOUT A CAUSE	131
13	7	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	627
14	12	JOURNEY ◆ ¹⁹ COLUMBIA 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	500
15	11	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	106
16	14	STAINED ▲ ³ FLIP/ELEKTRA 62356/EEG (12.98/18.98) [HS]	DYSFUNCTION	68
17	17	U2 ● ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	72
18	19	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) [HS]	GODSMACK	130
19	21	AC/DC ◆ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	359
20	20	PINK FLOYD ◆ ¹⁵ CAPITL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1265
21	22	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	101
22	27	DEF LEPPARD ▲ ² MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	238
23	23	RED HOT CHILI PEPPERS ▲ ⁴ WARNER BRDS. 47386* (10.98/17.98)	CALIFORNICATION	105
24	26	SANTANA ◆ ¹⁴ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	105
25	29	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	259
26	47	THE BEACH BOYS CAPITL 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS	17
27	28	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW 63002* (11.98/17.98)	DOGGY STYLE	78
28	42	FRANK SINATRA ▲ ² REPRISE 26501/WARNER BRDS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	56
29	25	AEROSMITH ◆ ¹⁰ COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	345
30	32	SUBLIME ▲ ⁵ GASLINE ALLEY 111413/MCA (12.98/18.98)	SUBLIME	239
31	24	BLINK-182 ▲ ⁵ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	91
32	33	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	387
33	44	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	371
34	18	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	115
35	36	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	161
36	41	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	128
37	35	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	412
38	39	EAGLES ◆ ²⁷ ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	321
39	31	BEE GEES ● POLYDOR 559220/UNIVERSAL (12.98/18.98)	ONE NIGHT ONLY	53
40	49	JIMMY BUFFETT ▲ ⁵ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	491
41	37	FLEETWOOD MAC ▲ ⁸ WARNER BRDS. 25801 (10.98/17.98)	GREATEST HITS	428
42	—	MADONNA ▲ ⁸ SIRE 26440*/WARNER BRDS. (13.98/18.98)	THE IMMACULATE COLLECTION	331
43	38	DAVE MATTHEWS BAND ▲ ⁶ RCA 66449 (11.98/17.98)	UNDER THE TABLE AND DREAMING	224
44	34	TOOL ▲ ² TOOL DISSECTIDNAL/VOLCANO 31087*/ZDMBA (11.98/17.98)	AENIMA	188
45	46	2PAC ▲ ⁹ DEATH ROW 63008* (18.98/24.98)	ALL EYEZ ON ME	146
46	43	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	102
47	30	BON JOVI ▲ ⁴ MERCURY 526013/DJMG (10.98/17.98)	CROSS ROAD	101
48	45	MATCHBOX 20 ◆ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) [HS]	YOURSELF OR SOMEONE LIKE YOU	221
49	50	ABBA ▲ ² POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	218
50	—	BACKSTREET BOYS ◆ ¹³ JIVE 41672/ZOMBA (12.98/18.98)	MILLENNIUM	96

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



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Built To Spill Discovers 'Ancient Melodies'

Martsch, Underground Heroes Return With Third Warner Bros. Set

BY JONATHAN COHEN

Built to Spill front man Doug Martsch is a simple guy. Asked if his band's third Warner Bros. studio set, *Ancient Melodies of the Future* (July 10), marks a shift away from previous work, he says cheerfully, "Sure, yeah." Asked why the album clocks in at a relatively short 39 minutes, he offers without a hint of irony, "The songs are all just one or two parts, so they don't go on for too long."

Indeed, since founding Boise, Idaho-based Built to Spill in 1993, Martsch has let his signature blend of rock'n'roll do the talking. Among the more revered acts in the U.S. rock underground, the group (which also includes drummer Scott Plouf and bassist Brett Nelson) signed to Warner Bros. in 1997 after a series of independent releases on such



BUILT TO SPILL

labels as Up, K, and C/Z.

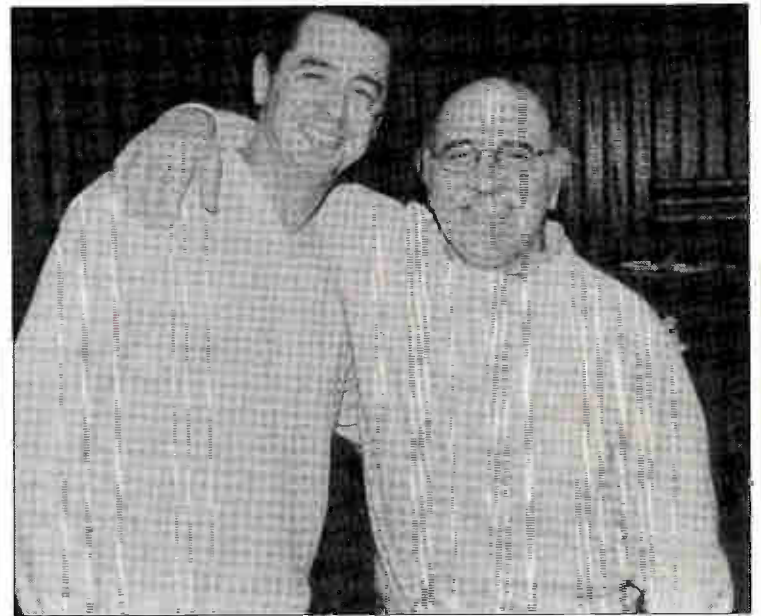
The two albums that followed, 1997's *Perfect From Now On* and 1999's *Keep It Like a Secret*, took the group to the next level, balancing sprawling guitar epics with concise, delightfully catchy numbers steeped in Martsch's classic-rock upbringing. Last year's *Live* bottled the consistently engaging Built to Spill road show for the marketplace. The three sets have sold a combined 200,000 copies

in the States, according to SoundScan.

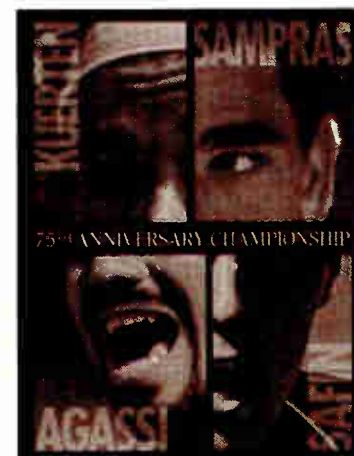
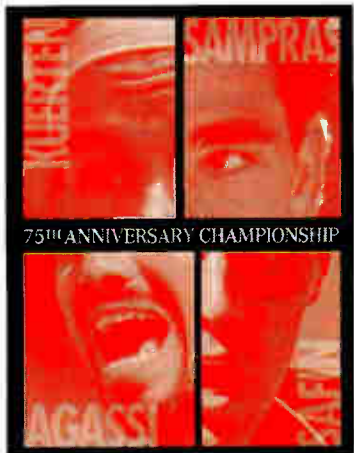
On the 10-track *Melodies of the Future*, produced by Martsch with long-time collaborator Phil Ek, Built to Spill offers a little bit of everything from its sonic bag of tricks. Overall, the album lives up to the goal Martsch set for the project last spring: "[To be] sort of a cross between the last two records; something dramatic, but with shorter songs and a little more straightforward."

"Don't Try" and "Trimmed & Burning" recall the emphatic rock of "Perfect From Now On," while "Strange," "In Your Mind," and "Fly Around My Pretty Little Miss" hark back to the simpler, head-bobbing songs of 1994's indie release, *There's Nothing Wrong With Love*. But there are a host of new

(Continued on page 21)



Antoine's Cruisin'. Guitarist Marc Antoine, left, recently released *Cruisin'*, his third album for GRP. The set was produced by Tommy Lipuma, right. The first single is a cover of the Brazilian classic "Mas Que Nada."



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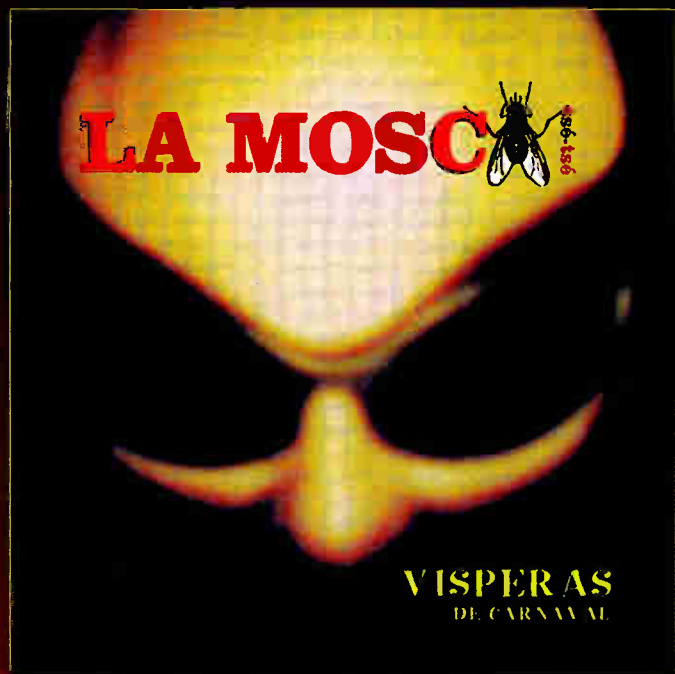
**BOXSCORE
TOP 10 CONCERT GROSSES**

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ERIC CLAPTON, DOYLE BRAMHALL II & SMOKESTACK	Madison Square Garden New York	June 21-23	\$3,268,202 \$92-\$12	46,541 47,012 three shows, one sellout	SFX Music Group
U2, PJ HARVEY	Continental Airlines Arena East Rutherford, N.J.	June 21-22	\$3,205,680 \$30-\$45	39,282 two sellouts	SFX Music Group
U2, PJ HARVEY	Madison Square Garden New York	June 17-19	\$3,141,260 \$10-\$45	36,632 two sellouts	SFX Music Group
DAVE MATTHEWS BAND, JIM WHITE	Tweeter Center at the Waterfront Camden, N.J.	June 22-24	\$2,597,546 \$46.50/\$31.50	73,017 74,640 three shows	SFX Music Group
DAVE MATTHEWS BAND, MACY GRAY, ANGELIQUE KIDJO	Turner Field Atlanta	June 8	\$1,783,297 \$48-\$74	37,159 44,500	SFX Music Group
AEROSMITH, FUEL	PNC Bank Arts Center Holmdel, N.J.	June 10-12	\$1,599,348 \$84.75/\$37.75	29,727 33,665 two shows	SFX Music Group
DAVE MATTHEWS BAND, MACY GRAY, ANGELIQUE KIDJO	Ralph Wilson Stadium Orchard Park, N.Y.	June 20	\$1,498,613 \$49.50	31,012 52,105	SFX Music Group
AEROSMITH, FUEL	Hersheypark Stadium Hershey, Pa.	June 22	\$1,326,204 \$61.25/\$37.25	28,871 25,208	SFX Music Group
BACKSTREET BOYS, KRISTAL, SHAGGY	Pepsi Arena Albany, N.Y.	June 30- July 1	\$1,217,029 \$100/\$38.50	18,667 two sellouts	SFX Music Group
AEROSMITH, FUEL	Nissan Pavilion at Stone Ridge Bristow, Va.	June 24	\$954,058 \$77/\$30	20,723 22,528	SFX Music Group

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Jann Arden Looks Long Term With Zoë/Rounder's 'Blood Red Cherry'

BY LARRY LeBLANC

Canadian singer/songwriter Jann Arden is ecstatic that her fourth album, *Blood Red Cherry*, is being released in the U.S. Tuesday (10) on Rounder's Zoë imprint.

Rounder's reputation as an artist-driven outlet appeals to the 39-year-old Calgary, Alberta-based Arden, whose previous stateside home was A&M.

"I wanted to be on a smaller label in the U.S. [that would] stay with an album for eight to 10 months," says Arden, best known for her 1995 set, *Living Under June*, which sold 550,000 copies in the U.S., according to SoundScan. That album spawned the pop hit "Insensitive," which

Broadcast Data Systems (BDS) reports as the 19th most-played song of 1996 in the States.

Unfortunately, 1998's dark-hued follow-up, *Happy?*, sold a disappointing 42,000 units.

In contrast to her experience in the States, Arden has enjoyed solid success in her home country since her 1993 debut, *Time For Mercy*, sold 162,000 units there. When released in the U.S. the following year, it sold only 31,000 units.

Released in Canada in 1994, *Living Under June* has sold 464,000 units, according to Universal Music Canada, while *Happy?* sold 195,000 units in Canada in 1997.

But Arden's Canadian sales

dipped with *Blood Red Cherry*, released March 2000. It has only sold 65,000 units to date, according to SoundScan. This is despite strong Canadian AC radio airplay of the cuts "Sleepless," "Into the Sun," and "Cherry Popsicle."



ARDEN

Also, Arden was awarded a Canadian Juno Award for top female singer in March. The affiliation with Rounder came via the company's agreement with its Canadian distributor, Universal Music Canada, to handle U.S. distribution of several Canadian acts.

"I've been a fan of Jann's for a while," says John Virant, Rounder president/CEO. "When the possibility of distributing her came up, we jumped at the chance."

Rounder GM Paul Foley is equally elated by Arden's signing. He previously worked with her when he was VP of sales for PolyGram U.S. "Jann's got a lot of friends at [Rounder] because half of the sales force also worked with her at PolyGram," he says. "She is the best salesperson we could have on the road. She makes fans."

Foley acknowledges that Rounder held back the album's U.S. release for several months. "We were looking for an opening in our release schedule and her availability to be able to come here."

Unfortunately, the delay might affect the set's sales prospects in the U.S. "We have probably lost sales because of the lag time," says Chris Richards of the 320-store Borders Books & Music chain. But, he adds, "We're going to put the album in our listening stations and do a full spread on it. We've done tremendous with Jann Arden in the past."

As with her three previous albums, *Blood Red Cherry* was produced by Ed Cherney. But unlike her previous work, Arden worked with a songwriting collaborator: Russell

Broom, her guitarist of six years. She says it was initially difficult because "I wasn't used to being in the same room with anybody."

Blood Red Cherry covers familiar Arden heartache territory as evidenced in songs like "Sleepless" and "Waiting in Canada," as well as "Mend," an achingly beautiful duet of absolution featuring Blue Rodeo front man Jim Cuddy. Arden's long-standing wicked sense of humor surfaces in "Cherry Popsicle" and "I Only Wanted Sex."

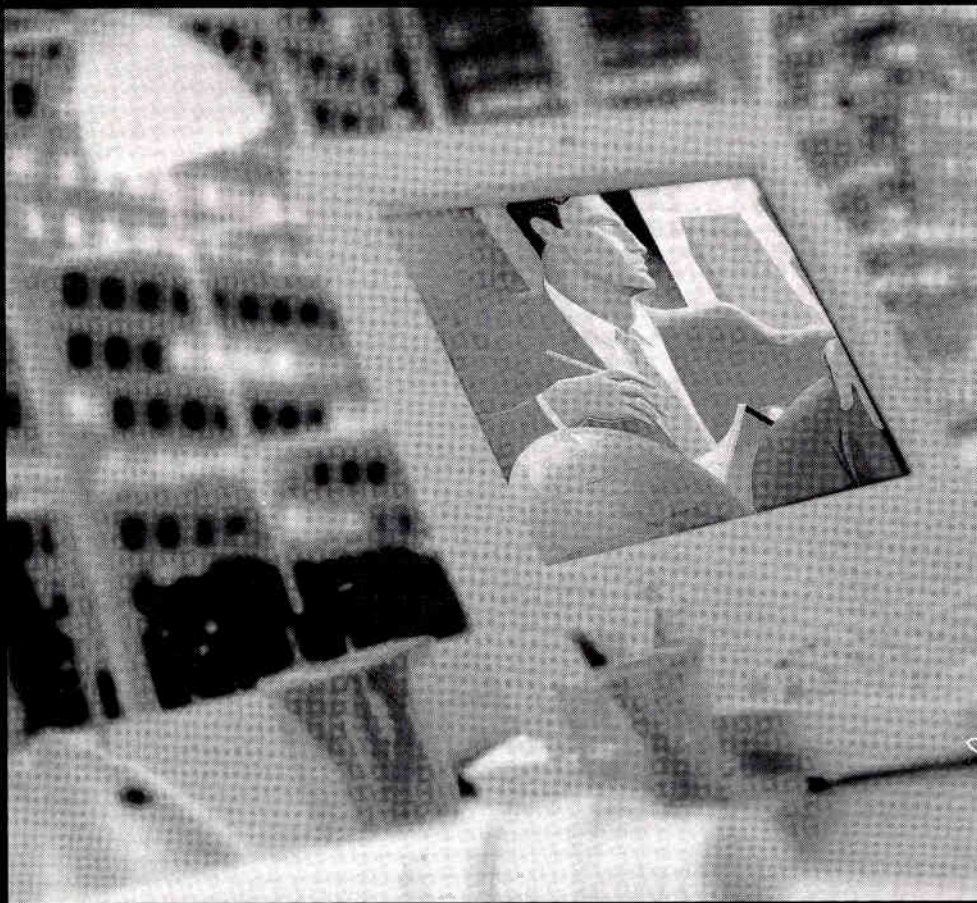
While "Insensitive" provided Arden with a U.S. breakthrough, she says that she isn't concerned about matching its success. "I'm not in the mainstream. The number of records I sell is no indication of the quality of my work or the kind of person I am. I don't worry about [having] hits."

Foley says Rounder will attempt to capitalize on Arden's foothold in the U.S. market provided by "Insensitive." The lead-off single is "Cherry Popsicle," which was serviced to AC radio June 25.

Arden—who is managed by Nikki Shibur of J.A. Tours in Calgary and booked by S.L. Feldman & Associates in Canada—will be in the U.S. this summer, doing radio, press, and some live gigs. In Canada, she's preparing for the fall release of a greatest-hits CD.

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SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

SAY 'UNKLE': The movie is already being hailed as brilliant, irreverent, off-beat, powerful, dramatic, and funny by critics. That's why it's no surprise that the soundtrack for the Fox Searchlight film *Sexy Beast* can be described with each of those very same adjectives—not to mention harsh and melodic.

In order to understand the Beyond Music soundtrack, one has to understand the movie's main musical contributor: **UNKLE**.

UNKLE is more of a combination of various ideas and people than an actual group, with London's Mo' Wax Music founder **James Lavelle** in the lead. He helped change the British music scene by forging a label wherein elements of jazz, hip-hop, electronica, techno, and drum'n'bass fuse effortlessly, often in one song. Also, Lavelle is an established remixer, having lent his touch in this area to Radiohead's "Planet Telex," the Verve mega-hit "Bittersweet Symphony," and Beck's "Where It's At."

Like the movie, the soundtrack is unpredictable. Just as one may feel that a track featuring one of the movie's leads, **Ben Kingsley**, swearing repeatedly over a drum'n'bass groove is not quite appropriate, it ultimately compels the listener. The soundtrack also features four cuts by **Roque Baños**, **the Stranglers**, and even **Dean Martin** and **Henry Mancini**.

Most soundtracks are not meant to be CDs, music for music's sake. While it is obvious that this one is so very tied to the movie, it is destined to find a following of its own at retail.

THE 'TALE' CONTINUES: Music from **Heath Ledger's** current film, *A Knight's Tale*, has been doing well on The Billboard 200. That album highlights songs from the movie, and now Columbia/Legacy/Sony Music Soundtrax is releasing the **Carter Burwell** score for the film in hopes to extend the shelf life of this well-reviewed yet quickly disappearing tale.

Burwell is one of the most prolific composers working today. Having started about 20 years ago with the **Coen Brothers' Blood Simple**, Burwell has now scored almost 50 works. He continues to work with the Coen Brothers and has also lent his talents to many diverse projects, from *Doc Hollywood* and *Kalifornia* to *Barton Fink* and *Velvet Goldmine*.

Burwell's unique sound plays out well and transcends from film to CD. His history of scoring films filled with contradictions served him well on this outing. Missing from the score is the traditional pageantry feeling a movie about jousting and chivalry is expected to contain. Instead, a very contemporary score emerges when removed from the film, one classic in origin but adventurous in implementation.

STUCK IN THE MIDDLE: The song's the thing, at least for soundtracks. There can be no doubt about that when it comes to sales. Score albums simply don't sell nearly as well as albums with songs. That's evidenced by the fact that a full one-third of *Billboard's* Top Classical Crossover chart is either score albums or retrospectives by famed composers. Meanwhile, 12% of The Billboard 200 is soundtrack releases—soundtracks with songs. Some, such as the *Save the Last Dance* soundtrack, get double the chart action with a *More Music From...* or *Music Inspired By...* second release.

While this division seems clear, there are several soundtracks being released that are trying to blur the lines. Many music supervisors, including those working on *Sexy Beast* or *Lara Croft: Tomb Raider*, are working with directors and finding cutting-edge genres, styles, and artists and placing them in theatrical and subsequent retail vehicles. These are the soundtracks that will bridge the gap between pure score album and song. As more contemporary artists, such as **UNKLE**, **South**, **Moby**, **the Chemical Brothers**, **BT**, and **Oxide & Neutrino**, work in film and soundtracks, their audiences will feel comfortable buying the genre, and new audiences for soundtracks will be established.

WINGS OF A FILM: Super-composer **Hans Zimmer** blames a brief moment of being caught off guard on accepting the invitation to do a live concert performance of his various scores. Well, it's a good thing he was caught off guard because the recorded version of the concert is a treat for film music buffs, and a great compilation as an introduction to the genre.

The Wings of a Film (Decca) serves as a 12-song retrospective of Zimmer's body of work, from *Gladiator* and *Thelma & Louise* to *Rain Man* to *The Lion King*. Recorded live at the Flanders International Film Festival in October of 2000, it features solos by **Lisa Gerrard** ("Now We Are Free" from *Gladiator*), **Lebo M** and **Keswa** ("Lea halalela" from *The Lion King*) and instrumental solos by **Pete Haycock** (electric guitar), **Heitor Pereira** (acoustic guitar) and **Gavin Greenaway** (keyboards and band leader).

"This is really a musical reunion for me with friends of immense talent," states Zimmer. "Now that the music has no dialogue or image to hide behind, it is a tribute to their talent and musicianship."

BUILT TO SPILL DISCOVERS 'ANCIENT MELODIES'

(Continued from page 18)

elements at play, from the keyboard work of Martsch and Quasi's Sam Coomes on tracks like "The Weather" to the slide guitar-addled boogie of "Happiness" to Martsch's newly assured lyric writing, a task he has usually viewed as secondary to the music-making process. On every previous record, Martsch—whose songs are published by BMG Songs /All Smiles (ASCAP)—would receive informal assistance from his wife, **Karena Youtz**. "But on this one, I eventually got it all done on my own," he says.

"Some things are stolen, but I stole them," he adds with a laugh. "I don't really know where the lyrics go, thematically. I kind of write things and then forget about what they are and what they mean. For me, the process of making music is like, each time I finish one certain area, like a chord progression, I forget about it and move on to the next thing."

While making music comes naturally for Martsch, marketing Built to Spill beyond its devoted core audience requires a specialized approach, according to **Julie Muncy**, national director of alternative promotion at Warner Bros. The band is a staple at college stations, and it has gotten early support and specialty show airplay from several commercial modern rock radio stations, including **WOXY Cincinnati**. The label has hired radio promotion company **Spectre** to help bridge the gap, setting up on-

air appearances and interviews with such stations as **KCRW Santa Monica, Calif.**

This time, the full album will be shipped to triple-A, alternative, and college stations, preceded by the four-track sampler "Sabonis Tracks," featuring "Strange" and "The Weather," plus live covers of the Velvet Underground's "What Goes On" and "Linus and Lucy" from the *Peanuts* cartoon. "Strange" goes for ads at modern rock and triple-A July 10.

According to Warner Bros. marketing director **Kevin Sakoda**, all four songs from the sampler are available on Built to Spill's newly relaunched and refurbished Web site (built-to-spill.com). The site also features a message board, videos, a newsletter, and a contest called **Drag Doug Through the Mud**, affording the winner a chance to interview Martsch.

Warner Bros. is also using the Internet to create "some kind of profiler presence" for the band at stations "that wouldn't necessarily play Built to Spill," Muncy says. The label will look to place banner ads, downloads, and contests on those stations' Web sites. Download promotions are also in place with **Liquid Audio** and **MSN**.

Assisting in the effort is **New York-based Takeout Marketing**, which provides online viral marketing in message boards and chat rooms, as well as an offline affiliate program, which will

distribute posters, stickers, postcards, and CD samplers in Built to Spill's top 20 sales markets and college campuses. Reinforcing the band's indie roots, the vinyl edition of *Melodies of the Future* was licensed to **Up**, which will issue the LP Aug. 10.

As usual, touring is a key component of the new album's marketing campaign. The band has been on the road on the West Coast since early June, including four sold-out dates in Los Angeles. (The first leg of the trek closed June 30 in Seattle). Midnight sales the night before the record's street date are set for 30 U.S. cities, including **Boise; Portland, Ore.; and Seattle**.

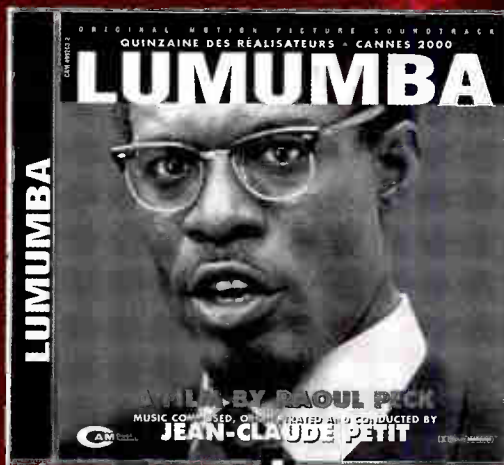
An East Coast/Midwest swing of approximately 40 dates begins in early September. Built to Spill, which is booked by the Agency Group, will also play Seattle's annual **Bumbershoot Festival** Sept. 1.

Melodies of the Future is Built to Spill's last firm album under its Warner Bros. deal, but both parties express satisfaction about their partnership to date. "No one is telling us what to do, and no one is taking away our creative license," Martsch says. "It's all been really cool."

Muncy adds, "Historically, we pride ourselves on having bands like Built to Spill, who produce music of integrity and critical acclaim. I think as long as Doug is happy on the label, we have a future together."

From the composer of *Manon of the Spring* and *Jean de Florette*, a vibrant and elegant score which powerfully underlines the astounding true story of (Patrice) Lumumba's fight for Congo's independence.

LUMUMBA the movie opens June 27th in NYC and July 20th in LA with a national release to follow. For info on other cities: www.zeitgeistfilm.com



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	1	4	PAUL OAKENFOLD WARNER SUNSET/FFRR 31169/LONDON-SIRE (18.98 CD)	No. 1 SWORDFISH: THE ALBUM (SOUNDTRACK)
2	NEW		BASEMENT JAXX XL 10423*/ASTRALWERKS (16.98 CD)	ROOTY
3	16	6	JANE MONHEIT N-CODED 4219/WARLOCK (17.98 CD)	COME DREAM WITH ME
4	4	6	NIKKA COSTA CHEEBA SOUND 10096*/VIRGIN (12.98/17.98)	EVERYBODY GOT THEIR SOMETHING
5	6	7	SYLEENA JOHNSON JIVE 41700/ZOMBA (11.98/17.98)	CHAPTER 1: LOVE, PAIN & FORGIVENESS
6	3	2	BACKBONE AKA MR. FAT FACE 100 FEATURING SLIC PATNA UNIVERSAL 014117 (12.98/18.98)	CONCRETE LAW
7	7	22	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
8	12	56	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
9	NEW		RES MCA 112310* (8.98/12.98)	HOW I DO
10	8	5	MARCO ANTONIO SOLIS FONOVISA 0527 (10.98/16.98)	MAS DE MI ALMA
11	NEW		SCREWBALL HYDRA 9201*/LANDSPEED (17.98 CD)	LOYALTY
12	11	3	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	PLAY IT LOUD
13	25	13	PETE YORN COLUMBIA 62216/CRG (12.98 EQ CD)	MUSIC FOR THE MORNING AFTER
14	18	35	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
15	21	61	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
16	10	2	AFRO CELT SOUND SYSTEM REAL WORLD/NARADA 10184/VIRGIN (17.98 CD)	VOLUME 3: FURTHER IN TIME
17	19	27	PAULINA RUBIO UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
18	17	31	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
19	26	4	RUFUS WAINWRIGHT DREAMWORKS 450237/INTERSCOPE (18.98 CD)	POSES
20	9	4	SNYPAZ RAP-A-LOT 10367/VIRGIN (12.98/17.98)	LIVIN' IN THE SCOPE
21	NEW		ICED EARTH CENTURY MEDIA 8005 (16.98 CD)	HORROR SHOW
22	20	8	D.P.G. D.P.G. 1001 (12.98/17.98)	DILLINGER & YOUNG GOTTI
23	13	4	CESARIA EVORA WINDHAM HILL 11590/RCA (11.98/17.98)	SAO VINCENTE
24	23	6	STEREOMUD LOUD/COLUMBIA 85483/CRG (12.98 EQ CD)	PERFECT SELF
25	14	2	ESHAM OVERCORE 2260/TVT (10.98/16.98)	TONGUES

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	RE-ENTRY	OLD FRIENDS QUARTET SPRING HOUSE 42321 (11.98/16.98)	ENCORE	
27	31	3	THE LOVE DOCTOR MARDI GRAS 1055 (10.98/16.98)	DOCTOR OF LOVE
28	30	6	OURS DREAMWORKS 450036/INTERSCOPE (8.98/12.98)	DISTORTED LULLABIES
29	NEW		GRUPO BRYNDIS DISA 727012 (8.98/13.98)	HISTORIA MUSICAL ROMANTICA
30	15	4	CRISTIAN ARIOLA 85324/BMG LATIN (10.98/15.98)	AZUL
31	45	7	BUDDY GUY SILVERTONE 41751/ZOMBA (17.98 CD)	SWEET TEA
32	39	12	SONICFLOOD GOTEE 72827 (15.98 CD)	SONICPRAISE
33	36	31	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
34	32	20	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
35	44	8	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM
36	22	9	REMEDY FIFTH ANGEL 7001 (11.98/16.98)	THE GENUINE ARTICLE
37	33	8	MARK MCGUINN VFR 734757 (10.98/16.98)	MARK MCGUINN
38	29	5	REHAB DESTINY 63648/EPIC (11.98 EQ/17.98)	SOUTHERN DISCOMFORT
39	38	7	TRUE VIBE ESSENTIAL 10619/ZOMBA (11.98/17.98)	TRUE VIBE
40	35	4	KOOL KEITH OVERCORE 2270*/TVT (10.98/16.98)	SPANKMASTER
41	42	32	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
42	34	12	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD)	ESSENTIAL SPRING BREAK — SUMMER 2001
43	24	7	RAY MUNNS KINETIC 54679 (17.98 CD)	RAY'S HOUSE
44	41	13	BOND MBO 467091/DECCA (17.98 CD)	BORN
45	5	2	EL ORIGINAL DE LA SIERRA UNIVISION 976001/UNIVERSAL LATINO (7.98/13.98)	HOMENAJE A CHALINO SANCHEZ
46	40	6	ROY D. MERCER CAPITOL (NASHVILLE) 32515 (10.98/16.98)	ROY D. MERCER VS. YANKEES
47	NEW		MARCUS MILLER 3 DEUCES 83534/TELARC (16.98 CD)	M SQUARED
48	27	4	KEB' MO' OKEH/EPIC 63829/SONY WONDER (9.98 EQ/16.98)	BIG WIDE GRIN
49	28	16	NONPOINT MCA 112364 (8.98/12.98)	STATEMENT
50	43	26	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO

POPULAR UPRIISINGS

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

CREATURES OF HABIT: If the music of Los Angeles-based **Beautiful Creatures** sounds slightly familiar, it may be because the band is fronted by former **Bang Tango** singer **Joe LeSte**.



Bilal Debuts. R&B singer Bilal is off to a promising start with "Love It," his current single. The song is getting airplay on several R&B stations, and BET is playing the video. "Love It" is on Bilal's debut album, *1st Born Second*, due July 31 on Moyo/Interscope Records. He says the album title comes from "being a child" of the '90s alternative soul movement.

Beautiful Creatures' eponymous debut album (due Aug. 14 on Warner Bros. Records) celebrates old-school hard-rock roots at a time when the rap/rock sound has become so

trendy with many new rock bands. The album was produced by **Sean Beavan** (**Nine Inch Nails**, **Marilyn Manson**).

Beautiful Creatures will build its profile through this year's Ozzfest. Upcoming tour dates include July 20 in Bristow, Va.; July 21 in Camden, N.J.; Aug. 3 in Columbus, Ohio; and Aug. 5 in Hartford, Conn.

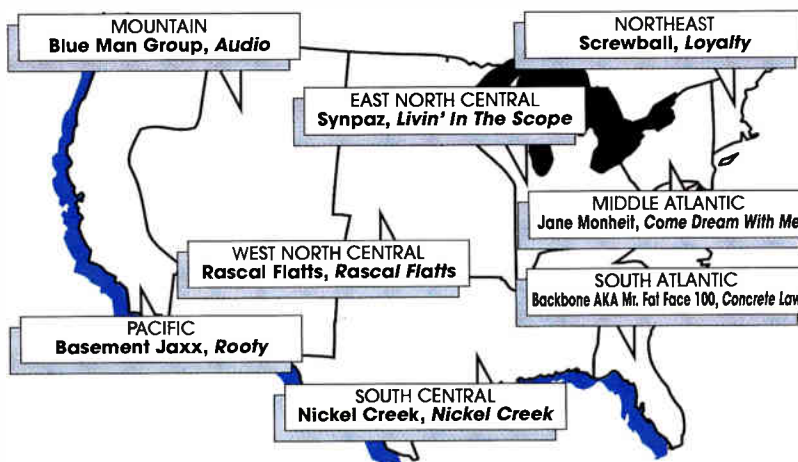
CHERI'S BACK: Contemporary Christian singer **Cheri Keaggy** has switched record labels from Sparrow to Word/Epic. Her first album on Word/Epic, *Let's Fly*, will be released July 17. The Dove Award-winning artist has appeared on the Top Contemporary Christian chart with 1997's *What Matters Most* (No. 28) and 1995's *Child of the Father* (No. 20).

The title track from *Let's Fly* is the album's first single; it has been serviced to contemporary Christian radio. Keaggy is on a limited U.S. tour, with dates that include Aug. 25 in Lexington, Ky.; Sept. 15 in



Immortal Rock. Brand New Immortals' lineup includes ex-Black Crowes member Johnny Colt and ex-Follow for Now singer David Ryan Harris. The band's debut album, *Tragic Show* (the Music Company/Elektra), was produced by Brendan O'Brien (Stone Temple Pilots, Korn), whom Harris calls "an old friend."

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 <i>Audio</i>	1. Screwbball <i>Loyalty</i>
2. Paul Oakenfold <i>Swordfish: The Album (Soundtrack)</i>	2. Syleena Johnson <i>Chapter 1: Love, Pain & Forgiveness</i>
3. Nickel Creek <i>Nickel Creek</i>	3. Outsizaz <i>The Bricks</i>
4. Basement Jaxx <i>Rooty</i>	4. Anthony Keans/Ronan Ryan/Fabrizio Wright <i>The Irish Tenors: Ellis Island</i>
5. Marco Antonio Solis <i>Mas De Mi Alma</i>	5. Jane Monheit <i>Come Dream With Me</i>
6. Iced Earth <i>Horror Show</i>	6. Kardinal Offishall <i>Firestarter Volume 1 — Quest For Fire</i>
7. Afro Celt Sound System <i>Volume 3: Further In Time</i>	7. Remedy <i>The Genuine Article</i>
8. Jane Monheit <i>Come Dream With Me</i>	8. Res <i>How I Do</i>
9. Jamie O'Neal <i>Shiver</i>	9. Regina <i>It Ain't Over</i>
10. The String Cheese Incident <i>Outside Inside</i>	10. Rev. Clay Evans <i>And The AARC Mass Choir Constantly</i>

Grand Rapids, Mich.; and Sept. 29 in Bloomington, Ill.

BROWN'S DEBUT: Songwriter **Raphael Brown** co-wrote the 1997 **Dru Hill** hit "In My Bed," which reached No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 9 on The Billboard Hot 100. Now Brown steps into the spotlight as an artist with his debut solo album, *Private Life* (Arista Records).

The album's first single, "Maybe," has been released to R&B radio. *Private Life* also features collaborations with producers **Donnie "D-Major" Boynton** and **Eddie F (Ruff Endz, Donnell Jones)**.

NEW PUNKS: Pop/punk band **CKY** is touring in support of its major-label debut album, *Volume 1* (Island Records). The album has already sold more than 40,000 copies as an independent release, according to Island. Reissued June 26 on Island, *Volume 1* will appeal to neo-punk fans who want to hear

music that is harder than that of **Green Day** or **Blink-182**.

CKY will start a tour Thursday (12) with **Deftones** and **Godsmack** in Spokane, Wash. Other dates on that tour include July 17 in Irvine, Calif.; July 21 in Dallas; July 31 in New Orleans; Aug. 7 in Atlanta; Aug.



Go West. Country artist Elbert West has been getting radio airplay for "Did-dley," the first single from the album *Livin' the Life* (Broken Bow Records). WGNE Daytona Beach, Fla., and WPOR Portland, Maine, are among the country stations playing the song. West, who is currently on a U.S. tour, says the album has themes that reflect his "passion for life."

13 in Minneapolis; Aug. 24 in Boston; and Aug. 29 in Holmdel, N.J.

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

NEW BROADWAY CAST RECORDING

42nd Street
PRODUCER: Hugh Fordin
Records 92953
42nd Street doesn't have an original narrative, brilliant lyrics, or daring musical composition. What it does have, though, is the spritely energy of an optimistic girl from nowhere who's determined to make it as a Broadway hooper. With such classic numbers as "Lullaby of Broadway," "We're in the Money," and "Keep Young and Beautiful"—not to mention the title tune—42nd Street has a memorable score that's nearly as irresistible as its show-stopping tap routines. Musical director Todd Ellison keeps up the toe-tapping pace in this Tony Award-winning Broadway revival, with orchestrations that stay true to their era even as they're pared down for a fresher, cleaner, more current sound—which producer Hugh Fordin polishes to a brassy finish here. Christine Ebersole—who won a Tony for her portrayal of snobby starlet Dorothy Brock—provides a welcome counterpoint to the staccato taps with her expressive tone and smooth phrasing on "You're Getting to Be a Habit With Me" and her satiny rendition of "I Only Have Eyes for You."—**WH**

THE BACON BROTHERS

Can't Complain
PRODUCERS: Paul Guzzone and Michael Bacon
Zoo/Rounder 43102
You've got to feel pity for the Bacon Brothers. No matter how hard they try or how good their creative output, they will always be known as the group starring famed film actor Kevin Bacon—which instantly reduces their credibility. But consumed purely on its own merits, *Can't Complain* is a strong collection of acoustic-rooted pop tunes,


SPOTLIGHT



FAITHLESS
Outrospective
PRODUCERS: Rollo and Sister Bliss
Kinetic/Cheeky/Arista 07822-14713
Outrospective recently debuted at No. 4 on the European Top 100 Albums chart—as well as No. 2 in Norway, No. 3 in Germany, No. 4 in the U.K., No. 5 in Ireland, No. 6 in Switzerland, and No. 10 in Finland. In this issue, the set's lead single, the anthemic "We Come 1," spends a seventh week atop the European Dance Traxx chart. Here in the U.S., the single is well-poised to climb to the top of the *Billboard* Hot Dance Music/Club Play chart. While the album should achieve a similar feat on The *Billboard* 200, chances are good that it, like its predecessors (1997's *Reverence* and '98's *Sunday Spm*), won't. And that's very sad, indeed, for *Outrospective* finds the U.K. trio—keyboardist Sister Bliss, programmer Rollo, and rapper Maxi Jazz—cleverly fusing elements of folk, pop, electro, blues, dub, hip-hop, house, and trance. Highlights include the melodramatic "One Step Too Far" (featuring Rollo's sister, Dido), and the Jazz-fronted "Not Enuff Love," which is as bitter as it is sweet.—**MP**

anchored by taut, memorable melodies and vivid lyrics. Kevin and his sibling, Michael, have become assured singers, weaving sweet, Everly Brothers-esque harmonies around charming, earnest lead vocals. Although there's plenty here for triple-A programmers to nosh on, if they would (most notably the string-laden "Paris" and the percussive "Grace"), the lads are at their best when indulging in such sprawling jams as the epic "Summer of Love (Woodstock '99)" that perhaps come to full life in a live setting. Either way, the Bacon Brothers deserve a fair shake. This is far more than a fleeting musical fancy for an over-indulgent actor.—**LF**

SPOTLIGHT



LONESTAR
I'm Already There
PRODUCER: Dann Huff
BNA 07863
Rock guitars kick off the band's fifth BNA release with "Out Go the Lights," an energized and danceable midtempo track that effectively sets the tone for the rest of what is poised to be a monster album. Lonestar effectively blends pop/rock-tinged country with soulful, AOR ballads, all effectively delivered by lead vocalist Richie McDonald, who has quickly become one of the genre's gold singers. "Unusually Unusual" is a peppy, likeable serving of cotton candy, and "Not a Day Goes By" and "I'm Already There" are the kind of glossy, piano-based ballads that McDonald chews up with ease. "With Me" is an infectious, fiddle-driven, soaring cut that owes more to Kansas than country and nevertheless sounds like a hit. Lonestar flexes some creative muscle with the smoky power ballad "Without You" and the funky "Must Be Love." While producer Dann Huff takes some sonic chances here and there, overall this album fits a formula that equals platinum.—**RW**

THE MOORE BROTHERS

Colossal Small
PRODUCER: Jon Erickson
Amazing Grease Records 11
Greg and Thom Moore's drowsy, breathy vocals aren't always on key. The Californians' acoustic guitars could stand to have their strings tightened as well. And their lyrics often sound like surreal children's poetry, sometimes evocative of thoughtful imagery and other times simply quirky. Yet, somehow, on *Colossal Small*, these minor problems charm more than annoy. Of a dozen brief songs, standouts include the sweetly strummed title track, the keyboard-driven "Moleslica," and the ethereal "Bit by the Loon," which features Andrew

SPOTLIGHT



VANESSA DAOU
Make You Love
PRODUCER: Peter Daou
EQBR Music Group EQ80001
In these days of cookie-cutter productions and contrived musical trends, it's not particularly easy being different; an artist who doesn't adhere to the strict, yet completely unofficial, guidelines for what makes a certain song or style of music radio-friendly is in trouble. Consider Vanessa Daou a girl in trouble—in her case, though, that's a marvelous thing. On her fourth solo album—definitely produced by her musical partner/husband Peter—the singer continues to follow the beat of her own drum, bucking the norm for her own artistic integrity. Drawing from electronic, pop, and jazz, *Make You Love* drips with romance, sensuality, and much love. Such tracks as "You," "Juliette," "Bittersweet," "Show Me," "A Little Bit of Pain," and a cover of Jane's Addiction's "I Would for You" are pure bliss. For those ready to graduate from Moby's *Play* and Dido's *No Angel*, Daou's *Make You Love* is yours for the taking. Distributed by Caroline.—**MP**

Borger on vibraphone. Producer Jon Erickson—who also plays bass, piano, and organ—gives this set a minimalist, low-tech sound, rife with retro flourishes, that lets the brothers' thin, folksy harmonies set dreamy melodies against gently trippy backdrops. Call it chill-out music for the alt-rock crowd. Contact: 415-337-8769.—**WH**

BETTY BLOWTORCH

Are You Man Enough?
PRODUCER: Matt Hyde
Foodchain 54446
The members of Betty Blowtorch are half-kidding when they sing, "We've got no integrity/But we sure do look good." In fact, the Los Angeles-based band is usually half-

kidding. Layering screaming vocals over amped power chords, the all-female foursome's big sound blends '70s hardcore axe work with a punk aesthetic—part Joan Jett, part L7. What the group lacks in musical originality it makes up for with driving rhythms, clever hooks, and raw energy—plus an insatiable desire to have a raunchy, raucous good time. Such tracks as "Size Queen" (featuring Vanilla Ice) and "Hell on Wheels" delight in turning rock's macho culture inside out through deadpanned sarcastic lyrics, while such songs as "Big Hair, Broken Heart" and "I'm Ugly and I Don't Know Why" are flat-out jokes. But keeping tongue in cheek is risky; after 15 tracks, the jokes start to wear thin. When you keep making people laugh, it's hard to be taken seriously. Contact: 310-360-6700.—**WH**

R & B / HIP-HOP

Lil' Romeo

Lil' Romeo
PRODUCERS: various
Soulja Music Entertainment/Priority 0198
James Brown once said something about it being a "man's world," but if you look at today's charts, the boys are running the show. Among them is 11-year-old Lil' Romeo. The latest offering from the ubiquitous Master P, Romeo—the Master's son—talks the talk and walks the walk of a young "soulja" on his eponymous debut. "My Baby," the album's first single, employs a sample of the Jackson 5's "I Want You Back" with predictable results. The song's nostalgic hook and cute accompanying clip have already gained the young rapper throngs of screaming female fans. Other highlights include a remix of "That's Cool," which features Romeo's uncle, Silkk the Shocker, and Little D. The "That's Cool" remix—the original appeared on Silkk's *My World, My Way*—uses the same track as its predecessor but is much lighter fare. Other appearances include Master P, Lil' Zane (who steals the show on "Make You Dance"), 6 Piece, and Afficial.—**RH**

DELILAH HARRIS

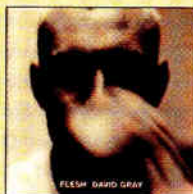
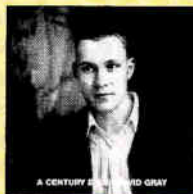
Big Headed Girl
PRODUCERS: John Adams, Pat Smyth, and Steve Williams
PaperNotes Records LVC-321161
Newcomer Delilah Harris has obviously been studying new recordings by such artists as Jill Scott and Erykah Badu, as well as classics by such artists as Minnie Riperton. Make no mistake, Harris doesn't wholly emulate or imitate such singers, but she does possess a similar soul-stirring vision. On the appropriately titled "Lessons in Life," Harris sings of life's journey: "A little pony-tailed girl/Dreams of whirling around the world/And it's all that she knows/Never give up/When the salt in her eye/Was too much she stayed up/She's got it all in her sight, her melody and her flight." Perhaps autobiographical, "Lessons in Life" and such songs as "Don't Be Sad" reveal a singer/songwriter who's not afraid to keep pressing on. Conversely, such tracks as "Slow but Sweet" wouldn't sound out of place alongside the more sensual (and racy) fare of Janet Jackson. Contact: Papernotesrecords@onebox.com.—**MP**

VITAL REISSUES

DAVID GRAY
A Century Ends
PRODUCER: Dave Anderson
Hut/Caroline 10421
Flesh
PRODUCER: not listed
Hut/Caroline 10422
The EP's 92-94
PRODUCER: Dave Anderson
Hut/Caroline 10399
Listening to these discs makes you wonder just how radically different David Gray's career might have progressed had he arrived in the U.S. some three decades ago, filling the era's now legendary Greenwich Village folk clubs with his abounding emotions. Although things have obviously worked out quite nicely for Gray—as he's still enjoying the

smash success of his *White Ladder* album—it almost seems as though the gravely voiced singer and his strummy songs were born to the wrong generation. How else to explain that his wonderful first two albums—1993's *A Century Ends*, featuring the triumphant "Shine" and the rollicking "Wisdom," and 1994's *Flesh*, with the scathing "What Are You" and haunting "Coming Down"—have gone largely ignored in the U.S. since their release? The albums were such duds, in fact, that they only sold a combined 20,000 copies in the U.S., according to SoundScan, before going out of print. But

things are about to change, as *White Ladder* has finally triggered demand for Gray's early efforts, which have now been reissued alongside *The EP's 92-94*, a new collection of singles and recordings of Gray pouring his heart out on tape, singing songs of love and betrayal, heartache and hope. *The EP's 92-94* is a surprisingly strong, fluid collection of *Century* singles "Birds Without Wings," "Shine," and "Wisdom," with their respective B-sides, and perhaps the best track from *Flesh*, "Coming Down." The survey also offers an early version of the *Flesh* track "The Light," as well as Quick-time videos of "Shine" and "Wisdom." *Century* and *Flesh* are must-haves for serious fans, but *EP's* may be ideal for casual listeners searching for the older song or two Gray mixed in with *White Ladder* material on his recent tour.—**WO**



CONTRIBUTORS: Bradley Bamberger, Leila Cobo, Gordon Ely, Larry Flick, Steve Graybow, Rashaun Hall, Wayne Hoffman, Wes Orshoski, Michael Paoletta, Philip van Vleck, 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: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

Reviews & Previews

(Continued from preceding page)

Time," nails the irony of "Problems at Home," and burns on "If I Was Your Man." Conversely, "Every Time I Look at You" is a pop-ish rocker with an awkward break and out-of-place banjo (just because Dixie Chicks pulled it off doesn't mean it's gonna work for everyone). And "All Over Me," a well-written piano-based power ballad that Shelton co-wrote with Earl Thomas Conley, is a tad over-sung. A very cool dog/prison song in "Ol' Red," performed with style by Shelton, is almost enough to save the project. When Shelton complains of "the same old vanilla" on country radio in Braddock's excellent "Same Old Song," it's a point well-taken. But it might ring even more true if it weren't coming from a videogenic guy in a cowboy hat with an absurd single that may well make him a star.—RW

LATIN

▶ LOS TRI-O

Siempre en Mi Mente

PRODUCERS: Hugo Gutiérrez and Johnny Gutiérrez
BMG U.S. Latin 74321-78910

At some point, Colombian threesome Los Tri-O could have been regarded as a gimmick: a trio of young cuties singing Latin standards in traditional trio format. But since its debut, the group has shown that it's capable of holding its own with increasing vocal maturity and interpretative ability. This third album, a collection of Juan Gabriel hits, pays homage to the singer/songwriter by providing completely different readings of his material, including two tracks ("Hasta que te Conocí" and the final medley of songs) with Gabriel himself as guest singer. But although Los Tri-O themselves are remarkable—the album's vocal blend and sensibility are outstanding—the musical arrangements eventually languish in sameness and predictability. A trio feel is preserved throughout with the use of *requinto* and guitars. And the soaring trumpet and strings are initially effective—that is, until every song is afforded virtually the exact treatment down to the entrance of the violins.—LC

▶ JAGUARES

Cuando la Sangre Galopa

PRODUCERS: Saúl Hernández and Alfonso André
BMG U.S. Latin 74321 86742

Mexican arena rockers Jaguares make no bones about what they are—arena rockers and purveyors of big, anthemic tunes with lots of crunching guitars over lyrical melodies. Singer Saúl Hernández's raspy voice caps off a mood that's commercially appealing but intimate. If this is the sound you embrace, *Cuando la Sangre Galopa* will thrill you, especially on such songs as "Como Tú" (with its Santana-like vamp) and the melancholic "Estoy Cansado." And although there's nothing sonically distinctive about this set, the package of good melodies and ensemble work make it a consistently good listen.—LC

★ ANA BELÉN

Peces de Ciudad

PRODUCER: Emanuele Ruffinengo
BMG U.S. Latin 74321 86156

If the term "intelligent Latin pop" hasn't been put to serious use yet, it should—with Ana Belén foremost on its list of representatives. On an album that runs the gamut from playful to introspective, Belén puts her personal imprint on other writers' most intimate songs with elegance, nuance, and conviction. Take Franco de Vita's "Un Extraño en mi Bañera," which puts into words a woman's perennial fear of her abusive husband, or Joaquín Sabina's "Pisando Charcos," where a jilted lover meets her happy ex. Belén is aided by the tasteful production of Emanuele Ruffinengo (Alejandro Sanz), which insinuates just the right dose of Flamenco guitars and *palmas* as well as cello and violins to achieve a balanced, sophisticated fusion. If anything, Ruffinengo is some-

times too conventional—drop the sax and electric guitar solos, please. But compelling musicianship never ceases to hold this album together.—LC

JAZZ

▶ ERIC MARIENTHAL

Turn Up the Heat

PRODUCER: Russ Freeman
Peak/Concord 8503

Saxophonist Eric Marienthal utilizes many of the well-worn urban grooves that are de rigueur in contemporary jazz, but his gritty, honest tone and insistence on adding a hefty dose of improvisation to his radio-friendly fare positions him above the smooth jazz pack. By focusing more on improvisation and less on keeping every hair in place, Marienthal's playing is consistently satisfying and inventive, as he tastefully winds his way around this contemporary set with the conviction of a seasoned post-bopper. Such guests as guitarist Robben Ford, keyboardist Jeff Lorber, and producer/guitarist Russ Freeman subtly reference the music's fusion roots, providing additional, if occasionally restrained, musical enticement. The first single, "One Day in Venice," is pleasantly melodic, but it is on such cuts as the funk/rock workout of the Doobie Brothers' "Takin' It to the Streets" where Marienthal truly turns up the heat.—SG

WORLD MUSIC

★ LILA DOWNS

Border

PRODUCERS: Paul Cohen and Lila Downs
Narada World 70876-15333

Lila Downs' dramatic debut album, *Tree of Life*, released last year by Narada, drew heavily on her exotic Mixtec Indian background, delivering a profoundly moving performance that immediately thrust her into the world music spotlight. With *Border*, she has wasted no time taking her repertoire to another level. She does two songs in English—"Pastures of Plenty" and "This Land Is Your Land" and "Smoke." The latter is very much in the populist folk tradition, as is "Pastures." "This Land," though, comes from a jazzy rock idea and actually flashes hip-hop at a couple points. Downs pulls off a very torchy bit of Latin pop with "Perhaps Perhaps" that would make for a nice rumba on the dancefloor, and she shows an adroit command of the cumbia style on several tracks, including "Cumbia Maya" and "Hannal Wech." Downs opens up a wider range of Latin influences on *Border*, and it works for her, because her interpretive skill is sublime, and her voice is a world-class instrument.—PVV

★ FARAUALLA

Faraualla

PRODUCERS: Francesco Ballerini and Matteo Silva
Amiata Records 499

Faraualla is Cristina Palmiotto, Teresa Vallarella, and Maristella and Gabriella Schiavone—four women from the Apulia region of southern Italy. Lovely voices all, but what they do together with a piece of music is truly amazing. They're also songcatchers, drawing material from Russia, Bulgaria, and Hungary, as well as the Adriatic and Mediterranean regions. The quartet even does a number inspired by a Native American chant, and "Questa Fanciul-L'Amor" is a 14th century ballad. A cappella moments? Absolutely, but Faraualla also works with accompaniment that ranges from harness bells to cymbals to *darabukka* and rattle drum. For a vocal jam that would challenge the best hip-hop artists, check out the original "Maha Te Song." If the topic is breathtaking four-part harmony, then the entire album is a practicum on that subject. Touted as the Zap Mama of Italy, Faraualla has the stuff to make that claim stick. Distributed by Velas Records.—PVV

CLASSICAL

★ HAYDN: The Seven Last Words

Fitzwilliam String Quartet

PRODUCER: Philip Hobbs

Linn 153

One of the summits of Viennese classicism, Haydn's *The Seven Last Words of Christ on the Cross*—a sequence of seven sacred adagios, with an intro and conclusion—is available in arrangements for string quartet, orchestra, and orchestra and chorus (with the latter in oratorio form). The one for string quartet is still the most popular, and music lovers are spoiled for choice, with several excellent renditions in the catalog. This period-instrument version by Britain's Fitzwilliam String Quartet serves as a rival to the fine period set by Quatuor Mosaïques (As-tree/Naïve), and it comes at the same time as ECM's issue of a new modern-instrument take by the Rosamunde Quartet. Both the Fitzwilliam and the Rosamunde are lovingly recorded, although many may prefer the more immediate Linn sound over the ambient ECM sonics. More important, the Fitzwilliam's gut strings and unaffected tempi seem to better bring out the plangent quality of Haydn's lines, even over the Rosamunde's more considered interpretive approach. The Fitzwilliam's *Seven Last Words* speaks straight to the heart. Distributed in North America by Allegro.—BB

★ SAMUEL BARBER: Three Essays for Orchestra, Excerpts from 'Vanessa' and 'Medea,' etc.

Detroit Symphony Orchestra/Neeme Järvi

PRODUCERS: Charles Greenwell and Ralph Couzens
Chandos 9908

This new compilation of incidental Barber from Neeme Järvi's early-'90s Detroit Symphony survey is hardly incidental. By eschewing the hackneyed for the relatively rarely heard, Chandos presents one of the finest showcases for the composer's less-anachronistic music. The beautifully dark-hued First Essay for Orchestra mines emotional territory similar to that of the famously moving Adagio for Strings, while the dramatic *Music for a Scene From Shelley* and two sweeter orchestral excerpts from the 1958 Pulitzer Prize-winning opera *Vanessa* are archetypal examples of quality 20th-century neoromanticism. The Second and Third Essays are far more dynamic, percussive pieces, as is the even violent *Medea's Meditation and Dance of Vengeance* from Barber's late-'40s Martha Graham ballet *Medea (Caves of the Heart)*. The Chandos sound is generally excellent, and Järvi works wonders with the Detroit orchestra, which sounds at one with this repertoire. Distributed in the U.S. by Koch.—BB

GOSPEL

▶ LOU RAWLS

I'm Blessed

PRODUCER: Rev. Milton Biggum

Malaco 4517

Lou Rawls, who began his career singing gospel in the late '40s, comes full circle with *I'm Blessed*, the first solo gospel release of his long and distinguished career. Producer Rev. Milton Biggum perfectly understands both Rawls' gifts and legacy, keeping instrumental soloing to a minimum while providing an air-tight rhythm section and inspired backing vocals from a list of gospel luminaries that includes the Georgia Mass Choir and the Mississippi Mass Choir. Rawls is in magnificent voice, with his rich baritone alternately smooth and husky as ever. The prevailing fare here is a tasty mix of timeless R&B and traditional gospel, with a 12-song set of classic hymns ("Amazing Grace," "Were You There") and gospel standards ("Peace in the Valley," "Amen," "Oh Happy Day"). It's nothing short of inspiring to hear Rawls put his still-formidable imprint on such familiar fare.—GE

IN PRINT

STONED: A Memoir of London in the 1960s

BY ANDREW LOOG OLDHAM

St. Martin's Press

400 pages; \$23.95

Andrew Loog Oldham, in the course of his autobiography, *Stoned*, describes himself as "an all-American boy" (despite being inimitably English), "too busy recovering from my own applause," and ultimately, "el Pimpresario." Those close to Oldham—prior to, then during his tenure as the Rolling Stones' manager during their first brush with fame—concur, describing him as being "made for show business" while acknowledging that the young man-on-the-make consistently "got away with murder."

Stoned features Oldham and various friends, lovers, and business associates hold forth on the minutiae of this Londoner's very swinging life. The book's narrative describes Oldham's rapid post-adolescent transformation from private schooler to public relations man (for a host of star clients, including the Beatles at one juncture) and upward to his work with the Stones, for which he's best known.

Opening with a harrowing depiction of his recent coming to grips with drug addiction, *Stoned* immediately skips back in time to his wartime childhood and the bleak scenario that was 1950s Britain. From that point onward, a starstruck Oldham works his way through a brief fashion career, then the music publishers' offices and seedy bars of London's Soho, ever in pursuit of the "next big thing."

Die-hard Stones completists may find *Stoned* disappointing. The band doesn't really feature in Oldham's history until mid-book. While he writes much about their early days (with band members' contributions limited to quotes from a Keith Richards bio), the book approaches its conclusion well prior to Oldham's (and doomed Stones guitarist Brian Jones') eventual estrangement from the group. To read of the Stones hitting the big time in 1964 is to aware that the index lurks only a few pages ahead.

Oldham seems—like producer Phil Spector, his friend and mentor—to belong to an age governed by draconian producers and managers; neither man's career would survive the growing autonomy of the recording acts themselves.

Oldham's accounts of his own activities in the early '60s might be

politely described as picaresque. Ruthless, ever intimidating, Oldham and his immediate associates (including his legendary criminal chauffeurs-cum-henchmen) come off as entrepreneurial versions of Alex from *A Clockwork Orange*. Whether issuing unmusical instructions during recording sessions, thrashing journalists in their own offices, or simply doling out physical abuse to pedestrians from his car window, he lived the ultra-violent lifestyle that the Stones would later adapt as image-enhancement. The description offered by pop historian George Melly best sums up the band's manager: "Oldham was calculatedly vicious and nasty—[his] enormous talent totally devoted to whim and money."

Given Oldham's influences, this is hardly surprising. His heroes, as he avows throughout *Stoned*, are the managers, song pluggers, producers, talent spotters, PR men, and other shadowy figures darting about the periphery of the English entertainment

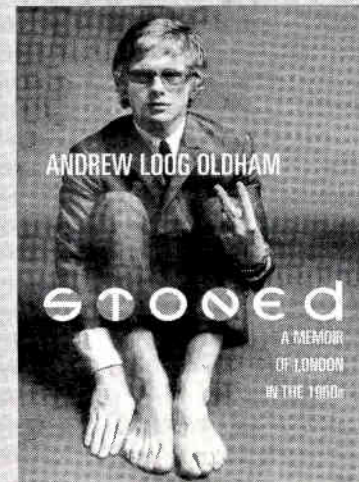
world. They possessed little musical ability, surviving instead on gut instincts, coercion, and sheer nerve.

By detailing the careers of those he emulated, Oldham provides fascinating insight into the pre-Beatle era, when every manager was a Svengali and the pretty faces of English pop were manufactured goods—as much if not more than the current crop of American boy bands. He takes an objective view of the guiding lights in the early English pop scene, offering pocket biographies of the talents behind the talent: eccentric producer Joe Meek, the king-making manager Larry Parnes ("my true pop Diaghilev"), and numerous other forms of impresario associated with the bands of the British Invasion.

Oldham loves to talk; this much is obvious. His prose, overheated though it may be at times, is further evidence of his zest for life. Never one to shrink from adroit punmanship, Oldham offers several zingers on the order of "The skills were alive with the sound of music" and Bob Dylan's manager Albert Grossman being "the calm above the norm."

The right man for his time, Oldham was at one with the early-'60s pop world; while not the most unbiased guide to the era, it's difficult to imagine a more entertaining one.

RICHARD HENDERSON



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Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

DEXTER FREEBISH *My Madonna* (2:58)

PRODUCER: John Shanks
WRITERS: Romig and Shanks
PUBLISHER: not listed
Capitol 5685 (CD promo)
Like Vertical Horizon and Nine Days before it, quintet Dexter Freebish makes rock records that any boy-band fan could love. On the heels of breakthrough hit "Leaving Town" from the band's debut album, *A Life of Saturdays*, the boys from Texas offer "My Madonna." An ode to the girl of their dreams, the midtempo singalong is an unabashed love song lacking even a hint of cynicism. This is a band without pretense, flavoring its music with the sort of bubble-gum trimmings that give Radiohead's Thom Yorke cold sweats at night. "My Madonna" provides a catchy riff for the band to worship, much as LFO hailed Jennifer Love Hewitt in "Girl on TV." Add a soaring chorus, a good-looking front man, and a couple of turntable scratches thrown in for street cred, and Dexter Freebish has the formula for a radio and TRL smash.—**SB**

MYRA *Miracles Happen (When You Believe)* (5:00)

PRODUCER: Chris Hamm
WRITERS: P. Shayne and E. Kennedy
PUBLISHER: not listed
Buena Vista Records 60729 (CD promo)
Myra is the first act signed to new Disney imprint Buena Vista Records—and cross-promotion has never had it so good. The 15-year-old is already splashed across the Disney Channel and Radio Disney, is slated to strut her stuff as part of the radio network's fall "Live Tour," and she performs on ABC's prime-time special *Disney's Hot Summer Jams*. That's pretty priceless exposure to her target audience. Of course, it doesn't hurt that "Miracles Happen" is just the kind of fare that should percolate its way into the consciousness of youngsters nationwide, while its spirited, springy demeanor could garner attention at top 40, too. Myra has a solid voice, a la Mandy Moore, as well as the videogenic charms to help Disney accomplish its goals. This track is also the end title to the upcoming teen flick *The Princess Diaries*, and Myra tours this summer with Aaron Carter. Looks like her team isn't looking for miracles; instead, they're relying on a boatload of savvy marketing and persistent exposure.—**CT**

R & B

★ **EXHALE** *Chillin' in Your Benz* (4:04)

PRODUCERS: Andre Harris and Vidal Davis
WRITERS: A. Harris, L. Watson, N. Belton, and T. George
PUBLISHERS: Dirty Dre Music/JATCAT Music/Tre Angeli Music, ASCAP
Real Deal/Orpheus 3526 (CD promo)
Exhale may have scored a knockout with its debut single, "Chillin' in Your Benz." Recorded for retired

boxer Evander Holyfield's Real Deal Records, the trio—Tasha Belton, Tiko George, and Toya Watson—brings silky harmonies and a no-nonsense lyric to a radio-friendly track. The result is a strong debut from the Washington, D.C.-based group. Lyrically, "Chillin' " is your run-of-the-mill tale of a cheating, no-good man, but to Exhale's credit, the song's bridge serves as a wonderful platform for the group to showcase its truly spine-tingling harmonies. Produced by A Touch of Jazz's André Harris and Vidal Davis, "Chillin' in Your Benz" should fit perfectly with other female empowerment anthems by the likes of Destiny's Child, Lil' Mo, and Olivia.—**RH**

COUNTRY

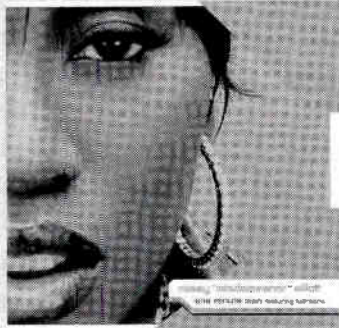
★ **GEORGE JONES** *The Man He Was* (2:35)

PRODUCER: Emory Gordy Jr.
WRITERS: J.W. Wiggins and H. Allen
PUBLISHERS: Notewriter Music/Fiddlestock Music, BMI
BNA Records 69080 (CD promo)
This inspired pairing of country's best singer with one of the genre's top producers is an uptempo gem that rambles like a '52 Ford pickup charging downhill. Fiddle, guitar, snare, and Jones' imitable vocals totally sell a lyric with choice lines like, "He could drink like a fish, smoke like a fiend/Never got drunk, and never got mean," and "He always loved my Mama's cookin'/He'd pat her butt and sing, 'Hey good lookin'." Jones not only still possesses a resonant lower register, but he can still soar, too, as the singer puts more emotion into two-and-a-half note-bending minutes than his many imitators can muster on an entire album. If mainstream country stations ignore this single, then here lies a golden opportunity for any other format to siphon listeners.—**RW**

DARYLE SINGLETARY *Now and Again* (3:13)

PRODUCER: Greg Cole
WRITERS: D. Singletary and C. Cummings
PUBLISHERS: Sackman Publishing/Ke-Ching Music/Christabell Island Music, ASCAP
Audium Records 8125 (CD promo)
A wailing fiddle and crisp acoustic guitar back Daryle Singletary's warm baritone in this swampy midtempo traditional country title cut pulled from Singletary's Audium debut. Lyrically, the theme is urgency and dedication: "Burn that little black book, I don't need it anyhow/I just want to love you now—and again." Singletary is a heck of a singer, with plenty of personality, charisma, and confidence, and this cut actually has some strong summer radio potential. It's traditional-sounding enough to please purists but retains a contemporary, rocking sound and a strong enough hook to show some legs. With work, this could be a radio breakthrough for Audium and a welcome return to the airwaves for Singletary.—**RW**

SPOTLIGHT



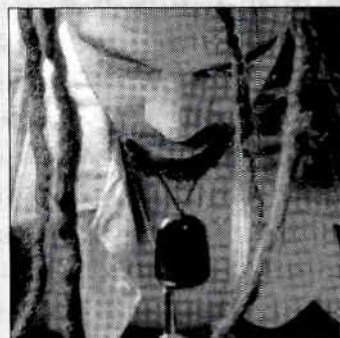
MISSY "MISDEMEANOR" ELLIOTT FEATURING **LUDACRIS** *One Minute Man* (3:31)

PRODUCER: Timbaland
WRITERS: M. Elliott, T. Mosley, and C. Bridges
PUBLISHER: Mass Confusion Music/AB Music/Virginia Beach Music/Ludacris Music Publishing/EMI April Music (ASCAP)
Goldmind/Elektra 1664 (CD promo)
With "Get Ur Freak On" still receiving massive attention nationwide (thanks in part to an extraordinary videoclip and a remix featuring Nelly Furtado), Missy "Misdemeanor" Elliott returns with the second single from her No. 2 album *Miss E... So Addictive*. Like its predecessor, "One Minute Man" teams Elliott with her favorite partner-in-crime, Timbaland. The two craft a futuristic track that serves as a backdrop for Elliott's forewarning to potential lovers. Unlike "Get Ur Freak On," Elliott revisits her R&B roots here by singing—and she does so quite well. Ludacris, who also appears on Mariah Carey's "Loverboy" remix, clocks in another scene-stealing guest spot. His Southern "slanguage" adds both spice and male perspective to a song that could have been all about the ladies. R&B radio has already begun to spin the song, as well as its remix, which features both Ludacris and Trina. While the aggressive nature of "One Minute Man" may not translate at top 40 radio, the way "Get Ur Freak On" has, it's definitely keeps Elliott hot at the home format.—**RH**

SPOTLIGHT

MICHAEL FRANTI & SPEARHEAD *Rock the Nation* (3:58)

PRODUCER: Michael Franti
WRITERS: M. Franti and C. Young
PUBLISHERS: Frantic Solutions/Universal Music/The World of Hitopolis, ASCAP; C-Ya-Later Sounds, BMI
Six Degrees Records 657036 5048
Perhaps the most aggressive song—musically—on Michael Franti and Spearhead's third album, *Stay Human*, "Rock the Nation" is a thrill ride built upon a P-funk bassline. A thinking man's "Jump Around," the song is a vehicle for



Franti's impassioned state-of-the-nation address, one that touches on drugs, guns, poverty, and revolution. It's a rally and a party; it's Bob Marley and Bootsie Collins; it's Martin Luther King Jr. and Gil Scott-Heron. In an ideal world, the wildly funky, smartly written song would be the first of many hit singles from the exceptional *Stay Human*—and Franti would at last begin to build the superstar status he so richly deserves, while radically rearranging the pop music landscape. But the reality for now has Franti and his provocative rhymes and beats hovering under the radar—unless the gatekeepers at radio were to do this song justice and "Rock the Nation." The five-track maxi-single carries four remixes by DJ Spooky, among others.—**WO**

ROCK TRACKS

▶ **WHEATUS** *A Little Respect* (3:29)

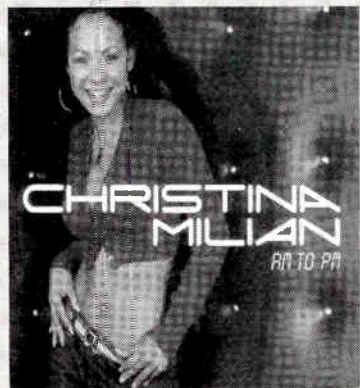
PRODUCERS: Wheatus and Phillip A. Jimenez
WRITERS: V. Clark and A. Bell
PUBLISHERS: Sony/ATV Tunes, ASCAP; Sony Music Publishing UK/Musical Moments, PRS
Columbia 16157 (CD promo)
Erasure may have been all but, well, erased from mainstream America's consciousness, but the fun-loving duo's 1989 No. 14 Hot 100 hit "A Little Respect" gets an honorable revisiting from goofy garage rockers Wheatus. Their guitar-fueled version is surprisingly polished, paying serious homage

to Brit synth popsters Andy Bell and Vince Clark. The structure of the song remains entirely intact, as does that super-sticky chorus, with acoustic and electric guitars playing back and forth in place of the '80s electronic beats. This track is all but a sure thing overseas, where Wheatus established itself via previous single "Teenage Dirtbag." That track sniffed the top of the charts in Australia, the U.K., Belgium, Ireland, Sweden, and Norway, fueling the band's debut album to platinum status in a number of overseas nations. Now, it's time for rock radio in America to show the same kind of respect. This

NEW & NOTEWORTHY

CHRISTINA MILIAN *AM to PM* (3:51)

PRODUCER: Christian "Bloodshy" Karlsson
WRITERS: C. Milian, C. Karlsson, and P. Winnberg
PUBLISHER: not listed
Def Soul 15359 (CD promo)
New Island/Def Jam artist Christina Milian has already warmed up her public persona with appearances in movies (*The Wood*), TV, and theater—as well as a credit as the singer behind the chorus of Ja Rule's No. 11 Hot 100 and Top Rap Singles hit "Between Me and You." The 18-year-old Cuban-American's debut single, "AM to PM," neatly walks the contemporary tip, lodged somewhere between Destiny's Child and the youth pop of Christina Aguilera. (Some are



even dubbing Milian the urban Britney Spears.) The song's staccato beat backs a lyric about heading out to the clubs, finding a groove, and maybe sharing a smile with the boys, from day to night. R&B mainstream stations with a bent toward the younger side might find this bouncy track a force to indulge, though it's perhaps a little too entrenched in youth-pop to be taken seriously by those with an ear toward the street. Top 40 rhythmic stations are also an appropriate target for this mighty videogenic young singer/songwriter. With its popping production and chirpy vocal, this could be one of the bolder breakthroughs of the year.—**CT**

should be the one to put the New York-bred band on the map at home.—**AS**

DANCE

LUCREZIA *Live to Tell* (3:48)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Logic 86190 (CD promo)
Milan, Italy-born Lucrezia returns with the follow-up to last summer's club hit "Lookin' 4 Love." As a 1986 ballad, "Live to Tell" was a No. 1 single for Madonna; in 2001, Lucrezia's take here transforms the song into upbeat dance territory, adding a new flavor in the process. The model-turned-singer's sultry vocal is close enough to the original to fool all but the most attentive fans, and the new chord structure practically presents a new song. Mixes by David Morales add the remixer's classic, laid-back house vibe, topped off with his trademark piano work; Eddie Biaz contributes his interpretation as well. The vinyl double-pack boasts remixes aplenty from both gents. A bonus Baez remix will be included exclusively on the upcoming mixed CD *DJ Eddie Baez Vol. 2*, which hit stores June 19. This one is already riding the Club Play chart; could top 40 action be in the cards, too?—**EA**

RAP

FABOLOUS FEATURING **NATE DOGG** *Can't Deny It* (4:16)

PRODUCER: Rick Rock
WRITERS: J. Jackson, J. Brosco, and R. Thomas
PUBLISHERS: J. Brosco Publishing/Cypher Clef Music, ASCAP; Desert Storm Music/EMI April, BMI
Desert Storm/Elektra 16512 (CD promo)
After signing Fabolous as the inaugural artist on his Desert Storm imprint, New York mix-tape king DJ Clue teams the Brooklyn, N.Y.-bred lyrical hotshot with West Coast crooner Nate Dogg on "Can't Deny It" to appeal to listeners on both coasts. The straightforward flow from Fabolous, matched with Nate Dogg's smooth vocals, create an undeniably catchy song that works with the current winning hip-hop/R&B formula that pervades the airwaves these days. Saturated in lyrical braggadocio, "Can't Deny It" speaks to Fabolous' talent and tries to prove that the young rapper lives up to his name. Guided by an interpolation of the Tupac Shakur song "Ambitionz As a Ridah," the club-oriented beat provided by producer Rick Rock should prove to be a radio favorite, as well as a club anthem to further heat up the season. Look for the release of *Ghetto Fabolous* in the fall.—**CF**

JT MONEY FEATURING **FIONA** *Super Chick* (3:45)

PRODUCER: Sam Sneed
WRITER: not listed
PUBLISHER: not listed
Freeworld Entertainment/Priority Records 81502 (CD promo)
Armed with a thick Southern accent and a flair for making underground club tracks, JT Money hit the jackpot in 1999 with the breakout single "Who Dat," featuring the sultry newcomer Sole. Riding high on the success of that 1999 Hot Rap Singles No. 1, and his more recent hit, "Hi-Lo," JT Money tries to impress audiences with "Super Chick," the "female-mack"-worshipping second single off his sophomore release, *Blood, Sweat and Years*. Unfortunately, this time around, the rapper fails to entice listeners as he has in the past, because of a cluttered, mundane beat, clichéd lyrics about the other half (and the poorly acted sound of a female sighing in the background), and a downright eye-roller of a hook. "Super Chick" simply finds the ex-Poison Clan front man trying to latch on to so many similar Southern hip-hop woman-worshipping, radio-friendly singles. Sorry, Money, we've come to expect a bigger payoff than this.—**CF**



Earth, Wind & Fire

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IND & FIRE

Earth, Wind & Fire

3 0 t h a n n i v e r s a r y



Grooving To 30 Years Of Earth, Wind & Fire

With Its Brand Of Mind-Blowing Mysticism And Eye-Popping Showmanship, EWF Has Created A Musical Legacy

BY DON WALLER

FROM SALTY PEPPERS TO HITMAKERS

Earth, Wind & Fire has always been led by producer/songwriter/drummer/vocalist Maurice White. The very name of the group is derived from his astrological chart; he's a Sagittarius, hence the lack of a "water sign." The Memphis-born son of a doctor, White was a junior-high classmate of Booker T. Jones before arriving in Chicago, where he swiftly fell into the then-sizzling session scene, starting with Betty Everett's 1963 hit recording of "You're No Good."

For several years, while he took evening classes at the Chicago Conservatory of Music, White was the session drummer on discs by Billy Stewart, Fontella Bass, Little Milton, Etta James, Buddy Guy, the Impressions and Phil Upchurch, among others. He also logged three years with jazz pianist Ramsey Lewis, playing on the 1966 hit "Wade in the Water."

In 1969, White enlisted erstwhile Vee-Jay solo artist Wade Flemons (keyboards, vocals, vibraphone) and Dan Whithead (keyboards, vocals) and formed Hummit Productions. Billing themselves as the Salty Peppers, the group recorded "La La La" for its own Hummit label prior to the disc being picked up by Capitol.

A second single released on Capitol failed to catch on, and the band—which now included Maurice's brother Verdine on bass and six other musicians—rechristened itself Earth, Wind & Fire.

The group signed with a management company owned by athlete-turned-actor Jim Brown. After cutting 1971's *Earth, Wind & Fire* and 1972's *The Need of Love* for Warner Bros. and the still-smokin' soundtrack to Melvin Van Peebles' groundbreaking 1971 blaxploitation film *Sweet Sweetback's Baadasssss Song* for Stax, Maurice and Verdine restructured the band. In came future EWF mainstays percussionist/falsetto vocal specialist Philip Bailey, percussionist/vocalist Ralph Johnson and keyboardist Larry Dunn, as well as saxophonist Ronnie Laws (brother of jazz flautist Hubert), guitarist Roland Bautista and vocalist Jessica Cleaves.

Switching to managers Bob Cavallo and Joe Ruffalo, with whom the group would remain until 1983, this new outfit was signed to Columbia Records by Clive Davis. *Last Days and Time* (1972) was the Columbia debut, and *Head to the Sky* (1973) was the first gold album. When Bautista, Laws and Cleaves exited and were replaced by saxophonist Andrew Woolfolk and guitarists Al McKay and Johnny Graham, the classic EWF lineup was complete.

Continued on page 45

Earth, Wind & Fire has sold more than 20 million albums—including an astonishing six consecutive double-platinum discs—in the U.S. alone. The group has won a half-dozen Grammys, received a star in 1995 on the Hollywood Walk of Fame and has been inducted into the Rock and Roll Hall of Fame (class of 2000).

The group's songs have been covered by dozens of artists, sampled by everyone from Wyclef Jean and LL Cool J to De La Soul and A Tribe Called Quest, featured on million-selling film soundtracks (*That's the Way of the World* and *Sgt. Pepper's Lonely Hearts Club Band*) and used in commercials for such major corporations as Panasonic, Coca-Cola and Microsoft.

Its live shows are a heady brew of racial pride, African consciousness, spiritual unity and industrial-strength light 'n' magic (courtesy of the late Doug Henning and the then-unknown David Copperfield). In 1979, Earth, Wind & Fire became the first African-American act to headline arenas without an opening act. This multi-faceted mix of mind-blowing mysticism and eye-popping showmanship extended to the music, blending jazz, soul, gospel, blues, rock, dance, Latin and classical—virtually the entire spectrum of the African-American musical experience—often within the same song. But we're getting ahead of ourselves...

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Earth, Wind & Fire

3 0 t h a n n i v e r s a r y

A Conversation With Verdine White, Philip Bailey And Ralph Johnson

Moving forward, the current lineup has stepped up to the challenges of growing as a group and reaching out to an audience that spans 30 years of music.

BY RHONDA BARAKA

The music of Earth, Wind & Fire has been as essential to raising our collective consciousness and quenching our spiritual thirst as the elements themselves are to our very existence. For 30 years, the band, born in Chicago and conceived by Maurice White, has showered the world with its message-drenched, feel-good, thought-provoking lyrics and ultra funky, danceable rhythms. From the colorful, symbol-splattered album covers to the melodic tones of the kalimba, Earth, Wind & Fire is as familiar to us and as much a part of us as earth, wind and fire.

While the group's concept and message are clearly the product of White's vision, most would agree that its essence grew out of something larger: an era of humanity and spirituality; a time when people were looking inward to improve themselves and reaching outward in an effort to be more "human."

EWF originals Ralph Johnson, Verdine White and Philip Bailey say that White and his fellow bandmates absorbed and relished the energy that encircled them, and what they received in abundance from the universe they generously returned to the universe.

What was the climate like—politically, musically and socially—when Earth, Wind & Fire was formed?

Ralph: I think there was a lot of social commentary going on within the music—not just our music, but everyone else's. A lot of political change was going on. We were just so young at that time. When we put this thing together, Verdine, Philip and myself were like 20, 21 years old. It was a time of change, a time of transition on a lot of different levels.

Verdine: The country had changed, so the music changed. People elevated their consciousness to take their lives to another level, and we came into that particular atmosphere.

Ralph: As it turns out, part of our mission was to help raise that consciousness by way of the lyrics in the music.

How did you guys get to be so enlightened at such a young age?

Philip: I don't think we were more spiritually inclined than anybody else. I think that we were really fortunate to get an opportunity to grow into a musical family that had a visionary [in] Maurice. He had enough musical experience to want to incorporate challenge and innovativeness into the music, and he had the right leadership qualities to help a bunch of guys who were kind of in their unperfected state to merge it all together. The thing that was infectious about Earth, Wind & Fire was that it was still raw and still being perfected.

Continued on page 42



Photo by Greg Gorman 2001

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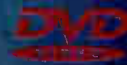


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Earth, Wind & Fire

3 0 t h a n n i v e r s a r y

Maurice White

The founder of Earth, Wind & Fire reflects on the group's longevity and reveals what makes its sound so successful.

BY GAIL MITCHELL

Sing a song...differently. That was—and still is—the modus operandi of Earth, Wind & Fire founding father Maurice White. In the following interview, the quiet-spoken music lover looks back at the group's 30-year career.

Did you think Earth, Wind & Fire would still be making music 30 years later?

When I was younger, I remember watching old people talking to each other and saying, "Man, that was 30 years ago." And I'd be like, "Damn, that sure is old." Now here I am, 30 years later. I can't believe it. But it's been fantastic. We've accomplished so much in the sense of getting to people's souls, bringing something meaningful to the masses. Growing up in Memphis, I loved all kinds of music—gospel, soul, jazz, rock, R&B—and I tried to instill that in the songs we did.

Describe EWF's early sound.

Our sound was more jazz-oriented because I came from a jazz background. I had just left as Ramsey Lewis' drummer and still had jazz and progressive music in my bones. I brought in elements of soul and gospel to tone it down so people could get the message.

What was the initial reaction?

When we did our first two albums for Warner Bros.,

We've accomplished so much in the sense of getting to people's souls, bringing something meaningful to the masses. Growing up in Memphis, I loved all kinds of music—gospel, soul, jazz, rock, R&B—and I tried to instill that in the songs we did.

Continued on page 36

Photo by Greg Gorman 2001

A GREAT SCOTT P.R.ODUCTION

Dear Maurice, Philip, Verdine & Ralph,

It's a "Fantasy" come true to be working with you. Thank you for the opportunity to contribute to your legacy over the past seven years. More importantly, thank you for making me a member of the Earth, Wind & Fire family.

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Earth, Wind & Fire

3 0 t h a n n i v e r s a r y

MAURICE WHITE

Continued from page 34

they were minor successes. At the time, the company didn't know what to do with a black group that wasn't a drill team. People didn't get it at first—we were wearing leotards, no shirts. I did many gigs with no shirt on, the skinny one playing the kalimba!

The Warner Bros. incarnation included singer Sherry Scott, while the early Columbia version featured Jessica Cleaves. After that, there were no more female singers. Why?

I always envisioned nine people in the group and thought one would be female. But it didn't work out. Jessica was with us on two albums, *Last Days and Time* and *Head to the Sky*. Then she went on to work with the Funkadelics. Once she left, I started putting the band together in a different way.

When you auditioned potential members, what were you looking for?

Originality. And someone who could play all different types of music. In other cases, I went straight for specialties. Like guitar player Johnny Graham; his specialty was playing the blues. He could play other things, but his soul was in the blues. So I got him to counter where we were coming from. When we might be a little too jazzy, he brought it home when he took a solo.

Al McKay was another guitar player who's a rhythm king. He could drive a band—and drive you crazy. My brother Fred was playing drums with a real funky beat, while Larry Dunn was excellent on the keyboards doing his space thing. So we had the space and funk thing together.

Two other critical members are your brother Verdine and Philip Bailey. What did they bring to the mix?

Verdine was—and is—very supportive. He watched my back, and I watched his. He brought innovation and the ability to be flexible, because I changed stuff all the time. And Philip—who I call the protector—brought musicality.

Was there a turning point when you realized “We’ve got it, everything’s in sync”?

I don't know whether that's happened yet [laughs], where everyone is totally in sync. Everyone always has different ideas as to how to go about accomplishing things. I encouraged that. But the album that brought it all together was *That's the Way of the World*. During *Open Our Eyes*, we were getting it together. But with *That's the Way...*, we were more relaxed. Charles Stepney [White's mentor and former Chess colleague] was co-producing with me. The pressure was off because we weren't thinking commercially; we were just doing this soundtrack album. The movie comes out and bombs, but the album catches on.

What would you say are the quintessential EWF albums?

Three albums: *All 'N All*, *I Am* and *Faces*. *All 'N All* was inspired by the time I spent in South America, especially Brazil. I came back from there full of music. That was the pinnacle, the band at its best. I wrote *I Am* with David Foster in about three days. It was just a well-crafted album with two hits, “Boogie Wonderland” and “After the Love Has Gone.” And on *Faces*, we stretched out musically. We had a lot of room to breathe on that because it was a double album.

What inspires an EWF song?

I'd hear a song in my head and just go for it. It's kind of like I received the information, then I'd express my feelings. I could be in the car and the windshield wipers might be going, and I'd get a feeling from that. “Shining Star” was conceived as we were walking from Colorado's Caribou

Continued on page 44

The spirituality in their music and the symbolism of their album covers are so moving. The chakras, the colors and the pyramids, I love them for that!

—India Arie

I'll never forget my first meeting with Maurice White. He had the most specific vision of any artist I had ever encountered. Maurice knew what his songs would be about even before they were written. He said they would be positive, uplifting and inspiring messages of hope and harmony, and he wanted to incorporate all of the musical influences in his life: R&B, jazz, gospel, blues and rock, occasionally flavored with African or Afro-Cuban accents. Being part of the Earth, Wind & Fire family that Maurice, Philip and Verdine created has been one of the great joys of my professional life.

—Bob Cavallo, chairman, Buena Vista Music Group and former manager for EWF

I'll never forget the Earth, Wind & Fire audition for me. They were absolutely electrifying and mesmerizing. I just had to sign them, and so we, in effect, bought them out of their Warner Bros. contract. They and their music will always be an indelible memory that I will never forget.

—Clive Davis

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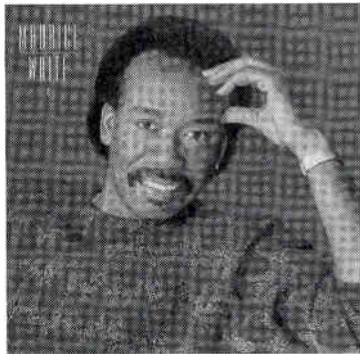
In The Works

From The Upcoming Release Of The *Shining Stars* Documentary To Scheduled Summer Touring, EWF Has Plenty In The Pipeline

After three decades of successful music-making, personnel changes, a breakup and the departure of its founder and leader Maurice White, Earth, Wind & Fire is busier than ever with tours, a documentary and a couple of new CDs.

"This is what we lovingly call the summer of Earth, Wind & Fire," says Steve Sterling, president of Eagle Vision, Inc., the producers of *Earth, Wind & Fire: Shining Stars*, a 90-minute documentary that traces the history of the group from White's beginnings as a drummer for the Ramsey Lewis Trio to the recording of the band's 23rd album due next year.

Sterling says Eagle Vision, the North American TV, home-video and DVD-distribution company for London-based Eagle Rock Entertainment, plans to release *Shining Stars* on VHS and DVD Aug. 21 to major and independent music retailers, mass merchandisers and non-traditional retail. "We're going to do a Hollywood-style movie premiere in Los Angeles at the end of July," says Sterling,



adding that the band, some of whom participated in the production of the video, has consented to doing local-market radio and TV appearances in support of the release. Sterling says he is also negotiating "a couple of TV possibilities," which will include a cable premiere in the fall. "Our hope is that younger people who are hearing the music, who have heard it either from their parents or just kind of picked it up on their own, will find that this video will fill in the history so that they'll have an even better connection with Earth, Wind & Fire," he adds.

EWF bassist and co-founder Verdine White says *Shining Stars* represents the first time the group has told its own story. "It's really about our life, but in our words," he says. "Over the years, everybody has always explained why they thought Earth, Wind & Fire was great, [but this story is] from Philip, Ralph, Maurice and myself [and it features] footage you haven't seen before. It's really a heartfelt thing."



NEW ALBUM, SAME VALUES

Shining Stars also contains footage of the band working on its as-yet-untitled new album. Says White of the recording, "The nice thing about this record is having a chance to work with different people. We started the project originally with Wyclef Jean, who's going to do a couple of tunes, and Eric Benét worked on a couple of songs. We're finishing some things to make it the Earth, Wind & Fire sound."

Vocalist Philip Bailey adds, "We tried to stay in touch with what we do in terms of song value because that's always first,

but, at the same time, I think that it has an overtone of today's hip-hop generation musically—more of a simplicity of what's out there now."

Bailey says that, despite the updating of the music, the songs still focus on spirituality and life.

"Life has not changed much," he says. "Basically, you're still dealing with the issues of people wanting the same things: wanting love, wanting to be respected, wanting to be accepted, wanting fairness. People hurting, people loving, people fighting, people hating; all the dynamics of life are still the same."

Many of the EWF songs that explore those "dynamics of life" are featured on an upcoming CD tentatively titled *That's the Way of the World: Live in '75* (Sony Legacy). The album, which is being mixed and mastered by Maurice White, features previously unreleased material recorded during the group's 1975 tour. Among the tracks are "Shining Star," "Sun Goddess," "Kalimba Story," "Reasons," "Overture" and "That's the Way of the World." Earlier this year, Legacy released *Open Our Eyes*

Continued on page 40

EARTH, WIND & FIRE

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Earth, Wind & Fire

3 0 t h a n n i v e r s a r y



The upcoming documentary features the early days of EWF

IN THE WORKS

Continued from page 38

(1974), *Spirit* (1976) and White's 1985 eponymously titled solo album.

TOURING, COMMERCIALS COMING SOON

Also on tap for the band this summer is a tour (which features a reunited Rufus and Chaka Khan) sponsored by Pfizer as part of its Men's Healthcare Initiative. White says the

band has done a series of smaller corporate dates—for companies like Microsoft and Unisys—to prepare for the tour, which kicks off at the end of July. "These are sort of like warm-up dates before we crank it up this summer," he says. Percussionist Ralph Johnson says the response from audiences has been positive. "The response is always very consistent. People dig it," he says. "They're glad to see us out there. They want to hear the music, love to hear the music, and so the response is usually the same wherever we go."

Also on the corporate front, the group has been tapped by Dasani Water to appear in the first in a series of commercials featuring well-known recording acts such as the Commodores, the Sugar Hill Gang and the Gap Band.

Johnson and White say they consider the abundance of renewed interest in the group to be purely divine. "What I've learned about life is that there are two timetables," says Johnson, "God's timetable and your timetable. You'll usually find that it's God's timetable that is really the one that's in effect. This is just the way it turned out. We've had 30 years of Earth, Wind & Fire, and I feel it's

time to take a look back and see what we've done and where we've come from and where we're headed."

White agrees. "It's not really our timing that all these things happened at once," he says. "It just all came together, and we're just putting it all in one big thing. Between the documentary and working on the tour and the record, it's just really been kind of cool. For us to still be going like this at this level after being in the business this long really is a testament to the fans and our artistic integrity."

—R.B.

I think that every single pop, R&B/urban performer today owes a musical debt to Earth, Wind & Fire. Yes, I am prejudiced because, in my humble opinion, the world would be entirely different, musically, if they had not graced us with their presence. For me, having the privilege of working with Earth, Wind & Fire was right up there with the birth of my children. I will always remember and cherish those moments. Long live King Maurice and his disciples!

—David Foster

Working with Earth, Wind & Fire made me feel like a student who was learning from the real teachers.

—Wyclef Jean

Certainly one of the most innovative groups in the history of contemporary American music. Many of Maurice White's compositions have already become standards. They truly created an original sound that fused elements of rock, soul and jazz into a totally unique musical signature that has influenced countless artists since.

—Bruce Lundvall, president, Jazz & Classics, EMI Recorded Music, North America

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Earth, Wind & Fire

30th anniversary

Q&A WITH WHITE, BAILEY & JOHNSON
Continued from page 32

And your audience took the journey with you.

Philip: Yeah, we were learning it together, and I think the turning point was when we started believing just the opposite: "OK, we have it together." We never had a magic formula for coming up with a great record. We were just in motion, and it was a beautiful experience; we were in motion with a lot of very talented, helpful people. I think Maurice was like a coach who found himself on a playing field with a lot of talented people, and he knew how to coach well.

That was really where the magic happened—with all these talented people. Taking nothing away from Maurice spearheading it, but it was the right time, right place, right environment. It was about where people were in their lives, where our audience was. I don't know if it was today, if it would be the same. I don't think the climate is such that Earth, Wind & Fire would be a hit today, because today is about "me and my bling-bling."



Philip Bailey...



...and Verdine White in concert

At what point did Earth, Wind & Fire go from belonging to a black audience to being universally embraced?

Verdine: I think where we were coming from, we were always talking about universality, but I think it probably happened with *That's the Way of the World*.

Ralph: Yeah, which would have been around '75.

Verdine: And that brought a lot of different races together. We've had our challenges in that area; people get upset with a group that crosses over. But a lot of times, it's not really the group's fault; it's the fact that a lot of people like a group.

What was the group's biggest challenge?

Ralph: We had a very big challenge in 1994, when Maurice decided he didn't want to tour anymore. And the three of us—Philip, Verdine and myself—had to make a decision. Do we take it forward? Was the music bigger than one individual in the band? In the fall of '94, we took it out, just for a short period, to see what the response would be. The response was very positive and, at that point, we knew we could take it forward and continue with what we were doing.

Philip: When Maurice decided that he wasn't going to tour anymore, the band had already changed. There had been a lot of growth, a lot of transition. That was after the hiatus or breakup—whatever you want to call it. It was after we had gotten back together and toured some. It was after we

Continued on page 44

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Earth, Wind & Fire

3 0 t h a n n i v e r s a r y

Q&A WITH WHITE, BAILEY & JOHNSON

Continued from page 42

had done several records and found that we weren't getting the same support from record companies and radio that we were before. It was after I had become a more integral part of Earth, Wind & Fire from a stage perspective. A lot of things had taken place, so, for us, it was something that was not expected so much, but it wasn't as big of a shock [as it would have been] if it had happened years before.

You referred to the "hiatus" or "breakup." What do you consider it?

Philip: We broke up. We didn't take a hiatus. You don't sell all your stuff on a hiatus. You don't stop getting paychecks on hiatus. A hiatus is an extended vacation. Everything stays intact and you kind of know what's going to happen. The group broke up, and it really never got back together. For those who want to call it a hiatus, OK, fine, it's a hiatus. For those of us who know what breaking up means, it was a breakup.

Why?

Philip: It was a breakup because Maurice had shouldered the weight of the decision-making all by himself in an arena that he had never dreamt of or experienced before. I think the pressure of it all was more than he could really handle anymore. And, for that reason—not only the pressure, but the responsibility of it all, the burden of it all—he said, "Man, I'm going to have to put Earth, Wind & Fire on the backburner," and he went on to do what he was going to do. And we stopped for five years.



What year was this?

Philip: 1982, '83. We got back together in the late '80s.

Coming back with a record in today's musical environment, are you excited or nervous?

Philip: We have to, as artists, be as much in love with the art as we were when we were 21. We wouldn't have thought at 21 that we were going to make the impact that we have made. If we had, we would have been too scared to make it. We were just in love with the art and we were doing it the best way we knew how. I would like to recapture that spirit, and if we do, in fact, recapture that and just stay true to staying in love with it, [I'd like to] collaborate with those who are on the cutting edge today and just make music from our hearts. I think the rest will kind of take care of itself. ■

MAURICE WHITE

Continued from page 36

Ranch studio back to the house. I was looking up at the sky and saw all these bright stars. Everything is music to me.

Then I worked with people like Allee Willis and Skip Scarborough. Allee is a great lyricist. She comes out with a notepad, lists the alphabet, and starts pulling up words. I met Skip when I first came to California. The first song we did was "I'd Rather Have You" with Jessica Cleaves. He also just so happened to have a song called "Can't Hide Love" that was fast. We slowed it down, and it was a whole new song. The same thing with the Beatles' "Got to Get You Into My Life." I wanted to take this particular song somewhere else, and it worked.

And what inspired the between-song interludes?

The songs themselves are for the people. The interludes are for me. It's me getting off on the music. They're a continuation of music on a different level. Like a play world and the real world. The real world is the interludes, the imaginary world is the pop music.

What's been your favorite part of the journey?

Reaching so many people. It started out as a community effort, and we ended up going around the world, meeting people from all walks of life, finding that music really is a universal language. Also, taking chances and exploring new possibilities.

And the least favorite?

The traveling: Dealing with the airports, the flights, getting little or no sleep most of the time. I was on tour for 12 years. It was just getting to be too much.

As the success mounted, did you find it hard competing with yourself?

The records were easy. I've always tried to do conceptualized albums to stay free of that. But competition with ourselves became more of a threat stage-wise. It got down to: How do we top our last performance? We had the drums spinning around, the piano spinning around, Verdine flying through the air, things disappearing...

Care to share the secret behind some of those special effects?

It was magic [laughs]. We're still sworn to secrecy.

Could an Earth, Wind & Fire happen today?

It's possible, but they would have a hard way to go. With the kind of promotion nowadays and this being a computer world, it could happen. But they would have to be really dedicated to the higher form. ■

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The importance of Earth, Wind & Fire to serious musicians is significant. They remain one of the last massively popular groups that has actively involved themselves in elevating the listening skills of their audience by challenging them and exposing them to some of the more sophisticated possibilities of what the modern song form—and popular music in general—can become at its best. They have routinely dealt with an advanced harmonic palette that has reflected their jazz sensibility, and they have done so in a way that has retained a rare kind of warm accessibility to all kinds of listeners. And they have always achieved this with the maximum amount of soul and musical elegance.

—Pat Metheny

I love them. Their music and album covers are beautiful and poignant. They go right back to the heart of us.

—Jill Scott

A MUSICAL LEGACY

Continued from page 30

At this point, Maurice White seized the production and songwriting reins—he would eventually co-produce and co-write virtually all the hits—and 1974's *Open Our Eyes* became EWF's first platinum album. It also was the first to benefit from the talents of fellow Chicago session veteran Charles Stepney, whose baroque arrangements for the Dells (the classic *There Is* LP) and the Minnie Riperton-fronted Rotary Connection have found new favor among such cut 'n' paste club artists as Gilles Peterson.

PLATINUM AND BEYOND

"Mighty Mighty" was EWF's first top-10 R&B hit, followed by "Kalimba Story." The kalimba is a handheld African thumb piano, first used by EWF on "Bad Tune" from its Warner Bros. debut, which became a signature sound on several of the group's subsequent LPs.

Nevertheless, the real breakthrough came with the 1975 double-platinum soundtrack to *Superfly* producer Sig Shore's film *That's the Way of the World*, which starred Harvey Keitel as a conniving label boss and the members of Earth, Wind & Fire as a musical band of innocents. "Shining Star" gave EWF its first No. 1 pop hit, first No. 1 R&B hit, first Grammy and first gold single. That same year, White also returned mentor Ramsey Lewis to the charts, when EWF backed the pianist on the single and album titled *Sun Goddess*.

EWF's next albums, 1975's *Gratitude*—a two-disc combination of live and studio tracks—and 1976's *Spirit*, kept the streak alive, spawning such hits as "Can't Hide Love" and "Getaway."

Although Stepney died from a heart attack in the middle of making the latter album, EWF ascended to triple-platinum status with 1977's *All 'N All*, featuring "Serpentine Fire," followed by 1978's quadruple-platinum *The Best of Earth, Wind & Fire, Vol. 1*. Issued on the band's newly created American Recording Corporation (ARC) label, a CBS-distributed imprint, this hits package included the freshly recorded "September," as well as EWF's cover of the Beatles' "Got to Get You Into My Life," taken from the soundtrack to the *Sgt. Pepper's Lonely Hearts Club Band* film, which showcased EWF performing alongside the Bee Gees, Peter Frampton and Aerosmith.

EWF's double-platinum streak continued with 1979's *I Am*, propelled by the David Foster co-written "After the Love Has Gone" and "Boogie Wonderland," featuring veteran female soul trio the Emotions, who were co-billed. EWF sold out five nights at Wembley Stadium in London that year. The band's next project, 1980's double-album *Faces*, went gold, but 1981's *Raise!* returned EWF to the platinum ranks, thanks to the synth-bass driven single "Let's Groove."

In the wake of 1983's gold-certified *Powerlight*, the band dissolved ARC and took a four-year hiatus—its first break

Continued on page 46

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More than anything, thank you for the magic of your music.

Congratulations to Earth, Wind & Fire on many, many years of excellence.

What a privilege it's been representing you.

Keep up the Fire!

Ed McPherson
McPherson & Kalmansohn

Earth, Wind & Fire

3 0 t h a n n i v e r s a r y

Aside from the fact that I am really influenced by their instrumentation—the way they write and arrange words, vocals and music—I really love their album covers. Not too many people pay attention to or acknowledge a beautiful album cover. Another element of fascination is their stage presence, which helps the audience appreciate their point of view artistically. From their style of dress to the formation of the band, they are one of those legendary bands that stimulates the imagination of the human mind. They were masters. They are masters.

—Musiq Soulchild

Great grooves, great songs. Earth, Wind & Fire are one of the most influential groups of our time. I've always loved their music.

—Diane Warren

Quotes compiled by Rhonda Baraka

A MUSICAL LEGACY

Continued from page 45

in 12 years. In the meantime, vocalist extraordinaire Philip Bailey embarked on a solo career that alternated between pop (his duet with Phil Collins, 1985's "Easy Lover," hit No. 1) and gospel (his Grammy-winning 1986 *Triumph!* LP).

EWf made an equally triumphant return with 1987's gold-certified *Touch the World*, as "System of Survival" became its eighth No. 1 R&B single. The following year, a second EWf greatest-hits package went gold. In 1992, the group capped its Columbia association with a 55-track, three-CD boxed set, *The Eternal Dance*.

EWf has since recorded a trio of albums for Reprise (including 1993's *Millennium*) and some for Pyramid/Rhino (1996's *Greatest Hits Live Tokyo Japan* and 1997's *In the Name of Love*). Maurice White retired from roadwork in 1994, bar the occasional date, but continues to work with the group behind-the-scenes.

Meanwhile, the current Earth, Wind & Fire lineup of Verdine White, Philip Bailey, Ralph Johnson, guitarist/vocalist Sheldon Reynolds, keyboardist Morris Pleasure, drummer Sonny Emory, percussionist Danny Reyes, percussionist/vocalist B. David Whitworth, keyboardist Robert Brookin, trumpeter Ray Brown, trombonist Reggie Young and saxophonist Gary Bias continues to headline arenas, and word has it that a new album is in the works. But we're getting ahead of ourselves... ■

The Hits Of Earth, Wind & Fire

Earth, Wind & Fire first appeared on The Billboard Hot 100 in 1971 with "Love Is Life," a Warner Bros. single that peaked at No. 93. The group's next chart entry was a Columbia single, "Evil," which peaked at No. 50 in 1973. None of the group's first seven chart titles made the top 30. The breakthrough single was Earth, Wind & Fire's eighth chart entry, "Shining Star," which spent a week at No. 1 in 1975. This top 10 was compiled by Chart Beat columnist Fred Bronson, based on a point system developed for the third edition of his book, *Billboard's Hottest Hot 100 Hits*, due out later this year.

- ① "Let's Groove," ARC (1981)
- ② "After the Love Has Gone," ARC (1979)
- ③ "Shining Star," Columbia (1975)
- ④ "Boogie Wonderland," ARC (1979)*
- ⑤ "Sing a Song," Columbia (1976)
- ⑥ "Serpentine Fire," Columbia (1978)
- ⑦ "September," ARC (1979)
- ⑧ "That's the Way of the World," Columbia (1975)
- ⑨ "Getaway," Columbia (1976)
- ⑩ "Fall in Love With Me," Columbia (1983)

* with the Emotions

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Atlantic's Lina Hopes That She'll Be More Than A 'Stranger'

BY JEFF LOREZ

NEW YORK—Opening for Joan Osborne last year at New York's Irving Plaza, Atlantic Records artist Lina possessed a timeless combination of laid-back Southern warmth, introspection, spirituality, and a penchant for things jazzy and classy.

Thus, her Aug. 7 debut album, *Stranger on Earth*, meshes hip-hop, big band, and soul in an infectious and often humorous manner.

Initially scheduled for release in January, the U.S. debut of Lina's album was delayed because of her success on the European tour circuit. Lina first supported British soul crooner Craig David and then co-headlined with rapper Guru as part of his Jazzmatazz alter ego.

"Coming from the Osborne tour, which was rock, and then going to a pop tour with Craig David was very different," Lina says. "I was a little intimidated, thinking his audience wouldn't want to see me because they're mostly female. But when I go onstage, I talk about what I'm going through in my life. So I opened every show with 'I kicked my boyfriend to the curb.' All the girls screamed."

By her own admission, Lina led something of a rootless existence, living in Dallas, Houston, and Austin, Texas—or "here and there" as she puts it. Her singer mother and guitarist father had a local band for a while but separated before Lina was born.

Lina's childhood was far from idyllic. The stress of being a young, single parent took its toll on Lina's mother, who once attempted suicide. "It got too tough on her," Lina says. "Now I'm happy to say she's

completely fine."

Raised on a diet of classic soul and jazz (Stevie Wonder, Marvin Gaye, Sarah Vaughan, Billie Holiday), Lina admits, "To this day, I don't buy new music. I listen to the old stuff."

Shortly after high school, Lina decided to move to California to pursue her musical dreams. Staying with a cousin in Los Angeles, Lina made her first foray into the music business by writing songs for RCA artists Tyrese and Keisha. A chance meeting at a car dealership resulted in Lina being introduced to producer T. Howse, an eventual writing partner who encouraged her jazzy writing style. She was later introduced to her manager, Wakeane Caffey of Los Angeles-based Sogwa Entertainment. Armed with an 18-song demo tape (Lina's now published by Starfel Music/BMI), Caffey set about eliciting label interest. They eventually settled on Atlantic after a meeting with executive Craig Kallman.

"He knew exactly where I was coming from," Lina says, "and actually suggested I do 'Stranger on Earth'—a Dinah Washington cover.

"Sometimes I feel like a stranger on earth," she adds. "I've always felt a spiritual presence around me. I can see things in my head that I never witnessed, like when my grandmother died. I wasn't at the funeral, but I saw her in a baby-blue dress in her coffin. When I asked my aunt what color she was buried in, she told me baby blue. Things like that have happened throughout my life."

Something Lina didn't foresee was the release of Arista artist Blu Cantrell's "Hit 'Em Up Style (Oops!)," which stylistically resem-



LINA

bles Lina's own musical blueprint. When the song was released, Lina fielded numerous calls from friends and industry acquaintances who thought the hit song was hers.

Lil' Johnny's Debut Showcases R&B Instead Of Rap

BY TOI MOORE

At the age of 6, singer Lil' Johnny (aka Johnny Ray Manuel Jr.) made his first public performance, singing Hi-Five's 1991 hit "I Like the Way (The Kissing Game)" at a family reunion. A decade later, the Flint, Mich., native has signed to Warner Bros. and is anticipating the Aug. 14 release of *I Got You!*

Lil' Johnny, who says his songs' lyrics center on "keeping things real" in terms of relationships and other teen-oriented issues, has spent the past two years recording his debut. Four of the project's 13 cuts were written and produced by Jermaine Dupri.

"He can really, really sing," Dupri says of Lil' Johnny. "He has such a big voice that he doesn't have to do much for it to come out. When we were in the studio, he was shy. But being on Lil' Bow Wow's recent *Scream* tour has opened his eyes and made him come out more. He has staying power."

Also working with Lil' Johnny were producers Mario Winans, Jazz Nixon, Marc Nelson, Somethin' for the People, and Chris "Tricky" Stewart. Rapper Lil' Zane appears on the cut "You Can't Be Serious."

First single "I Got You" and its accompanying video were released June 19. The video, which includes a Dupri cameo, was co-directed by the producer and Brian Barber.

Before Lil' Johnny signed with Warner Bros., local Flint producer Corey Peterson helped the then 11-year-old singer record several demo tracks that were shopped to various labels. Alison Ball-Gabriel, Warner Bros. VP of A&R in the urban music division, says she heard one song and was "blown away. He's an incredible vocalist who will fill the void for a

young R&B/pop singer." Lil' Johnny—who's managed by Lisa and Doug Brown of Orlando, Fla.—based New Millennium Management ('N Sync, Eden's Crush) and booked by Craig Bruck for New York's Evolution Talent Agency—crafted his singing talent in the

church. "But my parents had more than gospel music around the house," he recalls. "They also had Stevie Wonder. I'd listen and mimic his sounds all day long. My parents also had a local R&B singing group. It included my mom, her two sisters, my dad, and a family friend. We actually had a studio in our basement where I'd go and mess around."

"Her music stands by itself," says Joi Brown, Atlantic marketing direc-

tor. "It's different and refreshing, and she has the personality that totally backs it up."

Lina will embark on a radio promotion tour commencing Sept. 1. Prior to that, she will be making TV appearances on MTV's *Next* and *Total Request Live*, BET's *106 and Park*, and *The Rosie O'Donnell Show*. Print ads will be placed in *Interview*, *Vibe*, *Honey*, *Trace*, *Sister 2 Sister*, and *Right On!* An Internet marketing campaign in conjunction with New York-based jazz/R&B promotions company Giant Step will target a grass-roots audience via weekly e-mail listings and banner ads.

Lina, who is booked by the William Morris Agency, will join forces with the Roots for live shows in L.A. and San Francisco in July and August and will open for Interscope artist Bilal in September.

PD Jamillah Muhammad of WKKV Milwaukee says, "Lina is a true original. She's going to be one of the biggest female artists of the year."

'I opened every show with "I kicked my boyfriend to the curb." All the girls screamed.'

—LINA

'He reminds me of a young Tevin Campbell, a big voice coming out of a little body.'

—KINA BULLOCK, K'S MUSIK

"A lot of artists in his age range are rappers, not R&B artists," says Demmette Guidry, Warner Bros. senior VP of urban music. "But he has a voice like no other."

According to Guidry, the label's marketing plans include lifestyle and street marketing, with samplers, school-locker posters, and postcards listing Web site information so "kids can get to know who he is. We're also focusing on community centers to target his demo, initially the 16- to 18-year-olds. However, since he's toured with Lil' Bow Wow, we've been able to attract younger demos. So we're partnering with Nickelodeon and *Teen People* to help us launch his project."

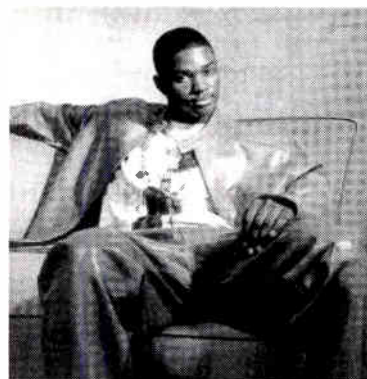
Kina Bullock, owner of K's Musik in Chicago, says, "He reminds me of a young Tevin Campbell, a big voice coming out of a little body. He definitely has an older sound."

Adds Jewell Carter, music director at WEAS in Savannah, Ga., "Since we've put the single on the air, we're getting requests from parents and teens. It seems to be reaching a wide variety of listeners."

As the release date approaches, Lil' Johnny says he's simply eager to get the ball rolling. "It was a long process in the beginning," he recalls. "They would fly me out to record in New York, Atlanta, and California. Then they'd send me home. Finally, we got it done. Now I'm ready to get it out there and let people see who I am."



An Inspirational Thank You. Executive producers Sean "P. Diddy" Combs, the Rev. Hezekiah Walker, and Mario "Yellowman" Winans are the guiding forces behind *Thank You*, Bad Boy Entertainment's first inspirational album, due July 24. Featuring a mix of secular and gospel acts, the album presents such artists as Kim Burrell, Brian McKnight, John P. Kee, and Fred Hammond. A portion of the proceeds will be donated to as-yet-unnamed charities. Pictured comparing notes about the forthcoming album are Combs, left, and Walker.



LIL' JOHNNY

TO OUR READERS

Gail Mitchell's *The Rhythm, the Rap & the Blues* and Minal Patel's *Rhythm Section* will return next issue.

T.J. MARTELL FOUNDATION KEEPS CURE IN SIGHT

(Continued from page 1)

number of music industry volunteers, the T.J. Martell Foundation has raised more than \$160 million for medical research since its founding.

"If anything, I've become more intense [over the years] because I see the progress we've made," says Martell, senior VP of Epic Records, who also serves as chairman of the foundation's board of directors. "We have a slogan—



PRESTON

"The cure is in sight"—and I truly believe that. More than 60% of all cancers are curable or treatable. AIDS deaths have been on the decline in recent years, although this year there has been an influx. With leukemia, there is one death every hour, and although that is a sad fact, it is better than in years past. When you see the progress, you can't quit. I would love to see all diseases cured in our lifetime."

The funds raised by the Martell Foundation currently support 12 research facilities throughout the U.S., including the T.J. Martell Memorial Labs at New York's Mt. Sinai Medical Center, the Neil Bogart Memorial Labs at Los Angeles' Children's Hospital, and the Cancer Institute of New Jersey.

Much of the money raised for these facilities comes from music industry events. Every year, the foundation holds a number of fund-raisers that cater to varying tastes within the industry. The group recently had its annual Humanitarian Award Gala, which saluted talk show host Rosie O'Donnell. Other annual benefits include the B-Ball Classic, Bogart Backstage, Country in the Rockies, and Rock'n'Bowl Detroit.

Unlike other charities that rely on the efforts of musical artists and celebrities, much of the T.J. Martell Foundation's success can be attributed to music industry executives who give of their time to support the cause. When Martell began his crusade, executives like then-Arista president Clive Davis, Shorewood Packaging senior VP Floyd Glinert, Shorewood Packaging owner Morris Levy, and Arista CFO Aaron Levy were among the foundation's first board members.

For BMI president/CEO Frances Preston, who currently serves as president of the foundation's board of directors, the decision to get involved was a logical one. "Their concentration on research, as well as their excellent committee of doctors who oversee the research, is what drew me in. They even meet to share information, which is rarely done in the research field. Their idea of fun when it comes to fund raising makes it a joy to work with them."

Preston's role was recently rewarded when the Vanderbilt-Ingram Cancer Center in Nashville—one of the Martell Foundation-supported facilities—dedicated the Frances Williams Preston Building.

"I was honored by the Martell Foundation six years ago," Preston explains. "Being that I was from Nashville, I asked that part of the funds that were raised that night go back to Nashville and the Vanderbilt-Ingram Cancer Center. They got together with Vanderbilt and decided to dedicate a building to me. There is a great feeling of satisfaction in that. Often you work every day and you wonder how what you do will affect people's lives. Working with the foundation, you're seeing results that actually save lives."

Dr. Harold Moses, director of the Vanderbilt-Ingram Cancer Center, got involved with the Martell Foundation in the early '90s through Preston, who told him about the innovative cancer research the organization was involved in.

"We research most types of cancer, including breast, prostate, colon, lung, and ovarian," Moses says. "Funding from the foundation has benefited each area. Using funds from the foundation, we are also able to get larger grants from organizations like the National Cancer Institute. All

of these grants are enabled through preliminary funding from the T.J. Martell Foundation, which is enormously important in the work we do."

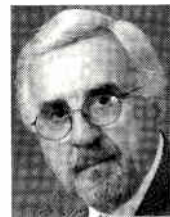
As the foundation's largest source of funding, the music industry has laid groundwork for the group's efforts.

"We've developed great relationships with the music industry, so it is wonderful to work with them," Moses says. "The volunteer spirit is so alive in the music industry that it makes the foundation particularly effective."

Martell agrees: "Very little money goes to expenses because of our volunteers—our cost of operation is under 10%."

In addition to raising funds for the Martell Foundation, many music industry professionals have benefited from its research.

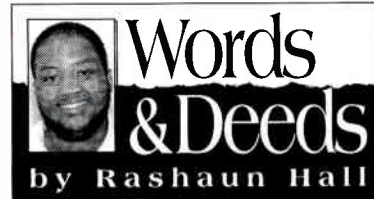
"We are there to help everyone, especially in the music industry, because they know me," Martell says. "Whether it be for a second opinion or getting a new doctor. That's what I'm most proud of. When someone is ill they can call us. It keeps us busy, but I'm honored. We've handled 57 cases [of cancer] in the music industry alone. To see people that we've cured, that's the biggest joy I get."



MARTELL

Hip-Hop Veteran Gets Interactive With New Show

FAB 5 LIVE: Fab 5 Freddy is returning to the airwaves... sort of. The original host of Yo! MTV Raps has teamed with online music site GetMusic to launch *The Fab 5 Freddy Show*, an interactive hip-hop variety program, later this summer. The show will feature interviews, news, music, fashion, and gossip. New



episodes will air Monday through Friday, with previous episodes available on demand.

"We will be tackling topics that touch the heart of hip-hop," says Aahmek Richards, executive producer for GetMusic's hip-hop/R&B channel (also known as Peeps.com). "This is not just your regular interview show."

According to Richards, scheduled topics include sexual content in videos and the influence of rap lyrics.

"I'm looking forward to getting that immediate response," Freddy (aka Fred Brathwaite) says. "I want to plug back into the hip-hop audience, whether it be fans who grew up watching Yo! or people who have become familiar with the culture via the Internet."

Russell Simmons, Jesse Jackson III, and Beanie Sigel, among others, have already taped interviews for the show. "Ultimately, I'd love to see the show on television," Richards says. "TV is missing a show like this."

'INFECTIOUS' SPREADS: Underground purveyors the Jigmastas recently dropped their long-awaited debut, *Infectious* (June 12) on their Beyond Real imprint via Landspeed.



THE JIGMASTAS

After a brief stint on Tommy Boy Black Label, the Brooklyn, N.Y.-based duo of DJ Spinna and Kriminul decided to take the do-it-yourself route and release *Infectious* on their own.

(Continued on next page)

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				IMPRINT & NUMBER/DISTRIBUTING LABEL	
				No. 1	
1	1	1	9	MY BABY (C) (D) (T) SOULJ/INO LIMIT 59202/PRIORITY †	LIL' ROMEO 9 weeks at No. 1
2	2	47	4	PURPLE HILLS (D) (T) SHADY 497583/INTERSCOPE †	D12
				GREATEST GAINER	
3	5	24	10	BIGACTS LITTLEACTS (T) (X) D&D/THE FAINT/FAT BEATS 8263/KOCH	AFU-R FEATURING GZA
4	NEW		1	TAKE THAT (T) RAWKUS 300*	DA BEATMINERZ FEAT. FLIPMODE SQUAD & VINIA MOJICA
5	4	6	6	CALL ME E.S. (D) (T) DIRECT 1224/LANDSPEED	7L & ESOTERIC
6	7	10	6	THE SUN GOD (T) RAWKUS 320*	HI-TEK FEATURING COMMON & VINIA MOJICA
7	6	4	5	NONE TONIGHT (D) WORLDWIDE 50200/PRIORITY †	LIL' ZANE
8	12	3	11	ALL I WANNA DO (D) URBAN SPEARS 0003/URBAN DREAMS	THE YOUNG MILLIONAIRES FEAT. LIL' ONE — THE YOUNG MILLIONAIRES
9	3	2	8	TORTURE (D) (T) HYDRA 9111/LANDSPEED	SCREWBALL FEATURING M.O.P.
10	20	5	4	MUSIC (T) NY/LA/DEF SQUAD 497578*/INTERSCOPE †	ERICK SERMON FEATURING MARVIN GAYE
11	8	14	5	Y'ALL DON'T WANNA (T) EASTERN CONFERENCE 325*/RAWKUS	SKILLZ
12	NEW		1	AREA CODES (T) DISTURBING THA PEACE/DEF JAM 588671*/IDJMG †	LUDACRIS FEATURING NATE DOGG
13	25	21	5	MY PROJECTS (T) (X) INFINITE 2225*/TOMMY BOY †	COO COO CAL
14	9	9	6	U KNOW U GHETTO (C) (D) TDNY MERCEDES/BUCKET HEAD 8306/EDEL ENTERTAINMENT †	BISHOP
15	13	8	11	OCHIE WALLY (T) (X) ILL WILL 79586*/COLUMBIA †	QB FINEST FEATURING NAS AND BRAVEHEARTS
16	14	11	4	WHAT IT IS (T) VIOLATOR/LOUD/COLUMBIA 79600*/CRG †	VIOLATOR FEATURING BUSTA RHYMES
17	11	42	3	CAN'T DENY IT (T) DESERT STRM/ELEKTRA 67231*/EEG †	FABOLOUS FEATURING NATE DOGG
18	15	36	7	BEANIE (MACK B****) (T) ROC-A-FELLA/DEF JAM 572935*/IDJMG †	BEANIE SIGEL
19	10	12	10	WHO'S GONNA LOVE YA' (C) (X) KING B 3002*	BIGGA FIGGAZ
20	18	15	10	ANGEL (T) (V) (X) MCA 155811* †	SHAGGY FEATURING RAYVON
21	16	16	16	SUPERB (C) (X) FY STATION 5690*	SUPERB
22	17	17	19	WHAT WOULD YOU DO? (C) (D) BOOGA BASEMENT 497489/INTERSCOPE †	CITY HIGH
23	21	18	29	BOW WOW (THAT'S MY NAME) (D) (T) (V) (X) SO SO DEF/COLUMBIA 79556*/CRG †	LIL BOW WOW
24	22	20	53	ONE MORE CHANCE/STAY WITH ME (T) (X) BAD BOY 79380*/ARISTA	THE NOTORIOUS B.I.G.
25	19	30	9	LET'S GET IT (T) BAD BOY 79383*/ARISTA †	THREE THE... G. DEP, P. DIDDY & BLACK ROB
26	NEW		1	CAN'T TAKE IT NO MORE (M) (X) LONG TERM SOUTH 0124*	PSYCSTER
27	31	26	4	GRIMEY (T) VIOLATOR/LOUD/COLUMBIA 79601*/CRG	VIOLATOR FEATURING NOREAGA
28	NEW		1	MAKE IT VIBRATE (M) (X) DARKSIDE 003*	RISING SON
29	23	32	10	LET'S GET DIRTY (I CAN'T GET IN DA CLUB) (T) DEF JAM 572917*/IDJMG †	REDMAN FEATURING DJ KOOL
30	24	19	39	COME RIDE WITH ME (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	JAHARI
31	RE-ENTRY		2	HOT SHIT (T) D&D 31862*/FAT BEATS	D&D ALLSTARS FEAT. BIG DADDY KANE, SADAT-X, GURU & GREG NICE
32	RE-ENTRY		42	FLAVA IN YA EAR ▲ (T) (X) BAD BOY 79372*/ARISTA †	CRAIG MACK
33	30	40	8	BEST U CAN (T) LDUD/COLUMBIA 79592*/CRG †	THA LIKS
34	34	41	18	GET UR FREAK ON (T) THE GOLD MIND/EASTWEST 67190*/EEG †	MISSY "MISDEMEANOR" ELLIOTT
35	29	25	38	CROSS THE BORDER (C) (D) (T) (X) ATLANTIC 85008/AG †	PHILLY'S MOST WANTED
36	47	39	10	LICK SHOTS (T) THE GOLD MIND/ELEKTRA 67221*/EEG	MISSY "MISDEMEANOR" ELLIOTT
37	26	—	6	WHAE DA' FREAKS (D) ENTITY 9877	DURDY HARRY & KILLA C
38	38	—	9	B.K. ANTHEM/OH YEAH (T) DEF JAM 572836*/IDJMG †	FOXY BROWN
39	49	—	2	SPARKADALA (T) STONE THROW 2033*/CARDLINE	DJ DESIGN
40	35	23	16	REQUEST LINE (C) (D) (T) INTERSCOPE 497498 †	BLACK EYED PEAS FEATURING MACY GRAY
41	45	45	6	LET'S GIT DOE (T) LDUD/COLUMBIA 9008*/CRG †	THE BEATNUTS FEATURING FATMAN SCOOP
42	RE-ENTRY		7	MIND THROBBIN (D) LLO 8588	LOW LIFE ORGANIZATION
43	50	—	2	BAKARDI SLANG (T) FAT BEATS 1208* †	KARDINALL OFFISHALL
44	36	33	53	BIG POPPA/WARNING ▲ (T) (X) BAD BOY 79377*/ARISTA †	THE NOTORIOUS B.I.G.
45	48	—	3	ALL MASSIVE (T) WINDMILL 1003*/FAT BEATS	AYATOLLAH FEATURING TEK OF THE COCOA BROVAZ
46	43	—	2	50 PLAYAZ DEEP (D) (T) FB 015111/UNIVERSAL	DRUNKEN MASTER FEATURING LOLA DAMONE
47	46	—	38	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY ▲ (C) (M) (T) (X) DEF JAM/ISLAND 85187*/IDJMG †	METHOD MAN FEAT. MARY J. BLIGE
48	RE-ENTRY		27	JUICY/UNBELIEVABLE ● (M) (T) BAD BOY 7-9004/ARISTA †	THE NOTORIOUS B.I.G.
49	37	31	6	LAPDANCE (T) (X) VIRGIN 38786* †	N*E*R*D FEATURING LEE HARVEY & VITA
50	RE-ENTRY		22	DOLLAZ, DRANK & DANK (C) (D) (T) HEAVYWEIGHT 2152/TVT †	MR. SHORT KHOP FEATURING KOKANE

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW	1	1	ALICIA KEYS	SONGS IN A MINOR	1
2	NEW	1	1	BEANIE SIGEL	THE REASON	2
3	NEW	1	1	JAGGED EDGE	JAGGED LITTLE THRILL	3
4	1	—	2	D12	DEVIL'S NIGHT	1
5	2	—	2	LUTHER VANDROSS	LUTHER VANDROSS	2
6	NEW	1	1	LIL' MO	BASED ON A TRUE STORY	6
7	4	1	4	ST. LUNATICS	FREE CITY	1
▶ GREATEST GAINER ◀						
8	7	7	4	SOUNDTRACK	THE FAST AND THE FURIOUS	5
9	3	—	2	SISQO	RETURN OF DRAGON	3
10	6	3	8	MISSY "MISDEMEANOR" ELLIOTT	MISS E...SO ADDICTIVE	1
11	5	2	3	SILK	LOVE SESSIONS	2
12	10	10	16	JAHEIM	[GHETTO LOVE]	2
13	8	5	9	DESTINY'S CHILD	SURVIVOR	1
14	14	—	2	SOUNDTRACK	BABY BOY	14
15	12	9	15	112	PART III	1
16	16	16	50	JILL SCOTT	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	2
17	15	11	6	LIL JON & THE EAST SIDE BOYZ	PUT YO HOOD UP	6
18	11	8	6	REDMAN	MALPRACTICE	1
19	9	—	2	RAY J	THIS AIN'T A GAME	9
20	17	20	14	INDIA.ARIE	ACOUSTIC SOUL	3
21	13	6	4	TURK	YOUNG & THUGGIN'	2
22	19	12	11	JANET	ALL FOR YOU	1
23	22	—	2	SOUNDTRACK	DR. DOLITTLE 2	22
24	20	18	16	TANK	FORCE OF NATURE	1
25	21	13	5	SOUNDTRACK	WHAT'S THE WORST THAT COULD HAPPEN?	6
26	24	17	17	EVE	SCORPION	1
27	18	4	3	AZ	9 LIVES	4
28	27	21	33	MUSIQ SOULCHILD	AIJUSWANASEING (I JUST WANT TO SING)	4
29	25	14	6	TYRESE	2000 WATTS	4
30	33	29	15	TRICK DADDY	THUGS ARE US	2
31	32	24	38	JA RULE	RULE 3:36	1
32	23	15	14	2PAC	UNTIL THE END OF TIME	1
33	26	19	10	CASE	OPEN LETTER	2
34	36	27	13	GINUWINE	THE LIFE	2
35	29	36	43	DONNIE MCCLURKIN	LIVE IN LONDON AND MORE...	22
36	31	23	18	PROJECT PAT	MISTA DON'T PLAY EVERYTHANGS WORKIN	2
37	30	22	53	NELLY	COUNTRY GRAMMAR	1
38	34	25	8	HI-TEK	HI-TEKNOLOGY	12
39	40	32	6	PASTOR TROY	FACE OFF	13
40	35	28	34	R. KELLY	TP-2.COM	1
41	39	26	11	SUNSHINE ANDERSON	YOUR WOMAN	2
42	38	31	37	LUDACRIS	BACK FOR THE FIRST TIME	2
43	28	—	2	BACKBONE AKA MR. FAT FACE 100 FEATURING SLIC PATNA	CONCRETE LAW	28
44	NEW	1	1	SCREWBALL	LOYALTY	44
45	41	35	47	SHAGGY	HOTSHOT	1
46	37	30	7	SYLEENA JOHNSON	CHAPTER 1: LOVE, PAIN & FORGIVENESS	16
47	47	48	4	THE LOVE DOCTOR	DOCTOR OF LOVE	47

48	45	38	28	SNOOP DOGG	THA LAST MEAL	1
49	43	34	36	OUTKAST	STANKONIA	2
50	42	33	6	CITY HIGH	CITY HIGH	23
51	NEW	1	1	SOUNDTRACK	POOTIE TANG	51
52	49	49	14	JESSE POWELL	JP	18
53	44	37	9	JT MONEY	BLOOD SWEAT AND YEARS	9
54	NEW	1	1	RES	HOW I DO	54
▶ PACESETTER ◀						
55	67	—	22	SOUNDTRACK	SAVE THE LAST DANCE	2
56	56	41	40	LIL BOW WOW	BEWARE OF DOG	3
57	RE-ENTRY	13	13	KANE & ABEL	MOST WANTED	41
58	46	—	2	ESHAM	TONGUES	46
59	57	51	4	KOOL KEITH	SPANKMASTER	48
60	53	55	30	3LW	3LW	19
61	64	57	6	KARDINAL OFFISHALL	FIRESTARTER VOLUME 1 — QUEST FOR FIRE	57
62	66	54	11	ANGIE MARTINEZ	UP CLOSE AND PERSONAL	7
63	48	—	2	CECE WINANS	CECE WINANS	48
64	60	46	8	D.P.G.	DILLINGER & YOUNG GOTTI	26
65	52	50	18	DIRTY	THE PIMP & DA GANGSTA	19
66	54	42	33	SADE	LOVERS ROCK	2
67	58	—	2	NUWINE	GHETTO MISSION	58
68	75	—	2	OUTSIDAZ	THE BRICKS	68
69	50	44	4	SNYPAZ	LIVIN' IN THE SCOPE	41
70	61	53	32	DAVE HOLLISTER	CHICAGO '85... THE MOVIE	10
71	51	39	9	REMEDY	THE GENUINE ARTICLE	30
72	70	52	15	JON B	PLEASURES U LIKE	3
73	69	79	15	YOLANDA ADAMS	THE EXPERIENCE	24
74	55	47	13	SOUNDTRACK	KINGDOM COME	18
75	63	56	6	JIGMASTAS	INFECTIOUS	53
76	65	40	6	STICKY FINGAZ	[BLACK TRASH] THE AUTOBIOGRAPHY OF KIRK JONES	10
77	71	—	2	CHICO & COOLWADDA	WILD 'N THA WEST	71
78	79	58	6	BOB MARLEY AND THE WAILERS	ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS	45
79	59	45	7	OLIVIA	OLIVIA	22
80	68	—	2	J.A.G.	STRAIGHT TO THE POINT	68
81	83	69	36	TAMIA	A NU DAY	8
82	90	61	17	KOFFEE BROWN	MARS/VENUS	7
83	78	64	38	MR. C THE SLIDE MAN	CHA-CHA SLIDE	20
84	84	63	7	LEXI...	AND THAT'S THE WAY IT IS	63
85	NEW	1	1	MOOCHIE MACK	BROKE PIMPIN'	85
86	76	75	36	JAY-Z	THE DYNASTY ROC LA FAMILIA (2000 —)	1
87	93	78	23	JENNIFER LOPEZ	J.LO	1
88	81	76	23	DREAM	IT WAS ALL A DREAM	11
89	88	94	61	MARY MARY	THANKFUL	22
90	NEW	1	1	VARIOUS ARTISTS	MARK ST. JUSTE PRESENTS BLACK BEACH HITS VOLUME 1	90
91	74	60	10	KRS-ONE	THE SNEAK ATTACK	9
92	87	86	12	5TH WARD WEBBIE	GHETTO PLATINUM	50
93	86	67	30	K-CI & JOJO	X	3
94	80	71	59	EMINEM	THE MARSHALL MATHERS LP	1
95	100	95	91	YOLANDA ADAMS	MOUNTAIN HIGH...VALLEY LOW	5
96	62	59	8	STRETCH ARMSTRONG	STRETCH ARMSTRONG PRESENTS SPIT	53
97	73	72	3	CAPONIAC	CAPONIAC	72
98	82	66	6	NIKKA COSTA	EVERYBODY GOT THEIR SOMETHING	63
99	72	73	12	VARIOUS ARTISTS	OFF THE TANK COMPILATION	48
100	95	82	85	DR. DRE	DR. DRE — 2001	1

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. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

WORDS & DEEDS

(Continued from preceding page)

"We wanted to make a real album," says Spinna, who produced 12 of the album's 14 tracks. "There are different concepts and ideas, but they all relate to real-life situations that the average person can relate to."

"We also wanted to do something different," Kriminul says. "We decided not to follow current trends but to stay true to hip-hop form."

Infectious also features guest appearances by **Sadat X**, **Angela Johnson**, **Vernon Reid**, and **Apani B. Fly**, among others. Look for the

Jigmastas to tour either later this summer or in the fall.

SERMON SIGNS TO J: As reported in this column (Words & Deeds, *Billboard*, June 23), both **Erick Sermon** and **EPMD** have signed with J Records. In addition to signing as an artist, Sermon also inked a "high-end production deal" for both himself and his Def Squad imprint, J representatives say.

"Already having a strong relationship with J Records through my

clients **Next** and **R.L.**, I knew that the label would be a great place for Erick and the Def Squad family," says Def Squad GM **Bernard Alexander**, who brokered the deal.

Sermon's first solo offering for J, tentatively titled *The Sermon*, will feature appearances by **Redman**, **Scarface**, and **LL Cool J**. It is due this fall.

ROCKSTEADY STILL ROCKIN': The Rocksteady Crew will celebrate its 24th anniversary this year. Begin-

ning July 26, the four-day event will include a celebrity basketball tournament, a film festival, a b-boy/girl battle, and other culturally relevant activities. The celebration will close with the annual Rocksteady concert July 29 at 1 p.m. at the Manhattan Center. Acts scheduled to take part in the festivities include **the Arsonists**, **Tony Touch**, **the Beatnuts**, **Fat Joe**, **Talib Kweli**, and **DJ Cucumber Slice**.

KARDINAL TAKES FLIGHT: MCA recording artist **Kardinal**

is preparing to hit the road in support of his MCA debut, *Firestarter Volume 1: Quest for Fire*. Offishall will tour 15 U.S. cities with dancehall artist **Baby Cham**, beginning July 7 in Dorchester, Mass. Offishall recently shot a video for his new single, "O' Time Killin'," which features a sample by legendary reggae artist **Barrington Levy**.

Rashawn Hall may be reached at rhall@billboard.com.

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 chart entries for 'NO. 1' and various songs like 'I AM YOUR WOMAN', 'TAKE CARE OF HOME', 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). Lists recurrent airplay entries for songs like 'WE FALL DOWN', 'FEELIN' ON YO BOOTY', etc.

Recurrences 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: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z with chart positions and artist names.

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 chart entries for 'NO. 1' and various songs like 'U REMIND ME', 'HEY HEY', 'WAIT A MINUTE', etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z with chart positions and artist names.



JULY 14, 2001

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' section for Usher's 'U Remind Me' and 'Greatest Gainer/Sales' section for Blu Cantrell's 'Hit 'Em Up Style (Oops!)'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'Hot Shot Debut' section for Bilal's 'Love It' and 'NEW' section for various new entries.

© 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. ● 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 chart 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 (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.

Faithless Becomes 'Outrospective' On Kinetic

PEOPLE'S PARTIES: On this incredibly hot and humid early-summer day in New York, the ridiculously reclusive **Rollo Armstrong** is comfortably ensconced in the climate-controlled offices of Arista Records. And he is smiling—no, make that beaming.

On the previous evening, Armstrong traveled to Long Island, N.Y.'s Jones Beach to catch his sister, singer/songwriter **Dido**, in concert. "I had never been to one of those traditional outdoor American shows before, and there I was sitting in the audience feeling the very proud brother," he says, chuckling. "It was overwhelming to be there with her fans—all of whom were singing along to her every word. It was a natural high."

Is this enough to make a brother beam? Of course. But there may be an additional factor to consider. A few minutes before our meeting, Armstrong received word that the



by Michael Paoletta

new (and third) album by **Faithless**—of which he is a member, along with keyboardist **Sister Bliss** and DJ/rapper **Maxi Jazz**—debuted at No. 4 on the *Music & Media* European Top 100 Albums chart (*Billboard Bulletin*, June 29).

In the same week, the album, *Outrospective*, debuted at No. 2 in Norway, No. 3 in Germany, No. 4 in the U.K., No. 5 in Ireland, No. 6 in Switzerland, and No. 10 in Finland; in Holland, it climbed 10 notches to No. 2. The set's lead single, the anthemic "We Come 1," remains in the top 10 in several markets and spends a seventh week atop the *Music & Media* European Dance Traxx chart.

"Life really couldn't be better," explains the 34-year-old Armstrong, who handles all programming duties for the act. "It's great that we're making music that's still affecting people. Since you never know when and if your fans might not be there, I feel like a man in a hurry. I don't want people to give up on us yet."

On Tuesday (10), the wickedly smart *Outrospective* arrives in the U.S. via Kinetic/Cheeky/Arista. (Cheeky, the label founded by Armstrong and **Mel Medallie**, is now wholly owned by BMG U.K.) In this issue, "We Come 1"—with remixes by **Dave Clarke**, **Wookie**, **Jim Elliot**, **Ibi**, **Patrick Wintter & Mario Hammer**, and **Jeno, Garth & Eric James**—jumps six spots to No. 21 on the *Billboard* Hot Dance Music/Club Play chart.

In a fashion similar to the act's previous albums (the 4-year-old *Reverence* and 1998's *Sunday 8pm*), *Outrospective* is steeped in life's emotional

depth charges. Said another way, it's the human condition put to words and music. And yes, you can dance to it, especially such tracks as "We Come 1," "Tarantula," "Liontamer," and the **Klein & MBO**-inflected "Machines R Us." Also primed for dancefloors is the melodramatic "One Step Too Far" featuring **Dido**, whose vocals have graced tracks on Faithless' previous albums. On this wistful tale, **Dido** trades microphone duties with **Jazz** over swelling, hypnotic beats. Without doubt, fans of Faithless' earlier dancefloor hits like "Insomnia" and "God Is a DJ" will find much to admire here.

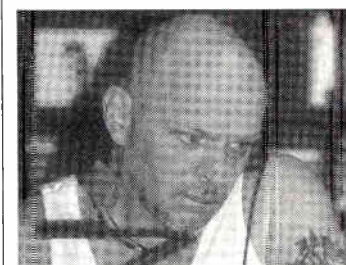
Elsewhere, elements of blues, hip-hop, soul, folk, dub, and jazz figure into the mix. The Jazz-fronted "Not Enough Love" and "Giving Myself Away" are mysteriously beautiful. Just as gorgeous are "Crazy English Summer" and "Evergreen," which spotlight the sublime vocals of **Zoë**

Johnston, who has recorded with U.K. act **Bent**.

For Faithless, musical variety is key. "We don't worry about tempos or anything like that when we're making an album," Armstrong acknowledges. "How boring would that be? There's so much great music in the world—to limit yourself would be ridiculous. You must always keep the mind open, get rid of boundaries and definitions."

According to Armstrong, the trio was more than ready to begin recording *Outrospective*. He credits this to having 18 months off prior to entering the studio. "We had completed the tour for *Sunday 8pm*, and we each did our own thing, nothing related to Faithless," he notes.

For **Sister Bliss**, as Armstrong fondly calls her, this meant DJing around the world and releasing such singles as "Deliver Me" and "Sister," (Continued on page 54)



Working Day and Night. DJ/remixer **Junior Vasquez** has bid farewell to his weekly residency at New York's Twilo club, which was recently shuttered, and is awaiting the arrival of October, when his new weekly DJ residency will commence at New York's Exit. Until then, Vasquez is staying extra busy in the studio, as well as plying his DJ skills for punters around the world. Last month, *Nervous Records* issued *Junior's Nervous Breakdown*, a beat-mixed set that spotlights some of Vasquez's most-revered mixes. Here, Vasquez is shown manning the turntables at the Roxy in New York.

The Dance Trax HOT PLATE

• **Ian Pooley**, "Balmes (A Better Life)" (V2 single). A fine merging of filtered house, Flamenco guitars, Ten City-inflected strings, and sublime vocals (that's **Esthero** on the mike), Pooley's "Balmes" is as breezy as it is pumping, making it perfect for beach-front sunset soirees, peak-hour dancefloor action, or "back to mine" interludes. Also included is **Faze Action's** island-primed remix of "Never Coming Home." Simply sublime.

• **Atlantis**, "Future Love" (Giant Step single). After last year's "No More Excuses," Atlantis (songstress **Naomi Nsombi**, DJ **Ron Trent**, and **Groove Collective's Jonathan Maron**) returns with the scintillating "Future Love." Complete with a jazzy, Afro-Cuban-shaded excursion (the Future Soul mix) courtesy of the **Ananda Project**, it's no wonder this track has already been approved by New York's Body & Soul contingent.

• **Z-Factor**, "Ride the Rhythm" (Z U.K. single). From beginning to end, the momentum never subsides on this **Dave Lee** (aka **Joey Negro**) production. A full-throttle, in-your-face, peak-hour house jam (love the piano rides), "Ride the Rhythm" deserves to be in every DJ's record crates.

• **The Junito Perez Project**, "I Don't Wanna Be Alone" (Fierce-O-Rama single). Fans of the tribal-hued productions of **Peter Rauhofer**, **Junior Vasquez**, and **Dynamix** are encouraged to give "I Don't Wanna Be Alone" an immediate listen. This fiery track—which works incredibly well played alongside **Suzanne Palmer's** "Hide U"—is further enhanced by the diva wailings of newcomer **Kelly V**. Contact: 718-930-1355.

• **Digital Souls Present Digitools Vol. 1**, "Paradiscio"/"New York" (Digital U.K. single). Like **Full Intention**, production outfit Digital Souls has a soft spot for retro-etched sounds. **Earth**, **Wind & Fire**-style horns permeate "Paradiscio," while "New York" revels in nods to the **Isley Brothers** and **Patrice Rushen**.

• **Star**, "Could This Be Real" (Nebulous single). Tampa, Fla.-based **Nebulous** continues its winning streak with this trance-hued pop jam. Club DJs and radio programmers who have embraced such tracks as **Kim Sozzi's** "Feelin' Me," **Becca's** "You Make Me Feel . . ." (More & More), and **Aurora Featuring Naimee Coleman's** "Ordinary World" will find much to admire on this **Ford** production.

Ibiza Pioneer José Padilla 'Navigates' To DRO EastWest

BY HOWELL LLEWELLYN

IBIZA, Spain—The Spanish Balearic island of Ibiza in the Mediterranean has been a music haven for gentle outcasts since the first hippies, as well as U.S. draft dodgers avoiding the Vietnam war, arrived en route to Katmandu, Nepal, in the 1960s.

Spaniard José Padilla is neither, but he has slowly shaped a legend across much of the world as a maestro of chill-out/ambient music. Padilla is the creator of the much-revered, Ibiza-based *Café del Mar* post-club compilation series; he compiled its first six volumes.

Now, he has changed labels. He broke acrimoniously from the owners of the club *Café del Mar* over ownership of the trademark and has signed to Warner Music-owned Spanish label DRO EastWest. Padilla's solo album, *Navigator*, was issued June 25. It will be released in 45 other territories during the next two weeks.

The launch of *Navigator* has been delayed in the U.S., where its release is scheduled for late September. "The setup for this album in the U.S. needs more time," says DRO managing director José Carlos "Charley" Sánchez. *Navigator* is released on EastWest in the markets where that imprint exists or on another Warner label.

"*Café del Mar's* mixes were my creations and co-productions but not my compositions," the 45-year-old Padilla says. "On *Navigator*, all the songs are mine and are based on the moods you feel before, during, and after the sun disappears into the sea."

Navigator—boosted by vocal contributions from **Seal** and **N'Dea Davenport**—was record-

ed and mixed in Padilla's home studio in Ibiza. Its first single, "Adios Ayer" (Farewell Yesterday), is being heavily promoted online.

Sánchez calls the corresponding Internet video a "biological e-clip. It was taped over a 24-hour period, so that every time you enter the video, you see a different clip." (To view the video, log on to 212.0.123.85/padilla/enter.htm or droeastwest.com.)

According to Sánchez, *Navigator* is perfect for marketing, because it can operate on four different levels: club, dance, top 40, and AC. By late June, he says, "Adios Ayer" had maximum rotation on Spanish AC network Cadena 100.

For the past two decades, Ibiza has been Europe's dance-music capital. The island has always been a laboratory for export music that is heard in Spain only at specialist clubs and minority-interest radio. Partly because its alternative scene developed under the culturally stifling 1939-75 Franco dictatorship—and partly because the dance scene was primarily created and cultivated by seasoned DJs from the U.K.—the Ibiza factor remains little known outside specialist circles on the Spanish mainland.

That explains why Padilla is basically unknown in Spain outside Ibiza but is a regular at leading ambient/chill-out clubs in London, Miami, Paris, and Amsterdam, among other cities. Padilla also manned the turntables at this year's Rock in Rio festival in Brazil.

Padilla grew up in an impoverished Barcelona barrio. By the

time he was 12, he was playing records at street parties for children. Three years later, Padilla says, he stopped playing **Black Sabbath** and **Deep Purple** after hearing "The Girl From Ipanema."

"I moved to a new musical plane," he recalls, referring to his discovery of bossa nova. At the age of 20, he went to Barcelona's harbor and caught "the first boat going anywhere." Fate decreed that it be the ferry to Ibiza, a spaced-out hippie paradise that Franco had allowed to flourish because it did not affect the mainland.

Padilla plunged into the Ibiza nightlife and was soon a DJ at the Ku discothèque. "He would mold one style onto another like a glove—Paco de Lucia, [U.K. maverick folk singer] **John Martyn**, and the latest dance sounds," Sánchez notes. "His exquisite musical taste means that he never misfired." In 1992, he was offered a DJ residency at *Café del Mar*.

The first three volumes of *Café del Mar* were released on U.K. independent **React**. With volume four, Padilla signed to Mercury Records U.K., but this relationship ended amid legal wrangles over copyright in 1999; Padilla subsequently signed to DRO EastWest. **Sian Thomas**, international product director of Mercury Records U.K., declined to comment on the label's split with Padilla.

Ultimately, Padilla wants to be "acknowledged as somebody who makes good music. DRO has put a lot of energy and enthusiasm into this album. To sign somebody aged 45 making sunset music is a brave thing to do."



PADILLA

Billboard. Dance Breakouts

JULY 14, 2001

CLUB PLAY

1. **RUNNING (REMIXES) INFORMATION SOCIETY** TOMMY BOY SILVER LABEL
2. **THANK YOU DIDO** ARISTA
3. **EVERYTHING YOU NEED MADISON AVENUE** VICIOUS GROOVES/C2
4. **TUK TAK DJ DERO** G2
5. **REMEMBER ME** JORIE DECCA

MAXI-SINGLES SALES

1. **IRRESISTIBLE** JESSICA SIMPSON COLUMBIA
2. **IT'S GONNA BE ALRIGHT PUSSY** 2000 V2
3. **SIGO SIENDO RICO** GERARDO THUMP
4. **HERE WE GO AGAIN** SOUL DUJOUR STRICTLY RHYTHM
5. **PLEASE FORGIVE ME** DAVID GRAY ATO

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

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- Dimitri From Paris, Paris
- Artful Dodger's Mark Hill, London
- King Britt, Philadelphia
- Danny Krivit, New York
- Erick Morillo, New York
- Paulette, London
- Rhythm Masters, London
- Roger Sanchez, New York
- Bobby Shaw, New York
- Smash, New York
- Steve Travolta, New York
- Tony Troffa, New York

Confirmed Panelists

- Andy Allen, Alternative Distribution Alliance
- The Angel, Supa Crucial Recordings
- Jason Bentley, Maverick Records
- Maurice Bernstein, Giant Step
- Ethan Brown, New York Magazine
- Graham Boyd, ACLU Drug Policy Litigation Proj.
- Michael Cohen, Warner Music Group
- Bill Coleman, Peace Bisquit Productions
- Lynn Cosgrave, Trust The DJ
- Chris Cox, Thunderpuss
- Claudia Cuseta, Maxi Records
- Joe Danziger, DJCentral.com
- Louie DeVito, E-Lastik Recordings
- Barney Glover, Ministry of Sound
- DJ Paulette, DJ
- Swedish Egil, Grooveradio.com
- Scott Henry, Buzz/Ultra
- Jeannie Hopper, Liquid Sound Lounge
- Victor Lee, Tommy Boy Silver Label
- Steve Lau, Kinetic Records
- Jennifer Matthews, Six Degrees Records
- Daniel Marotta Dowd & Marotta P.C.
- Tom Moulton, remixer/producer
- Seth Neiman, Music Choice
- Sarina Paris, Playland/Priority
- Tony Portelli, 4 Liberty Records Ltd.
- Peter Rauhofer, Star 69 Records
- Martha Reynolds, Island Def Jam Music Group
- Nigel Richards, 611 Records
- Roger Sanchez, R-Senal
- Anita Sarko, Anita Sarko Productions
- Kelly Schweinsberg, Logic Records
- Robert Silbering, Forensic Investigative Assoc.
- Sandy Skeeter, Moonshine Music
- David Steel, V2 Music
- Marci Weber, MCT/BOLD
- Junior Vasquez, Junior Vasquez Music
- Chi Chi Valenti, Mothemyc.com
- Cary Vance, Virgin Records
- Marci Weber, MCT/Bold
- Judy Weinstein, Def Mix Productions

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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	KEEP CONTROL GROOVILICIOUS 250/STRICTLY RHYTHM	SONO
2	4	6	7	PLAY EPIC PROMO †	JENNIFER LOPEZ
3	8	10	5	LADY MARMALADE INTERSCOPE 497066 †	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
4	1	2	8	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX) NERVOUS 20477	KIM ENGLISH
5	12	15	6	NEVER ENOUGH MSU 101/STRICTLY RHYTHM	BORIS DLOGOSCH FEATURING ROISIN
6	5	4	10	HIDE U STAR 69 1218	SUZANNE PALMER
7	13	14	7	DRUMS COME ALIVE DOTDOTDOT 003	TOMBA VIRA
8	10	13	7	IT'S GONNA BE ALRIGHT V2 27697	PUSSY 2000
9	3	3	8	SURVIVOR COLUMBIA 79566 †	DESTINY'S CHILD
10	6	1	10	YOU'RE THE WORST THING FOR ME TOMMY BOY SILVER LABEL 2242/TOMMY BOY	PUSAKA FEATURING THEA AUSTIN
11	14	17	7	SWEET SURRENDER NETWERK PROMO	SARAH MCLACHLAN
12	18	29	5	LIVE TO TELL LOGIC 86190	LUCREZIA
13	7	9	9	TOUCH ME KINETIC PROMO	RUI DA SILVA FEATURING CASSANDRA
14	17	24	6	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M PROMO/INTERSCOPE †	SAMANTHA MUMBA
15	9	5	9	DERB GROOVILICIOUS 249/STRICTLY RHYTHM	DERB
16	11	7	10	GET IT UP (THE FEELING) STRICTLY RHYTHM 12601	ULTRA NATE
17	21	28	5	UP IN THE AIR G2 021/STRICTLY RHYTHM	CRUZ & BAGZ
18	22	32	5	SUNSHINE V2 27694	TIN STAR
19	19	25	6	RELAX (REMIXES) STAR 69 1221	FRANKIE GOES TO HOLLYWOOD
20	30	42	3	I GOT MY PRIDE TOMMY BOY SILVER LABEL 2267/TOMMY BOY	BARRY HARRIS FEATURING PEPPER MASHAY
21	27	38	4	WE COME 1 CHEEKY PROMO/ARISTA	FAITHLESS
22	26	35	4	THE UNDERGROUND TOMMY BOY SILVER LABEL 2247/TOMMY BOY	RHYTHM MASTERS
23	15	11	9	MAYBE LAFACE PROMO/ARISTA	TONI BRAXTON
Power Pick					
24	38	—	2	PLANETS OF THE UNIVERSE REPRISE PROMO	STEVIE NICKS
25	37	—	2	SOMEONE TO CALL MY LOVER VIRGIN PROMO †	JANET
26	23	26	8	SHAKE UP THE PARTY LAFACE PROMO/ARISTA †	JOY ENRIQUEZ
27	32	34	5	RISING SIX DEGREES 5540	SYLK 130 FEATURING KATHY SLEDGE
28	42	—	2	YOU SET ME FREE GROOVILICIOUS 248/STRICTLY RHYTHM	ABIGAIL
29	24	18	8	HERE WE GO AGAIN STRICTLY RHYTHM 12602	SOUL DUJOUR
30	28	31	6	ALL I DO (IS THINK ABOUT YOU) RADIKAL 99061	CLEPTOMANIACS
31	25	20	13	IN THESE SHOES WARNER BROS. 42360	BETTE MIDLER
32	44	—	2	ROMEO XL 38783/ASTRALWERKS	BASEMENT JAXX
33	48	—	2	ELECTRIC AVENUE (REMIXES) STRICTLY RHYTHM 12610	EDDY GRANT
34	20	16	12	LOVE IN TRAFFIC COLUMBIA PROMO	SATOSHI TOMIIE FEATURING KELLI ALI
35	47	—	2	HEARD IT ALL BEFORE SOULIFE 95523/ATLANTIC †	SUNSHINE ANDERSON
36	35	36	5	ASTOUNDED GRAND ROYAL PROMO/VIRGIN †	BRAN VAN 3000 FEATURING CURTIS MAYFIELD
37	41	46	3	REMINISCIN' REAL DEAL 70634/DRPHEUS	SAISON FEATURING CECE PENISTON
38	16	12	12	DREAM ON MUTE 44982/REPRISE †	DEPECHE MODE
39	46	48	3	INSIDE YOUR SECRET JAVA PROMO/CAPITOL	CELESTE PRINCE
40	34	30	10	MY BEAT TOMMY BOY SILVER LABEL 2230/TOMMY BOY	BLAZE FEATURING PALMER BROWN
Hot Shot Debut					
41	NEW ▶	1	1	YOU ARE ALIVE GROOVILICIOUS 255/STRICTLY RHYTHM	FRAGMA
42	29	19	12	OUT OF NOWHERE EPIC 79576	GLORIA ESTEFAN
43	49	—	2	A WHITER SHADE OF PALE NEMO STUDIO/ANGEL 79374/CAPITOL †	SARAH BRIGHTMAN
44	NEW ▶	1	1	DJ STRICTLY RHYTHM 12606	RESONANCE FEATURING THE BURRELLS
45	40	39	8	WITHOUT YOU XTREME 831	DIGITAL ALLIES FEATURING RICHARD L
46	NEW ▶	1	1	NAME OF THE GAME OUTPOST/GEFFEN PROMO/INTERSCOPE †	THE CRYSTAL METHOD
47	31	21	13	WHAT'S ON YOUR MIND (PURE ENERGY)-(REMIXES) TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
48	43	41	7	ORDINARY WORLD GROOVILICIOUS 247/STRICTLY RHYTHM	AURORA FEATURING NAIMEE COLEMAN
49	36	27	12	BEAUTIFUL V2 27689 †	MANDALAY
50	33	22	12	BANG THE DRUM 4 PLAY 2033	ABEL

○ 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	9	SURVIVOR (T) (X) COLUMBIA 79566/CRG †	DESTINY'S CHILD
2	2	2	10	WHAT IT FEELS LIKE FOR A GIRL (T) (X) MAVERICK 42372/WARNER BROS. †	MADONNA
3	4	4	20	STRANGER IN MY HOUSE (T) (X) ELEKTRA 67173/EEG †	TAMIA
4	3	6	7	FILL ME IN (T) (X) WILDSTAR/ATLANTIC 88098/AG †	CRAIG DAVID
Greatest Gainer					
5	7	3	6	I DO!! (T) (X) ARISTA 13973 †	TOYA
6	5	5	4	A WHITER SHADE OF PALE/A QUESTION OF HONOUR (X) NEMO STUDIO 79374/ANGEL †	SARAH BRIGHTMAN
7	6	30	3	WHERE THE PARTY AT (T) SO SO DEF/COLUMBIA 79605/CRG †	JAGGED EDGE WITH NELLY
8	8	7	19	BY YOUR SIDE (T) (X) EPIC 79544 †	SADE
9	9	8	10	DREAM ON (T) (X) MUTE/REPRISE 44982/WARNER BROS. †	DEPECHE MODE
10	32	34	38	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
11	10	12	46	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
12	11	13	8	STAR 69 (WHAT THE F**K) (T) (X) SKINT/ASTRALWERKS 38777/VIRGIN †	FATBOY SLIM FEATURING ROLAND CLARK
13	12	10	19	LOVE DON'T COST A THING (T) (X) EPIC 79547 †	JENNIFER LOPEZ
14	14	19	35	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
15	17	18	25	CASTLES IN THE SKY (T) (X) ROBBINS 72046 †	IAN VAN DAHL FEATURING MARSHA
16	19	9	5	LOADED (T) (X) COLUMBIA 79596/CRG	RICKY MARTIN
17	15	20	62	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
18	13	15	30	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
19	18	16	25	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
20	16	21	15	LOOK AT US (T) (X) PLYLAND 50193/PRIORITY †	SARINA PARIS
21	29	—	2	PLANET ROCK (REMIXES) (T) (M) TOMMY BOY SILVER LABEL 2265/TOMMY BOY	PAUL OAKENFOLD PRESENTS AFRIKA BAMBATAA & THE SOUL SONIC FORCE
22	21	14	16	I TURN TO YOU (T) (X) VIRGIN 38773 †	MELANIE C
23	22	23	29	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
24	24	26	30	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
25	26	—	2	HEARD IT ALL BEFORE (T) SOULIFE/ATLANTIC 95523/AG †	SUNSHINE ANDERSON
26	28	24	31	ONE MORE TIME (T) (X) VIRGIN 38758 †	DAFT PUNK
27	30	—	5	FEELIN' ME (T) (X) BAB 18246/EDEL ENTERTAINMENT	KIM SOZZI
28	27	22	15	OPTICON (T) (X) WARNER SUNSET/ELEMENTREE/REPRISE 44976/WARNER BROS.	ORGY
Hot Shot Debut					
29	NEW ▶	1	1	BOOTYLICIOUS (T) COLUMBIA 79622/CRG †	DESTINY'S CHILD
30	NEW ▶	1	1	THIS IS ME (X) BAD BOY 79403/ARISTA †	DREAM
31	25	11	46	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
32	23	25	6	DAMAGED (T) (X) NEBULOUS 003	PLUMMET
33	34	32	4	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX) (T) (X) NERVOUS 20477	KIM ENGLISH
34	20	17	3	LADY MARMALADE (T) INTERSCOPE 497066 †	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
35	33	33	42	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
36	37	27	7	IN THESE SHOES (T) (X) WARNER BROS. 42360	BETTE MIDLER
37	38	39	10	PLAYED-A-LIVE (THE BONGO SONG) (T) (X) MCA 158893	SAFRI DUO
38	NEW ▶	1	1	LET U GO (T) (X) RADIKAL 99080	ATB
39	36	31	9	CHILLIN' (T) (X) BARCLAY 587077/MCA	MODJO
40	39	37	10	OUT OF NOWHERE (T) (X) EPIC 79576	GLORIA ESTEFAN
41	40	40	61	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
42	35	28	4	LIVE TO TELL (T) (X) LOGIC 86190	LUCREZIA
43	41	29	6	GROOVEJET (IF THIS AIN'T LOVE) (T) (X) BIG BEAT/ATLANTIC 85031/AG †	DJ SPILLER
44	RE-ENTRY	3	3	THE REVOLUTION (T) (X) TWISTED 58989/THE RIGHT STUFF	SUPERCHUMBO
45	48	41	51	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
46	42	36	12	WHAT'S ON YOUR MIND (PURE ENERGY)-(REMIXES) (T) (X) TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
47	50	—	2	YOU MAKE ME FEEL... (MORE & MORE) (T) (X) CUTTING 449 †	BECCA
48	RE-ENTRY	2	2	PARADISE (T) (X) CURB 73124	KACI
49	NEW ▶	1	1	I WONDER (T) (X) RASAM 2252/TOMMY BOY	NOMAD
50	45	38	15	EVERYTIME YOU NEED ME (T) (X) GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEATURING MARIA RUBIA

DANCE TRAX

(Continued from page 52)

Sister" (both on Multiply Records U.K.). Jazz spent the time racing cars throughout Europe ("He has a team of race-car drivers," Armstrong says). As for Armstrong, he built a new studio and, along with keyboardist Mark Bates, formed **Dusted**, whose single ("Always Remember to Respect and Honor Your Mother") and album (*When We Were Young*) delivered some much-needed mellow madness; Nettwerk America is scheduled to issue the album and the single July 24 and Aug. 7, respectively.

"By the time we returned to the studio, we were all on and ready," Armstrong notes. "But we wondered if our fans would care. Whenever you're recording a new album, you have to forget your history, because you never know what your fans will think."

From the onset, Armstrong says, the threesome was adamant about retaining the rhythmic texture of *Sunday 8pm*, but making it "less claustrophobic. I can't even listen to *Reverence* now—it's too childish—

while *Sunday 8pm* has huge resonance for me. *Outrospective* feels very whole, much more personable than anything we've done in the past. It's also more outgoing, less introspective"—which could explain its title.

Although Faithless will be touring for the next year and a half, don't expect to find Mr. Armstrong onstage with Bliss, Jazz, and Johnston. "They don't call me reclusive for nothing," he says with a laugh. While his bandmates are on the road, Armstrong says, he may begin pondering "possi-

ble contributions" to Dido's sophomore album (he co-produced several songs on her debut, *No Angel*), as well as Johnston's solo debut.

So, is God a DJ?, I inquire aloud. "Yes, a DJ among many, many other things," Armstrong says. The smile—no, make that the beam—remains.

CAUSING A 'COMMOTION': Nearly two years ago, **Theo Keating** (more commonly known as **Touché**)—who records as **the Wiseguys**—was profiled in this

column (Dance Trax, *Billboard*, Aug. 14, 1999). The topic of discussion was the Wiseguys' sophomore album, *The Antidote* (Wall of Sound/Ideal/Mammoth).

Sadly, the album failed to click beyond clubland's left-field contingent. But that may soon change. One of the album's many highlights, "Start the Commotion," can currently be heard in a commercial for Mitsubishi—as well as on WZHT (Z100) New York. Not bad for a 24-month-old track, eh?

Keen Hopes His New Lost Highway Disc Will Defy 'Gravity'

BY RAY WADDELL

NASHVILLE—Already a monster act in his home state of Texas, singer/songwriter Robert Earl Keen is making serious inroads in many other markets. Hopes are that Keen's new Lost Highway release, *Gravitational Forces*, is the catalyst that will pull even more believers into his growing fan base.

Keen has high expectations of his new record, due Sept. 11. "If we could sell half a million copies, I'd be really, really happy," he says. "If I could get a gold record out of this, I would kick back by the pool and have a cigar."

Regardless of its success commercially, Keen and his new songs fit

label chairman Luke Lewis' vision for Lost Highway. "When we were looking at forming this label, Robert Earl Keen was definitely at the top of the list," Lewis says, adding he was turned on to Keen by his college-age children. "I went to see Robert here in Nashville last year, and the room was packed with a really wide demo. He's a real generation jumper."

Keen is equally impressed with Lewis, whose enthusiasm brought Keen to Lost Highway after two albums on the now-defunct Arista Austin label. "Luke was enthusiastic and sincere," Keen says. "He said, 'You do what you do, and I'm here to expand your career by selling records.'"

Co-produced by Keen and Gurf Morlix (Lucinda Williams), *Gravitational Forces* is populated with the gritty, down-and-out characters that Keen has offered up in the past, but doesn't have some of the more violent imagery he's previously recorded. While often still dark in tone, the characters are more beaten down than openly desperate, and Keen doesn't get around to killing anybody off until three tracks in.

"Yeah, the body count's a little lower this time," he says with a laugh. But he admits that he still enjoys employing lowdown characterizations in such songs as "Wild Wind," where Keen intones, "That's a song I been

singin' for years/That's the way the wild wind blows."

The opening cut and first single, "Hall of Fame" by Joe Dolce, is one of five well-chosen covers on the album, which also features songs by Johnny Cash, Terry Allen, and Townes Van Zandt. Cash's "I Still Miss Someone" is bookended by Keen's own "Not a Drop of Rain" and "Fallin' Out," creating a triumvirate of dark, moody songs that fit together perfectly in tone.



KEEN

"For my money, 'Not a Drop of Rain' is my favorite lyric on the whole record," Keen says. "It's a very emotional song, written out of thinking what would happen if I lost everything I have."

Keen says the song's structure, which eschews the traditional verse/chorus/verse style, is a method that suits him as a songwriter. "That's the most natural kind of writing style I have—not necessarily that tone or sentiment, but the cadence of the words."

Other highlights include a rowdy, back-porch take on the traditional "Walkin' Cane" and a subtle, touching reading of Van Zandt's "Snowin' on Raton," long a crowd-pleaser at Keen's live performances. He closes the record with the title cut, a bizarre, spoken-word backstage rumination that evokes crimson aliens, Airstream flying saucers, and plastic asteroids that "look like giant turds." Keen says the track is a poem he wrote about a "real place" in El Paso, Texas, and its recording is a good example of the type of experimentation that went on in the studio.

"I know they must have been thinking, 'He has completely lost his mind,' with that song," Keen admits. "This record, by the way, is almost 100% a band record, with my road band, me, and Gurf Morlix."

The vibe in the studio was very relaxed, Keen says. "When we started this project I hadn't made a deal with any record company—I just knew I would have a deal one way or another."

Keen's new label is similar to Austin Arista in that it is an offshoot with major-label backing. "We did fine [at Arista Austin], but it was a situation where I don't think they even knew what they were trying to do half the time," Keen says. "Lost Highway is so much more focused and dedicated to one theme, and that's to take this alternative music that so many people love and try to bring it to even more people."

Lewis believes the "young music junkies," including Keen's fans, will understand what's going on at Lost Highway. "Robert has such an incredible touring fan base, and he works real hard out there," Lewis says. "Our job is mostly a matter of spreading from a really solid fan base."

Many feel that a Texas/roots music scene, propelled by straightforward songwriting and strong musicianship, is bubbling under the surface

and about to burst forth in the same way that the Outlaw movement did a generation ago. If that's the case, Keen seems to be at the forefront.

"When you look at the roster of artists that are coming out of Texas, there couldn't have been a more obvious choice [for Lost Highway] than Robert," Lewis says. "He's the lead dog. Now there are some powerhouse radio stations in Texas that could take him to another level."

Keen, too, senses that a bona fide "scene" is in progress. "This Texas thing has exploded," he says. "I was fortunate enough to headline a show recently in Austin with Charlie Robison, Jack Ingram, Reckless Kelly, Pat Green, Mark Chesnutt, [and other Texas artists], and when we pulled up, it was like, 'Happy New Year, 1975.' There were all these redneck girls in wife-beater T-shirts with no bras on, and everybody with a beer in their hand—all these 18- to 25-year-olds. It was yee-haw to the max."

"Walkin' Cane" and "Hall of Fame" have both been released as leadoff singles, and Texas radio is more than ready for more Keen material. "We're already on it," says Bruce Kidder, PD at Americana KHYI in Plano, Texas, near Dallas. "We're starting with the single ['Hall of Fame'], and we've also been spiking a tune called 'Walkin' Cane' that could be another 'Road Goes on Forever' for him." ("The Road Goes on Forever," which Keen wrote, has become a signature song and live staple for him. At press time consideration was being given to Keen rerecording the song and including it as a bonus cut on *Gravitational Forces*.)

Kidder says reaction to the new material has been "phenomenal." "There's not a morning on my show that I don't get a call for the new Keen."

Retail is also ready to come on board. "We're very eagerly anticipating the new Robert Earl record," says Geoff Stoltz, senior buyer for Torrance, Calif.-based Warehouse Music. "He has been a core artist in our Texas locations for a number of years, and with the refocusing on Texas music, I think this could be his time. He's really one of the leaders of that movement."

From the beginning, Keen has had aspirations to do well outside the borders of his home state. Now he is making it happen, partly through his popular Texas Uprising multi-act concerts (*Billboard*, May 5).

And while mainstream success would be nice, Keen admits that he doesn't feel much kinship with most of country radio. "I don't write that many love songs," he says. "I think right now, country music focuses too heavily on love songs, but it is what it is, and it will change. Whenever you love it, it changes to something you hate, and just when you think you hate it, they'll change to something you love. I'm just going to keep playing those shows. Just like my Uncle Bill says, 'We'll get there through brute force and ignorance.'"

Keen is managed by Scott Robinson at Dualtone Music Group and booked by Monterey Peninsula Artists.

DJ Hall Of Fame Inducts Radio Veterans; Lauderdale To Open For Lucinda Williams

FIVE BROADCASTERS were inducted into the Country DJ Hall of Fame during a June 28 dinner in Nashville hosted by Blair Garner of the syndicated radio show *After MidNite*. In addition to the five DJs, former Great Empire executive Mike Lynch was the first recipient of the Radio Hall of Fame award.

Both the DJ and Radio Hall of Fame are administered by Country Radio Broadcasters (CRB). The President's Award was given to former record promoter and *Cash Box* executive Tom McEntee, one of the founders of the annual Country Radio Seminar.

Buck Owens, the Career Achievement Award winner, was unable to attend because of illness. Radio consultant Larry Daniels, a longtime employee of Owens' radio stations, accepted on his behalf. Brad Paisley led a musical tribute to Owens that also featured Sherrié Austin, Tammy Cochran, and Billy Yates.

At last year's event, several recipients took the opportunity to criticize today's country radio stations for not playing enough of the format's legends. This year, only inductee Terry Burford made similar comments. "What worries me in the next 25 years is the next inductees," said Burford, who hosted afternoons at Great Empire's KFDD Wichita, Kan., for 33 years. "Are they going to know who Buck Owens and Merle Haggard are? It's a shame we can't get them played on the radio anymore."

In his own acceptance speech, Rhubarb Jones, the morning host at WYAY (Eagle 106.7) Atlanta, where he's worked since 1985, said, "I'm so grateful that Eagle 106.7 is a real country radio station. We do play Buck Owens. We do play Merle Haggard."

This year's other DJ Hall of Fame inductees were Dale Eichor, a longtime PD/music director/midday host at KWMT Fort Dodge, Iowa; Country Joe Flint, who has hosted the morning show at KSOP Salt Lake City since 1970; and the late Chris Lane, who created the "Legend Makers" syndicated series and also wrote and hosted *Christmas in the Country/Country Christmas*, a holiday special now in its 26th year.

Inductees were selected by a committee of 10 industry executives appointed by the CRB board. DJ inductees must have spent at least 25 years on the air. The Radio Hall of Fame inductee must have spent 25 years working in radio.

ARTIST NEWS: Jim Lauderdale will open for Lucinda Williams on her summer tour, which kicks off July 14 in Indianapolis and runs through Aug. 12 in Houston.

Madacy Entertainment has teamed with cosmetics company Avon to market Crystal Gayle's album of original lullabies for children, *In My Arms*. The album is featured in Avon's current catalog.

Vince Gill was honored by the Recording Industry Assn. of America during Fan Fair in Nashville with a career achievement award, recognizing sales of more than 21 million albums during his nearly 20-year solo career. Gill has amassed 12 gold, nine platinum, and six multi-platinum albums.

David Frizzell will host the sixth annual Frizzell Festival Oct. 13 in Pawnee, Okla. The festival, a celebration of traditional country music, will include performances from Frizzell, Ray Price, Hank Thompson, and Wanda Jackson.

Jamie O'Neal underwent surgery June 27 for a ruptured disc. She is expected to make a full recovery but had to cancel all

appearances until the July 13 launch of the Girls' Night Out tour with Reba McEntire, Martina McBride, Sara Evans, and Carolyn Dawn Johnson.

McBride recently recorded "Practice Life," a duet with labelmate Andy Griggs, for Griggs' upcoming album, *Freedom*, due Sept. 11.

ON THE ROW: Windswept Publishing has signed Derek George to a writing deal. George, a member of Bryan White's band, has written White's hits "Look at Me Now" and "So Much for Pretending," as well as Diamond Rio's "Imagine That."

Emmit Martin joins EMI Music Publishing as creative manager. His background includes positions at Island Bound and N.E.M.

Katie Dean joins Lyric Street Records as promotion coordinator. She was previously label relations manager at Music.com in Nashville.

Carter Todd joins Gaylord Entertainment as VP, general counsel, and secretary. He previously was corporate and securities partner in the Nashville office of Baker, Donelson, Bearman & Caldwell.

R.G. Jones has been promoted to associate director of promotion at the RCA Label Group. He previously was manager of promotion.



by Phyllis Stark

Billboard® HOT COUNTRY SINGLES & TRACKS

JULY 14, 2001

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	14	No. 1 I'M ALREADY THERE D. HUFF (R. McDONALD, G. BAKER, F. MYERS)	LONESTAR BNA ALBUM CUT †	1
2	2	2	22	I COULD NOT ASK FOR MORE S. EVANS, P. WORLEY (D. WARREN)	SARA EVANS (V) RCA 69008 †	2
3	4	6	23	SHE COULDN'T CHANGE ME J. SCAIFE (C. KNIGHT, G. NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 †	3
4	8	10	16	WHEN I THINK ABOUT ANGELS K. STEGALL (J. O'NEAL, R. DEAN, S. TILLIS)	JAMIE O'NEAL (V) MERCURY 172202 †	4
5	6	8	19	WHEN SOMEBODY LOVES YOU K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69049 †	5
6	5	7	20	IF YOU CAN DO ANYTHING ELSE T. BROWN, G. STRAIT (B. LIVSEY, D. SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 172200	5
7	9	9	17	TWO PEOPLE FELL IN LOVE F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69051 †	7
8	3	3	17	GROWN MEN DON'T CRY B. GALLIMORE, J. STROUD, T. MCGRAW (S. SESKIN, T. DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	1
9	7	5	22	AIN'T NOTHING 'BOUT YOU K. BROOKS, R. DUNN, M. WRIGHT (T. SHAPIRO, R. RUTHERFORD)	BROOKS & DUNN (V) ARISTA NASHVILLE 69048 †	1
10	14	16	12	AUSTIN B. BRADDOCK (D. KENT, K. MANNA)	BLAKE SHELTON (C) (D) (V) GIANT 16767/WRN	10
11	11	12	8	I'M JUST TALKIN' ABOUT TONIGHT J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	TOBY KEITH DREAMWORKS ALBUM CUT †	11
12	12	14	14	WHERE THE BLACKTOP ENDS M. ROLLINGS, K. URBAN (S. WARINER, A. SHAMBLIN)	KEITH URBAN (V) CAPITOL 58992 †	12
13	13	13	14	DOWNTIME B. GALLIMORE, T. MCGRAW (P. COLEMAN, C. D. JOHNSON)	JO DEE MESSINA CURB ALBUM CUT	13
14	10	4	26	DON'T HAPPEN TWICE B. CANNON, N. WILSON, K. CHESNEY (C. LANCE, T. MCHUGH)	KENNY CHESNEY (V) BNA 69035 †	1
15	17	17	22	LAREDO R. WRIGHT, C. CAGLE (C. CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	15
16	16	15	30	IT'S A GREAT DAY TO BE ALIVE B. J. WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT (V) COLUMBIA 79563 †	2
17	15	11	8	THERE YOU'LL BE T. HORN, B. GALLIMORE (D. WARREN)	FAITH HILL (V) WARNER BROS. 16739/WRN †	11
18	18	16	16	WHILE YOU LOVED ME M. BRIGHT, M. WILLIAMS (M. DODSON, K. WILLIAMS, D. WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT	18
19	19	19	15	WHY THEY CALL IT FALLING M. WRIGHT (R. DEAN, D. SCHLITZ)	LEE ANN WOMACK (V) MCA NASHVILLE 172203	19
20	20	22	16	WHAT I REALLY MEANT TO SAY P. WORLEY, T. L. JAMES (C. THOMSON, C. WATERS, T. L. JAMES)	CYNDI THOMSON (D) (V) CAPITOL 58987 †	20
21	21	25	15	I WOULD'VE LOVED YOU ANYWAY M. WRIGHT, T. YEARWOOD (M. DANNA, T. VERGES)	TRISHA YEARWOOD (V) MCA NASHVILLE 172201 †	21
22	23	24	15	SECOND WIND F. ROGERS, J. STROUD (D. WORLEY, S. LESLIE)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	22
23	25	27	10	SWEET SUMMER M. D. CLUTE, DIAMOND RIO (M. DULANEY, N. THRASHER)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	23
24	22	21	17	A GOOD WAY TO GET ON MY BAD SIDE B. J. WALKER, JR. (G. TERENCE, R. RUTHERFORD)	TRACY BYRD WITH MARK CHESNUTT RCA ALBUM CUT	21
25	26	29	13	COMPLICATED P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, S. SMITH)	CAROLYN DAWN JOHNSON (V) ARISTA NASHVILLE 69050 †	25
26	34	45	4	ONLY IN AMERICA K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, D. COOK, R. ROGERS)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT †	26
27	30	33	7	SIX-PACK SUMMER B. GALLIMORE, P. VASSAR (P. VASSAR, C. BLACK, T. ROCCO)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT †	27
28	27	28	23	WHAT I DID RIGHT J. SLATE, M. WRIGHT, SONS OF THE DESERT (D. WOMACK, S. LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	27
29	29	30	16	ANGELS IN WAITING B. CHANCEY (T. COCHRAN, J. MCBRIDE, S. HARRIS)	TAMMY COCHRAN EPIC ALBUM CUT †	29
30	28	31	13	STILL HOLDING OUT FOR YOU D. HUFF (K. OSBORN, R. MARX)	SHEDAISI LYRIC STREET ALBUM CUT	28
31	31	32	11	ON A NIGHT LIKE THIS C. HOWARD (K. STALEY, D. KAHAN)	TRICK PONY (C) (D) (V) WARNER BROS. 16751/WRN †	31

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
32	32	35	12	LOVING EVERY MINUTE C. CHAMBERLAIN (T. SHAPIRO, M. CRISWELL, M. WHITE)	MARK WILLS MERCURY ALBUM CUT †	32
33	33	36	9	HOW COOL IS THAT D. MALLOY (A. GRIGGS, N. THRASHER, W. MOBLEY)	ANDY GRIGGS RCA ALBUM CUT	33
34	38	38	11	STANDIN' STILL B. GALLIMORE, T. MCGRAW (C. DANNEMILLER, R. L. BRUCE, C. HARRISON)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	34
35	36	39	7	WHERE DOES IT HURT B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, T. DOUGLAS)	THE WARREN BROTHERS BNA ALBUM CUT	35
36	35	37	16	I WANT YOU BAD C. ROBISON, B. CHANCEY (T. D. ADAMS, P. CRANDON)	CHARLIE ROBISON (C) (D) (V) LUCKY DOG 79542/COLUMBIA †	35
37	39	42	5	LOVE OF A WOMAN B. J. WALKER, JR., T. TRITT (K. BRANDT)	TRAVIS TRITT COLUMBIA ALBUM CUT	37
38	40	40	8	REAL LIFE (I NEVER WAS THE SAME AGAIN) J. NIEBANK (N. THRASHER, J. JANOSKY)	JEFF CARSON CURB ALBUM CUT †	38
39	43	54	3	HEARTBREAK TOWN B. CHANCEY, P. WORLEY (D. SCOTT)	DIXIE CHICKS MONUMENT ALBUM CUT	39
40	37	41	7	NEVER LOVE YOU ENOUGH D. HUFF (B. JAMES, ANGELO)	CHELY WRIGHT (V) MCA NASHVILLE 172208 †	37
41	45	53	3	WHEN GOD-FEARIN' WOMEN GET THE BLUES M. MCBRIDE, P. WORLEY (L. SATCHER)	MARTINA MCBRIDE RCA ALBUM CUT †	41
42	42	43	9	HONEY DO J. STROUD, D. COOK (A. ANDERSON, J. STEELE, K. BLAZY)	MIKE WALKER (D) (V) DREAMWORKS 450914	42
43	44	46	6	HELPESSLY, HOPELESSLY B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS (V) DREAMWORKS 450918	43
44	48	52	4	THAT'S A PLAN M. MCGUINN, S. DECKER (B. E. BOYD, D. LEONE)	MARK MCGUINN (D) VFR 734758 †	44
45	46	47	6	SOUTHERN RAIN D. HUFF (B. R. CYRUS, D. V. TRESS, M. J. SAGRAVES)	BILLY RAY CYRUS (C) (D) (V) MONUMENT 79440	45
46	52	—	2	MAN OF ME T. BROWN, M. WRIGHT (R. RUTHERFORD, G. TERENCE)	GARY ALLAN MCA NASHVILLE ALBUM CUT †	46
47	50	48	8	THE BIRD SONG R. WILEY (N. THRASHER, B. CASON)	MEREDITH EDWARDS MERCURY ALBUM CUT	47
48	59	—	2	GETTING THERE S. SMITH, T. CLARK (T. CLARK, G. BURR)	TERRI CLARK MERCURY ALBUM CUT	48
49	49	49	7	I WANT YOU TO WANT ME P. ANDERSON (R. NIELSEN)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	49
50	NEW	1	1	Hot Shot Debut IF YOU EVER FEEL LIKE LOVIN' ME AGAIN B. GALLIMORE, C. WALKER (J. STEVENS, S. BOGARD, J. KILGORE)	CLAY WALKER WARNER BROS. ALBUM CUT/WRN	50
51	58	—	2	I'M TRYIN' D. HUFF (C. WALLIN, J. STEELE, A. SMITH)	TRACE ADKINS CAPITOL ALBUM CUT	51
52	51	51	11	COME A LITTLE CLOSER D. MALLOY (T. MARTY, P. DOUGLAS, J. SHERRILL)	LILA MCCANN (C) (D) (V) WARNER BROS. 16762/WRN †	43
53	53	50	7	SHE'S MY GIRL D. MALLOY, B. CHANCEY (Z. TURNER, B. BAKER, L. WILSON)	BILLY GILMAN EPIC ALBUM CUT †	50
54	54	58	7	TELLURIDE B. GALLIMORE, J. STROUD, T. MCGRAW (T. VERGES, B. JAMES)	TIM MCGRAW CURB ALBUM CUT	52
55	55	55	6	UNBROKEN BY YOU D. MALLOY (G. BURR, J. BLADES, T. BRUCE)	KORTNEY KAYLE LYRIC STREET ALBUM CUT	53
56	47	44	11	WILL YOU MARRY ME J. STROUD, ALABAMA (J. STEELE, A. ANDERSON)	ALABAMA RCA ALBUM CUT	41
57	NEW	1	1	UNUSUALLY UNUSUAL D. HUFF (M. MCGUINN)	LONESTAR BNA ALBUM CUT	57
58	RE-ENTRY	3	3	WHERE I CAME FROM K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	57
59	56	56	4	WHO I AM TO YOU M. BRIGHT, M. WILLIAMS (S. SMITH, C. WISEMAN)	COLEY MCCABE RCA ALBUM CUT	56
60	NEW	1	1	SHE AIN'T GONNA CRY C. FARREN (C. FARREN, J. FEENEY)	MARSHALL DYLLON DREAMCATCHER PROMO SINGLE	60

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

Billboard® Top Country Singles Sales

JULY 14, 2001

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

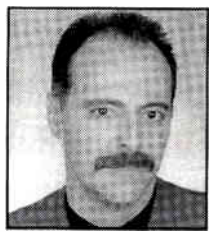


THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	No. 1 WHAT I REALLY MEANT TO SAY CAPITOL 58987	CYNDI THOMSON
2	2	2	9	AUSTIN GIANT 16767/WRN	BLAKE SHELTON
3	3	3	46	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
4	4	4	21	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
5	7	8	7	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN	TRICK PONY
6	5	5	20	MRS. STEVEN RUDY/THAT'S A PLAN VFR 734758	MARK MCGUINN
7	6	6	13	COME A LITTLE CLOSER WARNER BROS. 16762/WRN	LILA MCCANN
8	8	7	30	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
9	10	10	38	OKLAHOMA WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
10	9	9	41	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
11	13	12	16	I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY	CHARLIE ROBISON
12	11	—	2	DIDN'T WE LOVE CURB 73126	TAMARA WALKER
13	12	13	17	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	14	11	4	TOO LAZY TO WORK, TOO NERVOUS TO STEAL MONUMENT 79611/SONY	BR549
15	18	14	212	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
16	15	15	13	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	SHANE SELLERS
17	17	16	13	SIMPLE LIFE COLUMBIA 79541/SONY	MARY CHAPIN CARPENTER
18	16	17	21	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
19	19	18	35	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
20	21	20	35	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
21	20	19	36	HOW DO YOU LIKE ME NOW? DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
22	22	21	41	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
23	RE-ENTRY	5	5	I WANNA BE THAT GIRL GIANT 16766/WRN	THE WILKINSONS
24	24	22	10	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	MCALYSTER
25	23	—	61	IT DON'T MATTER TO THE SUN/LOST IN YOU ● CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES

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

COUNTRY CORNER



by Wade Jessen

STANDING UPRIGHT: As the title track scores a fourth straight week atop Hot Country Singles & Tracks, **Lonestar's** *I'm Already There* (BNA) starts with Hot Shot Debut honors at the head of the class on Top Country Albums with 112,000 units, good enough for a No. 9 showing on The Billboard 200. It is the group's first No. 1 on the country chart and its biggest single-week sales figure to date, topping a Christmas-week 1999 sum of more than 63,000 rung by *Lonely Grill*. On the big chart, the new package establishes a new career benchmark, previously achieved when *Lonely Grill* peaked where it entered at No. 28 in the June 19, 1999, issue—it opened with 47,000 pieces at No. 4 on the country list and peaked at No. 3 a month later.

The seventh chart-topping song for the quartet, "I'm Already There," gains 256 detections to close with more than 6,000 plays on Hot Country Singles & Tracks.

YOUNG COUNTRY: **Lila McCann** posts her second-biggest start on Top Country Albums, as *Complete* (Warner Bros.) pops on at No. 18 with approximately 10,000 copies sold. The former Asylum artist rose to No. 8 on the country chart in the summer of 1997 with the now-platinum *Lila*, and her sophomore set, *Something in the Air*, peaked where it entered at No. 5 in the April 10, 1999, issue. It bowed with more than 18,000 scans, then improved to 21,000 units during its second week, inking McCann's biggest one-week sum to date.

The lead single from the new set is "Come a Little Closer," which rests at No. 52 on Hot Country Singles & Tracks. McCann's prior radio chart contenders include "I Wanna Fall in Love," which reached No. 3 in the winter of 1998, and "With You," a springtime top 10 in 1999.

INSTANT CLASSIC: **Patty Loveless** has charted 41 titles on Hot Country Singles & Tracks. Twenty of those songs peaked in the chart's top 20, including five No. 1 singles. On Top Country Albums, the Grand Ole Opry star has competed with a dozen albums, half of those reaching the top 10. This issue, Loveless takes what is perhaps her most personal work yet into the ring, as *Mountain Soul* (Epic) starts with 7,500 units at No. 24 on Top Country Albums. The stunningly beautiful bluegrass/traditional country set returns Loveless to her native eastern-Kentucky coal-country roots.

Even as her label works the title track from her *Strong Heart* set to country stations, it is the roots showcase that bathes in the current spotlight (the former set peaked where it entered at No. 13 in the Sept. 16, 2000, issue). Sony's Nashville shop is working *Mountain Soul* to the bluegrass, southern gospel, collegiate, and traditional country radio markets. It contains three religious tracks, including a remake of the **Stanley Brothers** classic "Daniel Prayed."

Meanwhile, another bluegrass practitioner enters the chart: **Rhonda Vincent** opens at No. 69 with *The Storm Still Rages* (Rounder), her first appearance on Top Country Albums. Vincent is the International Bluegrass Music Assn.'s reigning female vocalist of the year. Her new set includes an affectionate tribute to **Bill Monroe**, titled "Is the Grass Any Bluer."

RealWest's Harms Is All Cowgirl, 'After All'

BY VERNELL HACKETT

NASHVILLE—Joni Harms describes her music as traditional country with a Western feel. The release of her new project on RealWest Records, *After All*, is a follow-up to the well-received and highly acclaimed *Cowgirl Dreams*. According to Harms, the new CD, due Sept. 4, will follow in the same vein.

"Some of the songs on the new album were ones I didn't get to record for *Cowgirl Dreams*, and I've written a bunch of new ones since then," Harms says. Among her writing partners were Wood Newton, Hobo Jim, Buck Moore, Barbie Isham, and Bob Morrison.

"Most of them are my standard co-writing buddies," Harms says. "Living in Oregon, I don't go in search of new co-writers. I know these writers, so I will work with the ones I know I can get the job done with. And some of them have come out to the ranch in Oregon to write with me."

Some of the album's 13 tracks are definitely Western, while others are traditional country. Whatever the genre, Harms says most of the songs have positive messages.

"I've gotten to where I'm in that space in my life where I'm realizing that there are some other folks out there who want their children and families to hear songs that are positive," she says.

Harms' label, RealWest, based in Burbank, Calif., is a division of Paris Recordings and is a joint venture with Four Winds Trading Co., based in Boulder, Colo. Jim Snowden, president of Paris Recordings, says Paris took over the label side of the company. Distribution for Harms' CD will be through Ryco Distribution and Four Winds.

"We will handle the promotion, publicity, marketing and sales, and we'll work closely with Four Winds, which has kiosks and listening stations throughout the Southwest," Snowden says. "Our biggest accounts are Barnes & Noble and Borders, who are known to break niche music. Our sales manager has gone out and had meetings with both of them, starting to prime the pump to build up the Western category."

Snowden says the company is also setting up an in-house booking agency, headed by Charlie Parker, who already books RealWest recording artist Brenn Hill.

"We are just looking to enhance what Joni is already doing, support what she is doing, and help her to win more fans," Snowden says. "We also want to take it outside what she is doing and bring more opportunities to her." The plan for more opportunities includes in-stores, which will include both music stores and less traditional venues, such as Western wear shops.

The label hopes radio airplay will come from country and Americana stations, as well as those programming Western music. Snowden says, "We are amassing a list and checking it twice for Western music radio opportunities, from Red Steagall's [syndicated] show to everywhere else."

"I definitely think her fans and the radio industry are ready to hear some new music from her," says Tracy Pitcox, music director at KNEL-FM Brady, Texas. "She is so distinct and different [from] the typical pop/country that is coming out of Nashville right now. She is a unique stylist, which is exactly what we need right now—someone with more of an individual approach to their music."

Tim Cretsingher, owner of Groovacious Record Shop in Cedar City, Utah, moved to Utah from Oregon last October and quickly began introducing people in his new location to Harms.

"Response to Joni has been incredible so far," he says. "Every time I put on one of her CDs, someone will ask me who it is. I've sold a good number of copies of *Cowgirl Dreams* and some of her kids' album, *Are We There Yet*. I think when her new record comes out, response will be really good. We're gonna play the hell out of it. People will definitely hear it."

Cretsingher says the reason people

like Harms is that she is "pure and down-home—there's nothing pretentious about her music at all... And her vocals are so sweet that people can't resist her when they hear her."

"There are people that get airplay and get 'big,' but I don't consider them artists," Cretsingher continues. "I consider Joni a real artist. There's not a lot of people I say that about. I just hope people warm up to her and accept what she does."

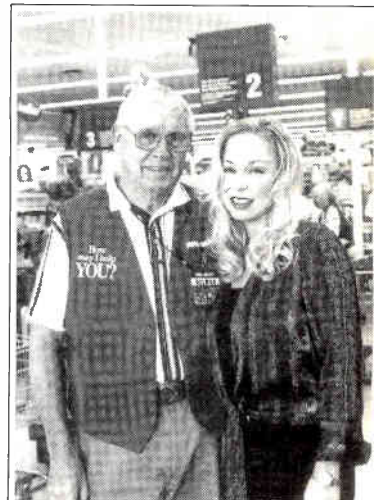
Charlotte Bell owns Graham Bell Gallery in Tubac, Ariz., a shop that sells an eclectic assortment of collectibles and also has a music section. Bell says Harms is one of her favorite recording artists.

"We play both *Are We There Yet* and *Cowgirl Dreams* in our gallery, and when we want to draw a crowd into the shop, we pipe the music outside. People always come in and ask who she is, especially when we play the children's album," Bell says. "We have sold quite a few of her albums since we started stocking them. People really like her. Her music is very refreshing."

"The gallery has a mixture of collectibles, and I travel all over the world to gather cowboy things from other countries," Bell adds. "We sell one-of-a-kind items, and Joni is definitely one of a kind."



HARMS



Attention, Shoppers. Epic artist Tammy Cochran visits with her father, Delmar Cochran, at a Nashville-area Wal-Mart, where he is a greeter.

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

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

- | | | | |
|----|---|----|---|
| 9 | AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenona, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM | 39 | HEARTBREAK TOWN (EMI April, ASCAP/House Of Bram, ASCAP) HL |
| 29 | ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI) HL/WBM | 43 | HELPLESSLY, HOPELESSLY (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM |
| 10 | AUSTIN (Talbat, BMI/Kirstisongs, ASCAP) | 42 | HONEY DO (Mighty Nice, BMI/AI 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) HL/WBM |
| 47 | THE BIRD SONG (Major Bob, ASCAP/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) WBM | 33 | HOW COOL IS THAT (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP) HL/WBM |
| 52 | COME A LITTLE CLOSER (Curb Congregation, SESAC/Minkids, SESAC/Lit-Stratton, SESAC/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) WBM | 2 | I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM |
| 25 | COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI) HL/WBM | 6 | IF YOU CAN DO ANYTHING ELSE (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM |
| 14 | DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL | 50 | IF YOU EVER FEEL LIKE LOVIN' ME AGAIN (Warner-Tamerlane, BMI/Ensign, BMI) WBM |
| 13 | DOWNTIME (Gravitrone, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakmore Avenue, ASCAP) HL | 1 | I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) HL/WBM |
| 48 | GETTING THERE (Universal-PolyGram International, ASCAP/Teri-DOO, ASCAP) | 11 | I'M JUST TALKIN' ABOUT TONIGHT (Tokco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL |
| 24 | A GOOD WAY TO GET ON MY BAD SIDE (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI) WBM | 51 | I'M TRYIN' (Pacific Wind, SESAC/4t4, SESAC/Songs |
| 8 | GROWN MEN DON'T CRY (Larga Vista, ASCAP/Scar- | | |

- | | | | |
|----|---|----|---|
| | Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP) HL | | |
| 16 | IT'S A GREAT DAY TO BE ALIVE (EMI April, ASCAP/House Of Bram, ASCAP) HL | 53 | SHE'S MY GIRL (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Hip Beat, BMI) HL |
| 36 | I WANT YOU BAD (Music Sales, ASCAP) | 27 | SIX-PACK SUMMER (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI) HL |
| 49 | I WANT YOU TO WANT ME (Screen Gems-EMI, BMI) HL | 45 | SOUTHERN RAIN (Sunnageronimo, BMI/Achy Breaky Heart, BMI/Two Seats Down, BMI) |
| 21 | I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI) HL/WBM | 15 | LAREDO (Mark Hybner, ASCAP) |
| 37 | LOVE OF A WOMAN (Songs Of Lastrada, BMI) | 34 | STANDIN' STILL (WB, ASCAP/Dreamin' Upstream, ASCAP/High Steppa, ASCAP/Steel Wheels, BMI) WBM |
| 32 | LOVING EVERY MINUTE (Sony/ATV Tree, BMI/Wenona, BMI/Zomba, ASCAP) HL/WBM | 30 | STILL HOLDING OUT FOR YOU (Without Anna, ASCAP/Chi-Boy, ASCAP) CLM/WBM |
| 46 | MAN OF ME (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI) WBM | 23 | SWEET SUMMER (Desert Dreams, BMI/Michaelhouse, BMI/Ensign, BMI/Rio Bravo, BMI) HL/WBM |
| 40 | NEVER LOVE YOU ENOUGH (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP) HL/WBM | 54 | TELLURIDE (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP) HL/WBM |
| 31 | ON A NIGHT LIKE THIS (Warner-Tamerlane, BMI/Instinct, ASCAP) WBM | 44 | THAT'S A PLAN (Warner-Tamerlane, BMI/Zantanon, BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP) WBM |
| 26 | ONLY IN AMERICA (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Don Cook, BMI/Route Six, BMI) HL | 17 | THERE YOU'LL BE (Realsongs, ASCAP) WBM |
| 38 | REAL LIFE (I NEVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Castri, BMI/Whiskey Gap, BMI) WBM | 7 | TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI) HL |
| 22 | SECOND WIND (EMI Blackwood, BMI/Hatley Creek, BMI) HL | 55 | UNBROKEN BY YOU (Universal-MCA, ASCAP/Sony/ATV Tree, BMI/Ranch Rock, BMI/Big Red Tractor, ASCAP/Ice Trey, ASCAP) HL/WBM |
| 60 | SHE AIN'T GONNA CRY (Music Of Windswept, ASCAP/In The Fairway, ASCAP/November Songs, ASCAP/Creative Artist Agency, ASCAP) | 57 | UNUSUALLY UNUSUAL (WB, ASCAP) WBM |
| 3 | SHE COULDN'T CHANGE ME (WB, ASCAP/Gary | 28 | WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot, |

- | | | | |
|----|---|--|--|
| | ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude, BMI/Barney Building, BMI/Still Standing, BMI) | | |
| 20 | 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 | | |
| 41 | WHEN GOD-FEARIN' WOMEN GET THE BLUES (Sony/ATV Cross Keys, ASCAP/Satcher, ASCAP) HL | | |
| 4 | WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM | | |
| 5 | WHEN SOMEBODY LOVES YOU (WB, ASCAP/Yee Haw, ASCAP) WBM | | |
| 35 | WHERE DOES IT HURT (Sony/ATV Tree, BMI) HL | | |
| 58 | WHERE I COME FROM (WB, ASCAP/Yee Haw, ASCAP) WBM | | |
| 12 | WHERE THE BLACKTOP ENDS (Steve Wariner, BMI/Built On Rock, ASCAP) WBM | | |
| 18 | WHILE YOU LOVED ME (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Irving, BMI) HL | | |
| 59 | WHO I AM TO YOU (EMI Blackwood, BMI/Shaye Smith, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP) HL | | |
| 19 | WHY THEY CALL IT FALLING (WB, ASCAP/Maverick, ASCAP/New Hayes, ASCAP/New Don, ASCAP) WBM | | |
| 56 | WILL YOU MARRY ME (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Stairway To Bitner's, BMI/AI Andersongs, BMI) WBM | | |

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW	1	1	LONESTAR	I'M ALREADY THERE	1
2	1	1	30	SOUNDTRACK	O BROTHER, WHERE ART THOU?	1
3	2	2	48	SOUNDTRACK	COYOTE UGLY	1
4	3	3	10	TIM MCGRAW	SET THIS CIRCUS DOWN	1
5	4	5	58	LEE ANN WOMACK	I HOPE YOU DANCE	1
6	5	6	40	KENNY CHESNEY	GREATEST HITS	1
7	6	7	38	SARA EVANS	BORN TO FLY	6
8	7	4	4	TRISHA YEARWOOD	INSIDE OUT	1
9	8	9	32	TIM MCGRAW	GREATEST HITS	1
10	9	8	11	BROOKS & DUNN	STEERS & STRIPES	1
11	11	10	96	DIXIE CHICKS	FLY	1
12	10	12	5	MARY CHAPIN CARPENTER	TIME* SEX* LOVE*	6
13	12	13	86	FAITH HILL	BREATHE	1
14	14	14	87	TOBY KEITH	HOW DO YOU LIKE ME NOW?!	9
15	13	11	5	BRAD PAISLEY	PART II	3
16	15	15	9	MONTGOMERY GENTRY	CARRYING ON	6
17	16	16	39	TRAVIS TRITT	DOWN THE ROAD I GO	8
18	NEW	1	1	LILA MCCANN	COMPLETE	18
19	17	18	22	LEANN RIMES	I NEED YOU	1
20	18	19	8	BILLY GILMAN	DARE TO DREAM	6
21	19	20	18	JESSICA ANDREWS	WHO I AM	2
22	21	21	30	NICKEL CREEK	NICKEL CREEK	18
23	20	17	88	GARY ALLAN	SMOKE RINGS IN THE DARK	9
24	NEW	1	1	PATTY LOVELESS	MOUNTAIN SOUL	24
25	23	23	56	RASCAL FLATTS	RASCAL FLATTS	14
26	22	36	31	CHRIS CAGLE	PLAY IT LOUD	22
27	25	26	35	JAMIE O'NEAL	SHIVER	14
28	24	22	34	ALAN JACKSON	WHEN SOMEBODY LOVES YOU	1
29	26	25	74	KEITH URBAN	KEITH URBAN	17
30	28	24	21	DIAMOND RIO	ONE MORE DAY	5
31	27	28	112	SHEDAISSY	THE WHOLE SHEBANG	6
32	30	32	16	TRICK PONY	TRICK PONY	12
33	29	29	48	JO DEE MESSINA	BURN	1
34	32	33	54	BILLY GILMAN	ONE VOICE	2
35	31	31	8	MARK MCGUINN	MARK MCGUINN	18
36	34	27	6	ROY D. MERCER	ROY D. MERCER VS. YANKEES	24
37	33	30	69	GEORGE STRAIT	LATEST GREATEST STRAITEST HITS	1
38	35	—	2	K.T. OSLIN	LIVE CLOSE BY, VISIT OFTEN	35

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ GREATEST GAINER ◀						
39	51	62	33	KENNY ROGERS	THERE YOU GO AGAIN	17
40	40	41	9	TAMMY COCHRAN	TAMMY COCHRAN	34
41	39	35	49	AARON TIPPIN	PEOPLE LIKE US	5
42	43	44	71	PHIL VASSAR	PHIL VASSAR	23
43	41	45	64	VARIOUS ARTISTS	CLASSIC COUNTRY LATE '60S	30
44	36	43	89	ANNE MURRAY	WHAT A WONDERFUL WORLD	4
45	45	51	46	RODNEY CARRINGTON	MORNING WOOD	18
46	37	39	64	VARIOUS ARTISTS	CLASSIC COUNTRY 1970 — 1974	29
47	38	40	64	VARIOUS ARTISTS	CLASSIC COUNTRY EARLY '70S	30
48	44	47	37	DARRYL WORLEY	HARD RAIN DON'T LAST	33
49	42	37	4	MEREDITH EDWARDS	REACH	24
50	49	34	35	RANDY TRAVIS	INSPIRATIONAL JOURNEY	34
51	47	50	11	LORRIE MORGAN & SAMMY KERSHAW	I FINALLY FOUND SOMEONE	13
52	RE-ENTRY	12	12	KASEY CHAMBERS	THE CAPTAIN	49
53	46	38	41	GEORGE STRAIT	GEORGE STRAIT	1
54	NEW	1	1	BR549	THIS IS BR549	54
55	52	42	62	ROY D. MERCER	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
56	54	54	16	DELBERT MCCLINTON	NOTHING PERSONAL	20
57	48	46	88	ALAN JACKSON	UNDER THE INFLUENCE	2
58	50	53	23	DOLLY PARTON	LITTLE SPARROW	12
59	RE-ENTRY	52	52	RONNIE MILSAP	40 #1 HITS	19
60	57	—	2	SOUNDTRACK	SONGCATCHER	57
61	53	48	24	ALABAMA	WHEN IT ALL GOES SOUTH	4
▶ PACESETTER ◀						
62	65	67	42	EMMYLOU HARRIS	RED DIRT GIRL	5
63	62	55	83	JEFF FOXWORTHY	GREATEST BITS	17
64	58	58	33	CLEDUS T. JUDD	JUST ANOTHER DAY IN PARODIES	25
65	55	56	40	JOHN MICHAEL MONTGOMERY	BRAND NEW ME	2
66	56	49	6	THE OAK RIDGE BOYS	FROM THE HEART	49
67	59	60	11	HAYSEED DIXIE	A HILLBILLY TRIBUTE TO AC/DC	47
68	63	52	3	WILLIE NELSON	RAINBOW CONNECTION	52
69	NEW	1	1	RHONDA VINCENT	THE STORM STILL RAGES	69
70	61	57	39	ROY D. MERCER	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
71	72	—	32	SAWYER BROWN	THE HITS LIVE	35
72	64	61	49	CLAY DAVIDSON	UNCONDITIONAL	33
73	66	—	51	SOUNDTRACK	WHERE THE HEART IS	18
74	75	—	92	ALISON KRAUSS	FORGET ABOUT IT	5
75	69	69	12	CHARLIE ROBISON	STEP RIGHT UP	27

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

Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN	COME ON OVER	191
2	2	DIXIE CHICKS	WIDE OPEN SPACES	179
3	3	LONESTAR	LONELY GRILL	109
4	4	BROOKS & DUNN	THE GREATEST HITS COLLECTION	198
5	5	HANK WILLIAMS JR.	GREATEST HITS, VOL. 1	369
6	6	FAITH HILL	FAITH	167
7	7	TOBY KEITH	GREATEST HITS VOLUME ONE	135
8	12	JOHN DENVER	THE BEST OF JOHN DENVER	158
9	9	ALAN JACKSON	THE GREATEST HITS COLLECTION	297
10	10	PATSY CLINE	HEARTACHES	133
11	8	JOHNNY CASH	16 BIGGEST HITS	117
12	14	GARTH BROOKS	DOUBLE LIVE	137
13	11	BRAD PAISLEY	WHO NEEDS PICTURES	109

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	13	WILLIE NELSON	16 BIGGEST HITS	147
15	15	THE JUDDS	NUMBER ONE HITS	59
16	18	KENNY ROGERS	SHE RIDES WILD HORSES	111
17	16	VARIOUS ARTISTS	THE BEST OF COUNTRY	32
18	19	THE CHARLIE DANIELS BAND	A DECADE OF HITS	568
19	20	TRAVIS TRITT	GREATEST HITS — FROM THE BEGINNING	266
20	17	MONTGOMERY GENTRY	TATTOOS & SCARS	117
21	22	CHARLIE DANIELS	SUPER HITS	328
22	21	TRISHA YEARWOOD	(SONGBOOK) A COLLECTION OF HITS	168
23	25	TIM MCGRAW	EVERYWHERE	187
24	23	ALISON KRAUSS	NOW THAT I'VE FOUND YOU: A COLLECTION	235
25	—	JO DEE MESSINA	I'M ALRIGHT	166

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

CHRYSALIS' STARSAILOR AIMS TO CROSS ATLANTIC

(Continued from page 13)

it. We're just starting to greet it with open arms."

Despite the existing interest in the album, Collen says, he didn't want to rush its release. The staggered release dates are to give the band time to promote the set in Europe before heading to America. There is talk of the band effectively relocating to the States for several months, where it will tour extensively, making the promotional rounds along the way. "They are totally committed to the U.K. and Europe through November," Collen says, "because when they come to America, they need to focus."

Walsh concurs: "We're gonna work hard there. Too often, British bands thought they could break internationally from England, thinking they could go over to America for a week and do a couple of shows and everyone would go mad and that would be it. We're prepared to put the hard work in."

That's key if the band wants to break in the States, Harcourt says. "They have to spend time here. And they have to be nice, which British bands sometimes have a hard time doing. But they strike me as a band like Coldplay or Travis, who are cool guys who know how to treat people and know how to be nice to the press. And they really know how to be here and do the job, instead of being assholes like Oasis or the Verve."

As with Coldplay and Travis, Starsailor already has a leg up on the likes of Oasis, Pulp, or the London Suede—other British acts that have been touted as the next big thing in recent years, according to Harcourt. "Starsailor have more of a rock leaning," he says. "They're coming from more of a traditional standpoint, and I think American audiences can relate to that."

One of the things that makes Starsailor—which hails from the same hometown as Verve leader Richard Ashcroft—such a candidate for the big time is the depth of its songs, insists Andy Fordyce, chart albums buyer for HMV's 128 U.K. stores. "I would say, on a song-writing level, that they're probably up there with the best around at the moment. That includes Radiohead. If you look at Travis at the same stage in their career—or Stereophonics for that matter—I'd say that Starsailor is a stronger proposition. Of course, whether it turns out that they'll stand the test of time and the public will take to them is yet to be proved. But I'm pretty confident that will happen."

"They could be as big as the Verve if the record company does a good job with them—and they're on the right label for that, so there's a fair chance," Fordyce adds. "EMI generally has a good record with this

type of act. As a company, they tend to allow their acts to grow at an organic pace. They're into bands that are in it for the long term, basically, like Radiohead."

To Walsh, the comparisons to such acts as Travis, David Gray, and Coldplay are flattering. "We don't try to sound like anyone," he says. "But if it turns out that way, it's helpful because it turns people on to our music." He adds that the band's

plan at the moment is just to "give it our all and let the music do the talking." Ultimately, the goal is to be "remembered as an artist 10 to 20 years down the line on whatever scale, really. I think the ideals [for us] are the pedestal ones like Neil Young or—the real pie in the sky—Bob Dylan. If you aim for something that seems totally ludicrous, even if you can only get halfway there, then you're laughing."

GRIFFITHS DISMISSED FROM BMG EUROPE

(Continued from page 10)

exploitation of our global assets." That worldwide steering committee comprises Schmidt-Holtz, Stein (who continues to be responsible for coordinating BMG's worldwide A&R activities alongside his new European duties), COO Michael Smellie, and senior VP/CFO Joe Gorman.

In Spain, reining in expenses will be on the agenda, accentuated by BMG's poor fiscal 2000/2001 performance. The music group is thought to have lost upwards of \$100 million in the year that ended June 30, which may be attributed to deteriorating business conditions in various world markets, the cost of Internet projects, the Arista re-engineering and the start-up of J Records, and increased operating expenses in general, as well as pay-offs to departed senior executives.

Schmidt-Holtz says BMG does not comment on its financial performance but acknowledges that the 2000/2001 results "have been heavily influenced by one-time items. These were mainly caused by write-offs and restructuring charges due to management changes in the company."

Looking ahead, the BMG Entertainment chairman says Fast & Flexible will enable the group to substantially improve its earnings. In private, he has said that

cost-cutting is not a strategy and that the company's future depends on developing the right creative initiatives. He tells *Billboard*, "We want to strengthen our A&R competence and pick up considerable speed. To achieve this, we're prepared to invest heavily to make it clear to the global record market that we're a force to be reckoned with."

Nevertheless, nerves remain on edge around BMG's world, especially in Europe. Griffiths was not always popular with his determined, high-decibel style, but he left his mark, particularly on U.K. operations. Last spring, the company went through a reorganization, with Hasse Breitholtz promoted to chairman and Ged Doherty elevated to president of the music division. In the fiscal year that ended June 30, BMG U.K. achieved its business plan, according to one insider.

Stein intends to "invest a lot of time" in speaking to employees in the U.K., in concert with Breitholtz. His first priority there and throughout Europe will be, he says, "to build up trust."

Assistance in preparing this story was provided by Brian Garrity in New York and Wolfgang Spahr in Hamburg.

JOE HENDERSON LEAVES JAZZ LEGACY

(Continued from page 8)

Phantom, because he was always disappearing. Sometimes he'd disappear in his own house—you wouldn't be able to get him on the phone for days or weeks at a time."

Yet Henderson remained a formidable player, demonstrated amply by his two *State of the Tenor* albums, recorded live with bassist Ron Carter and drummer Al Foster by Blue Note in November 1985 at New York's Village Vanguard. This stunning recital was for many the ne plus ultra of post-Coltrane tenor blowing.

But it was Henderson's tributes to Strayhorn, Davis, and Jobim that finally and truly put the tenor man on the map as a jazz sensation. The beautifully crafted recordings featured splendid solo work by the leader, along with sublimely empathetic support from such sidemen as Herbie

Hancock, Wynton Marsalis, John Scofield, Christian McBride, and Jack DeJohnette.

Seidel notes that those records "put Joe in a new context. He didn't make records of other people's repertoire until he came to Verve." He also points out that the albums arrived at the right time: "There was a void, with the death of [tenor players] Stan Getz and Dexter Gordon. It opened the space for somebody who had always been around. This created a whole new visibility for Joe."

Henderson also completed a strong big-band album and a reinterpretation of Gershwin's *Porgy and Bess* (featuring guest vocals by Sting and Chaka Khan) before he was sidelined by a stroke in 1998. He had suffered from emphysema for several years before his death.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	46	DONNIE MCCLURKIN ● VERITY 43150/ZOMBA [RS] 1.5 weeks at No. 1	No. 1 LIVE IN LONDON AND MORE...
2	2	2	CECE WINANS WELLSRING GOSPEL 51826/SPARROW	CECE WINANS
3	3	15	YOLANDA ADAMS ELEKTRA 62629/EEG	THE EXPERIENCE
4	4	61	MARY MARY ● C2/COLUMBIA 63740/CRG	THANKFUL
5	6	21	VARIOUS ARTISTS ● EMWORD/VERITY 43163/ZOMBA	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
6	5	13	SOUNDTRACK GOSPO CENTRIC 70035/ZOMBA	KINGDOM COME
7	7	16	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20303/EMI GOSPEL	THE STORM IS OVER
8	8	93	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG [RS]	MOUNTAIN HIGH...VALLEY LOW
9	9	41	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE [RS]	AWESOME WONDER
10	10	7	JAMES HALL & WORSHIP AND PRAISE DESTINY 7707 [RS]	WE ARE AT WAR
11	11	12	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014	CONSTANTLY
12	13	7	GABRIEL HARDEMAN DELEGATION CRYSTAL ROSE 20957	TO THE CHIEF MUSICIAN
13	15	2	REGINA REAL DEAL 70627/ORPHEUS	IT AIN'T OVER
14	16	11	DR. ED MONTGOMERY PRESENTS ALC ABLIFE 6101	I STILL BELIEVE
15	14	7	LEXI... REAL DEAL 70626/ORPHEUS	AND THAT'S THE WAY IT IS
16	12	10	MARVIN WINANS AND THE PERFECTED PRAISE CHOIR AGAINST THE FLOW 6082/DIAMANTE SERVANT [RS]	FRIENDS
17	17	37	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE ● VERITY 43139/ZOMBA [RS]	NOT GUILTY... THE EXPERIENCE
18	26	3	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY AMEN 1503	TURN IT AROUND
19	19	23	MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE	MUSIC
20	23	68	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140/ZOMBA	PURPOSE BY DESIGN
21	28	17	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY [RS]	LIVE IN CONCERT
22	29	17	OSCAR A. HAYES & ABUNDANT LIFE FELLOWSHIP NINE 232/SOUND OF GOSPEL	CHOIR MUSIC: VOLUME ONE—LIVE IN NEW ORLEANS
23	22	7	DARYL COLEY & BELOVED VERITY 43159/ZOMBA	OH, THE LAMB
24	25	9	VARIOUS ARTISTS VERITY 43164/ZOMBA	VERITY PRESENTS THE GOSPEL GREATS VOL. 6: PRAISE & WORSHIP
25	27	9	ESTHER SMITH DOROHN 73850	YOU LOVE ME...STILL
26	24	17	VARIOUS ARTISTS F HAMMOND/VERITY 43154/ZOMBA	FRED HAMMOND PRESENTS: "IN CASE YOU MISSED IT...AND THEN SOME"
27	21	10	THE BLIND BOYS OF ALABAMA REAL WORLD 50918 [RS]	SPIRIT OF THE CENTURY
28	31	17	APOSTLE THOMAS ISAIAH BUTLER NINE 233/SOUND OF GOSPEL	SPECIAL KIND OF LOVE
29	20	15	LFT CHURCH CHOIR/HEZEKIAH WALKER VERITY 43157/ZOMBA [RS]	LOVE IS LIVE!
30	30	90	CECE WINANS ● WELLSRING GOSPEL 51711/SPARROW	ALABASTER BOX
31	36	3	VARIOUS ARTISTS NEW HAVEN 28019	GOSPEL'S TOP 20 SONGS OF THE CENTURY
32	33	44	BEBE MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
33	32	36	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 [RS]	GOOD TIME
34	37	87	YOLANDA ADAMS VERITY 43144/ZOMBA	THE BEST OF YOLANDA ADAMS
35	18	17	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3000 [RS]	TRIBUTE TO QUARTET LEGENDS VOLUME 1
36	RE-ENTRY		KIRK FRANKLIN PRESENTS 1NC B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS 1NC
37	38	39	AARON NEVILLE TELL IT 20287/EMI GOSPEL	DEVOTION
38	39	73	VARIOUS ARTISTS ▲ EMWORD/VERITY 43149/ZOMBA	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
39	35	29	EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS" W.O.S. 1273/WORLD WIDE GOSPEL	GOD DID IT!
40	RE-ENTRY		SHIRLEY CAESAR MYRRHWORD 61071/EPIC [RS]	YOU CAN MAKE IT

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TO OUR READERS

Keeping Score will return next issue.

In the SPIRIT



by Lisa Collins

SEIZING THE MOMENT: With the release this month of her eponymous album, **CeCe Winans** is sporting a new slimmed-down look and hairdo. But her mission of prayer, faith, and encouragement remains the same. The new CD is the second release from her now 3-year-old label, Wellspring Records, which, with the appointment earlier this year of a full-time label president, is gearing up to debut a growing slate of artists and releases by early next year. While she owns the label, Winans will clearly leave the administration of it to others, instead concentrating her energies on her music.

"When you listen to the CD, it's all about prayer," Winans says. "I want to emphasize that it is time to pray. I know if you keep praying, things will happen. You just have to be faithful. You'll also hear a lot of encouragement on this album. There's one song in particular, 'It's Going to Get Better.' I wrote it for survivors [of attempted suicide] and those who are contemplating it. I was so ignorant to the fact that it was such a strong and growing health issue."

The album also features a duet with big brother **Marvin Winans** on a remake of "Bring Back the Days of Yea & Nay," which he wrote. Her favorite cut, however, is "No One," a ballad written by **Marc Anthony**. Winans notes, "It was originally a love song, but when I heard it, my mind went straight to worship, so I got permission to change a couple of the lyrics to let people know it was not a horizontal relationship, but a vertical one."

THROUGH THE GRAPEVINE: Word is executives at New York-based Jive Records will soon announce the appointment of **Max Siegel** to the post of president of Verity Records. This news comes on the heels of Siegel's departure from Tommy Boy Records (*Billboard*, June 30). At press time, **Tara Griggs-Magee**, the label's GM, was not available for comment.

Meanwhile, Tommy Boy Records has signed **Vanessa Bell Armstrong** to a long-term recording pact. Armstrong, best known for her classic remake of **James Cleveland's** "Peace Be Still," was released from Verity Records in 1998 and has not had a project out since. The Detroit-based gospel diva is currently working on her ninth album, slated for release this fall.

BRIEFLY: There will not be a replacement for departed **Anointed** member **Ne'Cee Walls-Allen**. Instead, the trio—which, since its 1993 debut, has become one of Nashville-based Word Music's best-selling gospel acts—formally becomes a brother-and-sister duo. Remaining founding members **Steve** and **Da'dra Crawford** are in the studio readying their next project, due for an Oct. 18 release.

"So far, so good," is what EMI Gospel marketing VP **Shawn Tate** had to say about the label's latest release, *Gospel Remixes*, which he credits with being "the first-ever full-length compilation of major artists and their remixed radio hits." Featured artists include **Tramaine Hawkins**, **Donald Lawrence**, **Darwin Hobbs**, **BeBe Winans**, and **Lamar Campbell**.

EMI Gospel/Dexterity Sounds is preparing for this month's self-titled label debut of **Beverly Crawford**. Marketing director **Carla Williams** says the label will take advantage of her more than 200 bookings per year, including some of gospel's higher-profile events, such as the Full Gospel Convention and **T.D. Jake's Women Thou Art Loosed** conference next month in Atlanta, to promote the release.

but couldn't come to an agreement on the material. So we asked them to release us, and they were very kind."

After breaking free from Arista and the label's desire to take them in a more mainstream direction, Joe admits they were reluctant to get into another label situation immediately. "After that ordeal, we were kind of gun shy about the whole music industry. We thought we would just sing, and if we never recorded again that would be fine," he recalls. "So we just started singing church to church and at youth conventions and public high schools and all that."

They honed their performing skills and developed a vision for the type of music they wanted to record. That vision is fully realized on *Destiny*. "Our family has been through victories and different challenges not only as a group, but individually," Joe says. "We grew up in church always hearing that God had a plan for our lives, but in the past year-and-a-half, He has been driving the theme that He does have a destiny for us. I'm hoping that when people listen to this album, they will realize that there is hope, and that God made us to be great, and they can be victorious in whatever challenges they face."

"There's a song that sticks out to me—I don't know if it will be a single—but it's called 'Who Do You Love?' The gist of the song is you can gain the whole world and lose your soul. The bottom line in this life is, 'Who do you love?'"

Among Joe's other favorites on the album are "My Samoa" and "You Are." I love "You Are," he says. "I love that intimate vertical song about who God is to us. I like 'My Samoa' too. When we wrote that we knew most people probably wouldn't really relate to it, but we wanted to put a song about Samoa on our record. So I was glad we had the opportunity to do that."

While living in Samoa, Joe says, he and his brothers listened to Latin music (even though the Samoan language is closer to Hawaiian than Spanish). It was their appreciation for Latin music, along with the enthusiastic reception they received performing at Expolit and other Latin music festivals, that led them to record Spanish versions of both *Destiny* (*Destino*) and their debut album. "The first one we did, I think the label was happy," Joe says. "It did better than

(Continued on next page)

HIGHER GROUND



by Deborah Evans Price

FULFILLING DESTINY: The **Katinas** have always been known as a great live act. The five brothers from American Samoa—**Joe, James, John, Sam, and Jesse**—have appeared onstage with **Amy Grant**, **R. Kelly**, **CeCe Winans**, **Michael Bolton**, and **Wynonna**—and they generally steal the show. Their intriguing vocal blend and engaging stage presence never fail to captivate audiences.

The trouble has been trying to translate the personality of their live performances to the recording studio. That was the goal of the Katinas' second Gotee effort, *Destiny*. The quintet hits the mark with a strong collection of songs that showcase its vocal gifts and its passion for spreading the gospel.

Joe Katina admits their first album may have suffered from the group being "a little hesitant and a little afraid, because our expectations were high. We probably played it a little too safe, but for this album we just thought, 'Man, we're just going to go for it.'"

Destiny was a long time coming. Before landing a home at Gotee, the brothers had actually been signed by **Clive Davis** to an eight-album deal with Arista in the early '90s. "We just could never come to grips with the material," says Joe, one of 12 siblings. "We grew up in church, and we just feel like God has called us to do a specific kind of music with a positive message. For about two years we tried to make it work with Arista,



THE KATINAS

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	45	DONNIE MCCLURKIN ● VERITY 43150/PROVIDENT HS	NO. 1 LIVE IN LONDON AND MORE...
2	3	19	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE	SONGS 4 WORSHIP — SHOUT TO THE LORD
3	2	2	CECE WINANS WELLSRING GOSPEL/SPARROW 1826/CHORDANT	CECE WINANS
4	4	9	POINT OF GRACE WORD 6112	FREE TO FLY
5	6	6	AVALON SPARROW 1796/CHORDANT	OXYGEN
6	33	7	VARIOUS ARTISTS INTEGRITY 1768/TIME LIFE	SONGS 4 WORSHIP — BE GLORIFIED
7	9	15	VARIOUS ARTISTS INTEGRITY/MARANATHA/HMNKEYARD 1955/WORD	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
8	7	15	YOLANDA ADAMS ELEKTRA 62629/CHORDANT	THE EXPERIENCE
9	8	5	ROBIN MARK HOSANNA/INTEGRITY 1927/WORD	COME HEAL THIS LAND
10	10	57	MARY MARY ● C2/COLUMBIA 7602/WORD	THANKFUL
11	11	35	VARIOUS ARTISTS ▲ SPARROW 1779/CHORDANT	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
12	14	51	THIRD DAY ● ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
13	12	58	PLUS ONE ● 143/ATLANTIC 83329/CHORDANT	THE PROMISE
14	5	11	VARIOUS ARTISTS ● INTEGRITY 1767/TIME LIFE	SONGS 4 WORSHIP — HOLY GROUND
15	RE-ENTRY		OLD FRIENDS QUARTET SPRING HOUSE 2321/CHORDANT HS	ENCORE
16	13	13	SOUNDTRACK GOSPO CENTRIC 70035/PROVIDENT	KINGDOM COME
17	16	12	SONICFLOOD GOTEE 2827/CHORDANT HS	SONICPRAISE
18	18	13	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS/EMI GOSPEL 0303/CHORDANT	THE STORM IS OVER
19	15	7	TRUE VIBE ESSENTIAL 10619/PROVIDENT HS	TRUE VIBE
20	19	10	DC TALK FOREFRONT 5296/CHORDANT	SOLO (EP)
21	20	92	YOLANDA ADAMS ▲ ELEKTRA 62439/CHORDANT HS	MOUNTAIN HIGH...VALLEY LOW
22	17	56	VARIOUS ARTISTS ● WORSHIP TOGETHER 0282/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
23	22	44	STACIE ORRICO FOREFRONT 5253/CHORDANT HS	GENUINE
24	21	36	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 4267/PROVIDENT HS	AWESOME WONDER
25	24	36	NEWSBOYS SPARROW 1787/CHORDANT	SHINE: THE HITS
26	28	32	DC TALK FOREFRONT 5274/CHORDANT	INTERMISSION: THE GREATEST HITS
27	25	4	JACI VELASQUEZ SONY DISCOS 6149/WORD	MI CORAZON
28	32	34	MARK SCHULTZ MYRRH 7002/WORD	MARK SCHULTZ
29	23	46	ZOEGIRL SPARROW 51734/CHORDANT HS	ZOEGIRL
30	26	8	THE KATINAS GOTEE 2830/CHORDANT HS	DESTINY
31	31	16	AUDIO ADRENALINE FOREFRONT 5273/CHORDANT	HIT PARADE
32	29	16	PHILLIPS, CRAIG AND DEAN SPARROW 1820/CHORDANT	LET MY WORDS BE FEW
33	27	88	ANNE MURRAY ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
34	35	29	VARIOUS ARTISTS MARANATHA/CORINTHIAN 1226/PAMPLIN	TOP 25 PRAISE SONGS
35	34	66	VARIOUS ARTISTS ▲ HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
36	30	2	NUWINE REAL DEAL/ORPHEUS 0629/CHORDANT	GHETTO MISSION
37	37	34	RACHAEL LAMPA WORD 3626 HS	LIVE FOR YOU
38	36	3	SELAH CURB 78713/CHORDANT	PRESS ON
39	40	41	JACI VELASQUEZ WORD 7392	CRYSTAL CLEAR
40	NEW		REGINA REAL DEAL/ORPHEUS 0627/CHORDANT	IT AIN'T OVER

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

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			No. 1	
1	1	6	ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 542855/UTV	BOB MARLEY AND THE WAILERS 6 weeks at No. 1
2	2	6	REGGAE GOLD 2001 VP 1629*	VARIOUS ARTISTS
3	3	32	THE VERY BEST OF UB40 VIRGIN 50525	UB40
4	4	8	DANCEHALL XPLOSION 2001 JAMDOWN 40045	VARIOUS ARTISTS
5	5	8	REGGAE XPLOSION 2001 JAMDOWN 40046	VARIOUS ARTISTS
6	6	85	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404/IDJMG	BOB MARLEY
7	7	12	RIDDIM RYDERS VOL. 1 JAMDOWN 40044	VARIOUS ARTISTS
8	12	3	REGGAE ROCKS: TIDE IS HIGH MADACY 1507	VARIOUS ARTISTS
9	9	14	CATCH A FIRE — DELUXE EDITION ISLAND 548635/IDJMG	BOB MARLEY AND THE WAILERS
10	10	51	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN
11	11	2	JAMAICA PUTUMAYO 188	VARIOUS ARTISTS
12	8	104	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
13	14	102	REGGAE PARTY POLYGRAM TV/ISLAND 565654/IDJMG	VARIOUS ARTISTS
14	13	5	MANY MORE ROADS ARTISTS ONLY 67	KY-MANI MARLEY
15	RE-ENTRY		ULTIMATE COLLECTION HIP-O 541336/UNIVERSAL	BUJU BANTON

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			No. 1	
1	1	2	VOLUME 3: FURTHER IN TIME REAL WORLD/NARADA 10184/VIRGIN [RS]	AFRO CELT SOUND SYSTEM 2 weeks at No. 1
2	3	49	WHO LET THE DOGS OUT ▲ S-CURVE 751052/ARTEMIS [RS]	BAHA MEN
3	2	4	SAO VINCENTE WINDHAM HILL 11590/RCA [RS]	CESARIA EVORA
4	5	17	THE IRISH TENORS: ELLIS ISLAND MUSIC MATTERS 9020 [RS]	ANTHONY KEARNS/ROANAN TYNAN/FINBAR WRIGHT
5	4	61	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES [RS]	BEBEL GILBERTO
6	7	5	CACHAITO NONESUCH 79630/AG	CACHAITO LOPEZ
7	8	43	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
8	12	4	SOCA GOLD 2001 VP 1630*	VARIOUS ARTISTS
9	6	10	BUDDHA-BAR III WAGRAM 77961/GEORGE V	RAVIN
10	10	5	KEEP ON MOVING WRASSE/COLUMBIA 65758/CRG	ANGELIQUE KIDJO
11	RE-ENTRY		MAKAHA SONS & FRIENDS TROPICAL MUSIC 9066	MAKAHA SONS
12	11	9	ANTHOLOGY II 1984-2001 THE MOUNTAIN APPLE COMPANY 3011	NA LEO PILIMEHANA
13	9	3	PU'UHONUA PUNAHOLE 1968	AMY GILLIOM
14	NEW		ARABIC GROOVE PUTUMAYO 189	VARIOUS ARTISTS
15	15	28	WOMAN ON TOP SONY CLASSICAL 89279	SOUNDTRACK

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			No. 1	
1	2	7	SWEET TEA SILVERTONE 41751/ZOMBA [RS]	BUDDY GUY 5 weeks at No. 1
2	1	55	RIDING WITH THE KING ▲ DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON
3	3	11	PURE BLUES UTV 556176	VARIOUS ARTISTS
4	4	7	SHOULDA BEEN HOME RYKODISC 10611/RYKO PALM	ROBERT CRAY
5	6	17	NOTHING PERSONAL NEW WEST 6024	DELBERT MCCLINTON
6	5	3	AVALON BLUES - A TRIBUTE TO THE MUSIC OF MISSISSIPPI JOHN HURT VANGUARD 79582	VARIOUS ARTISTS
7	7	8	ALONG FOR THE RIDE EAGLE 18474	JOHN MAYALL & FRIENDS
8	9	10	PRESUMED INNOCENT ALLIGATOR 4879	MARCIA BALL
9	8	86	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
10	10	16	WICKED GRIN POINTBLANK 50764/VIRGIN [RS]	JOHN HAMMOND
11	14	22	LOVE SONGS CHESS 112498/MCA	ETTA JAMES
12	12	90	LIVE ON ● GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
13	NEW		WATCH YOU WHEN YOU GO BULLSEYE BLUES & JAZZ 9638/ROUNDER	ROOMFUL OF BLUES
14	11	38	THE DOOR OKEH/550 MUSIC 61428/EPIC [RS]	KEB' MO'
15	RE-ENTRY		BLUES AT SUNRISE LEGACY 63842/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE

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 multi-platinum shipments by the number of discs and/or tapes. All albums available on cassette and CD. RIAA Latin awards: C Certification for net shipment of 100,000 units (Oro). ▲ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [RS] Indicates past and present Heatseekers titles © 2001, Billboard/BPI Communications and SoundScan, Inc.

Ponty Returns With Own JLP Set

THE ENDLESS ENIGMA: The list of pioneering jazz violin players is a short one, and hovering near the top would be **Jean-Luc Ponty**. For more than three decades, the French violinist has merged jazz improvisation with rock sensibilities and exotic rhythms, creating a multi-layered sound that is equal parts jazz fusion and world music.

Although Ponty has remained active for the past decade, most notably with **Stanley Clarke** and **Al Di Meola** in the **Rite of Strings** trio, *Life Enigma* (Aug. 21) is his first solo studio album since 1993's *No Absolute Time* (Atlantic). It is also the first project in his career where he assumed complete artistic control, performing much of the music himself in his home studio and readying the CD for release on his own JLP Productions imprint.

After years of performing with electric instruments, Ponty says that touring during the mid-'90s with the all-acoustic **Rite of Strings** was a challenge that reinvigorated him, focusing him on his instrument and drawing his attention away from his fascination with music-making technology.

HIGHER GROUND

(Continued from previous page)

we expected, so we were excited to do it on the second one, too."

PEARL AWARDS: With four nominations each, **Kurt Bestor**, **Colors**, **George Dyer**, **Sam Cardon**, and Canadian newcomer **Maren Ord** are the top nominees for the fourth annual PEARL Awards. Voted for by members of the Faith Centered Music Assn., the awards take place July 13 at Salt Lake City's Cottonwood Auditorium. Other top nominees include **Peter Breinholt**, **Julie de Azevedo**, **Jenny Oaks Baker**, and **Tammy S. Robinson**, with three nods each.

This year's show will include several changes. Holiday recording of the year and compilation album of the year are new categories, while the existing instrumental album of the year category has been split into sacred/inspirational album and contemporary album.

The following is a partial list of nominees:

Sacred recording: "All Creatures of Our God and King," **George Dyer**; "Jesus the Very Thought of Thee," **Kenneth Cope**; "Tis Eventide," **Tammy S. Robinson**.

Inspirational recording: "Healing Waters," **Sheree Fitzgerald**; "May I Stand," various artists; "The Olive Tree," **Jenny Jordan Frogley**.

Contemporary recording: "Give a Little," **Colors**; "Perfect," **Maren Ord**; "Wings," **Julie de Azevedo**.

Male vocalist: **George Dyer**, **Shane Jackman**, **Michael McLean**.
Female vocalist: **Cherie Call**, **Maren Ord**, **Tammy Robinson**.

NEWS FLASH: After 13 years, **Mark Lowry** is departing the **Gaither Vocal Band** at the end of 2001. Stay tuned...



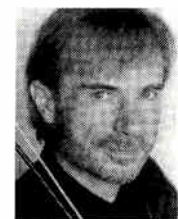
by Steve Graybow



is still a hope in mankind."

Ponty says that the decision to release *Life Enigma* on his own independent label "was a tough choice," adding that "the easy solution would have been to give it to a major label." However, at close to 59 years of age, he "wants complete artistic freedom" for "the few years I have left recording and performing."

"I could have fit my music into a pre-existing format, which would have been successful in the U.S., but would be unpopular in the rest of the world," he explains. "Having performed all over Europe in the past few years, I realized that my classic sound has special meaning to a lot of people, and I would not want to do something that would go against that. I have a chance to have a universal appeal, and I might as well stick with it."



PONTY

AND: Vocalist **Jeanie Bryson's** *Deja Blue* (Koch Jazz, July 10) features several tracks written by her mother, songwriter **Connie Bryson**, as well as a sultry jazz treatment of **Todd Rundgren's** "Hello It's Me," and "Con Alma/Am I Blue," a song from the oeuvre of her father, **Dizzy Gillespie**.

The BET on Jazz cable channel has partnered with Madacy Entertainment for the release of the 11-disc *BET on Jazz: For Many Moods* collection. The multi-artist sets are currently available at traditional retail outlets and will be sold at BET-sponsored festivals throughout the summer.

Ted Nash's *Sidewalk Meeting* (Arabesque, released last month) marks the recording debut of the saxophonist's new **Odeon** ensemble—trombonist **Wycliffe Gordon**, violinist **Miri Ben-Ari**, and accordionist **Bill Schimmel**, joined by drummers **Jeff Ballard** and **Matt Wilson**—on a set that merges New Orleans rhythms with East European harmonies.

Like much of Ponty's work, *Life Enigma* radiates with unabashed idealism, a testament to the musician's wide-eyed enthusiasm for the world around him. "I am a man who lives in this world, and I am affected by whatever goes on around me," he says. "I am searching for answers about life, and this is heard in my music. Even in a more somber piece, hopefully, there is a bit of inward optimism, because no matter what kind of events go on around us, I think there

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Songwriters & Publishers

ARTISTS & MUSIC

Tina Shafer Steps Into The Spotlight New York Songwriters' Circle Founder Releases Own Disc

BY JIM BESSMAN

NEW YORK—The New York Songwriters' Circle, which has had a hand in launching the musical careers of such artists as Lisa Loeb and Sixpence None the Richer, is now doing the same for its founder, Tina Shafer.

Shafer, whose songs have been recorded by the likes of Celine Dion, Sheena Easton, Billy Porter, and Donna Summer, last month released her autobiographical debut CD, *The Backyard Sky*, on her own unnamed label. Available via online dealers and her own Web site, tinashafer.com, the disc offers 10 new tunes.

"I've been working on it the last two years," Shafer says. Her "Love Is on the Way," co-written with husband Peter Zizzo and Denise Rich, was first cut by Porter at the request of Bette Midler for the soundtrack for her film *The First Wives Club*, then covered by Dion. "I decided to do the songs that I'd always loved—not necessarily the hits—so that my two kids would one day know that this was their mom and her life."

The Backyard Sky is dedicated to Shafer's late brother, Doug, who was a big part of her life. He's also the subject of the title track, which Shafer co-wrote with Steve Dorff. She explains, "Doug died in a college hazing accident, and it's my way of saying, 'Your life meant something.'" Shafer has previously attempted to pursue her own recording career. She credits the Songwriters' Circle with instilling in her the faith needed to try again.

"Julie Gold [songwriter of "From a Distance"] tells how she'd practically given up hope of having a career and [how] the circle kept her going," Shafer says. "It gave me hope, too, to go back and do what I'd been doing—after being turned down so many times in the '80s. Madonna was happening, but I was more like Jonatha Brooke or Shawn Colvin and couldn't get arrested. So

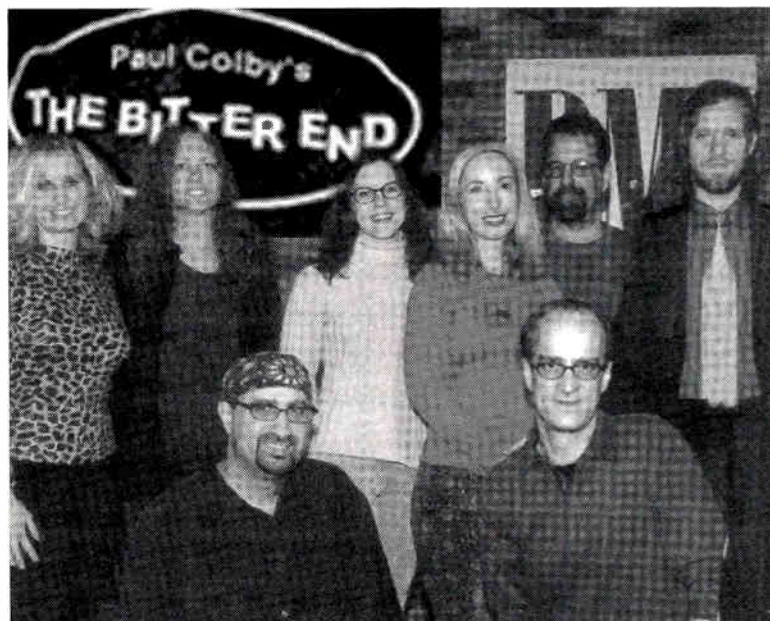
realized the difficulty of making a living as a classical artist.

"So I started singing my songs around town and got seen at the Bitter End and signed to Warner/Chappell," Shafer says. Early successes included songs for such TV shows as *One Life to Live*, *As the World Turns*, and *The Outer Limits*, and album cuts for Easton and Porter.

Shafer's Bitter End gigs and music business contacts inspired club man-

also promoted the disc in nearby Cleveland on the *Good Morning Cleveland* TV show. Forthcoming is an appearance on the New York Warner Bros. network TV affiliate's morning program, which will involve writing a song on the spot from suggested "bits and pieces," she says. Shafer is also slated to play the Bluebird in Nashville in August, along with Matraca Berg and Pam Tillis.

"I'm not trying to get a deal or



For nearly a decade, New York singer/songwriter Tina Shafer has regularly hosted the New York Songwriters' Circle at Greenwich Village showcase club the Bitter End. Pictured at a recent circle gathering, in the back row, from left, are songwriters Caroline Barnard, Amanda Kravitz of Marry Me Jane, Lisa Loeb, Shafer, Cliff Eberhardt, and Chris Barron of the Spin Doctors. Kneeling in front, from left, are Jeff Cohen and BMI executive J.W. Johnson.

ager Kenny Gorka to ask her to host and book the New York Songwriters' Circle, based on the songwriters-in-the-round format of Nashville's legendary Bluebird Café. Each showcase involved four songwriters performing three songs each, with Shafer providing the introductions and interview questions.

Loeb is probably the biggest beneficiary of the Songwriters' Circle. "She's one of my favorite people," Shafer says. "I used to book her all the time, and she'd call constantly to ask if she could do it again."

A more recent success story to emerge from the circle is Vanessa Carlton, who met Zizzo while performing there. He's now producing her debut album for Interscope Records.

Other notable songwriters and artists who have participated in the Songwriters' Circle include Brooke Gold, the Spin Doctors, Jill Sobule, Rodney Crowell, Hugh Prestwood, Matraca Berg, Eric Bazilian, Gretchen Peters, Gary Burr, Jane Kelly Williams, and George David Weiss.

Shafer recently returned to her hometown to sign copies of her album at the Fireside bookstore. "It's the first time they've ever carried a CD," she says, adding that she

be a star or anything anymore," Shafer says. "I just wanted to get the work out there. I knew someone would be touched by my work, having seen reactions to other songwriters. But I'm such a true believer in the *song*—and how it can transform you. To have an outlet like the circle, where songwriters can go into the writing process



and how they make it into a career is priceless—an education. [Sony/ATV president] Richard Rowe came to one of the shows and said, 'You taught me again why I went into this business.'"

In fact, Rowe, who had come to see Crowell, ended up buying dinner for everyone who had flown up with the Nashville-based songwriter. "I saw the bill and almost passed out!" Shafer says. "The liquor bill alone was more than anything I've ever seen in my life."

A Visit To The People's Shrine Of Vladimir Vysotsky, Bard Of Russia

VISITING VYSOTSKY: Cars clogging streets, construction everywhere, all the world's media gathered together . . . so it was last week in the rejuvenated city of Moscow, where the ITAR-TASS Russian News Agency and the Russian Press Institute hosted *Information: Challenge XXI*, an intensive three-day seminar encouraging cooperation among global media agencies. Taking a midday break, I fulfilled a long-held desire of visiting the grave of Vladimir Vysotsky, the bard of Russia, at the famous Vaganovskoe Cemetery, the final resting place of many celebrated Russian musicians, painters, and professionals.

In keeping with tradition, I poured a shot of vodka into two paper cups (one for me, one for Vysotsky) and inhaled my first ciga-

rette since I was 15—all in tribute to the legendary Soviet-era Russian actor/folk singer (1938-1980), whose continuing influence on his countrymen begs comparison with that of Bob Dylan—for his poetic lyrical content—and even Elvis Presley—for the emotional devotion he still inspires. Indeed, a visit to Vysotsky's grave is somewhat akin to going to Graceland. The grave site, just beyond the entrance to Vaganovskoe, is a people's shrine, replete with freshly cut floral offerings from fans, as well as an eternal flame of sorts: an ever-lit candle, housed in a small, iron, church-like enclosure mounted near a statue that stands in the center of the enclosed plot.

The statue is a young likeness of the cross-generational superstar, perhaps symbolically wrapped up in a blanket, his ever-present acoustic guitar behind him. "It's like he wants to say something—and they won't let him," offered Alex Berezhkov, New York bureau chief of ITAR-TASS, who was home on vacation. Vysotsky, he noted, represented a "challenge to the bedridden society of his time," through lyrics that hit to the core of all Russians.

The prolific Vysotsky, whose singing voice reflected the hard-living excesses that fueled his passionate words and inevitably burned him out at the young age of 42, wasn't a dissident. But he was always a free spirit (he played the role of Hamlet in blue jeans as a not-so-subtle dig at the authorities), and he gave everything he had in his concerts, to the

extent that he never sang the same song the same way twice.

His 1,000 or so songs bucked the stifling orthodoxy of the Soviet state in addressing the harsh realities of the common people's existence. So Vysotsky was understandably frowned upon by the powers-that-were, while his cassette recordings—many of them crudely taped duplications of his concert performances—were extensively distributed underground. (As he was not a state-sanctioned artist, his music was not released officially until after his death.)

Married to famed French actress Marina Vlady, Vysotsky was allowed to travel abroad, however. His popularity was so

great, in fact, that the state was essentially powerless to move against him.

"It's hard for me to say

in words, but for everybody he was uniquely *Russian* in his soul," Berezhkov continued. "In a very personal way, his songs had great meaning and significance for everybody."

That he remains revered was evident by the steady stream of visitors to his grave. Suddenly there were seven of us all together there, smoking, drinking, and watering the flowers and plants covering his plot with steady torrents of vodka.

"Volodiya! For all my life, you are a light for me!" toasted one Pole to another, before both cast the contents of their glasses upon Vysotsky's grave. Berezhkov then turned to me and proposed his own tribute.

"In Russian tradition, we cannot toast—or touch our glasses—to the health of a dead person," he said. "But we can drink to his memory, so Volodiya, to your memory!"

We downed our shots and, most appropriately, left one behind for Vysotsky.

DIXIELAND ON THE NEVA: A long day of sightseeing in St. Petersburg (it stayed light until midnight) was capped by a beautiful boat ride on the Neva River, with entertainment provided by the **Saint Petersburg Stompers**, a local but top-notch Dixieland instrumental jazz band. Co-existing peacefully on their set list were "Rock Around the Clock," "St. James Infirmary," "Moscow Evening" (accompanied by heartfelt if slurred vocals from every Russian present), "Let My People Go," and, of course, "When the Saints Go Marching In."



by Jim Bessman

'I'm not trying to be a star anymore. I just wanted to get the work out there.'

—TINA SHAFER

I started running the circle, which showed that people are still moved by great words and melodies, and I realized that it was OK to go back and do this."

Shafer started the twice-monthly series of songwriter showcases in 1992 at the Bitter End, the famed Greenwich Village club. The Chagrin Falls, Ohio, native had come to New York in 1979 to complete her classical music studies but soon

Goldberg Recounts History Of Old, New John Phillips Sets

BEFORE HIS UNTIMELY passing on March 18, **John Phillips**, founder of the **Mamas & the Papas**, completed an album of unreleased material, as well as an upcoming set of new music, with engineer/producer **Harvey Goldberg**.

The story behind Phillips' recently released *Pay Pack & Follow* (Eagle Records), the recording of which commenced in London in the 1970s, is a fascinating and poignant tale—of collaboration with four members of the **Rolling Stones**, of master tapes missing for years, and, finally, of the album's completion, shortly before Phillips' passing.

In addition to *Pay Pack & Follow*, Phillips and Goldberg recorded an album of new material, *Phillips 66*, due on Eagle Records on Aug. 30, which would have been the composer's 66th birthday.

Goldberg, a recording engineer with three decades' experience, is music broadcast engineer for *Late Show With David Letterman*, in addition to his freelance engineering work. But his involvement in *Pay Pack & Follow* dates to his early career at New York studio Media Sound, the staff of which he joined as a teenager in 1970.

Phillips had moved from Los Angeles to New York following the Mamas & the Papas' breakup. In 1972, he booked Media Sound for demo recordings, later returning to produce *Romance Is on the Rise*, an album by then-wife **Genevieve Waite**, and tracks for ex-wife **Michelle Phillips**.

"I was obviously pretty excited," Goldberg says, "because I was still fairly new and I certainly knew the name. I was a little bit nervous, but he made me feel at ease immediately. He was such a great guy."

After these initial sessions, the idea of a solo album was discussed. "Then he disappeared," Goldberg says. "I didn't hear from him for quite a few years."

Phillips, it turned out, had gone to London, where he scored the **David Bowie** film, *The Man Who Fell to Earth*, on which Rolling Stones guitarist **Mick Taylor** performed. Phillips also shared a house with **Keith Richards** for a time and informally played a few songs for **Mick Jagger**, who encouraged him to record them, offering to produce.

Sessions for *Pay Pack & Follow* commenced at London's Olympic Studios. Moving the project to New York in 1977, Phillips contacted Goldberg and asked him to help. Recording continued in New York for several months, until Jagger and Richards had to turn their attention to the Rolling Stones.

"They left it in John's hands to finish," Goldberg recalls. "The problem was John had developed a drug habit by this stage. By the time we were four months into the project, John really didn't have the discipline to do anything on his own. And he disappeared again, with the album never being finished."

Though Phillips emerged from addiction, the multitrack tapes had been misplaced and were traversing the globe as cargo, finally arriving in New York several years later. Two years ago, Phillips again contacted Goldberg and asked him to assemble and mix the project. After transferring the old and deteriorating analog tapes to 48-track digital, Goldberg mixed on a Solid State Logic J Series console at New York's Sound on Sound Recording.

"I've done a lot of things over there," he says. "They are a really solid studio. And I'm a big fan of the J Series. To me, it's the first new-sounding console I've heard in years. It's really got its own sound, a spectacular bass response."

"It's pretty much true to the original recordings," Goldberg adds of *Pay Pack & Follow*. "All of the Keith Richards, Mick Taylor, and [guitarist]



by Christopher Walsh

Chris Spedding stuff is original. We didn't want to mess with the vocals. We didn't feel the need to make an older record a new record."

True to that philosophy, *Pay Pack & Follow* sonically recalls *Exile on Main St.*-era Stones. The organic, loose feel of the music—Taylor's inspired solos, Jagger's Southern-inflected backing vocals, and Richards' superb playing throughout, fused with Phillips' artistic arrangements and distinct vocals—is a welcome sound in an age of sampled and sequenced music. The album was mastered at Sterling Sound by **George Marino**.

The story of John Phillips does not end with *Pay Pack & Follow*. When Goldberg traveled to Phillips' home in Palm Springs, Calif., to finish that project, he asked Phillips if he had been writing. Phillips responded by playing more than 30 songs on

acoustic guitar, none of which were on tape. Goldberg suggested they record a new album.

Using Tascam DA-88s and Pro Tools, Goldberg recorded demos in order to shop a deal for the new album. In October 2000, basic tracks were recorded on 24-track analog tape at Sound on Sound over six days, featuring Phillips and a rhythm section including **Anton Fig** on drums; **Will Lee** and **John Regan** on bass; **Leon Pendarvis**, musical director of *Saturday Night Live*, on keyboards; and **Sid McGinnis** and **David Baxter** on guitar. *Late Show* bandleader **Paul Shaffer** added keyboard overdubs.

Goldberg transferred the tracks to Pro Tools, in order to continue overdubs for the project at Phillips' house in Palm Springs. Pro Tools engineer **Britt Myers** accompanied Goldberg, and Spedding came to add guitar. On the last day of recording, Goldberg recorded a string quartet for two songs.

"Even though we were working with Pro Tools, it was very important to me to maintain this warmth," Goldberg says. "I am a big fan of Pro Tools, but with any technology, there is a danger when technology starts leading the way, rather than the music. I wanted the record to sound

as if it was an analog record. I think it does. The players were so good that there wasn't the need to cut and paste, repeat and sample. I think if anything, it shows how well Pro Tools can work as a straight recording device, offering a couple of short cuts that you don't have with tape."

Goldberg transferred the recordings back to 48-track through the Neve Capricorn digital console at Sound on Sound and mixed on the J Series. *Phillips 66*, like *Pay Pack & Follow*, was mastered by Marino and attains a vintage-yet-modern sound. Goldberg considers *Phillips 66* as lying "somewhere between a **Dylan** and **Willie Nelson** album." Indeed, the blend of folk, pop, and rock that Phillips wove into classics like "Monday, Monday" and "California Dreamin'" so many years before is apparent on *Phillips 66*, which would prove to be the final piece in his brilliant oeuvre.

"I had a couple of songs that I had already mixed for the new album that I played for John," Goldberg recalls of the final Palm Springs session, "and he was really excited about the whole thing. I left for New York, and we figured the next time we were going to get together was to celebrate the release of the new record. Two days later, he went into the hospital."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 7, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	U REMIND ME Usher/ E. Clement, Jimmy Jam & Terry Lewis (Arista)	U REMIND ME Usher/ E. Clement, Jimmy Jam & Terry Lewis (Arista)	I'M ALREADY THERE Lonestar/ D. Huff (BNA)	IT'S BEEN AWHILE Staind/ J. Abraham (Flip/Elektra/EEG)	MY BABY Lil' Romeo/ M. Diesel (Soujja/No Limit/Priority)
RECORDING STUDIO(S) (Location) Engineer(s)	STANKONIA (Atlanta, GA) TREE SOUND (Norcross, GA) John Frye, Mark Rains	STANKONIA (Atlanta, GA) TREE SOUND (Norcross, GA) John Frye, Mark Rains	EMERALD (Nashville) Jeff Balding	NRG (N. Hollywood, CA) LONG VIEW FARM (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez	DIESEL (Houston, TX) Myke Diesel
CONSOLE(S)/ DAW(S)	SSL 4040 G, SSL 4064 G+	SSL 4040 G, SSL 4064 G+	SSL 9000 J/ Pro Tools	Neve 8068, Neve 8078/ Pro Tools	Mackie D8B
RECORDER(S)	Studer A827	Studer A827	Pro Tools	Studer A827, Studer 800, MK3/ Pro Tools	Alesis DAT
RECORDING MEDIUM	BASF 900, Quantegy 499, Pro Tools	BASF 900, Quantegy 499, Pro Tools	Pro Tools	Pro Tools, Quantegy GP9	ADAT
MIX DOWN STUDIO(S) (Location) Engineer(s)	LARRABEE SOUND NORTH (Universal City, CA) Kevin "KD" Davis	LARRABEE SOUND NORTH (Universal City, CA) Kevin "KD" Davis	EMERALD (Nashville) Jeff Balding	SOUNDTRACK (New York) Andy Wallace, Steve Sisco	THE VILLAGE (Los Angeles) Claude Achille
CONSOLE(S)/ DAW(S)	SSL 9000 J	SSL 9000 J	SSL 4064 E/G/ Pro Tools	SSL G Series w/ ultimation	Neve 8048
RECORDER(S)	Pro Tools	Pro Tools	Ampex ATR 102 1/2", Alesis Masterlink	Studer A827	Studer A800
MIX DOWN MEDIUM	Quantegy GP9 1/2"	Quantegy GP9 1/2"	Quantegy 499	Studer 1/2", Quantegy 499, BASF SM 900	DAT
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	MASTERING LAB (Los Angeles) Doug Sax, Robert Hadley	SONY (New York) Viado Meller	BERNIE GRUNDMAN (Hollywood, CA) Chris Bellman
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	WEA	EMD



Posthumous Papa Set. *Phillips 66*, the last album by John Phillips, was recorded at Sound on Sound Recording in New York and at the artist's home in Palm Springs, Calif. Pictured at Sound on Sound in the front row, from left, are keyboardist Leon Pendarvis, bassist Will Lee, and assistant engineer Bart Migal. In the back row are Phillips, guitarist David Baxter, producer/engineer Harvey Goldberg, guitarist Sid McGinnis, and drummer Anton Fig. (Photo: Michael Camerini)

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Ritmo Gathering Adds Literary Flavor

ENCUENTRO LATINO: The fourth annual Ritmo Latino convention, which changes its name this year to Encuentro Con Sabor Latino, is scheduled to take place Aug. 29-30 at the Universal Hilton in Universal City, Calif. As in previous years, the thrust of the convention is twofold. On one hand, it acts as an internal conference for Ritmo Latino staff, and on the other, it allows labels to present their product to that staff. Head buyer **Alberto Uribe** says the company makes sure that its entire staff (split between the two days) makes the rounds to check out internal presentations. At the same time, showcases have been scheduled by Sony Discos, Universal, and Fonovisa.

According to Uribe, by the time the convention rolls around, Ritmo Latino will total 38 stores—up from 31 a year ago. It has also incorporated a bookstore area to an additional seven of these stores, taking their number from four to 11. Also, the retailer has expanded its number of Ritmo Rock stores (dedicated exclusively to *rock en español*) from two to four.

The literary aspect of Ritmo Latino, Uribe says, is the reason for the convention's name change. "Ritmo Latino is no longer just about music," he says.



by Leila Cobo

MUXXIC LATINA RELEASE: MuXXic Latina, the joint venture between Gran Via Musical and Universal, will launch its first U.S. release this month. *Joscano*, the



album by Spanish singer **José María Cano**, has already been released in Venezuela. It will hit stores July 17 in other Latin countries and the U.S.

The notion behind MuXXic, VP of marketing **Itzel Díaz** says, is to back Spanish artists in Latin America and to sign artists with the potential to do well in both Spain and Latin territo-

ries, as well as the U.S.

"For example, the first artist we've signed is **Benito Canales**, a young Mexican who sings romantic *ranchera* music," she says. "He has the potential to sell in Spain, but we'll coordinate with Universal so that his release doesn't conflict with an artist like, say, **Pedrito Fernández**."

Aside from its own roster, MuXXic also holds the rights to the catalogs of the labels Caribe, Eurotropical, and Manzana—which carry vintage Cuban music—for distribution in Latin America.

UNIVERSAL CHANGES: As reported in *Billboard Bulletin* (July 3), Universal Music Latin America has formally announced a series of internal appointments that took effect July 1. **Gonzalo Gutiérrez** has been appointed managing director of Universal Music Mexico, reporting to Universal Music president **Marco Bissi**. Gutiérrez was previously president of Universal Music Central America. In turn, **Manuel Peña** has been appointed managing director of Universal Music Central America, reporting to Gutiérrez. Peña was previously director of the Universal label at Universal Music Spain. As (Continued on page 66)

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.)
- 3 ABRAZAME MUY FUERTE (BMG Arabela, ASCAP/San Angel, ASCAP)
 - 20 AMAME (Ambemel, BMI/TN Ediciones, BMI)
 - 33 AMORCITO MIO (Edimusa, ASCAP)
 - 1 AZUL (F.I.P.P., BMI/Clear Mind, ASCAP)
 - 28 BAJO CERO (Wiyak, ASCAP)
 - 4 BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI)
 - 17 CANDELA (PSO, ASCAP/Orum, ASCAP)
 - 39 COMO OLVIDAR (Ventura, ASCAP)
 - 31 COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina, ASCAP)
 - 10 COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP)
 - 19 COMO SE LO EXPLICO AL CORAZON (Negrele)
 - 15 CON CADA BESO (WB, ASCAP/Osorio, ASCAP/Elephant Star, BMI/Careers-BMG, BMI)
 - 35 DEJAME AMARTE (Ser-Ca, BMI)
 - 11 DESPRECIADO (Vander, ASCAP)
 - 34 DIME CORAZON (Warner/Chappell)
 - 38 DIME, DIME, DIME (Elzaz, BMI)
 - 27 DULCE VENENO (Ventura, ASCAP)
 - 25 EL AMOR SONADO (Flamingo, BMI)
 - 8 LA BOMBA (Sony/ATV Discos, ASCAP)
 - 12 LA GRAN NOCHE (Flamingo, BMI)
 - 30 ME DECLARO CULPABLE (TN Ediciones, BMI/Arabara, BMI)
 - 14 ME LIBERE (Not Listed)
 - 9 ME VAS A EXTRANAR (Vander, ASCAP)
 - 29 MUERO (Larrinaga, ASCAP/Universal Musica, ASCAP)
 - 13 NO ME CONOCES AUN (Edimonsa, ASCAP)
 - 5 NO TE PODIAS QUEDAR (Seg Son, BMI)
 - 2 O ME VOY O TE VAS (Crisma, SESAC)
 - 40 PARA NO VERTE MAS (SADAIC/WB, ASCAP)
 - 26 PERO NO ME AMA (PMC, ASCAP)
 - 23 POR AMAR ASI (Seber)
 - 22 PUEDEN DECIR (EMOA, ASCAP)
 - 18 SOMBRAS... NADA MAS (WB, ASCAP)
 - 37 SUENO SU BOCA (Nova Ediciones)
 - 36 TE HE PROMETIDO (Not Listed)
 - 16 TU MAYOR TENTACION (Lideres, ASCAP/Crazy Mood, ASCAP)
 - 24 TU RECUERDO (BMG Songs, ASCAP/Vtaices, ASCAP)
 - 7 Y LLEGASTE TU (LGA, BMI)
 - 32 Y YA DESPUES (Ser-Ca, BMI)
 - 6 Y YO SIGO AQUI (Sony/ATV Latin, BMI/World Deep Music, BMI)
 - 21 YO NO SOY ESA MUJER (Songs On The Rocks, GEMA/Careers-BMG, BMI/Universal Musica, BMV/Fersal, BMI/No Limitations, BMI)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)	
				▶ No. 1 ◀		
1	1	1	8	CRISTIAN ARIOLA/BMG LATIN †	AZUL K.SANTANDER A.MUNERA.F.TORON (K.SANTANDER.G.SANTANDER)	
(2)	2	2	8	MARCO ANTONIO SOLIS FONOVISIA	O ME VOY O TE VAS M.A.SOLIS (M.A.SOLIS)	
3	3	4	33	JUAN GABRIEL ARIOLA/BMG LATIN †	ABRAZAME MUY FUERTE E.MAGALLANES (J.GABRIEL)	
4	6	9	7	RICARDO MONTANER WEA LATINA	BESAME B.SILVETTI (R.MONTANER.J.L.CHACIN)	
(5)	8	6	15	CONJUNTO PRIMAVERA FONOVISIA †	NO TE PODIAS QUEDAR J.GUILLEN (R.GONZALEZ.MORA)	
6	7	8	24	PAULINA RUBIO UNIVERSAL LATINO †	Y YO SIGO AQUI M.AZEVEDO (ESTEFANO)	
7	4	5	19	BANDA EL RECODO FONOVISIA †	Y LLEGASTE TU G.LIZARRAGA (N.HERNANDEZ)	
8	5	3	37	AZUL AZUL SONY DISCOS †	LA BOMBA R.SAAVEDRA (EZAMBRANA MARCHETTI)	
(9)	20	—	2	PEPE AGUILAR MUSART/BALBOA †	ME VAS A EXTRANAR PAGUILAR (FATO)	
(10)	9	13	7	JACI VELASQUEZ SONY DISCOS	COMO SE CURA UNA HERIDA R.PEREZ (R.PEREZ.J.L.PILOTO)	
11	19	17	22	LUPILLO RIVERA SONY DISCOS †	DESPRECIADO RIVERA (J.NAVARRETE CURELI)	
(12)	12	15	8	LOS TUCANES DE TIJUANA UNIVERSAL LATINO †	LA GRAN NOCHE G.FELIX (M.QUINTERO LARA)	
(13)	11	18	6	PALOMO DISA †	NO ME CONOCES AUN PALOMO (Y.GUEZADA A.TRIGO)	
(14)	25	27	4	EL GRAN COMBO COMBO	ME LIBERE NOT LISTED (NOT LISTED)	
(15)	28	22	5	HUEY DUNBAR SONY DISCOS	CON CADA BESO S.GEORGE (F.OSORIO A.THOMAS)	
(16)	16	10	9	YAIRE LIDERES †	TU MAYOR TENTACION R.BATTINI (M.BLASCO (YAIRE)	
(17)	13	12	19	CHAYANNE SONY DISCOS	CANDELA L.MENDEZ (D.POVEADA E.ENDER)	
				▶ GREATEST GAINER ◀		
(18)	36	—	3	ROCIO DURCAL ARIOLA/BMG LATIN †	SOMBRAS... NADA MAS B.SILVETTI (F.LOMUTO.J.M.CONTURSII)	
(19)	23	24	6	VICTOR MANUELLE SONY DISCOS	COMO SE LO EXPLICO AL CORAZON J.M.LUGO (H.RIVERA)	
(20)	17	23	17	ROGELIO MARTINEZ DISCOS CISNE †	AMAME A.VALENZUELA O.VALENZUELA A.GARCIA (A.MARTINEZ)	
21	10	7	10	PAULINA RUBIO UNIVERSAL LATINO †	YO NO SOY ESA MUJER M.AZEVEDO (C.DE WALDEN C.TORO MONTORO M.SHEPSTONE R.STENHANN)	
(22)	34	—	2	GILBERTO SANTA ROSA SONY DISCOS	PUEDEN DECIR J.M.LUGO (O.ALFANNO)	
(23)	33	38	4	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCV/BMG LATIN	POR AMAR ASI M.CAZARES (ALAZAN L.RODRIGUEZ)	
24	14	14	21	ILEGALES ARIOLA/BMG LATIN †	TU RECUERDO V.DOTEL V.WAILL (V.DOTEL)	
25	21	28	23	LOS TUCANES DE TIJUANA UNIVERSAL LATINO	EL AMOR SONADO G.FELIX (M.QUINTERO LARA)	
26	24	26	15	GILBERTO SANTA ROSA SONY DISCOS	PERO NO ME AMA J.M.LUGO G.SANTA ROSA (R.MONCLOVA)	
(27)	29	21	9	CAROLINA LAO WEACARIBE/WEA LATINA †	DULCE VENENO R.SANCHEZ A.JAEN G.ARENAS (A.JAEN J.L.MORIN)	
(28)	27	25	7	EDNITA NAZARIO SONY DISCOS	BAJO CERO C.LEMOS (L.NEGRONI)	
(29)	31	—	2	JERRY RIVERA ARIOLA/BMG LATIN	MUERO B.SILVETTI (A.LARRINAGA I.MORA-ARRIAGA)	
30	22	20	12	LOS TIGRES DEL NORTE FONOVISIA	ME DECLARO CULPABLE E.HERNANDEZ LOS TIGRES DEL NORTE (J.MELENOEZ)	
(31)	NEW ▶	1	1	OLGA TANON WEA LATINA †	COMO OLVIDAR M.TEJADA H.GATICA (J.L.PILOTO G.ARENAS)	
(32)	NEW ▶	1	1	COSTUMBRE HOLLYWOOD †	Y YA DESPUES C.CABRAL "JUNIOR" (J.E.CONTRERAS)	
(33)	NEW ▶	1	1	JOAN SEBASTIAN MUSART/BALBOA	AMORCITO MIO J.SEBASTIAN (J.SEBASTIAN)	
34	32	—	2	AMAURY GUTIERREZ UNIVERSAL LATINO	DIME CORAZON K.SANTANDER B.OSMA (A.GUTIERREZ)	
35	30	30	9	INTOCABLE EMI LATIN	DEJAME AMARTE R.MUNOZ R.MARTINEZ (E.ALANIS)	
(36)	38	39	5	EL ORIGINAL DE LA SIERRA Z	TE HE PROMETIDO NOT LISTED (NOT LISTED)	
(37)	37	32	3	GRUPO MOJADO FONOVISIA †	SUENO SU BOCA L.LOZANO (J.LOBBEL J.A.OGARA)	
(38)	RE-ENTRY	21	21	CONJUNTO PRIMAVERA FONOVISIA	DIME, DIME, DIME J.GUILLEN (O.OCHOA)	
(39)	NEW ▶	1	1	TOMMY TORRES SONY DISCOS †	COMO OLVIDAR T.TORRES (T.TORRES J.DIEZ)	
(40)	40	37	8	LA MOSCA TSE TSE EMI LATIN	PARA NO VERTE MAS NOT LISTED (G.NOVELIS PTISERA)	
				POP	TROPICAL/SALSA	REGIONAL MEXICAN
				32 STATIONS	16 STATIONS	55 STATIONS
1	1	1	8	1 CRISTIAN ARIOLA/BMG LATIN AZUL	1 CRISTIAN ARIOLA/BMG LATIN AZUL	1 CONJUNTO PRIMAVERA FONOVISIA NO TE PODIAS QUEDAR
2	2	2	8	2 RICARDO MONTANER WEA LATINA BESAME	2 EL GRAN COMBO COMBO ME LIBERE	2 BANDA EL RECODO FONOVISIA Y LLEGASTE TU
3	3	4	33	3 PAULINA RUBIO UNIVERSAL LATINO Y YO SIGO AQUI	3 VICTOR MANUELLE SONY DISCOS COMO SE LO EXPLICO AL CORAZON	3 LUPILLO RIVERA SONY DISCOS DESPRECIADO
4	6	9	7	4 JUAN GABRIEL ARIOLA/BMG LATIN ABRAZAME MUY FUERTE	4 HUEY DUNBAR SONY DISCOS CON CADA BESO	4 PALOMO DISA NO ME CONOCES AUN
5	8	6	15	5 MARCO ANTONIO SOLIS FONOVISIA O ME VOY O TE VAS	5 GILBERTO SANTA ROSA SONY DISCOS PERO NO ME AMA	5 LOS TUCANES DE TIJUANA UNIVERSAL LATINO LA GRAN NOCHE
6	5	3	37	6 JACI VELASQUEZ SONY DISCOS COMO SE CURA UNA HERIDA	6 RICARDO MONTANER WEA LATINA BESAME	6 MARCO ANTONIO SOLIS FONOVISIA O ME VOY O TE VAS
7	4	5	19	7 YAIRE LIDERES TU MAYOR TENTACION	7 EDDY HERRERA J&N/SONY DISCOS TU ERES AJENA	7 ROGELIO MARTINEZ DISCOS CISNE AMAME
8	5	3	37	8 CHAYANNE SONY DISCOS CANDELA	8 VICTOR MANUELLE SONY DISCOS ME DA LO MISMO	8 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RECBMG LATIN POR AMAR ASI
9	13	12	19	9 CHAYANNE SONY DISCOS YO TE AMO	9 JERRY RIVERA ARIOLA/BMG LATIN MUERO	9 PEPE AGUILAR MUSART/BALBOA ME VAS A EXTRANAR
10	19	17	22	10 ROCIO DURCAL ARIOLA/BMG LATIN SOMBRAS... NADA MAS	10 YAIRE LIDERES TU MAYOR TENTACION	10 LOS TUCANES DE TIJUANA UNIVERSAL LATINO EL AMOR SONADO
11	12	15	8	11 PAULINA RUBIO UNIVERSAL LATINO YO NO SOY ESA MUJER	11 TITO NIEVES WEACARIBE/WEA LATINA UN AMOR ASI	11 LOS TIGRES DEL NORTE FONOVISIA ME DECLARO CULPABLE
12	11	18	6	12 EDNITA NAZARIO SONY DISCOS BAJO CERO	12 ANGELITO VILLALONA SONY DISCOS SECRETO DE AMOR	12 COSTUMBRE HOLLYWOOD Y YA DESPUES
13	25	27	4	13 ILEGALES ARIOLA/BMG LATIN TU RECUERDO	13 GRUPOMANIA UNIVERSAL LATINO ASI COMO BAILAS	13 INTOCABLE EMI LATIN DEJAME AMARTE
14	28	22	5	14 MDO SONY DISCOS TE QUISE OLVIDAR	14 OLGA TANON WEA LATINA COMO OLVIDAR	14 AZUL AZUL SONY DISCOS LA BOMBA
15	13	12	19	15 CRISTIAN ARIOLA/BMG LATIN POR AMARTE ASI	15 EDDIE SANTIAGO SONY DISCOS ANOCHE VALIO LA PENA	15 JOAN SEBASTIAN MUSART/BALBOA AMORCITO MIO

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

Olga tañon
en su nuevo disco

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10

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Fernández**

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 - U.S. Latin: Platinum
 - Mexico: Platinum
 - Mario Quintero Lara honored with three BMI Awards in 2001
 - "AMOR SOÑADO" 8 weeks at # 1 on The Regional Mexican Radio Charts



- 27 albums... 10 million copies sold worldwide!
- Current Release "YO NO FUI" Exploding in Latin America:
 - Mexico: Platinum
 - Chile : Platinum
 - U.S. Latin: Gold
 - Central America: Gold
- Highest TV audience Record in Festival Viña del Mar 2001
- "YO NO FUI" 10 weeks at # 1 on The Mexican National Radio Chart

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LATIN NOTAS

(Continued from page 64)

reported previously in *Billboard Bulletin*, **Carlos Sánchez** has been appointed managing director of Universal Music Argentina, reporting to **Marcelo Castello Branco**, president of Universal Music Brazil and Southern Cone. Sánchez was previously president of Universal Music Latino.

The announcements were made by **Jesús López**, new chairman of Universal Music Latin America/Iberian Peninsula, who also took over his post July 1.

IN MEMORY OF CRUZ: **Banda el Recodo** commemorated the sixth anniversary of founder **Cruz Lizárraga's** death with a massive concert, staged by label Fonovisa at the end of June, at Estadio Teodoro Mariscal in Mazatlan, México—the city that's been home to the band since its creation in 1938. Other performers included **Banda Espuela de Oro**, **los Rieleros del Norte**, and **Laura Flores**.

Brothers **Germán, Alfonso**, and **Joel Lizárraga**, all members of el Recodo and sons of Lizárraga, also announced the creation of a music school that will provide free instruction to students interested in the *banda* genre. Construction is expected to start in August, with the school opening planned for next year. The name of the institution, of course, will be *Escuela Musical Cruz Lizárraga*. In other Fonovisa news, the label is planning a pay-per-view concert Sept. 26 featuring **Marco Antonio Solís**. It is set to take place at New York's Madison Square Garden.

PASSINGS: **Amalia Mendoza**, one of the great Mexican singers and one of the three señoras who performed on the album *Las Tres Señoras*. Produced by **Juan Gabriel** in 1995, the album featured Mendoza, **Lola Beltrán**, and **Lucha Villa**, widely considered the three most popular female *ranchero* stars of all time. All three were big supporters of Gabriel's music. The album was the last recorded by Mendoza, who, in her 50-year career, popularized hits like "Amarga Navidad."

IN BRIEF: On the eve of the release of her first English-language album, **Shakira** is poised to become the first artist featured in an all-Spanish special on MTV. *Shakira's* performance on *MTV Unplugged*—the album that won her a Grammy last February—will air on MTV in the U.S. in the coming months, the channel has confirmed... Following in the footsteps of **Amores Perros**, new indie label **Discos Suave** has released the soundtrack to another Mexican film, *Y Tu Mamá También*. Notable tracks include **Molotov's** "Here Comes the Mayo" and **Marco Antonio Solís'** "Si No Te Hubieras Ido." *Suave* is managed by industry vets **Camilo Lara** and **José Enrique Fernández**.

Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City. **Leila Cobo** may be reached at 305-361-5279 or at lcobo@billboard.com. Material may be sent to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla. 33149.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀					
1	2	5	MARCO ANTONIO SOLIS	FONOVISA 0527 HS	MAS DE MI ALMA
2	4	53	PAULINA RUBIO	UNIVERSAL LATINO 543319 HS	PAULINA
3	5	18	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 29745	SHHH!
▶ HOT SHOT DEBUT ◀					
4	NEW		GRUPO BRYNDIS	DISA 727012 HS	HISTORIA MUSICAL ROMANTICA
5	3	4	CRISTIAN ARIOLA	85324/BMG LATIN HS	AZUL
6	6	20	LUPILLO RIVERA	SONY DISCOS 84276 HS	DESPRECIADO
7	7	32	VICENTE FERNANDEZ	SONY DISCOS 84185 HS	HISTORIA DE UN IDOLO VOL. 1
8	1	2	EL ORIGINAL DE LA SIERRA	UNIVERSAL LATINO 976001/UNIVERSAL LATINO HS	HOMENAJE A CHALINO SANCHEZ
9	8	7	JACI VELASQUEZ	SONY DISCOS 84289	MI CORAZON
10	9	45	AZUL AZUL	SONY DISCOS 84180 HS	EL SAPO
▶ GREATEST GAINER ◀					
11	18	3	PEPE AGUILAR	MUSART 2503/BALBOA	LO MEJOR DE NOSOTROS
12	16	7	ROCIO DURCAL	ARIOLA 85478/BMG LATIN	ENTRE TANGOS Y MARIACHI
13	11	14	CONJUNTO PRIMAVERA	FONOVISA 6104 HS	ANSIA DE AMAR
14	10	4	MANU CHAO VIRGIN	10321 HS	PROXIMA ESTACION...ESPERANZA
15	12	18	RICKY MARTIN	SONY DISCOS 84300	LA HISTORIA
16	13	15	BANDA EL RECODO	FONOVISA 6102 HS	CONTIGO POR SIEMPRE...
17	15	2	BANDA MACHOS	WEAMEX 88304/WEA LATINA	LA REUNION
18	17	42	CHRISTINA AGUILERA	RCA 69323/BMG LATIN	MI REFLEJO
19	19	14	SELENA	EMI LATIN 32119	LIVE, THE LAST CONCERT—HOUSTON, TEXAS FEBRUARY 26, 1995
20	20	11	LOS TUCANES DE TIJUANA	UNIVERSAL LATINO 950089/LIDERES	32 CORRIDOS LIDERES-SOLAMENTE EXITOS
21	21	30	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 71815	EN VIVO. EL HOMBRE Y SU MUSICA
22	23	32	VARIOUS ARTISTS	J&N 82754/SONY DISCOS	BACHATAHITS 2001
23	14	3	PUYA	MCA 112362	UNION
24	22	20	VARIOUS ARTISTS	SONY DISCOS/WEA LATINA 86679	NO. 1 UN AÑO DE EXITOS
25	25	10	RICARDO MONTANER	WEA LATINA 86821	SUENO REPETIDO
26	31	11	EL CHICHICUILOTE	LIDERES 950054	12 CHICHICUILOTAZOS CON BANDA
27	27	35	LOS ANGELES DE CHARLIE	FONOVISA 6096 HS	UN SUENO
28	32	4	CACHAITO LOPEZ	NONESUCH 79630/AG	CACHAITO
29	28	8	EL GENERAL	MOCK & ROLL 950102/LIDERES	EL GENERAL IS BACK
30	26	18	INTOCABLE	EMI LATIN 31412	14 GRANDES EXITOS
31	33	54	JOAN SEBASTIAN	MUSART 2280/BALBOA HS	SECRETO DE AMOR
32	42	17	JERRY RIVERA	ARIOLA 82955/BMG LATIN HS	RIVERA
33	29	4	SON BY FOUR	SONY DISCOS 84463	SALSA HITS
34	24	62	THALIA	EMI LATIN 26232 HS	ARRASANDO
35	37	30	JUAN GABRIEL	ARIOLA 80227/BMG LATIN HS	ABRAZAME MUY FUERTE
36	35	32	INTOCABLE	EMI LATIN 23730 HS	ES PARA TI
37	30	6	GRUPO MOJADO	FONOVISA 6123	NO ES DESEO ES NECESIDAD
38	47	2	LIBERACION	DISA 28999	25 ANIV. VOL. I Y II
39	38	16	TIGRILLOS	WEAMEX 87412/WEA LATINA	QUE LO BAILE BIEN
40	41	86	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
41	34	11	VARIOUS ARTISTS	ARIOLA 84338/BMG LATIN	BILLBOARD LATIN MUSIC AWARDS 2001
42	44	15	GUARDIANES DEL AMOR	ARIOLA 83144/BMG LATIN	LO MEJOR DE GUARDIANES DEL AMOR
43	36	43	OV7	SONY DISCOS 83967 HS	CDOO
44	45	7	ATERCIOPELADOS	ARIOLA/BMG LATIN 80899/ARISTA	GOZO PODEROSO
45	39	21	JUAN LUIS GUERRA	440 KAREN 930237/UNIVERSAL LATINO HS	COLECCION ROMANTICA
46	40	40	GIPSY KINGS	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS
47	50	68	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED
48	43	3	VICO-C	EMI LATIN 33576	VIVO
49	RE-ENTRY		HUEY DUNBAR	SONY DISCOS 84297 HS	YO SI ME ENAMORE
50	46	39	CHAYANNE	SONY DISCOS 84098 HS	SIMPLEMENTE

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 MARCO ANTONIO SOLIS FONOVISA MAS DE MI ALMA	1 VARIOUS ARTISTS J&N/SONY DISCOS BACHATAHITS 2001	1 GRUPO BRYNDIS DISA HISTO- RIA MUSICAL ROMANTICA
2 PAULINA RUBIO UNIVERSAL LATINO PAULINA	2 CACHAITO LOPEZ NONE- SUCH/AG CACHAITO	2 LUPILLO RIVERA SONY DIS- COS DESPRECIADO
3 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN SHHH!	3 EL GENERAL MOCK & ROLL/LI- DERES EL GENERAL IS BACK	3 VICENTE FERNANDEZ SONY DISCOS HISTORIA DE UN IDOLO VOL. 1
4 CRISTIAN ARIOLA/BMG LATIN AZUL	4 SON BY FOUR SONY DISCOS SALSA HITS	4 EL ORIGINAL DE LA SIERRA UNIV- SION/UNIVERSAL LATINO HOMENAJE A...
5 JACI VELASQUEZ SONY DIS- COS MI CORAZON	5 MARC ANTHONY RMM/SONY DIS- COS DESDE UN PRINCIPIO...	5 PEPE AGUILAR MUSART/BALBOA LO MEJOR DE NOSOTROS
6 AZUL AZUL SONY DISCOS	6 JUAN LUIS GUERRA 440 KAREN/UNIV- SAL LATINO COLECCION ROMANTICA	6 CONJUNTO PRIMAVERA FONOVISA ANSIA DE AMAR
7 ROCIO DURCAL ARIOLA/BMG LATIN ENTRE TANGOS Y MARIACHI	7 HUEY DUNBAR SONY DISCOS YO SI ME ENAMORE	7 BANDA EL RECODO FONOVISA CONTIGO POR SIEMPRE...
8 MANU CHAO VIRGIN PROXI- MA ESTACION...ESPERANZA	8 GILBERTO SANTA ROSA SONY DISCOS INTENSO	8 BANDA MACHOS WEAMEX/WEA LATINA LA REUNION
9 RICKY MARTIN SONY DISCOS LA HISTORIA	9 SON BY FOUR SONY DISCOS SON BY FOUR	9 LOS TUCANES DE TIJUANA UNIV- SAL LATINO/LIDERES 32 CORRIDOS...
10 CHRISTINA AGUILERA RCA/BMG LATIN MI REFLEJO	10 VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS 2001	10 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE EN VIVO. EL HOMBRE
11 SELENA EMI LATIN LIVE, THE LAST CON- CERT—HOUSTON, TEXAS FEBRUAR...	11 VICTOR MANUELLE SONY DISCOS INSTINTO Y DESEO	11 EL CHICHICUILOTE LIDERES 12 CHICHICUILOTAZOS CON BANDA
12 PUYA MCA UNION	12 VARIOUS ARTISTS J&N/SONY DISCOS SALSAHITS 2001	12 LOS ANGELES DE CHARLIE FONOVISA UN SUENO
13 VARIOUS ARTISTS SONY DISCOS/WEA LATINA NO. 1 UN AÑO DE EXITOS	13 GLORIA ESTEFAN EMI/SONY DISCOS ALMA CARIBENA -- CARIBBEAN SOUL	13 INTOCABLE EMI LATIN 14 GRANDES EXITOS
14 RICARDO MONTANER WEA LATINA SUENO REPETIDO	14 TITO NIEVES WEACARIBE/WEA LATINA EN OTRA ONDA	14 JOAN SEBASTIAN MUSART/BAL- BOA SECRETO DE AMOR
15 JERRY RIVERA ARIOLA/BMG LATIN RIVERA	15 CELIA CRUZ RMM CELIA CRUZ & FRIENDS: A NIGHT OF SALSA	15 INTOCABLE EMI LATIN ES PARA TI

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 1.0 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 2001 Billboard/BPI Communications and SoundScan, Inc.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

AIM Members OK New U.K. Chart

Association Also Votes In Three New Members For Its Board

BY GORDON MASSON

LONDON—Britain's independent record companies are pushing ahead with plans to launch their own sales chart, after members of labels body the Assn. of Independent Music (AIM) agreed to continue negotiations over the concept.

Discussing the issue at its annual general meeting June 26 in London, the member companies of AIM, which number almost 500, gave the organization permission to continue exploring avenues for producing a chart, which could turn out to be a multi-format endeavor (*Billboard*, June 2).

Members were also asked to vote on whether AIM should continue, on their behalf, to negotiate with Internet service providers (ISPs) over online music services using their repertoire.

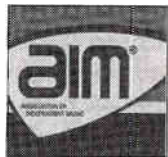
AIM chairperson/CEO Alison Wenham tells *Billboard*: "The Internet decision was a unanimous vote to continue to have the mandate from our members to negotiate agreed terms for use of their repertoire with ISPs."

The following people were voted onto AIM's board during the meeting: Richard Brown, GM at Soma; Mark Richardson, managing director of Independiente; and Sean O'Brien, chairman of Telstar. They replaced outgoing members Andrew Cleary of Lost Souls Music, Rob Mitchell of Warp, and V2's Jeremy Pearce.

Wenham says, "We have a unique constitution at AIM, which means that we don't have a sort of 'dead man's shoes' arrangement on the board." AIM's constitution requires that one-fifth of the board has to retire every year. Those members are then prevented from standing for re-election for a year. "Three new people on the board each year is quite brave, but we rotate a fifth [member] to help keep things fresh and to help maintain the stimulus."

AIM's new-look board also consists of Songlines founder Doug D'Arey; Cooking Vinyl managing director Martin Goldschmidt; Play It Again Sam U.K. president Mike Heneghan; Gut Records managing director Guy Holmes; Ministry of Sound managing director Matt Jagger; departing CEO of Chrystalis

Group's music division Steve Lewis, representing the Echo label; Mushroom Records U.K. managing director Korda Marshall; Mute Records managing director Daniel Miller; Beggars Group founder/CEO Martin Mills; Telstar chairman Sean O'Brien; Pinnacle managing director Tony Powell; Ninja Tune co-founder Peter Quicke; and Grand Central label manager Eliza Tyrrell.



Those in attendance at the

meeting were also able to quiz Napster founder Shawn Fanning and the controversial file-swapping service's interim CEO, Hank Barry, about a deal allowing Napster access to the repertoire of Europe's independent labels. Fanning and Barry were in London to sign that deal with AIM and its European equivalent, Impala (*Billboard*, July 7). But the duo was unable to provide any schedule for Napster gaining online publishing deals in light of the proposed summer launch of its "legitimate" subscription-based service.

Korea Is Channel V's Latest Local Launch

BY LOUIS HAU

SEOUL, South Korea—The launch of Hong Kong-based Asian TV network Channel V's seventh service in the region is the latest step in what one of its key executives describes as "expansion through localization."

Channel V Music Networks teamed up with prominent South Korean indie record company DoReMi Media to launch Channel V Korea, a 24-hour music-video channel producing local-language programming for Asia's second-largest music market. According to the International Federation of the Phonographic Industry, based on shipments during 2000 (*Billboard*, April 28), the South Korean music market was worth slightly less than \$300 million at retail last year—making it the 14th biggest in the world.

Channel V—a joint venture between Pan-Asian broadcaster Star TV and EMI—announced plans for Channel V Korea a year ago (*Billboard Bulletin*, June 12, 2000). The new company is 33%-owned by Channel V and 67%-owned by DoReMi, a local record label. Channel V already has a presence in Korea via its Channel V Greater China channel, which includes a limited amount of local-language programming available to satellite and some cable subscribers.

Channel V Korea, which began broadcasting mid-June, will initially rely heavily on the network's English-language Channel V International strand for programming. But the proportion of programming featuring Korean-language VJs "will increase rapidly" from about 10% to about 50%, according to Jasper Donat, Channel V's Hong Kong-based director of network sales and marketing.

While Channel V Korea will always feature a mix of Korean and international music videos, it will eventually shift to local-language VJs around the clock, Donat says. "For us it's a natural," he says of the launch.

"We're forever expanding through localization." Channel V Korea's launch comes at a time of increasing regional visibility for South Korean pop and hip-hop groups, particularly in China, Taiwan, and Hong Kong. Reflecting this, some of the



Soundbuzz Strikes Digital Deal With Six Leading Indian Labels

BY NYAY BHUSHAN

NEW DELHI—Singapore-based digital-music distributor Soundbuzz announced June 21 that it has made strategic partnership agreements with six leading Indian record labels.

The six labels are Tips Industries, Times Music, Virgin Records India, and BMG Crescendo (all based in Mumbai), as well as South Indian regional label Lahari Music and Delhi-based Archies Music.

The deals enable Soundbuzz to offer repertoire from those labels for secure commercial digital distribution through various distribution channels, including its own



THAKUR



Platinum Ears. Epic Spain-signed Basque band la Oreja de Van Gogh (Van Gogh's Ear) takes time out from its 80-date Spanish tour to collect International Federation of the Phonographic Industry Platinum Europe awards marking more than 1 million sales on the Continent of its album *El Viaje de Copperpot* (Copperpot's Journey). Pictured, from left in La Coruña, are artist manager Inigo Argomaniz, band members Haritz Garde and Xabi San Martin, Epic Spain managing director Manolo Moreno, band member Amaia Montero, Sony Music Europe president Paul Burger, band members Alvaro Fuentes and Pablo Benegas, and Sony Music Spain president/managing director Claudio Condé.

Joint Campaign Succeeds For Virgin, Fnac

BY MARC MAES

BRUSSELS—Virgin Records and French-based retailer Fnac are considering future cooperation after the success of a cross-border campaign to highlight the label's European priority acts.

The campaign, Euro Fnac Music, ran June 5-15 and involved 76 Fnac stores in Belgium, France, Italy, Portugal, Spain, and Switzerland. Although neither company is revealing figures, both have proclaimed the event a success.

Virgin Belgium managing director Firmin Michiels says that, in addition to any financial benefits, the campaign aroused interest from both radio and printed media. And, although he concedes



that "this increased media involvement might ebb away," he insists that Virgin will persevere with the cross-border concept.

As part of the campaign, (Continued on page 92)



DE BURETEL

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 06/27/01			GERMANY (Media Control) 06/27/01			U.K. (CIN) 07/01/01 Supported By worldpop			FRANCE (SNEP/IFOP/Tite-Live) 06/27/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	KISEKI NO HAJIMARI V6 AVEX TRAX	1	6	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRA/EAST WEST	1	NEW	THE WAY TO YOUR LOVE HEAR'SAY POLYDOR	1	1	HASTA LA VISTA MC SOLAAR EAST WEST
2	1	POINT OF NO RETURN CHEMISTRY OEFSTAR	2	2	LET'S GET BACK TO BED BOY SARAH CONNOR FEATURING TQ EPIC	2	1	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE	2	3	STARLIGHT SUPERMEN LOVERS VOGUE/BMG
3	6	LIFETIME RESPECT DOZAN MIKI TOKUMA	3	1	WHOLE AGAIN ATOMIC KITTEN VIRGIN	3	NEW	U REMIND ME USHER LAFACE/ARISTA	3	4	PRES DE MOI LORIE EGPI/SONY
4	2	MESSAGE H. TOKIO/Y. SAKURABA/N. HABURASHI UNIVERSAL	4	4	PLAYEO-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	4	2	ANGEL SHAGGY FEATURING RAYVON MCA	4	2	JE N'AI QUE MON AME NATASHA ST-PIER COLUMBIA
5	NEW	PORNO STAR SADS FUN HOUSE	5	3	CLINT EASTWOOD GORILLAZ EMI	5	3	THERE YOU'LL BE FAITH HILL WARNER BROS./WEA	5	5	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA
6	NEW	SIZUKANAYORU HA FUTARIDE YOU RYUICHI KAWAMURA VICTOR	6	5	IT'S RAINING MEN GERI HALLIWELL EMI	6	NEW	19-2000 GORILLAZ PARLOPHONE	6	10	A MA PLACE AXEL BAUER & ZAZIE MERCURY/UNIVERSAL
7	4	KISS OF LIFE KEN HIRAI OEFSTAR	7	NEW	FOLLOW ME UNCLE KRACKER LAVA/ATLANTIC/EAST WEST	7	4	ALL I WANT MIS-TEEQ TELSTAR	7	NEW	IT'S RAINING MEN GERI HALLIWELL EMI
8	8	BEST FRIEND KIRORO VICTOR	8	7	LET U GO ATB KONTOR	8	5	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA	8	6	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT BARCLAY/UNIVERSAL
9	9	PIECES OF A DREAM CHEMISTRY OEFSTAR	9	10	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA	9	NEW	ANOTHER LOVER DANE ARISTA	9	16	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS EAST WEST
10	3	KURU KURU SOPHIA TOY'S FACTORY	10	9	POSSE (I NEED YOU ON THE FLOOR) SCOOTER CLUB TOOLS/EDEL	10	6	DO YOU REALLY LIKE IT? PIED PIPER & THE MASTERS OF CEREMONIES RELENTLESS/MINISTRY	10	8	LA VOIX DES SAGES YANNICK NOAH SAINT GEORGE/COLUMBIA
11	5	ALWAYS MAI KURAKI GIZA STUDIO	11	NEW	CAMBODIA PULSEDRIIVER POLYDOR/UNIVERSAL	11	7	UNTIL THE END OF TIME 2PAC INTERSCOPE	11	12	CAN'T FIGHT THE MOONLIGHT LEANN RIMES LONDON/EAST WEST
12	7	JOENETSU KINKI KIDS JOHNNY'S ENTERTAINMENT	12	18	ONE IN A MILLION BOSSON EMI	12	NEW	MORE THAN THAT BACKSTREET BOYS JIVE	12	NEW	AKH AKHENATON HOSTILE/VIRGIN
13	11	ZERO LANDMINE N.M.L. WARNER MUSIC JAPAN	13	8	FIESTA R. KELLY JIVE/ZOMBA	13	8	ALL RISE BLUE INNOCENT/VIRGIN	13	11	HERE WITH ME DIDO ARISTA/ARIELA
14	NEW	BIRD HOUND DOG MOTHER & CHLOREN	14	11	TURN THE TIDE SYLVER UNIVERSAL	14	9	DON'T STOP MOVIN' S CLUB 7 POLYDOR	14	13	THE GIRL IN RED DADDY DJ M6 INT./SONY
15	18	WAY TO LOVE MIHO KARASAWA PONY CANYON	15	NEW	PERFECT GENTLEMAN WYCLEF JEAN COLUMBIA	15	NEW	HARD TO EXPLAIN/NEW YORK CITY COPS THE STROKES ROUGH TRADE	15	7	MY ONLY LOVE DISCONNECTION M6 INT./SONY
16	13	ENDLESS SORROW AYUMI HAMASAKI AVEX TRAX	16	19	COUNTRY ROADS HERMES HOUSE BAND POLYDOR/UNIVERSAL	16	NEW	ROMEO BASEMENT JAXX XL RECORDINGS	16	9	J'VOULAIS SULLY SEFIL V2
17	19	TOROPKA RU KOISITE RU AYA MATSUURA ZETIMA	17	14	CRAWLING LINKIN PARK WARNER BROS./WEA	17	13	MY WAY LIMP BIZKIT INTERSCOPE	17	NEW	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL
18	NEW	SINPAI TOSHIKI KADOMATSU FUN HOUSE	18	12	YOU'RE MY MATE RIGHT SAID FRED KINGSIZE/BMG	18	10	WE COME 1 FAITHLESS CHEEKY/ARISTA	18	14	ELLE EVE ANGELI M6 INT./SONY
19	16	HARUKA/FUNANORI SPITZ UNIVERSAL	19	15	ON THE MOVE BARTHEZZ UNIVERSAL	19	11	HAVE A NICE DAY STEREOPHONICS V2	19	NEW	TROP PEU DE TEMPS NUTTEA OELABEL/VIRGIN
20	NEW	DISCORD GRAPEVINE PONY CANYON	20	16	BE.ANGELED JAM & SPOON ARIOLA	20	12	ALBUMS	20	17	SURVIVOR DESTINY'S CHILD COLUMBIA
1	NEW	AIKO NATSU FUKU PONY CANYON	1	NEW	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL	1	1	TRAVIS THE INVISIBLE BAND INOEPENIOENTE	1	1	ALBUMS
2	1	THE GOSPELLERS LOVE NOTES KIGON	2	1	BAP AFF UND ZO EMI	2	2	D-12 DEVIL'S NIGHT INTERSCOPE	1	1	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
3	2	THE YELLOW MONKEY GOLDEN YEARS SINGLES 1996-2001 FUN HOUSE	3	NEW	FAITHLESS OUTROSPPECTIVE ARISTA/ARIELA	3	5	SHAGGY HOTSHOT MCA	2	NEW	MUSE ORIGIN OF SYMMETRY NAIVE
4	3	YOSUI INOUE UNITED COVER FOR LIFE	4	2	R.E.M. REVEAL WARNER BROS./WEA	4	6	DIDO NO ANGEL CHEEKY/ARISTA	3	2	SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POUPLAIN LABELS/VIRGIN
5	NEW	KIYOSHI HIKAWA ENKA MEIKYOKU COLLECTION "OHIOKKAKE" COLUMBIA	5	NEW	D-12 DEVIL'S NIGHT INTERSCOPE/UNIVERSAL	5	9	BASEMENT JAXX ROOSTY XL RECORDINGS	4	3	DIDO NO ANGEL ARISTA/ARIELA
6	5	KAZUMASA ODA LOOKING BACK 2 FUN HOUSE	6	7	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL	6	NEW	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2	5	8	MC SOLAAR CINQUIEME AS EAST WEST
7	6	TAKAKO MATSU A PIECE OF LIFE UNIVERSAL	7	9	SHAGGY HOTSHOT MCA/UNIVERSAL	7	4	MARTI PELLOW SMILE MERCURY	6	4	RADIOHEAD AMNESIAC EMI
8	NEW	VARIOUS ARTISTS SUPER STARS—SIMPLY THE BEST WARNER MUSIC JAPAN	8	4	LINKIN PARK [HYBRID THEORY] WARNER BROS./WEA	8	10	FAITHLESS OUTROSPPECTIVE CHEEKY/ARISTA	7	7	DE PALMAS MARCER DANS LA SABLE POLYDOR/UNIVERSAL
9	4	YUMI MATSUTOYA ACACIA TOSHIBA/EMI	9	6	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN	9	7	DESTINY'S CHILD SURVIVOR COLUMBIA	8	6	YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY
10	NEW	FUMIYA FUJII CLUB F SMEI ASSOCIATED RECORDS	10	5	DEPECHE MODE EXCITER VIRGIN	10	3	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA	9	10	GORILLAZ GORILLAZ EMI
11	9	VARIOUS ARTISTS IMAGE 2 SONY	11	3	TRAVIS THE INVISIBLE BAND EPIC	11	19	MUSE ORIGIN OF SYMMETRY MUSHROOM	10	10	BERNARD LAVILLIERS ARRET SUR IMAGE BARCLAY/UNIVERSAL
12	7	JUDY AND MARY THE GREAT ESCAPE EPIC	12	14	SAFRI DUO EPISODE II UNIVERSAL	12	19	GORILLAZ GORILLAZ PARLOPHONE	11	9	GAROU SEUL COLUMBIA
13	NEW	SKOOP ON SOMEBODY KEY OF LOVE SONY	13	17	DESTINY'S CHILD SURVIVOR COLUMBIA	13	RE	EVA CASSIDY SONGBIRD BLX STREET/HOT	12	5	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
14	10	MISIA MARVELOUS ARISTA	14	11	DIDO NO ANGEL ARISTA/ARIELA	14	8	EDDY GRANT THE GREATEST HITS EAST WEST	13	19	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL
15	NEW	SEIKO MATSUDA LOVE & EMOTION VOL. 1 UNIVERSAL	15	12	KASTELRUTHER SPATZEN JEDES ABENROT IST EIN GEBET KOCH	15	12	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOTDOG FLAVORED WATER INTERSCOPE	14	11	M LE TOUR DE -M- (LIVE) OELABEL/VIRGIN
16	16	VARIOUS ARTISTS IMAGE SONY	16	8	GORILLAZ GORILLAZ EMI	16	11	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA	15	20	CERRONE CERRONE (MIXED BY BOB SINCLAR) BARCLAY/UNIVERSAL
17	8	YUKI KOYANAGI MY ALL... WARNER MUSIC JAPAN	17	NEW	MUSE ORIGIN OF SYMMETRY MOTOR/UNIVERSAL	17	20	LINKIN PARK [HYBRID THEORY] MAVERICK/WEA	16	14	MANU CHAO CLANDESTINO VIRGIN
18	15	AYUMI HAMASAKI A BEST AVEX TRAX	18	NEW	MITTEMEIER MITTERMEIER & FRIENDS BMG KOLM/BMG	18	13	BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA	17	18	FONKY FAMILY ART DE RUE S.M.A.L.L./SONY
19	NEW	YO YO MA YO YO MA THE BEST COLLECTION SONY	19	18	SOUNDTRACK PEARL HARBOR WARNER BROS./WEA	19	RE	EMINEM THE SLIM SHADY LP INTERSCOPE	18	13	PATRICK BRUEL RIEN NE S'EFFACE (LIVE) RCA
20	17	VARIOUS ARTISTS THE MOST RELAXING—FEEL 2 TOSHIBA/EMI	20	13	RAMMSTEIN MUTTER MOTOR/UNIVERSAL	20	18	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL	19	15	DAFT PUNK DISCOVERY LABELS/VIRGIN
20	17	ALIZEE PARLE TOUT BAS POLYDOR/UNIVERSAL							20	16	ALBUMS

Hits Of The World is compiled at Billboard/London by Menno Visser. Contact 44-207-420-6165, fax 44-207-420-836-6718, email mvissier@musicandmedia.co.uk

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD™

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

EUROCHART (07/07/01) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	ANGEL SHAGGY FEATURING RAYVON MCA
2	2	IT'S RAINING MEN GERI HALLIWELL EMI
3	NEW	LADY MARMALADE CHRISTINA AGUILERA, LI' KIM, MYA & PINK INTERSCOPE
4	3	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN
5	4	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
6	5	CLINT EASTWOOD GORILLAZ PARLOPHONE
7	NEW	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRA
8	7	BOW WOW (THAT'S MY NAME) LI' BOW WOW SO SO DEF/COLUMBIA
9	9	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA
10	8	HASTA LA VISTA MC SOLAAR EAST WEST
ALBUMS		
1	1	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
2	3	TRAVIS THE INVISIBLE BAND INDEPENDIENTE
3	10	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA
4	NEW	FAITHLESS OUTROSPECTIVE CHEEKY/ARISTA
5	4	R.E.M. REVEAL WARNER BROS.
6	5	DIDO NO ANGEL ARISTA/BMG
7	8	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY
8	NEW	MUSE ORIGIN OF SYMMETRY MUSHROOM
9	NEW	D-12 DEVIL'S NIGHT INTERSCOPE
10	7	SHAGGY HOTSHOT MCA

SPAIN (AFYVE/ALEF MB) 06/29/01

THIS WEEK	LAST WEEK	SINGLES
1	1	PROHIBIDA RAUL HORUS
2	2	ME GUSTAS TU MANU CHAO VIRGIN
3	NEW	DILE QUE LA QUIERO DAVID CIVERA VALE
4	4	LA DANZA DEL FUGO MAGO DE OZ LOCOMOTIVE
5	5	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
6	8	IF I EVER FEEL BETTER PHOENIX VIRGIN
7	NEW	DANCING IN THE MOONLIGHT TOPLOADER EPIC
8	NEW	YO QUIERO BAILAR SONIA & SELENA VALE
9	7	NUNCA EL TIEMPO ES PERDIDO MANOLO GARCIA ARIDLA
10	9	IT'S RAINING MEN GERI HALLIWELL EMI
ALBUMS		
1	1	MANOLO GARCIA NUNCA EL TIEMPO ES PERDIDO ARIDLA
2	NEW	RAUL HACIENDO TRAMPAS MUXXIC
3	2	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
4	3	TAMARA SIEMPRE MUXXIC
5	4	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
6	6	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND
7	5	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
8	RE	CAFE QUIJANO LA TABERNA DE BUDA WEA
9	8	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
10	7	ANA BELEN PECES DE CIUD D ARIDLA

NEW ZEALAND (Record Publications Ltd.) 07/01/01

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	STAIN'D BREAK THE CYCLE WARNER
2	4	HAYLEY WESTENRA HAYLEY WESTENRA UNIVERSAL
3	3	BILLY IDOL GREATEST HITS EMI
4	2	SOUNDTRACK MOULIN ROUGE HOLLYWOOD/FMR
5	5	TRAVIS THE INVISIBLE BAND SONY
6	6	DIDO NO ANGEL ARISTA/BMG
7	1	RADIOHEAD AMNESIAC EMI
8	B	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOTDOG FLAVORED WATER UNIVERSAL
9	NEW	LIFEHOUSE NO NAME FACE UNIVERSAL
10	NEW	BLINK-182 TAKE OFF YOUR PANTS & JACKET UNIVERSAL

PORTUGAL (Portugal/AFP) 06/19/01

THIS WEEK	LAST WEEK	ALBUMS
1	1	SCORPIONS ACOUSTICA EAST WEST/WARNER
2	2	DIDO NO ANGEL ARISTA/BMG
3	4	LARA FABIAN LARA FABIAN EPIC/SONY
4	8	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
5	6	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL
6	5	XUTOS & PONTAPES XIII EMI
7	NEW	LINKIN PARK (HYBRID THEORY) WARNER BROS./WARNER
8	7	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
9	NEW	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
10	9	CRAZY TOWN THE GIFT OF GAME COLUMBIA/SONY

SWEDEN (GLF) 06/20/01

THIS WEEK	LAST WEEK	SINGLES
1	1	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL
2	2	DADDY DJ DADDY DJ R.K.G/SONY
3	NEW	TILLSAMMANS VI TVA ULF LUNDELL EMI
4	3	(I WOULD) DIE FOR YOU ANTIQUE BONNIE
5	NEW	PERFECT GENTLEMAN WYCLEF JEAN COLUMBIA/SONY
6	4	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA/WARNER
7	8	ONE IN A MILLION BOSSON MNW
8	6	UPTOWN GIRL WESTLIFE RCA/BMG
9	7	CLINT EASTWOOD GORILLAZ PARLOPHONE/EMI
10	5	NEED TO KNOW (EENIE MEENIE MINY MOE) EXCELLENCE BONNIER
ALBUMS		
1	1	TOMAS LEDIN FESTEN HAR BORJAT—ETT SAMLINGS 1972-2001 ANDERSON/WARNER
2	5	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND
3	6	TED GARDESTAD DROPPER AV SOLREGN POLAR/UNIVERSAL
4	2	SAHARA HOTNIGHTS JENNIE BOMB RCA/BMG
5	NEW	TRAVIS THE INVISIBLE BAND INDEPENDIENTE/SONY
6	8	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
7	3	EXCELLENCE THE REGION OF EXCELLENCE BONNIER
8	NEW	SHAGGY HOTSHOT MCA/UNIVERSAL
9	NEW	LASSE BERGHAGEN SOM EN BLANKANDE
10	4	SILVERTRAD NMG
10	4	RADIOHEAD AMNESIAC PARLOPHONE/EMI

DENMARK (IFPI/Nielsen Marketing Research) 06/28/01

THIS WEEK	LAST WEEK	SINGLES
1	1	DU KAN GORE HVAD DU VIL CHRISTIAN SPINEDEEL
2	2	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL
3	3	HEY BABY DJ OTZI EMI
4	NEW	DADDY DJ DADDY DJ SONY
5	4	WE COME 1 FAITHLESS ARISTA/BMG
6	6	UPTOWN GIRL WESTLIFE BMG
7	5	MUZAIK INFERNAL FLEX/EMI-MEDLEY
8	8	BUTTERFLY CRAZY TOWN COLUMBIA/SONY
9	7	IT'S RAINING MEN GERI HALLIWELL EMI
10	9	NEVER EVER LET YOU GO ROLLO & KING EDEL
ALBUMS		
1	1	SAFRI DUO EPISODE II UNIVERSAL
2	3	CREEDENCE CLEARWATER REVIVAL PLATINUM BONNIER
3	4	SAVAGE GARDEN AFFIRMATION SONY
4	2	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND
5	6	R.E.M. REVEAL WARNER BROS./WARNER
6	NEW	GORILLAZ GORILLAZ EMI
7	8	OLSEN BROTHERS WALK RIGHT BACK CMC
8	7	FREEDOM HANG ON SCOOP/EDEL
9	5	TRAVIS THE INVISIBLE BAND SONY
10	9	CREED HUMAN CLAY WIND-UP/SONY

NORWAY (Verdens Gang Norway) 07/03/01

THIS WEEK	LAST WEEK	SINGLES
1	2	DADDY DJ DADDY DJ SONY
2	1	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL
3	3	LADY MARMALADE CHRISTINA AGUILERA, LI' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
4	5	WE COME 1 FAITHLESS ARISTA/BMG
5	4	ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER
6	9	BUTTERFLY CRAZY TOWN COLUMBIA/SONY
7	7	SMILING BIG BANG WARNER
8	8	CORNERMAN ST. THOMAS UNIVERSAL
9	10	ONE IN A MILLION BOSSON MNW
10	NEW	SING NA NA NA SPIN-UP SONY
ALBUMS		
1	1	TRAVIS THE INVISIBLE BAND SONY
2	NEW	BASEMENT JAXX ROOTY XL/PLAYGROUND
3	2	FAITHLESS OUTROSPECTIVE BMG
4	7	CREEDENCE CLEARWATER REVIVAL PLATINUM AMIGO
5	5	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
6	4	R.E.M. REVEAL WARNER BROS./WARNER
7	3	CAPE CAPABILITY MNW
8	8	D-12 DEVIL'S NIGHT INTERSCOPE/UNIVERSAL
9	NEW	TANYA TUCKER ANTHOLOGY CMC
10	9	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY

FINLAND (Radiomafia/IFPI Finland) 07/01/01

THIS WEEK	LAST WEEK	ALBUMS
1	1	ANSSI KELA NUMMELA BMG
2	2	THE RASMUS INTO PLAYGROUND
3	3	APULANTA HEINOLA 10 LEVY-YHTIO
4	6	LINKIN PARK (HYBRID THEORY) MAVERICK/WARNER
5	5	RADIOHEAD AMNESIAC EMI
6	4	TEHOSEKOITIN RAKKAUDEN GANGSTERIT LEVY-YHTIO
7	NEW	PULKKINEN PULKKINEN EMI
8	7	STRATOVARIUS INTERMISSION NUCLEAR BLAST
9	8	SCOOTER WE BRING THE NOISE EDEL
10	10	FAITHLESS OUTROSPECTIVE BMG

ARGENTINA (CAPIFI) 06/14/01

THIS WEEK	LAST WEEK	ALBUMS
1	1	LOS NOCHEROS SENAL DE AMOR EMI
2	NEW	CHRISTIAN CASTRO AZUL BMG
3	NEW	MANU CHAO PROXIMA ESTACION: ESPERANZA EMI
4	5	DIDO NO ANGEL ARISTA/BMG
5	NEW	ATTAQUE 77 TRAPOS BMG
6	6	ESTOPA ESTOPA BMG
7	4	WALTER OLMOS A PURA SANGRE LEADER
8	8	BON JOVI ONE WILD NIGHT LIVE 1985-2001 UNIVERSAL
9	10	LUIS ALBERTO SPINETTA SILVER SORGO UNIVERSAL
10	RE	LENNY KRAVITZ GREATEST HITS EMI

DANISH PERCUSSIONISTS Uffe Savery and Morten Friis—better known as **Safri Duo**—continue to drum up attention, as their debut album, *Episode II* (Universal), ascends the European charts. Upon its May 28 release at home, the album bumped **Creed's** *Human Clay* from pole position



SAFRI DUO

is negotiating for translated versions to be published in North America. She also sings and plays the piano, and the Canadian company plans to release her as-yet-untitled debut album. She will record it in Lidköping, Sweden, this summer with executive producer **Michael Blair** (an associate with Cloud Machine Music & Entertainment, a Stockholm-based A&R/publishing outlet that struck the recording deal with Nettwerk). "My music is very much inspired by country, folk, and other U.S. genres," Ström says, quoting such influences as **Gram Parsons**, **Joni Mitchell**, and **Neil Young**. "When Nettwerk offered me this deal, I felt like I had finally come home." **KAI R. LOFTHUS**

and began a three-week run at the top of the sales chart, while the single "Played-a-Live" has been in the top 20 for seven months. Released in German-speaking territories June 5 and a week later in other European territories, the album also climbed to No. 16 on the Euro sales charts. *Episode II* got a North American release June 26, and it was issued July 2 in the U.K. to coincide with the second single, "Samb-Adagio," which is picking up both club and radio play. The duo recently returned from a U.S. tour, and Universal promotion manager **Eva De Wall** says that MCA wants the band back in the U.S. late August for club gigs and TV appearances. **CHARLES FERRO**

ALONGSIDE ALBUMS by **Madonna** and **Alanis Morissette**, the new recording from enduring German rock band **the Scorpions** is part of the first-ever batch of official releases in China by Warner Music, which recently opened an office there. *Acoustica*, released on EastWest in Europe, was recorded live at the Beato monastery in Lisbon, Portugal, and includes rearranged versions of the group's hits. Front man **Klaus Meine** says, "We chose to record in Portugal because we fell in love with the setting and atmosphere of the monastery." In Portugal the album went straight to No. 1, selling 50,000 copies, while in Germany the record peaked at No. 13. A DVD directed by the team of **Rudi Dolezal** and **Hannes Rossacher** for Warner Vision tops the official German DVD sales charts. A world tour opened June 29. Between now and Sept. 19 the band will visit Germany, France, Switzerland, Portugal, and Greece, as well as Southeast Asia (Korea, Singapore, Malaysia, Indonesia, and Thailand) and India. A U.S. tour is slated for October. **ELLIE WEINERT**

SWEDISH AUTHOR/SONGWRITER **Karin Ström** has embarked on a brave project: disseminating her work, both in book form and on CD, through the Vancouver-based music firm Nettwerk. Although her music is still unsigned in Sweden, 24-year-old Ström has developed a name for herself domestically with the publication of two novels, *Fever* (Fever) and *Bensin* (Benzine). Nettwerk

IT'S OPEN AIR SEASON IN IRELAND, as the country succumbs to festival fever. Dance music's biggest outdoor event, Creamfields, took place June 23 with **Fatboy Slim**, **Beck**, and **the Chemical Brothers** playing to a crowd of 30,000. The following week, nu-metal aficionados got their day in the sun when **Limp Bizkit**, **Godsmack**, and **Everlast** took over Kildare's Punchestown Racecourse. The second Guinness-sponsored Witness rock festival takes place Aug. 4-5 at the Fairyhouse Racecourse, Meath, with **Stereophonics**, **Fun Lovin' Criminals**, **Ash**, **Faithless**, **Catatonia**, **Paul Weller**, and **Teenage Fanclub**. A special-compilation CD featuring many of the festival's big names and up-and-coming Irish bands is being released by Solid Records as a promotional tie-in. Also in August is the annual Slane Castle extravaganza, which, with a headlining appearance by **U2**, sold out its 80,000 tickets in minutes. The ensuing controversy over how the tickets were sold (a large portion went over the Internet) even brought a response from the Irish prime minister, and it is expected that calls for a second Slane date will now be heeded. **NICK KELLY**

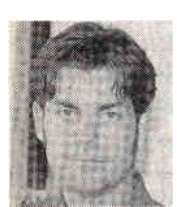
WHILE ACTS WHO APPROACH Finnish record companies with English-language demos are frequently told that the music is great, they are often asked if they could do the same thing in Finnish. But recently, a slate of Finnish hip-hop artists have countered the domestic-language tradition by issuing English-language albums. At the front line are **Paleface** (BMG Finland) and **Kwan** (Universal Music Finland), whose respective debut sets *The Pale Onthologist* and *Dynasty* remain in Finland's top 40 chart after 10 weeks. Other debut English-language rap acts include **Don Johnson Big Band** (Sony Music Finland) and **Ceebrolistics** (EMI Music Finland). **Paleface** tells *Billboard*, "We [Finns] have traditionally been isolated from the rest of the Western world, which has given us the liberty to search for influences elsewhere and interpret things in our own innovative way." So how are Finnish hip-hop acts that sing in English able to attract domestic consumers with their music? "Playing live," says Kwan's **MC Mariko**, "is the most important thing. Making records is secondary." **JONATHAN MANDER**

Canadian Fests In Shape For Summer

BY LARRY LeBLANC

TORONTO—Few subjects get Canadian booking agents more excited than the summer booking season—particularly Canada Day, July 1.

Many Canadian cities threw free shows for Canada's 134th birthday this year, and a legion of events featuring Canadian acts were also mounted. For example, promoter House of Blues, in conjunction with Canadian brewery Molson, threw 10



ROSS

"Big Birthday" multi-act festival-type shows across the country.

Billed as "The Thrill on the Hill," CBC-TV's national telecast from Parliament Hill's front lawn in Ottawa featured Alanis Morissette's only performance in her native Canada this year, as well as Cape Breton fiddler Ashley MacIsaac and top domestic country act Prairie Oyster.

"There's no equivalent to Canada Day," says Vancouver-based Shaw Saltzberg, senior VP of S.L. Feldman & Associates. "Canada Day is what New Year's once was."

Unlike previous summers, though, this year there are no national tours—such as Lilith Fair,

Somersault, Roadside Attraction, or Stardust picnic—featuring multiple domestic acts. Nor is there a national rollout of EdgeFest, previously a touring festival that this year was limited to a single July 1 show at Molson Park in Barrie, Ontario.

"There's no festival [touring] coast to coast because it's expensive," says Toronto-based Julien Paquin, director of the Paquin Entertainment Agency. "If you try to mount a festival each day, you need 3,000 tickets sold beforehand. Then if it's not a \$50 Canadian [\$33] ticket, nobody takes it seriously. Offer a \$25 Canadian [\$16.50] festival ticket, and nobody will buy it."

However, Canada's bookers are elated about this summer. "The summer is shaping up nicely," says Jack Ross, VP of the Agency Group in Toronto. "There are more festivals than I've ever seen. Many are community-based, which is really good for domestic artists. Everybody on our roster is working this summer."

David Bluestein, president of Courage Artists and Touring in Toronto, says, "We're rocking with tons of festival shows. Festivals are getting bigger every year. The club scene is what it always is in the summer—it sucks."

Saltzberg adds, "This summer, Quebec is totally alive, Ontario has a block of civic festivals, and the west is filled with exhibitions and jazz and folk festivals."

Vinny Cinquemani, Toronto-based president of S.L. Feldman & Associates, underlines the fierce competition for bookings. "All acts believe they have to tour in the summer to make the big money. So there are too many bands wanting to play, and we're all fighting for the same dollars."

In contrast to the U.S. marketplace, where summer bookings are largely centered on act-driven amphitheater dates, Canadian bookings are dominated by weekend festivals and community fairs. "Very little artist touring now goes on in the summer in Canada," Ross says. "The summer is filled with weekend festival dates, and the club scene really dies down. [Toronto's] Molson Amphitheatre is the only full-time outdoor summer venue in the country."

In the summer, Cinquemani notes, "most acts would rather not play indoors. Also, audiences want to be outside because we have such a long winter."

Saltzberg agrees: "Canadians want to go to the beach or to a field and drink beer. That's why there are so many one-off festivals, fairs, and Canada Day shows."

One surprise is the eight-date national Guess Who tour in late August, presented by House of Blues and booked by S.L. Feldman, for which Joe Cocker will be opening. Cinquemani says, "The [advance] numbers in most cities are better than last year."

Folk festivals have been a commanding summer force in Canada for decades. Their contemporary clout is underscored by the early '90s mainstream breakthroughs of Cape Breton fiddlers MacIsaac and Natalie MacMaster, Celtic-based Great Big Sea, and such alternative rock acts as Crash Test Dummies and Moxy Fruvous. More recently, there have

(Continued on page 76)

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U.S. CONCERT PROMOTER SFX is expanding its European business with the acquisition of Solo, a London-based booking agent and promoter specializing in international tours. Terms were not disclosed. Solo was founded in 1986 by John Giddings. SFX will work with Solo clients—including Celine Dion, David Bowie, Phil Collins, Roxy Music, the Corrs, Westlife, and S Club 7—to provide them with greater global opportunities. All Solo principals remain in their posts, with the operation reporting into SFX Europe's Music Group.

GORDON MASSON

UNIVERSAL MUSIC INTERNATIONAL (UMI) is restructuring its London-based music portal project, formerly known as Voxstar. It is understood that the move will lead to more than a dozen staff cuts. According to a UMI statement, "Universal Music has reassessed its staffing resources and may be making redundant a number of staff employed on the former Voxstar project." UMI has been developing Voxstar for the past year, but its launch was put on hold following the merger between Vivendi and UMI parent Seagram last October. The reorganization follows a recent announcement (*Billboard*, May 12) that Voxstar would merge into the Universal Music Group's London-based music information/e-commerce site GetMusic.

LARS BRANDLE

EAST JAPAN RAILWAY CO. and Japan Telecom have launched a music-download kiosk service called Digi-Break. Kiosks initially located in three major Tokyo commuter railway stations—Shibuya, Shinjuku, and Ikebukuro—will offer a total of some 500 songs from seven labels (Avex, Sony, Tokuma Japan Communications, Nippon Crown, Nippon Columbia, VAP, and Universal Music K.K.) for downloading onto MiniDisc. Prices will range from 200 to 500 yen (\$1.61-\$4.04) per track.

STEVE McCLURE

FRENCH LABELS BODY SNEP has joined local trade groups from the movie and book industries to launch CLIC, an intellectual-property committee. SNEP GM Herve Rony says the purpose of CLIC is "to present a united front of all intellectual-property rights owners and influence the discussions over the implementation of [the EU Copyright and E-Commerce Directives] into French law." The committee's structure has yet to be defined. The proposed law is due to be discussed by the French parliament in October.

EMMANUEL LEGRAND

CHANNEL V MUSIC NETWORKS announced June 27 that Channel V Philippines, a 12-hour free-to-air local programming block, will cease transmission July 25. The service launched December 1999 as a joint venture between Channel V and leading Philippines media company GMA under a five-year licensing agreement. "Channel V's immediate focus in the Philippines is in the provision of subscription television services," the Pan-Asian music broadcaster said in a statement.

STEVE McCLURE

NORWEGIAN COLLECTING SOCIETY GRAMO, which handles broadcast-related remuneration for artists and record companies, has been authorized by the government to begin collecting fees for other public performance rights—primarily for music played in hotels and restaurants—effective July 1. GRAMO managing director Martin Grøndahl expects the move to boost the organization's earnings by 30 million to 50 million Norwegian kroner (\$3.3 million-\$5.5 million) in the next two years.

KAI R. LOFTHUS

EMG Forms New Music Group

Scandinavia Gets Label Group Following Acquisition

BY KAI R. LOFTHUS

OSLO—A new Scandinavian label group is emerging in the wake of Dutch-based independent label Roadrunner Arcade's decision to sell its Swedish and Norwegian affiliates to Sweden-based media company European Multimedia Group (EMG) for an undisclosed sum.

The deal sees EMG take over Arcade Music Sweden, Arcade Music Norway, and the defunct compilation unit Mega Dance. EMG will merge all the companies into a brand-new, as-yet-unnamed Scandinavian media company, alongside its Norwegian partner, Norsk Underholdningsindustri (NUI), which owns 50% of EMG.

CEO of the new venture will be NUI co-founder Jørn Johnsen, a former managing director of PolyGram Records Norway. "We've bought everything, including personnel, artists, contracts, and debts," Oslo-based Johnsen says. "What's important to us is that we now have a fully-fledged setup in Scandinavia that is attractive to prospective licensees and artists."

The label division of the new company is expected to be named EMG Records, with a Scandinavian head office in Oslo and divisions in Stockholm and, eventually, Copenhagen. Cologne-based Barry Guy, previously VP of international pop marketing at EMI Germany, will be

CEO of EMG Records.

Erling Johannessen, until recently managing director of NUI Records, will be VP of EMG Records, while Jørn Dalchow will become the VP/head of A&R, directing all Scandinavian A&R efforts.

"We're currently in the process of going through all artist contracts and back catalog at both EMG and Arcade," reveals Dalchow, previously local A&R manager of Polydor at PolyGram Records Norway. "There is quite a lot of interesting repertoire, especially in Sweden."

Within the EMG Records division, Dalchow's own daWorks label is expected to concentrate on pop. Johnsen will run the Blue Jersey imprint, which will release more adult-oriented repertoire. Another label, Fete Hits, will deal with compilations.

The company's COO will be Gerard Helder, the Malmö, Sweden-based founder of EMG. Meanwhile, Arcade's previous managing director in Oslo, Ole Vidar Lien, is leaving to concentrate on his own label, United Music. Lien's duties at NUI are taken over by Per Hermansen, formerly sales manager at BMG Norway.

According to a statement issued by EMG, the new venture is expected to have sales of 600 million Swedish krona (\$55 million) in its first year.



SALTZBERG

EXECUTIVE TURNTABLE

RECORD COMPANIES. **Costas Bourmas** is named regional director of Universal Music International—with responsibility for Greece and Turkey—and managing director of Universal Music Greece. He was managing director of Minos-EMI Greece.

Süha Yavuz is promoted to managing director of the Universal Music Group in Turkey. He was managing director of the Universal and 'S' labels for Universal Music Turkey.

Yao Chien is promoted to president of all EMI Taiwan's operations, including EMI Taiwan Ltd. and Virgin Music Chinese. He was president of Virgin Music Chinese.

Joanna Chen is promoted to VP, EMI Taiwan Ltd. and Virgin Music Chinese. She was director of business development.

River Huang is named executive director of the local division for EMI Taiwan Ltd. He was director of Sony Music Entertainment (Taiwan) Ltd.

Nick Hartley is promoted to COO of Brussels-based indie label group/distributor Play It Again Sam Group. He retains his London-based post as group finance/commercial director of U.K. operations, splitting his time between the cities.

Jacob Bilabel is named VP of new business/corporate communications for Universal Music Ger-



BILABEL

many in Hamburg. He was a partner in Berlin-based Web firm Themal Medien.

Gumilang Ramadhan is promoted to managing director of BMG Indonesia. He was head of local A&R/GM.

Jason Ellis has been promoted to head of A&R for EMI's London-based dance imprint Positiva. He was A&R manager.

MUSIC PUBLISHING. **Rachel Iyer** is promoted to creative manager for Sony/ATV Music, based in London. She was A&R manager.

Greek Artists Move To Modern Beat As Industry Battles Piracy At Home And Seeks New Markets Abroad

BY COSMAS DEVELEGAS

ATHENS—Three years before the world's attention turns to this city for the 2004 Olympics, Greek music increasingly has taken on a more international pop flavor.

Established Greek stars, who in the late '90s had turned to an "Eastern" musical style, have since moved toward a more modern dance sound, especially during the past year.

The hits of platinum stars Anna Vissi, Despina Vandi and Keti Garbi are played in clubs together with the



Anna Vissi

international dance hits of Deepswing, Planetfunk and Kosheen. Greek dance labels such as Planetworks and M-Beat have garnered both hits and respect. The rock trend previously sparked by groups such as Xylina Spathia did not turn into an enduring scene.

"It seems to [have faded] away, giving place to a rising mainstream culture," says Yiannis Petridis, managing director of Virgin Records.

Singer-songwriter Iro, *entehno*-pop-oriented Mihalís Hatziyannis and *laiko*-oriented Yiannas Ploutarhos are among the newcomers finding growing acceptance, especially from the younger audiences. Mario Frangoulis is recognized as the leading classical performer, and the musical personality of composer Stamatis Spanoudakis continues to amaze all ages. The impressive sales of Notis Sfakianakis and George Dalaras certify their positions as Greece's biggest stars.

VOLUME AND VALUE UP

Total music sales in the Greek market in 2000 increased by approximately 5%—in both volume and value—to 8.5 million units and 21.2 billion drachmas (\$52 million), respectively. Local repertoire accounted for 54.3% of total sales (slightly down from 55.6% in 1999),

while international repertoire increased to 41.9% (40.3% in 1999), and classical accounted for 3.8% of the market.

The record companies in Greece do report their individual market shares. MINOS-EMI has retained its leading position, with a 25.3% share (26% in 1999), but Sony Music has edged closer to the top, climbing up to 19.2% (17.6% in 1999). Universal Music is third, with a 14.1% share. The rest of the top 10 are Warner Music (8.9%), BMG (8.2%), Virgin (7.9%), Lyra (5%), FM Records (3.8%), MBI (2.5%) and Eros (2.1%).

Universal Music is the leader in

The entrance of major media groups into the Greek music industry, with the subsequent creation of independent record companies, is the market's latest major development.

international-repertoire sales, with an 18.4% share (21.1% in 1999). Virgin is second, with a 16.4% share (third with 13.7% in 1999), followed by Sony Music, which has a 16% share (17.6%, second in 1999). In local-repertoire sales, MINOS-EMI remained at the top, with a 32.9% share (35.9% in 1999), followed by Sony Music, which reached 20.9% (16.3% in 1999), and Universal Music had a 9.6% share (9.9% in 1999).

The entrance of major media groups into the Greek music industry, with the subsequent creation of independent record companies, is the market's latest major development. Nitro Music, for example, was launched by IMAKO, which owns top-selling magazines *Nitro*, *Down-Town*, *Active*, *Car* and *Pink* and music station Nitro Radio 102.4, and controls local-music station Radio Sfera 102.1. The new company placed in the top-10 list of domestic-repertoire sales, with a 2% share during the first year of its operations.

"Multinationals seem to have as a priority the investment in artists with international potential; this leaves much room for aggressive independents," says Miltos Karadasas, VP of Nitro Music.

Other new players in the music market are Attikes Publications, which controls Alpha Records, and radio-television network Antenna, which recently launched Heaven

Records.

"Traditional companies have long experience and investments to successfully face the emerging competition," says Ion Stamboulis, managing director of Warner Music.

"It's an interesting new trend that is already changing the face of the Greek music industry," says Virgin's Yiannis Petridis. "Newcomers are backed by media groups that ensure privileged access to press, radio and television promotion. This will mainly cause problems to labels who focus on big pop acts."



Sony's Yarmenitis

PIRACY'S TOLL

Piracy remains the hottest issue of the Greek music market. Sales of illegitimate recordings are estimated at 8 million units per year—accounting for more than 20 billion drachmas (some \$50 million) of lost revenue for the industry in 2000.

"One in two CDs sold is an illegal one. Despite our official complaints, the state has been very flexible in the application of the law. If this situation does not change, the record companies will be shut down," says Antonis Ioannou, MD of Universal Music and president of the Greek affiliate of the IFPI.

Stamboulis at Warner Music suggests that the imposing of high tax on blank CD-R's could be a positive measure. "Still, state indecisiveness is the main issue," he adds.

A few weeks ago, the president of Greece's supreme court advised judges to become stricter in piracy cases. "This is really good news, and we can already see its results," says Irini Tsiliri, head of the Greek IFPI anti-piracy office. In the first half of 2001, more than 90,000 pirated units of music have been seized. Last year, more than 200,000 CD-R's, 40,000 factory-produced CDs and 10,000 cassettes were seized.

Music downloading from the Web, (Continued on page 72)

Key Greek Record Companies

Alpha Records

Managing Director:

Anna Markoyianni

Web site: www.alpharecords.gr

Key Artists: Angy Samiou, Stamatis Gonidis, Lena Papadopoulou, Christos Andoniadis

Priorities: "Alpha's main aim is to promote good Greek music, whether that be traditional-popular [laiko] or modern pop, in the best way. We want to discover and establish talented new artists, while guiding and assisting established artists in reaching higher levels in their careers."

BMG

Managing Director:

Panos Theofanellis

Web site: www.click2music.gr

Key Artists: Marinella, Mihalís Hatziyannis, Yannis Kotsiras, Dante, Stefanos Korkolis, Nikos Kourkoulis, Evanthia Reboutsika, Michalis Delta

Priorities: "Our very first priorities are A&R, A&R, A&R! Break quality acts in every genre to help the company's short-term growth and long-term development."

FM Records

Managing Director:

Nicos Courtis

Web site: www.fmrecords.net

Key Artists: Stamatis Kraounakis, Vassilis Saleas, Elina Konstantopoulou, Endelexeia, Ypogeia Revmata, Christos Antoniadis, Terror X Crew

Lyra

Managing Director: P. Maravelias

Web site: www.lyra.gr

Key Artists: Savina Yiannatou, Melina Kana, Nikos Xydakis, Socratis Malamas, Nikos Papazoglou, Yianis Pouloupoulos, Christos Thiveos

Priorities: "We will continue the support of our cultural heritage, and the introduction of new performers, song and lyrics writers, and promote the international exposure of Greek music, through our Musurgia label."

MBI

Managing Director:

Dimitris Kappos

Web site: None at press time

Key Artists: Nena Venetsanou, Pandelis Thalassinou, Stelios Kazantzidis, Costas Hantzis, Gerasimos Andreatos, Themis Adamandidis, Panos Kiammos

Priorities: "We will focus on A&R, new international markets, new selling points and better exploitation of our back catalog, with an emphasis on traditional-music releases."

MINOS-EMI

Managing Director: Costas Bourmas

Web site: Under development



Key Artists: entire roster
Priorities: "We aim to remain the leader in the Greek market."

Nitro Music

Managing Director:

Kostas Sakkaris

Vice President: Miltos Karadasas

Web site: None at press time

Key Artists: Dante, Stelios Rokkos, Eleni Peta, Dionissis Shinas, Dionissis Tsaknis, Litsa Yagoussi, Peggy Zina, Giorgos Tsalikis, Pamela

Priorities: "Nitro Music's goal is to achieve a 4% market share by the end of 2002 by further developing its quickly growing local repertoire and by even more aggressive exploitation of its catalog," says Karadasas.

Sony Music

Sony Music Entertainment Inc

Managing Director:

Dimitris Yarmenitis

Web site: www.sonymusic.gr

Key Artists: Anna Vissi, Keti Garbi, Adonis Remos, Haris & Panos Katsimihias, Mario Frangoulis, Natasha Theodoridou, Triantafillos, Manolis Lidakis, Yorgos Alkaivos

Priorities: "We will focus on breaking new artists, achieving the maximum exploitation of our repertoire in Greece and exporting our international projects, with special care for Anna Vissi's international album release."

Universal Music



Managing Director:

Antonis Ioannou

Web site: No local affiliate site at press time

Key Artists: Eleftheria Arvanitaki, Alkistis Protopsalti, Dimitra Galani, Going Through, Miskoubria, Alkinoos Ioannidis, Dionysis Savopoulos

Priorities: "We will continue to support the international career of Eleftheria Arvanitaki, a great lady of Greek music, whose unique voice has already gained considerable recognition."

Virgin

Managing Director:

Yiannis Petridis

Web site: www.virgin.gr

Key Artists: Iro, Kalliopi Vetta, Lena Alkeou, Blue, Xylina Spathia, Trypes, Agelakas, Lekkas

Priorities: "Our target is to become the leading company in sales of international repertoire and to improve our Greek-repertoire market share."

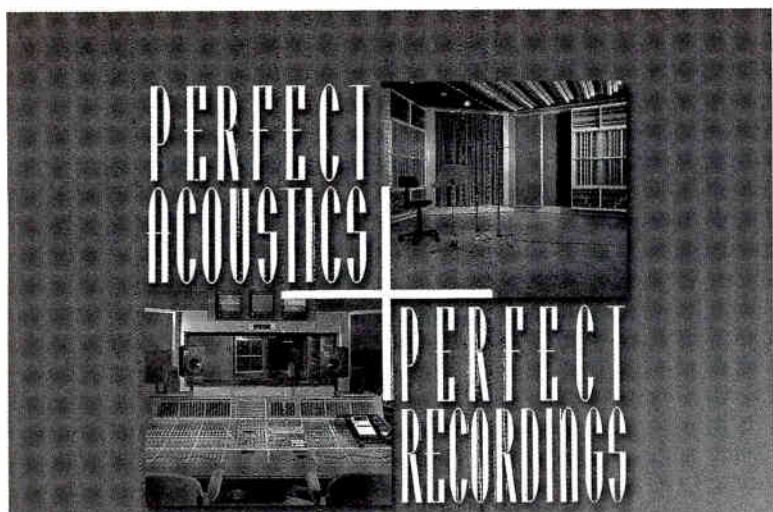
V2 Records

Managing Director: George Roulias

Web site: under development

Key Artists: Antique, Erofilli, Sofi Papa

Priorities: "Top priorities for the (Continued on page 72)



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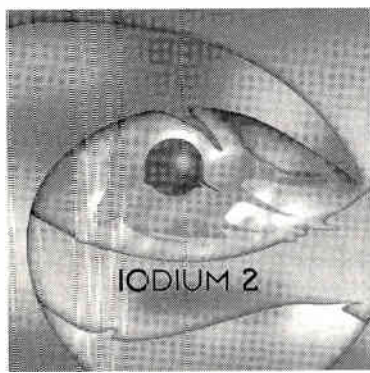
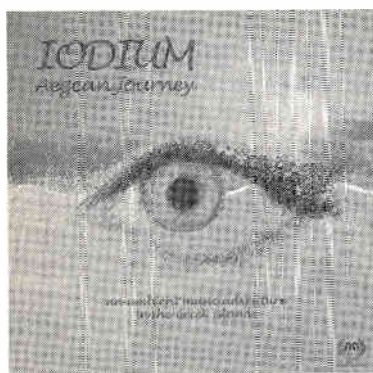
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A BILLBOARD EXPANDED INTERNATIONAL SECTION

MODERN BEAT

(Continued from page 71)

through Napster and other file-swapping services, does not seem to have seriously affected Greece. Internet penetration is still low, although growing, and connection speed is also low, compared to other countries. The growth of the Internet, which is expected to reach international levels in 2003, brings the music industry closer to a fresh, open-minded generation of consumers, who know how to find information quickly and effectively. The labels have the opportunity to reach a new computer-literate audience of teens that is equally receptive to local and international music. "It's not Greek-versus-foreign-music anymore. Neither laiko versus entehno or disco-versus-rock," says Panos Theofanellis, MD of BMG Greece. "A more mainstream situation is developing. This is good for all of us—record companies, artists, media."

Most of the leading Greek labels are launching company and artist sites and promote their releases through local Web portals (in.gr, flash.gr, e-go.gr, thea.gr) and music portals (mad.gr, e-music.gr, baby-lon.gr).

FREE PROMOTION

Frequently, Web sites offer free promotion in other media, like newspapers, magazines, radio, television and outdoor advertising, in order to obtain the exclusive transmission of new albums or videos. "It is a fair deal," says BMG's Theofanellis. "When media groups offer additional promotion, they get the right to use the exclusive material in their other media."

Andreas Kouris, GM of Mad TV, which also owns Internet music portal mad.gr, believes that the Greek Internet market is in a transitional period. "Music companies do not have the appropriate policy independence, yet," he says. "We may come up with an interesting new idea, but a label may not be free to move on it, unless the mother company makes a decision."

The new media are creating an equally new field of rights collection. "We try to keep authors' rights fees for the Internet as low as possible, in order to help the expansion of the medium," says Maria Fassoulaki, head of communication and marketing for the AEPI [www.aepi.gr], the Greek authors' rights society.

Neighboring rights is another issue the industry faces. Says Dimitris Yarmenitis, MD of Sony Music, "We [as an industry] collect rights payments from a blank-tape levy and have reached an agreement with many radio stations." Legal action has been taken against the major television networks and the rest of the radio stations, which are still refusing to pay.

RADIO-LICENSING REFORM

The government's decision to end the long-lasting state of chaos on the Greek airwaves resulted in the issuing of official licenses in late March and left 28 stations legally operating

in the Athens FM band. "The music formats will now be clarified," says Universal's Ioannou.

The music industry and radio are very closely related, observes BMG's Theofanellis: "Open-minded stations can become the channel to break new pop acts."

RETAIL CHAIN LIGHTNING

Music retailing, meanwhile, continues to evolve from smaller stores to larger shops. Apart from the big record chains Metropolis and Virgin Megastores, record retailing has been embraced as a business by large supermarket chains Carrefour and Marinopoulos, as well as cosmetics chain Hondos. As a result, the number of small record shops is decreasing.

According to Dimitris Kappos, MD of MBI, the large retailers' focusing on top-40 hit albums is

"One in two CDs sold is an illegal one. Despite our official complaints, the state has been very flexible in the application of the law. If this situation does not change, the record companies will be shut down."

—Antonis Ioannou, MD of Universal Music and president of the Greek affiliate of the IFPI

harmful for the future of specialized music production. "Quality repertoire will vanish, if we don't do something about it," says Kappos. "New distribution channels, like bookstores, can be a solution. Selected music releases have a place beside the book releases."

IMPROVING A&R

The quality of recordings in Greece is rising, not only because of investments in advanced recording equipment, but also as a result of better planning. "We do not have the budget that international projects have, so we must always achieve 100% performance of people and facilities at the available time," says Costas Kalimeris, Universal Music's head of A&R. Productions are becoming more finely focused, and this can decrease costs.

"All new musicians have a home studio, and they can start the creation of a new record there," says BMG's Theofanellis. Projects are often divided into parts, which are produced in three or four different studios.

"Excellent cooperation is vital. We have managed to reach international standards," says Nikos Espialidis, recording studio manager of the Athens Megaron concert hall.

Greek music, meanwhile, travels the world. Examples abound. FM

RECORD COMPANIES

(Continued from page 71)

forthcoming year are more aggressive marketing in both front-line releases and back catalog, as well as A&R in local repertoire."

Warner Music

Managing Director:

Ion Stamboulis

Web site: www.warnermusic.gr

Key Artists: Yiannis Vardis, Antonis Vardis, Active Member, Stamatis Spanoudakis, Dimitris Basis, Anemos, Manolis Famelos

Priorities: "We aim to strengthen our domestic-repertoire source, focus on its international exploitation, identify opportunities in new media and expand our involvement in the field of special marketing."



Records is exporting the Hellenic Art of Music catalog, covering 2,500 years of Greek music. The Musurgia Graeka label, created by Lyra, Kinisis and Orata, brings Greek modern and folk, *rembetiko*, Byzantine and entehno, as well as jazz music, to more than 15 countries.

EXPORTING SUPERSTARS

The live performances of Greek acts delight international audiences, as well. The sold-out European tour of superstar George Dalaras [www.dalaras.gr] promotes *Running Roads*, his new album release through Ark 21 in the U.S. and through EMI in the rest of the world. It features a duet with Sting on "Trelas Gia Sena," the Greek version of "Mad About You." Ark 21 (U.S.) is also releasing the greatest-hits compilation of EMI's multi-platinum artist Notis Sfakianakis [www.notissfakianakis.gr]. Another version of Sfakianaki's greatest-hits album, featuring two additional songs written by Fakir Atakoglou, has been released in Turkey.

The group Closer is an example of a Greek alternative-rock act seeking international success. "We feel there is an interesting market for talented Greek bands, and we will invest in it," says Vassilis Constandoulakis, MINOS-EMI's head of international.

Sony Greece pop diva Anna Vissi [www.annavissi.com] has recorded her first English-language album, *Everything I Am*. Co-produced by Peter Asher, Ric Wake and Brian Rawling, the album already has been released by Sony Music in key international markets.

Talented Kalliopi Vetta's work is scheduled for international release by Virgin early in 2002.

Broadcast, the new album of Eleftheria Arvanitaki [www.arvanitaki.gr], has been released in Denmark, Hungary, Italy, Switzerland, Germany and Spain, where the prominent Greek female voice often travels for concerts.

The spirit of Greek music is everywhere, with just a click of a computer mouse, a walk to a well-stocked music store or, better yet, a few hours of air travel. It invites the world to discover its magic.

Anna Vissi

Everything I Am



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IN HER ASTONISHING
FIRST INTERNATIONAL ALBUM

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Produced by Peter Asber
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and in the US

Includes "Mad About You" featuring Sting

EMI

Musical Odyssey: The Greek Market In America

Borders fall as expats and Yanks show a hearty appetite for all manner of Greek sounds, from 19th-century Aegean song to ambient electronica.

BY THOM DUFFY

NEW YORK—From traditional sounds to cutting-edge beats, the music of Greece finds its way to America through an array of releases and labels.

"The Greeks tend to be very proud people and very interested in getting their music out to a wider public," says Robert H. Browning, executive and artistic director of the World Music Institute in New York, the not-for-profit concert-promotion and music-education center.

The World Music Institute plans next spring to present its third annual festival of Greek Music & Dance. Browning notes that the institute has connected with the widespread and financially supportive Greek-American community throughout the U.S. to present Greek performers in New York and other major cities.

One of the premier importers and distributors of music from Greece (as well as scores of other international markets) is Musicrama in New York. The Musicrama Web site (www.musicrama.com) includes a link to its catalog of Greek artists

and features some 200 titles.

"There are Greek people who love Greek music, [and], even though they now live in the U.S., they are still very connected to the culture," says Musicrama president Charles Jarzabek. "But you also have some Greek artists with international appeal."

POST-BORDERS WORLD

Sony Music International previously teamed up with Musicrama, among others, to distribute top-selling CDs from its worldwide affiliates, featuring artists who are not already released by Sony Music labels in the U.S.

Anna Vissi was introduced to U.S. audiences via imported releases and is now promoting her first English-language album *Everything I Am*, which has been co-produced by Peter Asher, Brian Rawling and Ric Wake. "Musical borders don't exist anymore," Vissi has said recently, "and that's good news for artists who want to break out of their own countries." *Everything I Am* has been released in key international markets and also in the U.S., where it is one of Musicrama's

top-selling albums by a Greek artist.

Among the other current artists who have recently ranked among the Greek best-sellers for Musicrama are the popular female artists Keti Garbi and Glykeria, Natasa Theodoridou and the young male hearthrob Triantafilos.



In recent years, such leading chains as Tower and Virgin have become more important than smaller ethnic retailers in selling music from Greece, says Musicrama's Jarzabek.

Independent labels in the U.S. with an expertise in world music have exposed both modern and traditional Greek music.

MODERN AND TRADITIONAL

On the modern edge, the Greek

dance label Mediterranean Beat (www.m-beat.com) has set up shop in Los Angeles with the goal of exposing Mediterranean (and principally Greek) artists working in electronica to a wider international audience. The label has released the ambient-oriented *Iodium: Aegean Journey* and the more upbeat *Elixirium* and has a second *Iodium* compilation due shortly, says label co-founder Christos Kritikos.

On the traditional side, the music of Rembetica—a style of Greek song that traces its roots to the dark side of Aegean seaport life in the 19th century—is captured on *Women of Rembetica*, released by Rounder Records. The label previously has released *Mourmourika: Songs of the Greek Underworld* and *My Only Consolation: Classic Pireotic Rembetica*.

POLITICAL ACTION

Current Greek artists also are featured on *A Mediterranean Odyssey: Athens to Andalusia* on the Putumayo World Music label. The duo Anemos (which means "wind" in Greek) contributes the atmospheric

track "Miazis Me Fotia," while Glykeria offers "Pare Me Apopse Pare Me" (Take Me Tonight). Acclaimed Greek singer/songwriter George Dalaras closes the set with a call to social and political action titled "Pame Gi Allou" (Let's Make a Move).

George Dalaras collections have been released in the U.S. on the Ark 21 label and also via Blue Note on the Hemispheres imprint. Hemispheres is arguably the best world-music series from one of the multinational music companies, created under the expert direction of music writer and producer Gerald Seligman.

One of the most ambitious release schedules of traditional Greek music comes from FM Records in Athens. Several of FM's best albums, as well as releases from other labels, are available through the World Music Institute's Web site (www.heartheworld.org). The WMI's offerings at present are selective, concedes director Robert Browning. With a nod to the wealth and depth of traditional Greek music available on CD, Browning quips, "Gradually, we'll get the other 5,000 titles."



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U.K.'s THE Offers A Total Solution

BY SAM ANDREWS

LONDON—Holed below the water line by some high-profile account losses, three years ago British entertainment wholesaler Total Home Entertainment (THE) was widely perceived to be sinking fast.

Today, the company is very much afloat and on the verge of turning itself into a major player in the entertainment market, with a recently acquired export business that serves such retailers as Tower, Virgin, and HMV in the U.S., as well as retailers in Hong Kong and Japan. The company has ambitious plans to double its overall sales within the next two years and position itself as a rival to the Kingfisher-owned wholesale giant Entertainment UK (EUK).

That turnaround has been achieved through a mixture of acquisitions—such as that of U.K. indie-music wholesaler Startle in May—and organic growth via such new accounts as those of supermarkets Sainsbury and Tesco.

Based in Newcastle-under-Lyme in England's East Midlands, THE is predominantly a music wholesaler, but also offers videos, computer games, and books to an account base that includes north England-based supermarket chain Morrisons, generalist store chain Debenhams, and the European arm of Amazon, as well as about 5,000 independent retailers.

The Startle deal has boosted THE's sales by around 50 million pounds (\$70.5 million) to 250 million to 360 million pounds (\$352 million-\$507 million) per year. Its published plan is to hit 500 million pounds per year (\$705 million) within the next 24 months.

Managing director Dennis Ashton admits this is ambitious, but notes, "If we were to win one or two of the major accounts that are in play in the industry, then clearly we could very easily add 70 million to 80 million pounds [\$99-\$113 million] with those. It may seem as though we are [far from] the 500 million-pounds target at the moment, but one or two significant wins on the way could see us challenging very strongly the EUK-type situation."

Mike McMahon, sales director at EMI UK, says of the company, "There will always be multiples that are not entertainment specialists that will be after that kind of rack-job service. If THE can maintain a mix between that kind of multiple and the independents, they should be well-placed for the future."

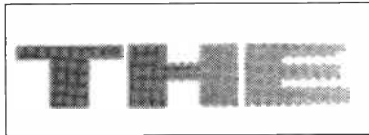
THE offers same-day order fulfillment and next-day delivery on orders taken up to 6 p.m. "We want to position ourselves as a one-stop shop," Ashton says. "Whether it's home-entertainment product or books, we want to be the wholesaler that's supportive of whatever the entertainment offering is in the marketplace."

It's a far cry from 1998, when Ashton arrived at THE as part of a new management team put in place by its then-owner, John Menzies. The company, he says, was "in poor shape—we were hemorrhaging customers quite badly because of our

poor service offering."

The turnaround began when Menzies agreed to a plan by the new management to overhaul the business.

"It was the last roll of the dice," Ashton says. The company's five warehouses were streamlined to just one site, new automation was brought in, and investment was made in EDI and e-commerce infrastructures. In all, Menzies had to write off 15 million pounds (\$21 million) and invest a further 6 million pounds (\$8.5 million) in infrastructure.



Just as the business was beginning to show an improvement, Menzies, whose mainstay is newspaper and magazine distribution, decided to divest itself of all its noncore businesses. Ashton, marketing director Warren Mason, and financial director David Pemblington formed AMP Enterprises and, last summer, led a 6 million-pound (\$8.5 million) management buyout, bankrolled by debtor-based finance provider NMB Heller.

This relationship with NMB Heller subsequently enabled the directors to acquire Startle in double-quick time. Bought for 10 million pounds (\$14 million), the deal was completed within four weeks and gives AMP Enterprises an increased presence in the indie retail music account base, an export business via Startle's Lightning Export arm, and a firm hold on the jukebox record-supply business.

Synergies aside, Ashton says that the significance of the deal with Startle was Lightning. "The real prize was the export business. We see it as

a springboard, one that can help THE understand the market and that can now combine the presence that, clearly, Startle had, with a good offering from a service perspective."

A major strand of the reinvigorated business is its emphasis on e-commerce. "Fifteen percent of our revenues are 'e'-related," Ashton says. "The likes of Tesco, jungle.com, and Amazon are major buyers."

McMahon notes, "It's great that the management buyout has been successful and that they have been able to turn themselves around outside of the Menzies group. Now that they've acquired Startle, they're beginning to give themselves critical mass in the marketplace."

Supermarkets are key growth prospects, Ashton says. "If you look at their range, the likes of Tesco are now entering into an e-fulfillment-type situation. In essence, what you've got is the front end shop that's offering the chart, volume-driven end of the equation, and they're offering an e-solution to the consumer in terms of the back end of the equation as well."

Ashton emphasizes, however, that THE remains committed to the independent retail sector. "We still try to support both markets."

The time has also come to expand the company's three-man board structure to introduce greater retail influence, Ashton adds. "We are looking at the moment to recruit some nonexecutive directors to the business, and we particularly want to have a fairly heavyweight chairman."

The expansion of the board could also signal the possibility of THE going public. "The arrangement we have today is appropriate for today," Ashton concludes, "but times will change. A more appropriate structure may need to be in place."

CANADIAN FESTS IN SHAPE FOR SUMMER

(Continued from page 70)

been mainstream breakthroughs by such festival stalwarts as Sarah Harmer, O Susanna, Fred Eaglesmith, James Keelaghan, Tegan and Sara, and Ron Sexsmith.

"Festivals are wonderful events for developing artists," Ross says. "They allow artists to get more attention than if they tour on their own."

Paquin adds, "Many Canadian artists that would not normally do folk festivals are now starting to do them."

Bookers emphasize that this year's summer scene has been significantly affected by the changes in Canada's talent pool during recent years. Tremors caused last year by Vivendi's buyout of Universal Music and the proposed Warner/EMI merger resulted in fewer headlining acts emerging from major labels. In addition, such longtime Canadian concert headliners as Celine Dion, Shania Twain, Sarah McLachlan, the Tragically Hip, Loreena McKennitt, Bruce Cockburn, Moist, and Amanda Marshall are inactive this summer.

Cinquemani also argues that

lower album sales caused by Napster and CD burning have also affected the live market. "The lack of excitement level on new albums is affecting everything," he says. "As well, there is so much money out of the marketplace right now. America is heading toward a recession, and the economy here, while better, is not great."

Moreover, many of Canada's leading live acts are working primarily in the U.S. this summer. These include home-based acts Barenaked Ladies, the Cowboy Junkies, Harmer, Our Lady Peace, and the Moffatts, as well as nonresidents Morissette, Diana Krall, the Wilkinsons, Terri Clark, Paul Brandt, and Deborah Cox.

"We had offers from all of the Canadian folk festivals for Sarah Harmer, but she's out with Barenaked Ladies in the U.S. for six weeks," Ross notes. "She's only doing the Winnipeg Folk Festival."

While such Canada-based acts as Barenaked Ladies, the Cowboy Junkies, Our Lady Peace, Matthew Good Band, the Tea Party, Blue

Universal Spain Restructures New President Makes New Media A Priority

BY HOWELL LLEWELLYN

MADRID—The new president of Universal Music Spain, Carlos Ituiño, has signaled his intention to prioritize new-media activities with the first structural changes at the company.

Ituiño took his post July 1, when former president Jesus López moved to Miami to assume the new position of president of Universal Music Latin America and Iberian Peninsula. Ituiño says that the brave new world of online music will see a growing emphasis on access to product via the Internet and mobile phones, compared with the acquisition of physical CDs.

To that end, he has announced a series of changes centered on the creation of two departments. New business and synergies will be headed up by José Luis García Ramos, while new media will be under the direction of Claire Imoucha. They report to Ituiño, who continues to report to López. The latter, who retains overall responsibility for both Spain and Portugal, will make frequent visits to Madrid from Miami.

The new business department will oversee third-party label activity, distribution, joint ventures, and synergies with Uni-

versal parent Vivendi.

New media "will work with all existing music Web sites, and through Universal/Sony joint venture Pressplay [formerly Duet]," Ituiño explains. "We are going to be very active in moving away from just selling physical records to concentrating on working on multi-formats and multi-access, especially via mobile phones."

The aim of the changes "is to have a more flexible structure to achieve a profitable market share, to boost local product, and to be in the forefront of the latest technologies," says Ituiño, who had been VP at Universal Music Spain since its creation in January 1999 (following the UniGram merger). The VP post no longer exists.

Other new appointments, coinciding with Ituiño's elevation, include that of Jesus Herrero as commercial director of the UM3 strategic marketing division. Herrero had been Universal Spain's director of commercial operations. UM3, along with the Polydor and Mercury labels, continues to generally operate autonomously from the new business department.

Looking to the future, Ituiño concedes that "bricks-and-mortar [retailing] will cohabit with 'clicks-and-mortar' for the foreseeable future." But, he adds, "Families [in Spain] are now smaller, apartments are getting smaller, and people don't have so much space for record shelves. They have lost the collector mentality, so Internet archives will replace shelves for record storage."

Ituiño says: "I want Universal Music Spain to take off as market leader in terms of market share, local product, and all the technology necessary for music access. My goal is to see this in 18 months' time." At the end of June, Universal had a 17% market share, down from 21% at the end of 2000. This year, Ituiño says he hopes to account for a market-leading share of about 20%.

The restructuring began May 1, when Universal Music Spain disposed of one of its pop labels, Universal (*Billboard*, May 12), in order to concentrate on Polydor and Mercury, under directors Alicia Arauzo and José Luis de la Peña, respectively. Newly appointed marketing directors, effective July 1, are Polydor's José Puig and Mercury's Gabriella Carrillo.



ITUINO

'We are going to be very active in working on multi-formats and multi-access.'

—CARLOS ITUIÑO,
UNIVERSAL MUSIC SPAIN

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Only The Leading Cos.' Stocks Fare Well In Tough Climate

BY BRIAN GARRITY

NEW YORK—Publicly traded music/video retailers and distributors posted mixed results on Wall Street through the first six months of 2001, amid industry consolidation, a soft economy, a spotty release schedule, and slumping unit sales.

Among the big winners so far this year are the stocks of category leaders—big companies that are immune to what industry analysts are calling a rough retail environment. These include Best Buy, the consumer electronics giant that now owns the Musicland Group; Handelman, distributor to mass merchants; and video rental powerhouse Blockbuster.

All three companies have seen the value of their stocks increase by more than 100% over the past six months. Despite recently reported soft first-quarter music sales, Best Buy, trading at \$63.52 a share at the end of June, is up 130%; Handelman, at \$16.75, is up \$115%; and Blockbuster, at \$18.25, is up 117%.

Meanwhile, losers in the first half have been e-commerce pure-plays and undersize retailers and distributors unable to insulate themselves from larger market forces and a tepid economy. Posting the largest stock declines through the end of June were one-time Internet darlings Amazon.com and Buy.com; retailer National Record Mart, the focus of a bankruptcy petition from the major labels; and struggling compilation specialist K-tel International.

Amazon ended the first half of the year valued at \$14.15 a share, and National Record Mart wound up at 12 cents a share—both off by more than 40% from the start of the year. The stocks of Buy.com finished the first half trading at 30 cents a share, and K-tel was at 12 cents; both have sunk by more than 70% since January.

A large portion of the music retail sector hasn't fared significantly better, posting flat to declining share prices in the first half despite the drop-off in e-commerce competition; consolidation of Internet music properties like EMusic, MP3.com, Myplay.com, and Launch.com; and the curbing of Napster, the leading source of free file-sharing.

"The market may be swinging more favorably toward looking at traditional retail vs. Internet retail, but it doesn't necessarily pardon those companies not merchandising well," says Barry Sosnick, a retail analyst with Fahnestock & Co. who covers Handelman.

Trans World Entertainment's stock ended June at \$9.51 a share and is off roughly 12% at the half-year mark amid a company-wide re-branding initiative and soft earnings results. Hastings Entertainment's stock is up 10%

through the first half, in spite of soft first-quarter numbers, but still is trading at only \$2.71. Distributor Valley Media, which recently posted what it termed "ugly" fiscal year results in the face of sagging e-commerce distribution, is off 5% at \$1.61. Navarre is off 2% from January, ending the first half at \$1.22.



Hardest hit were the e-commerce companies. Amazon and Buy.com were

not the only profit-deficient dotcoms to feel the wrath of investors. Barnesandnoble.com's stock is off more than 32% so far this year, ending the half at

\$1.63. Meanwhile, online compilation specialist Musicmaker.com shuttered its operations in March, and digital download retailer EMusic.com was acquired by Universal Music Group. Both moves were spurred in part by



weak stock prices.

Faring better have been larger chain operations like Borders Group, which has backed off looking for a buyer, farmed out its online business to Amazon, and focused on pushing a

new in-store information kiosk system. Its stock closed the first half up more than 76%, at \$22.40. Consumer electronics chain Circuit City is up 43%, at \$18, thanks to a restructuring effort that focuses less on major appliances and a cutback on promotional sales.

Certainly, market conditions haven't helped anyone. The first six months of 2001 have not been an ideal environment for most companies in music retail. Year-to-date overall unit sales are down 5.5% vs. 2000, according to SoundScan.



Album sales are off 2.9% from a year ago, while singles sales are down 37.4% in the same period.

Credit Suisse First Boston analyst Gary Balter recently noted that music sales are suffering due to a "dearth of hot new music offerings."

DVD has been the savior—the mantra for the past year. Strong DVD sales have bailed out music, video, and consumer electronics chains alike.

But the market is rewarding only the biggest and best at this point. "People are beginning to realize what market share and investment in systems starts meaning," Sosnick says. "That's a theme that had been ignored while everyone was still Internet crazy."

Tramp's Stays Viable By Serving Local Music Scene

Canadian Indie Is Gradually Moving Into Cyberspace To Help Maintain Its Longevity

BY PATRICIA BATES

SASKATOON, Saskatchewan—Driven by the motto that "it's what's in the bin that brings 'em in," Canadian retailer Tramp's Music & Books is a testament to longevity.

With its beginnings dating back to October 1969 in Saskatoon, Tramp's ranks among the oldest indie chains in existence in Canada. But after decades of controlling much of the business in the city that Joni Mitchell once called home, Tramp's has seen its grip on its home turf challenged by a host of larger rivals, the rise of digital downloading, and the shifting tastes of the buying public.

"I made a small profit last year in Saskatoon, but revenues were flat," says Wayne Willie, owner of two Tramp's in Saskatoon and four others in Calgary, Alberta. "I think the industry needs to become aware of their bottom-line effect on all of us."

By the 1990s, Saskatoon had be-

come an expansionist market, and now Tramp's competes here with such national chains as three A/E Entertainment stores, two HMVs, one Sam the Record Man, one Future Shop, and one A&B Sound, besides such locals as Vinyl Exchange. Meanwhile, Tramp's, which has had as many as six locations in Saskatoon alone at one time, began contracting as stores either folded or were sold off. Willie says, "There are still three other Tramp's—one each in Regina [Saskatchewan], Prince Albert [Saskatchewan], and Medicine Hat [Alberta]—but I sold them to former employees."

At the same time, Willie says, business has been affected by the rise of online music. "[Younger consumers] are downloading music and not having to pay for it. All they do is spend 75 cents for a blank CD with 80 minutes for songs that they can burn on their computer."

Tramp's has been affected not only by the Internet, but also by "the lack of substantial artist material from the record companies," Willie says. "With the 'N Syncs and Christina Aguilera and Backstreet Boys, [the industry is] going after kids who aren't collectors of music but of merchandise like toys. They just listen to them for a while and then go on to something more popular."

That said, Willie and Tramp's have been slow to embrace change. The chain still caters to more discerning music fans, drawing largely from the student body of the nearby University of Saskatchewan, and it shuns promotion in favor of word-of-mouth. Willie says, "Our customers are still

our best form of advertising."

Tramp's focuses its efforts on targeting resident students and



tourists who come into town for one of several summer music festivals, including the Saskatchewan Jazz Festival, the

Saskatoon Folkfest, and the annual Polka Fest, which is held in the fall. The vacation season in July and August rivals gift-giving time in December as a peak business period for the stores. Willie says, "Tourists often spend more than the locals."

Students are also a steady source of business. "Every year, we get 7,000 new freshmen with money to spend on tickets and CDs," Willie says. "This is a young city."

Partially in response to that youth movement, Tramp's recently launched a Web site, tramponline.ca. "We're finally hooked up to the Internet," Willie says. "We're design-

ing our own Web site, and we've been selling books online already."

As part of a modernization push, Tramp's plans to install an electronic reordering system to take the place of hand-written notes in a file box on the counter. Willie has also managed to boost the profits from his Calgary stores—which outpaced the performance of his Saskatoon locations last year—by increasing the amount of non-music products they sold, such as electronics and video games.

Back in Saskatoon, Tramp's devotes two-thirds of its inventory to music and one-third to books. The chain's Grosvenor Park Shopping Centre location carries roughly 20,000 titles within 4,000 square feet, while its Second Avenue store carries nearly an identical amount in an 8,000-square-foot unit.

Both Saskatoon stores have an inventory that is approximately 45% rock CDs; 20% electronica; 20% country, folk, jazz, blues, and soundtracks; and 15% world music. It has about 55% to 60% new product and 40% to 45% used.

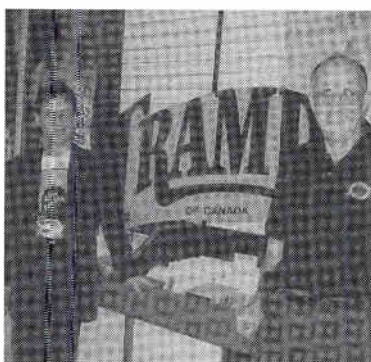
The Saskatoon stores have made a name for themselves partially by selling local indie talent. Among the top indie sellers at Tramp's Saskatoon locations were Eileen Laverty's *Dancing With Angels*, for which she won the outstanding roots recording honor at last year's Prairie Music Awards; Breach of Trust's *Songs for Dying Nations*; Sweetsalt's and Slavo's eponymous CDs; and Jen Lane's *Spellless*.

"Several years ago, I attempted to buy direct from the major record companies, but I went to ordering from one supplier, Downtown Disc,

(Continued on next page)



Canadian retailer Tramp's Music & Books is one of the country's oldest independent chains. The Grosvenor Park Shopping Centre location in Saskatoon, Saskatchewan, has been in operation since 1977. (Photo: Patricia Bates)



Shown, from left, are Gord Grant, former manager at the Grosvenor Park store, and Tramp's owner, Wayne Willie. (Photo: Patricia Bates)

newsline...

BARNESANDNOBLE.COM announced a free shipping offer for orders of two or more CDs, DVD/VHS videos, books, or magazines. Items shipped via standard ground transportation will be sent free of shipping charges to any destination in the U.S., including Alaska and Hawaii. Domestic standard ground rates for shipment of single items have been reduced to \$1.98 for one CD, tape, or DVD and \$3.48 for one book or VHS video. The move comes in response to a similar promotion launched by rival Amazon.com last month. That offer has been the subject of criticism, however, as the online retailer raised the price on many of its items at the same time. Barnesandnoble.com says it won't raise the prices on its products.

AT&T WIRELESS has entered into a deal with MTV to offer its cell-phone users downloadable musical ring tones featured from a concert series the two are co-sponsoring. MTV will present an exclusive concert series, *AT&T Wireless Presents: Live at the Rock and Roll Hall of Fame*, airing on the cable channel starting July 11. Featured acts include Sum-41, Saliva, Uncle Kracker, Fuel, Staind, Linkin Park, Poe, Good Charlotte, Tantric, R. Kelly, Sunshine Anderson, Godsmack, and 3 Doors Down. AT&T Wireless ring tones and graphics are priced from 99 cents to \$1.99 for each download.

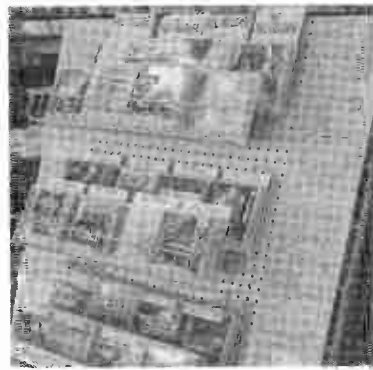
BEST BUY Internet subsidiary BestBuy.com is teaming with RollingStone.com to sponsor a contest for Eric Clapton concert tickets. Fans can enter the sweepstakes online through BestBuy.com or RollingStone.com for a chance to see Clapton at the Staples Center Aug. 18 in Los Angeles. The winner will receive round-trip tickets for two, hotel accommodations, and tickets to the concert. The runner-up will win a Fender Stratocaster guitar.

ARTISTDIRECT shareholders have approved Ted Field as chairman/CEO, following similar approval by the company's board of directors June 4. Former chairman/CEO Marc Geiger becomes vice chairman/president of artist services. Keith Yokomoto continues as president/COO. Field, former co-chairman of Interscope Records, also has a joint-venture label with the company, Artist-Direct Records. Shareholders also approved a 1-for-10 reverse stock split. "With the reverse split approved and effective shortly, we expect to regain compliance with all Nasdaq listing requirements," CFO Jim Carroll said in a statement. He added that the company "anticipates making open-market purchases" under a \$2 million program authorized by the board in May.

CENTERSPAN COMMUNICATIONS, home of the Scour file-sharing service, has completed its previously announced \$5.4 million in equity financing (*Billboard Bulletin*, June 19) and has secured an additional \$1 million. The funds come from undisclosed new and existing institutional investors.

VIRGIN ENTERTAINMENT GROUP, NORTH AMERICA, is marking the 30th anniversary of its Megastores in all 20 North American Virgin Megastores with a monthlong promotion of British music in July. The promotion, known as Best of British, will feature in-store appearances by British acts, an MTV2 *Revenge of the Brits* special hosted by Travis live from the Virgin Megastore in Times Square, a *Tea Party* hosted by Virgin Megastore and MTV2, a live online Webcast of artist performances from the courtyard of the Virgin Megastore on Sunset Boulevard in Los Angeles, and a Virgin Atlantic Airways co-sponsored sweepstakes to win a U.K. vacation package. In addition, titles from such established acts as Led Zeppelin, the Rolling Stones, and Oasis, as well as from emerging acts like Badly Drawn Boy, Black Box Recorder, and Stereophonics, will be on sale and positioned on branded 30-year anniversary endcaps and listening posts. Displays will include editorial content covering three decades of British music history and Virgin Entertainment Group milestones. Virgin customers will receive a Best of British collectors' magnet free with purchase while supplies last.

INTERTRUST TECHNOLOGIES has expanded its patent-infringement lawsuit against Microsoft to include a patent that the digital-rights management (DRM) company obtained June 27. According to InterTrust, the addition of the new patent to the suit affects claims against Microsoft that relate to the secure transfer of digital files between portable devices. The original suit, filed in April in U.S. District Court for the Northern District of California, alleges that the DRM embedded in existing versions of Microsoft's Windows Media Player and other products offers a number of functions that violate patents secured by InterTrust.



A new-release display at the Grosvenor Park store. Titles retail between \$20 and \$23 Canadian (\$13.14 and \$15.11). Budget CDs are sold for as low as \$7.99 Canadian (\$5.25). (Photo: Patricia Bates)

TRAMPS

(Continued from preceding page)

in Vancouver," Willie says. "I get my CDs from 20 to 25 independents, such as Festival Distribution [in Vancouver] for folk and roots music and Distribution Fusion [in Montreal] for jazz and blues. Most of my European imports come from Wire in London."

Overall top sellers last year included Jesse Cook's *Free Fall* (Virgin/Narrada World), Radiohead's *Kid A* (EMI Music Canada), Madonna's *Music* (Maverick), Fatboy Slim's *Halfway Between the Gutter & the Stars* (Astralwerks), and the Tea Party's *Tangents: The Tea Party Collection* (EMI Music Canada).

Front-line titles are not discounted, so they retail for between \$20-\$23 Canadian (\$13.14-\$15.11). Budget CDs go as low as \$7.99 Canadian (\$5.25).

But Tramp's business is not geared toward discounting, Willie emphasizes. "We're a full-line catalog store. We don't compete on sticker price but on service and selection."

EXECUTIVE TURNTABLE

HOME VIDEO. Artisan Home Entertainment promotes **Kajsa Vikman** to director of marketing and **Michael Rathauer** to director of marketing in Santa Monica, Calif. Artisan Home Entertainment also names **Danielle Avazian-Reyes** director of promotions and publicity in Santa Monica. They were, respectively, brand manager, brand manager, and senior manager of promotions at New Line Home Video.

DISTRIBUTION. **T.J. Miller** is named VP of R&B sales and marketing for WEA in Burbank, Calif. He was senior director of R&B sales for Capitol Records.

Cliff Wright is promoted to manager of business units for Sony Disc Manufacturing Springfield in Springfield, Ore. He was senior business analyst.

MUSIC VIDEO. **Steven Tao** is named senior VP of programming and production for VH1 in New York. He was senior VP of New Line Television.

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	NEW		ENCORE Spring House Video Chordant Dist. Group 44432	Old Friends Quartet	29.95 VHS
2	2	28	THE UP IN SMOKE TOUR ▲ ² Eagle Vision Red Distribution 30001	Various Artists	19.95/ 23.97
3	1	9	TOURING BAND 2000 ▲ Epic Music Video Sony Music Entertainment 54010	Pearl Jam	19.95/ 24.97
4	3	29	SALIVAL Tool Dissection/Volcano BMG Video 31159	Tool	24.98/ 29.98
5	6	29	BRITNEY IN HAWAII: LIVE & MORE ▲ ² Jive/Zomba Video BMG Video 41704	Britney Spears	19.95/ 24.97
6	5	5	MY REFLECTION Image Entertainment 578	Christina Aguilera	14.98/ 19.99
7	13	36	LIVE AT MADISON SQUARE GARDEN ▲ ³ Jive/Zomba Video BMG Video 41739	'N Sync	19.95/ 24.97
8	11	276	HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95/ 24.99
9	10	12	ON BROADWAY Spring House Video Chordant Dist. Group 44403	Mark Lowry	29.95 VHS
10	16	45	AARON'S PARTY (COME GET IT) THE VIDEO ▲ Jive/Zomba Video BMG Video 41721	Aaron Carter	9.95/ 14.97
11	14	85	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95/ 24.97
12	15	21	MAKING THE TOUR ▲ Jive/Zomba Video BMG Video 41726	'N Sync	19.95/ 24.97
13	NEW		REBEL MUSIC-THE BOB MARLEY STORY Palm Pictures 2037	Bob Marley	14.95/ 24.95
14	17	7	MARDI RAW-UP CLOSE & PERSONAL Jive Records BMG Video 41750	Mystikal	14.95/ 19.97
15	18	42	SUPERNATURAL LIVE ▲ ² Arista Records Inc. BMG Video 15750	Santana	19.95/ 24.97
16	8	80	LIVE CONCERT HOME VIDEO ● Epic Music Video Sony Music Entertainment 50114	Sade	14.95/ 24.97
17	4	273	LIVE FROM AUSTIN, TEXAS ▲ ² Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95/ 19.97
18	25	19	BATTLE OF MEXICO CITY ● Epic Music Video Sony Music Entertainment 50213	Rage Against The Machine	14.95/ 19.97
19	27	70	DEATH ROW UN CUT ◆ Death Row Ventura Distribution 66200	2Pac/Snoop Doggy Dogg	19.98/ 19.95
20	9	2	LIVE AT THE CAVERN CLUB! Image Entertainment 384	Paul McCartney	24.99 DVD
21	24	19	TIMELESS-LIVE IN CONCERT ▲ Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	19.95/ 29.97
22	21	8	LA LUNA LIVE IN CONCERT Angel EMI Home Video 77894	Sarah Brightman	24.98 VHS
23	RE-ENTRY		BIG MONEY HUSTLAS ● Psychopathic/Island Universal Music & Video Dist. 53809	Insane Clown Posse	24.95 VHS
24	30	28	CRUSH TOUR LIVE ● Island Video Universal Music & Video Dist. 53331	Bon Jovi	19.95/ 24.97
25	26	17	BITTERSWEET MOTEL Image Entertainment 9782	Phish	19.98/ 24.99
26	36	95	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Entertainment 50138	Michael Jackson	14.95/ 19.97
27	28	19	ALL THE WAY... A DECADE OF SONG Epic Music Video Sony Music Entertainment 50229	Celine Dion	19.95/ 24.97
28	29	198	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95/ 24.97
29	33	12	DIG Epic Music Video Sony Music Entertainment 79548	Mudvayne	9.97 DVD
30	38	112	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98/ 24.99
31	RE-ENTRY		I'LL MEET YOU ON THE MOUNTAIN ▲ Spring House Video Chordant Dist. Group 44377	Bill & Gloria Gaither And Their Homecoming Friends	29.98
32	22	2	THIS IS WHERE I CAME IN Eagle Vision 300079	Bee Gees	19.98/ 24.98
33	39	23	LIVE IN LONDON AND MORE... ● Verity Video 43150	Donnie McClurkin	19.95 VHS
34	12	24	THE COMPLETE VIDEO ANTHOLOGY 1978-2000 Columbia Music Video Sony Music Entertainment 49010	Bruce Springsteen	14.95/ 29.97
35	7	92	LIVE AT THE BEACON THEATRE ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	14.95/ 24.97
36	20	8	DOPEUMENTARY Capitol Video 77895	Kottonmouth Kings	19.95/ 17.97
37	35	82	S & M ▲ Elektra Entertainment 40218	Metallica	19.95/ 34.97
38	32	40	BALLER BLOCKIN' ▲ ² Cash Money Universal Music & Video Dist. 53834	Cash Money Millionaires	19.95/ 24.97
39	RE-ENTRY		GREATEST VIDEO HITS Capitol Video 77901	Poison	19.98 DVD
40	37	7	SURVIVOR Columbia Music Video Sony Music Entertainment 79588	Destiny's Child	9.97 DVD

○ 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.

DNA Sets Optimistic Tone With Annual Confab; Blue Öyster Cult Pays Tribute To Helen Wheels

DNA DOES TAHOE: Sadly, Declarations of Independents wasn't able to make it to DNA's annual sales convention, held June 20-23 at the Horizon Casino Resort in South Lake Tahoe, Nev.

We can only hope that the facility had a piano bar, since the CD sampler of musical performances by the distributor's staff members includes a couple of **Frank Sinatra** tunes essayed by the company's ever-swingin' central regional sales manager **Scott "Scotty Jack" Cameron**. (No wonder the compilation, *Musical Craps*, is subtitled *Don't Quit Your Day Job*.)

From the evidence of a (sometimes hilarious) video prepared for us by the DNA staff, a splendid time was had by all at the Woodland, Calif.-based firm's '01 confab, which landed in Tahoe after several years in the scorching Sacramento Valley.

DNA GM **Jim Colson** recounts, "Two years in a row at the [Sacramento] Radisson, and people were [saying], 'Can you have it someplace fun?'"

He adds, "It was relaxing. People enjoyed the setting... Everybody was pleased to be able to go out gambling or go to a show during their downtime."

Once again, live music was plentiful during the conference, which focused on three days of product presentations and one-on-one meetings between DNA sales staffers and labels.

On June 21, the "Ponderosa" set, on which the old *Bonanza* Western series was filmed during the '60s, provided the background for performances by **Gillian Welch** (whose debut album for her own Acony Records label, *Time [The Revelator]*, arrives July 31) and former Flag Waver and Vanguard artist **Mark Selby**. Pamplin contemporary Christian artist **Natalie Grant** appeared June 22, while June 23 saw sets by JSP Records blues artist **Ike Cosse**, Diamante gospel unit **Norm Hutchins & Choir**, and Music Cartel rock act **Sabians**.

Colson offers an upbeat description of DNA's current sales picture: "We've got a pretty good mix of labels, and everybody was in pretty good spirits... The vast majority of our labels were up in calendar [year] 2000 vs. calendar [year] '99."

He adds, "We're ahead of our plan for the [current] fiscal year, very strongly so. [Parent] Valley's been there with the money."

Despite a rocky recent quarterly report and a huge influx of new senior staffers at Valley Media, Colson says, the parent company's uncertainties have no bearing on DNA's present status. "They've been really support-



by Chris Morris

ive," Colson says. "There's a whole bunch of new guys at Valley, and they very much get DNA."

DNA/EMERGE NOTES: Valley Entertainment will release *The Great Stupa Project*, a two-CD set benefiting a Tibetan Buddhist center in Colorado. Artists will include *Billboard* Century Award honoree for 1995 **Joni Mitchell**, **Sting**, **Delbert McClinton**, **Leonard Cohen**, and **Graham Nash**... Louisiana Red Hot Records' fourth-quarter offerings will include a Christmas album by New Orleans great **Frankie Ford**... Before the end of the year, Fantasy Records plans a **John Coltrane** boxed set incorporating much previously unheard live and studio material, as well as a **Creedence Clearwater Revival** box of the group's complete studio output... Sugar Hill Records has an album by **Chris Thile**, mandolinist for the super-hot bluegrass group **Nickel Creek**, due this summer... Vanguard will debut the "Joan Baez Original Master Series" Aug. 14 with the release of three remastered and augmented '60s albums by the folk great... **John Hiatt** will follow up his much-lauded acoustic-based Vanguard set *Crossing Muddy Waters* with an electric set in September... Matador's late-2001 schedule includes albums by **Pavement** offshoot **Preston School of Industry** (Aug. 28), electro-terrorist **Techno Animal** (Sept. 11), and U.K. faves **Belle & Sebastian** (Oct. 23)... D3/Death Row drops *Tha Dogg Pound 2002*, the latest from the top rap act, July 31... Emerge Distribution sales manager **Michelle Haunold** has shifted her own imprint, Gearhead Records, from Mordam to Emerge... Emerge has picked up the Long Beach, Calif.-based punk label Devil Doll Records, **Bob Keane's** L.A. rock'n'roll/surf label Del-Fi Records, and Chicago roots label Checkered Past... **Alex Rogerson**, formerly with the Northwest Alliance of Independent Labels, has been hired by Emerge as a marketing consultant.

FLAG WAVING: If, like Declarations of Independents, your hunger for vintage **Blue Öyster Cult** hasn't been satiated by Columbia/Legacy's reissues of

the New York band's first four albums or Rhino Handmade's release of its early recordings (as the **Stalk-Forrest Group**), you may want to check out Cellsum Records' just-released *To Helen With Love!*

The album is a tribute to **Helen Wheels**, BÖC's longtime costume designer and frequent lyricist, who died at 50 Jan. 17 following complications from back surgery. Helmed by the **Brain Surgeons**—ex-BÖC drummer **Albert Bouchard** and his wife, **Deborah Frost**, who run Cellsum—the collection features appearances by **Scott Kempner**, **Andy Shernoff**, **Ross "the Boss" Funicello**, **Handsome Dick Manitoba of the Dictators** (who backed Wheels as a solo artist), singers **Tish & Snooky**, and other friends of the late artist.

The set is highlighted by three tracks in which Bouchard and his brother, ex-BÖC bassist **Joe**, back BÖC guitarist **Donald "Buck Dharma" Roeser**. It's the first time the three have recorded together since 1981.

Wheels (born **Helen Robbins**) first met Al Bouchard as a teenage college student at a **Ravi Shankar** concert in Long Island, N.Y., in the late '60s. "A week later, we were playing a dance at one of the dorms, and she was there," Bouchard recalls. "She said she played and she wrote poetry."

Soon, she was making clothing for the band, then known as **Soft White Underbelly**. "We didn't have that leather look—we were a hippie band," Bouchard recalls. "We were like the East Coast **Grateful Dead**. She made stuff out of satin and velvet."

He adds, "She was writing stuff all the way back in the beginning of the Underbelly days." As neighbors in New York, they would collaborate on several tunes for BÖC; the group would record such numbers as "Sinful Love" and "Tattoo Vampire."

After Wheels' sudden death, Bouchard and Roeser met. Bouchard had already decided to cut a tribute album, and Roeser agreed to contribute. Though the Bouchards left BÖC on less-than-outstanding terms, their reunion with their great guitarist on the tracks "Hero," "Goodbye Joe," and "Elle Sol" was inspiring.

"It was just amazing," Bouchard says. "It really was fun. The night before the session, I couldn't sleep... When we started playing, the feeling was so terrific. It was like we never stopped playing together."

To Helen With Love! is being distributed by the Orchard and is also available through the label's Web site, cellsum.com.

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	6	LIL JON & THE EAST SIDE BOYZ BME 22207/TVT (10.98/16.98)	No. 1 PUT YO HOOD UP 6 weeks at No. 1
2	2	2	PENNYWISE EPITAPH 86600* (16.98 CD)	LAND OF THE FREE?
3	3	4	VARIOUS ARTISTS EPITAPH 86615 (4.98 CD)	PUNK O RAMA 2001 VOL. 6
4	NEW	▶	BASEMENT JAXX XL 10423*/ASTRALWERKS (16.98 CD) [S]	ROOTY
5	9	6	JANE MONHEIT N-CODED 4219/WARLOCK (17.98 CD) [S]	COME DREAM WITH ME
6	4	26	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) [S]	NICKEL CREEK
7	5	5	MARCO ANTONIO SOLIS FONOUSA 0527 (10.98/16.98) [S]	MAS DE MI ALMA
8	NEW	▶	SCREWBALL HYDRA 9201*/LANDSPEED (17.98 CD) [S]	LOYALTY
9	8	49	BAHA MEN ▲ ³ S-CURVE 751052/ARTEMIS (11.98/17.98) [S]	WHO LET THE DOGS OUT
10	6	6	STABBING WESTWARD KOCH 8204 (11.98/17.98)	STABBING WESTWARD
11	NEW	▶	ICED EARTH CENTURY MEDIA 8005 (16.98 CD) [S]	HORROR SHOW
12	11	8	D.P.G. D.P.G. 1001 (12.98/17.98) [S]	DILLINGER & YOUNG GOTTI
13	13	6	VARIOUS ARTISTS VP 1629* (9.98/15.98)	REGGAE GOLD 2001
14	10	5	AIR SOURCE 10332*/ASTRALWERKS (16.98 CD)	10,000HZ LEGEND
15	28	2	VARIOUS ARTISTS SIDE ONE DUMMYY 71227 (9.98 CD)	WARPED: 2001 TOUR COMPILATION
16	7	2	ESHAM OVERCORE 2260/TVT (10.98/16.98) [S]	TONGUES
17	16	3	THE LOVE DOCTOR MARDI GRAS 1055 (10.98/16.98) [S]	DOCTOR OF LOVE
18	21	17	SOUNDTRACK TVT SOUNDTRAX 6940/TVT (17.98 CD)	MISS CONGENIALITY
19	25	8	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM
20	12	9	REMEDY FIFTH ANGEL 7001 (11.98/16.98) [S]	THE GENUINE ARTICLE
21	17	8	MARK MCGUINN VFR 734757 (10.98/16.98) [S]	MARK MCGUINN
22	20	4	KOOL KEITH OVERCORE 2270*/TVT (10.98/16.98) [S]	SPANKMASTER
23	22	19	JIM JOHNSTON ● SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5
24	14	10	FEAR FACTORY ROADRUNNER 8561 (17.98 CD)	DIGIMORTAL
25	19	12	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD) [S]	ESSENTIAL SPRING BREAK — SUMMER 2001
26	36	56	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
27	32	2	MARCUS MILLER 3 DEUCES 83534/TELARC (16.98 CD) [S]	M SQUARED
28	24	12	ANI DIFRANCO RIGHTEOUS BABE 024 (24.98 CD)	REVELLING/RECKONING
29	29	2	OUTSIDAZ RUFFLIFE 61201* (12.98/17.98) [S]	THE BRICKS
30	23	32	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) [S]	N.Y.C. UNDERGROUND PARTY VOLUME 3
31	33	10	EVA CASSIDY BLIX STREET 10073 (16.98 CD)	TIME AFTER TIME
32	RE-ENTRY	▶	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN
33	18	10	KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK
34	26	7	CHUCK BROWN RAW VENTURE 9/LIAISON (11.98/17.98)	YOUR GAME... LIVE AT THE 9:30 CLUB, WASHINGTON, D.C.
35	RE-ENTRY	▶	JANE MONHEIT N-CODED 4207/WARLOCK (16.98 CD) [S]	NEVER NEVER LAND
36	NEW	▶	SPYRO GYRA HEADS UP 3061 (16.98 CD)	IN MODERN TIMES
37	31	2	VARIOUS ARTISTS NARM 50006/RVKO (1.99 CD)	BET ON JAZZ PRESENTS: JAZZ NOW
38	NEW	▶	VISION OF DISORDER TVT 6300 (16.98 CD)	FROM BLISS TO DEVASTATION
39	RE-ENTRY	▶	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) [S]	THE IRISH TENORS: ELLIS ISLAND
40	43	2	J.A.G. BLAKCITY 1004 (11.98/17.98)	STRAIGHT TO THE POINT
41	30	5	EVERYTHING BUT THE GIRL ULTRA 1082 (16.98 CD)	BACK TO MINE
42	38	55	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
43	NEW	▶	PEPE AGUILAR ○ MUSART 2503/BALBOA (8.98/12.98)	LO MEJOR DE NOSOTROS
44	37	7	JAMES HALL & WORSHIP AND PRAISE DESTINY 7701 (10.98/16.98) [S]	WE ARE AT WAR
45	41	17	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION
46	RE-ENTRY	▶	LIL' FLIP SUCKAFREE 5080 (11.98/16.98) [S]	THE LEPRECHANN
47	RE-ENTRY	▶	JEFFREY GAINES ARTEMIS 751071 (17.98 CD)	ALWAYS BE
48	27	2	DRY KILL LOGIC SCRAP 60 8479/ROADRUNNER (13.98 CD) [S]	THE DARKER SIDE OF NONSENSE
49	34	6	JIGMASTAS BEYOND REAL 016*/LANDSPEED (17.98 CD) [S]	INFECTIOUS
50	40	9	REV. CLAY EVANS AND THE AACR MASS CHOIR MEEK 4014 (11.98/16.98)	CONSTANTLY

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △* Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. [S] indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

Tower's Cautionary Tale Reflects Banks' Loss Of Confidence In Music Retail

THE FINANCIAL PROBLEMS of Tower Records/Video/Books received widespread media coverage when the Moody's bond rating agency downgraded its \$110 million in debentures to junk grade and said it believed that Tower was likely to file for bank-

ruptcy if it could not find a new source of capital. While this is a Tower story, many in the music industry are missing the point that it is also an industry story. But more on that later.

First, let's go back a bit and look at Tower's situation, now that

new facts have come to light. In mid-June, Tower reported that it had a net loss of \$34.4 million on sales of \$255.1 million for the quarter that ended April 30. That brings total losses for the first nine months of the fiscal year to \$40.6 million on sales of \$833.5 million for the West Sacramento, Calif.-based chain. In the previous fiscal year, Tower lost \$3.7 million on sales of \$842.2 million.

But in looking at the most recent quarter, Tower managed to eke out positive numbers, with \$22,000 in earnings before interest, taxes, depreciation, and amortization. The losses pile up when restructuring costs of \$17.8 million, \$7.4 million in depreciation and amortization, \$6.3 million in interest expense, and a loss of \$2.1 million in foreign currency translation are included.

According to the company's 10-Q filing with the Securities and Exchange Commission, Tower began implementing a three-year restructuring plan in February that is designed to improve operations and cash flow, including "closing and liquidating most stand-alone and combination bookstores; canceling nearly all future commitments for bookstores and book departments; . . . closing up to nine under-performing domestic record, outlet, and frame/gallery stores; and monitoring an additional nine stores for possible future closure."

In addition, Tower will "substantially [eliminate] new store openings and remodeling plans, reducing capital expenditures until

internally generated cash flow will support further growth, and reducing working capital," the document states. The filing doesn't mention it, but one way that Tower will free up cash is by trying to get extended dating terms from labels that sell slow-moving product.

Furthermore, Tower says, it will enter into a joint-venture relationship for its Hong Kong

and Singapore operations and will sell or close its Canadian and Argentine operations. In addition to its 10-Q disclosures, press reports quote Michael Solomon, president/CEO of Tower, as saying that the chain is looking for a strategic partner for its Japanese outlets, which number about 50 stores and generate upwards of \$300 million annually.



and Singapore operations and will sell or close its Canadian and Argentine operations. In addition to its 10-Q disclosures, press reports quote Michael Solomon, president/CEO of Tower, as saying that the chain is looking for a strategic partner for its Japanese outlets, which number about 50 stores and generate upwards of \$300 million annually.

If any of the above proposed transactions are successful, it will bring in much-needed cash, because Tower's problems are more than just operational. It also has a huge debt load: \$110 million in debentures due in 2005 and \$202.4 million drawn down from the company's revolving credit facility.

It is the latter credit line that is creating anxiety among investors and trade suppliers, not to men-

tion Moody's. When Tower announced that it had extended its revolving credit facility for another year, albeit with a reduction to \$225 million from \$275 million, company executives were mum that the loan agreement calls for the maximum amount to be further reduced by \$15 million in July and again in October, with an additional \$95 million reduction by Dec. 31, resulting in a total availability of \$100 million. Tower executives displayed bad form by not immediately telling the majors about the revolver reductions when they announced the extension.

Clearly, those reductions show a loss of confidence on the part of the banks supplying the revolving credit facility. But what most in the industry are missing is that the banks' loss of confidence is not just in Tower but in music retail in general. For the past two years, music merchandisers have been complaining that banks are getting tighter and tighter with credit, which not surprisingly coincides with the timing of all the announcements made by the major labels that they plan to sell music directly to the consumers.

Sure, some executives give lip service to the fact that there will still be retail stores and that online they will use retailers to reach consumers as well, but those types of statements are generally made in music trade. When dealing with the mainstream media, such issues appear to be dealt with only as an afterthought by major-label executives, and they usually don't sound very convincing in press reports.

But the Tower situation is an example of how major labels will pay for their silence on the topic. Notice how the reduction to \$100 million comes about on Dec. 31. That means that the banks are trying to capture all of Tower's Christmas revenue and leave the majors holding the bag, so to speak. Payment for Christmas product is due Jan. 10.

From where Retail Track sits, without an infusion of cash into the company, Tower can avoid Chapter 11 if it is successful in implementing its turnaround plans, including selling some assets, and/or the majors will have to be supportive of the chain the way they were for Musicland when it had similar problems in 1997. Tower executives sound like they have the fighting spirit to implement a successful turnaround, and financial executives at major labels privately tell Retail Track that they believe in Tower and will be supportive of the chain, a combination that bodes well for the chain's future.

But if the industry doesn't want any more retail credit crunches coming home to roost, the top-level executives should be spending a little more time wondering how to make their retail partners stronger and a little less time on touting their Internet plans.

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Disney Presents Wholesome Teen-Pop Singer Myra, With Emphasis On Fashion

MY OH MYRA: Disney is aiming to make **Myra**, its first contemporary teen recording artist, as much a first-name household word as **Britney** and **Christina**—by appealing to preteens and teens, of course. Her eponymous debut album, which went to retail June 26 on Buena Vista Records, is benefiting from a promotion with preteen clothing emporium Limited Too, a series of fashion shows, and other events.

But in true Disney tradition, the company is also aiming for parents as well, making sure that moms and dads know they can trust the Disney name as a pur-

veyor of wholesome fare. Mexican-American Myra is an attractive young girl, but she's refreshingly free of the oversexed image that is the hallmark of the other two divas (and countless other teen queens these days).

Jay Landers, senior VP of A&R for Walt Disney Records and Buena Vista Records, notes that **Myra** is the first release on Buena Vista Records in quite some time. The Buena Vista imprint was chosen over Walt Disney Records, he says, because otherwise the album might get placed in children's music sections in retail stores. Not that Disney doesn't ex-



by Moira McCormick

pect children to listen to it—quite the contrary. But as the vast majority of children's music is aimed at the preschool market, Disney's concern is valid. Landers notes, "Buena Vista is a name that a lot of Disney divisions use."

Disney's been sowing the seeds of Myra fandom in several ways. She sang the end-title song in both the Spanish and English versions of the direct-to-video release *The Little Mermaid II—Return to the Sea*, as well as the end title to the theatrical release *Recess: School's Out—“Dancing in the Street”*—“which was a big hit on Disney Channel,” Landers says. She also sings the end-title song, “Miracles Happen,” for the upcoming Disney theatrical film *The Princess Diaries*. She's been doing many Radio Disney concerts and is currently on the road with **Aaron Carter**.

“Wherever she goes, kids already know her,” Landers continues. “It's been heartening to use the assets that we have here to expose this new artist to the public in interesting and cool ways.” After the single from *The Princess Diaries* has made its mark, according to Landers, a follow-up single from the album will be released: “Like a Girl in Love.” Landers notes that a Spanish version of **Myra** has just been recorded and will come out in “a couple of months.”

The Limited Too promotion, which kicked off July 1, involves all Limited Too stores around the country, according to **Laura Rabney**, assistant manager of promotions. “Limited Too is selling **Myra** in the stores, as well as in its catalog and on its Web site. This is the first CD that has ever been sold in Limited Too.

“Every hour, the stores' music systems will play a three-song **Myra** audio block—another first for Limited Too,” Rabney adds. “Inserts are being added to Limited Too credit-card statements and outbound catalogs. The store Web site will feature a **Myra** Q&A and pictures.”

The clothing chain is also sponsoring a Passion for Fashion summer tour, a fashion show in six cities: Miami, Dallas, Chicago, Los Angeles, New York, and Columbus, Ohio. Rabney says that the New York date is the tour's grand finale, where **Myra** will open for **O-Town**.

The singer will be featured in August's Limited Too catalog, as well as in July's; in the August version, she'll be in a photo spread modeling clothes from the chain. Rabney says there will be an editorial on her as well.

Landers observes that trying to break a teen queen without showing miles of bared midriff is a “challenge, since the current crop of teen artists project a sexual image—that's part of what sells them. But many parents think it's too much. **Myra**'s more the modern girl next door.

As a Latina, she's not Barbie, but she probably represents the real girl next door more than Barbie does. She represents solid values, and the kids really respond to her.” He notes that her songwriters have written hits for Spears, Aguilera, and others.

“**Myra** intends to make it on her voice and enthusiasm,” Landers says, “not on her bellybutton.”

MORE BOOK EXPO: Following are further gleanings from Book-Expo America and its sister convention, Retail Music Expo, held last month in Chicago:

Norwalk, Conn.-based audiobook company Soundprints displayed a handsome collection of books, tapes, and plush toys, all centered on animals. The company sports a number of different series, including several in conjunction with the Smithsonian Institution, and offers its products in many configurations—hardcover book, hardcover book

and tape, hardcover book and toy, etc., with price points ranging from \$4.95 to \$32.95. New titles this fall include a pair in Soundprints' series “Let's Go to the Zoo” (*Flamingo Grows Up*, *Sea Lion Swims*), one volume each from Smithsonian's “Backyard” series (*Mallard Duck at Meadow View Pond*) and “Smithsonian Oceanic Collection” (*Harp Seal/Islands of Ice*), and a pair of titles in Soundprints' “Wild Habitats” series (*Lemur/Lemur Landing* and *Hedgehog/Hedgehog Haven*.)

Expo newcomer ImaJen of Oil City, Pa., displayed a large and attractive collection of classic children's book and cassette/CD titles, in both English and Spanish. Company president **Jennifer Dillaman-Minnerley** says she acquired the U.S. license for this Children's Classics series from a company in Barcelona, where the series originated.

“We're just entering the U.S. market, aiming at both the educational and retail outlets,” she says. Soundprints is negotiating with Walgreen's for a test-marketing program and with Kmart for Spanish product.

Assistance in preparing this column was provided by **Emily Meyer** in Chicago.

Billboard®

JULY 14, 2001

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
◀ No. 1 ▶				
1	2	140	VARIOUS ARTISTS ● MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
2	1	4	KEB' MO' OKEH/EPIC 63829/SONY WONDER(9.98 EQ/16.98)	BIG WIDE GRIN
3	7	6	THE COUNTDOWN KIDS HEARTLAND 00831/TIME LIFE(29.98 CD)	100 SONGS FOR KIDS: MOMMY AND ME 4 CD SET
4	4	18	VARIOUS ARTISTS WALT DISNEY 860693(11.98/17.98)	DISNEY'S GREATEST: VOL. 1
5	3	20	VARIOUS ARTISTS WALT DISNEY 860692(9.98/12.98)	RADIO DISNEY JAMS VOL. 3
6	5	238	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
7	6	5	READ-ALONG WALT DISNEY 860489(9.98 CD)	ATLANTIS-THE LOST EMPIRE
8	9	287	VARIOUS ARTISTS ▲ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
9	8	18	VARIOUS ARTISTS WALT DISNEY 860694(11.98/17.98)	DISNEY'S GREATEST: VOL. 2
10	10	252	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
11	11	139	VEGGIE TUNES BIG IDEA/WORD 9468/LYRICK STUDIOS(5.98/8.98)	VEGGIE TUNES 2
12	16	104	BEAR WALT DISNEY 860640(9.98/12.98)	BEAR IN THE BIG BLUE HOUSE
13	13	70	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
14	15	6	DRAGON TALES KID RHINO 76727/RHINO(9.98/13.98)	DRAGON TUNES
15	14	37	FRED MOLLIN WALT DISNEY 860677(9.98/12.98)	DISNEY'S LULLABY ALBUM
16	17	43	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570(1.98/4.98)	KID'S DANCE PARTY
17	18	166	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98)	VEGGIE TUNES
18	12	37	READ-ALONG ● WALT DISNEY 860477(6.98/9.98)	TOY STORY 2
19	22	32	VEGGIE TUNES BIG IDEA/WORD 86090/LYRICK STUDIOS(6.98/10.98)	QUEEN, A KING, AND A VERY BLUE...
20	19	4	THOMAS & FRIENDS KID RHINO 76757/RHINO(7.98/11.98)	THOMAS' SONGS & ROUDHOUSE RHYTHMS
21	21	3	WILLIE NELSON ISLAND 548810/IDJMG(11.98/17.98)	RAINBOW CONNECTION
22	24	226	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
23	20	236	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
24	25	51	WONDER KIDS WONDER WORKSHOP 1273/MADACY(2.98/4.98)	KID'S SILLY SONGS SING-A-LONGS: 22 FAVORITE FUNTIME SONGS
25	23	14	TWILA PARIS SPARROW 51782(15.98 CD)	BEDTIME PRAYERS

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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Technology Stocks Tumble; Napster Forges European Alliances

TECH STOCK SLUMP: The majority of music-related technology stocks posted double-digit declines in the first six months of 2001, amid a soft corporate earnings environment, a wave of industry consolidation, and ongoing long-term profitability concerns about the sector.

Investor pessimism has cut a wide swath through the digital music space, affecting the valuations of content companies, digital rights management (DRM) service providers, and online retailers.

In the first half, the music-related stocks that posted the biggest percentage declines were e-tailer Buy.com, down 71%; Webcaster/information provider Launch.com, down 70%; and DRM specialist InterTrust Technologies, down 69%. Buy.com closed the first half valued at 30 cents, Launch at 91 cents, and InterTrust at \$1.20.

Launch—which was acquired last week by Yahoo! (*Billboard Bulletin*, June 29)—is also one of a handful of publicly traded online music startups that were gobbled up either by larger media or Internet players during the past six months. Universal Music Group (UMG) has a deal in the works to acquire MP3.com, which is off 20% since the start of the year and ended June at \$4.85. UMG also recently closed on its purchase of EMusic.com, which has ceased trading but ended its run at less than \$1 per share.

Also posting lower results in the first half: Amazon.com, which is off 41% during the period and closed out June at \$14.15; Liquid Audio, off 36% (\$2.95); Barnesandnoble.com, off 32% (\$1.63); LoudEye Technologies, off 20% (\$1.50); and RealNetworks, off 12% (\$11.75).

The top music stock performers in the first half were two companies that have combined offline and online ventures: AOL Time Warner and Ticketmaster. After hitting a low of \$31.50 in January following the merger of America Online and Time Warner, AOL shares rose more than 25% in the past six months and closed out the month of June at \$53. Meanwhile, shares in the newly combined Ticketmaster/Ticketmaster Online-CitySearch have rallied almost 30% this year, buoyed by the addition of the operating results from the offline ticket business, which was formerly a subsidiary of USA Networks. The stock closed the first half at \$14.80.

ZELNICKMEDIA HIRE: Karl Slatoff, who resigned March 30 as VP of new media at BMG Entertainment, has joined his former boss, Strauss Zelnick, as a partner in the latter's 1-year-old New York-based holding company, ZelnickMedia (ZM). In addition to Zelnick, who exited last November as BMG president/CEO, Slatoff joins partners Ben Feder and David Gould, both longtime

media and technology executives. "When I left BMG, I didn't have any specific plans to go anywhere else," says Slatoff, who took an extended vacation and got married.

ZM bills itself as an investor, consultant, and mentor to traditional and new-media entertainment companies. Last month, ZM, in association with Ripplewood LLC, became an investor in Japan's Nippon Columbia label; Zelnick was named chairman of the board (*Billboard Bulletin*, June 2). He is also on the board of San Francisco-based digital music startup Echo Networks (*Billboard Bulletin*, March 1) and has a nonexclusive chairmanship at On2.com, a New York-based streaming video company.

MIXING SOFTWARE DEAL: Universal Music Group (UMG) has cut a deal to bundle audio mixing software from Clearwater, Fla.-based Visiosonic Ltd. on selected CD releases and on UMG-controlled Web sites.

As part of the deal, UMG's Def Jam label will release an enhanced version of the *Rush Hour 2* soundtrack July 31 featuring software known as PCDJ, which enables users to play and remix digital music files on home PCs.

LOCKER LAYOFFS: Unsurface, a San Francisco-based technology company that has been developing an Internet locker for storing music collections, has laid off an undisclosed number of employees as part of an ongoing restructuring. Unsurface—which is funded by 550 Digital Media Ventures (DMV), a subsidiary of Sony Broadband Entertainment—is "adjusting for [its] near-term business objectives," says a spokeswoman, who declined to provide details of the cuts. "We are continuing to develop our technology platform."

Changes at Unsurface, which has never officially launched, might be the result of an impatient parent. DMV vice chairman Robert Wiesenthal told *Billboard Bulletin* last year that his company is "return-on-investment-driven and mandated to have a high return for its investor, Sony."

BUFFALO DOWNLOADS: Rhino has signed a deal with Liquid Audio to distribute free downloads of several songs from the label's forthcoming *Buffalo Springfield* boxed set.

The downloads will be offered at amazon.com, barnesandnoble.com, towerrecords.com, and bestbuy.com. The downloads—"For What It's Worth," alternate versions of "Mr. Soul" and "On the Way Home," and demo versions of "Out of My Head" and "Old Laughing Lady"—expire

SITES + SOUNDS

by Brian Garrity

after 30 days and cannot be transferred to portable MP3 players. Rhino will issue the band's four-disc *Box Set* July 17.

NAPSTER ABROAD: The U.K.'s Assn. of Independent Music (AIM) and the Brussels-based Independent Music Publishers and Labels Assn. (Impala) has announced a worldwide licensing agreement with Napster. The deal commits European indie repertoire from participating labels to Napster's planned subscription service.

Speaking at AIM's second annual general meeting in London, the organization's CEO, Alison Wenham, said the deal includes more than 150 labels—including Beggars Group, XL Recordings, V2 Music, Play It Again Sam, Roadrunner,

and Mushroom—with many more expected to sign up. Combined, the two trade organizations represent more than 2,000 labels.

"Access to the market is key, and this is very difficult in the traditional world because of the increase of concentration," said Impala VP Patrick Zelnick, adding that the deal offers "a great way for us to promote and export to the public."

Financial terms for the deal were not disclosed, and publishing is not covered under the agreement, except where it is controlled by participating labels. Barry says content licensed through AIM and Impala will be introduced to the Napster environment by users uploading the material onto the service.

International Federation of the Phonographic Industry chairman/CEO Jay Berman said in a statement that the agreement is "further evidence that Napster is learning to live with the copyright community. It shows that the tireless efforts of record companies to convince Napster to develop its technology legitimately are bearing fruit."

CANADIAN SERVICE: Future License I of Intellectual Properties Registry (FLIPR), a Montre-

al-based online file-sharing service scheduled to launch in August, has signed a one-year licensing agreement with Canadian rights organization SODRAC. FLIPR has inked deals for repertoire from 70 independent labels that are represented by SODRAC, which is similar to the Harry Fox Agency in the U.S.

FLIPR executive director of product development Dan Webster says that for every download, it will pay a royalty of 4 cents, which will be split between the publisher and label. "We're building our community base around the indie music scene because they don't have the issues regarding complexity of rights. They voluntarily sign their rights to us."

FLIPR is planned as a free service but will offer a paid subscription program for early and exclusive releases; officials expect 5% of the user base to sign up for the subscription plan. To access the service, users must download software—in English or French—from flipr.com. The service operates from a central server, with FLIPR monitoring all file transfers.

Assistance in preparing this issue's column was provided by Erik Gruenwedel in Los Angeles.

TRAFFIC TICKER

Top Streaming & Application Sites

Traffic In May

TOTAL VISITORS (in 000s)

1. real.com	11,402
2. windowsmedia.com	6,864
3. napster.com	3,357
4. winamp.com	1,137
5. audiogalaxy.com	1,084
6. musicmatch.com	998
7. bearshare.com	516
8. spinner.com	493
9. netradio.com	490
10. aimster.com	425

AVERAGE PAGE VIEWS PER VISITOR PER MONTH

1. audiogalaxy.com	45.1
2. netradio.com	13.2
3. ratethemusic.com	10.1
4. live365.com	6.9
5. winamp.com	6.8
6. cddb.com	6.1
7. real.com	6.0
8. spinner.com	5.4
9. aimster.com	5.1
10. musicmatch.com	4.3

AVERAGE MINUTES PER VISITOR PER MONTH

1. audiogalaxy.com	43.0
2. netradio.com	22.4
3. live365.com	16.3
4. radiowave.com	8.7
5. winamp.com	7.6
6. spinner.com	7.1
7. cddb.com	6.5
8. ratethemusic.com	6.5
9. aimster.com	5.4
10. napigator.com	5.1

Source: Media Metrix, May 2001. Sites categorized by Billboard. Jupiter Media Metrix Media Metrix 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 Metrix sample.

Billboard

JULY 14, 2001

Top Internet Album Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		SONGS IN A MINOR J 20002	ALICIA KEYS	1
2	1	26	O BROTHER, WHERE ART THOU? ▲ MERCURY (NASHVILLE) 170069	SOUNDTRACK	18
3	2	8	MOULIN ROUGE ▲ INTERSCOPE 493035	SOUNDTRACK	7
4	3	4	ESSENCE IDJMG 170197/LOST HIGHWAY	LUCINDA WILLIAMS	118
5	9	32	A DAY WITHOUT RAIN ▲ ² REPRISE 47426/WARNER BROS.	ENYA	36
6	5	17	SONGBIRD BLIX STREET 10045	EVA CASSIDY	—
7	4	4	AMNESIAC ● CAPITOL 32764	RADIOHEAD	43
8	7	6	BREAK THE CYCLE ▲ ² FLIPIELEKTRA 62626/EEG	STAIN'D	4
9	11	15	DROPS OF JUPITER ▲ AWARE/COLUMBIA 69888/CRG	TRAIN	16
10	19	4	ACOUSTIC SOUL ● MOTOWN 013770/UNIVERSAL	INDIA.ARIE	45
11	NEW		I'M ALREADY THERE BNA 67011/RLG	LONESTAR	9
12	8	3	TAKE OFF YOUR PANTS AND JACKET MCA 112627	BLINK-182	8
13	RE-ENTRY		COME DREAM WITH ME N-CODED 4219/WARLOCK [RS]	JANE MONHEIT	153
14	13	5	TIME* SEX* LOVE* COLUMBIA (NASHVILLE) 85176/SONY (NASHVILLE)	MARY CHAPIN CARPENTER	108
15	17	12	EVERYDAY ▲ ² RCA 67988	DAVE MATTHEWS BAND	22
16	6	2	SHANGRI-LA DEE DA ATLANTIC 83449/AG	STONE TEMPLE PILOTS	34
17	15	7	REVEAL ● WARNER BROS. 47946*	R.E.M.	120
18	RE-ENTRY		ALL THAT YOU CAN'T LEAVE BEHIND ▲ ² INTERSCOPE 524653	U2	74
19	RE-ENTRY		WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1 ▲ HIDDEN BEACH 62137*/EPIC [RS]	JILL SCOTT	42
20	10	2	VOLUME 3: FURTHER IN TIME REAL WORLD/NARADA 10184/VIRGIN [RS]	AFRO CELT SOUND SYSTEM	—

● 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. [RS] indicates past and present Heatseekers titles © 2001, Billboard/BPI Communications and SoundScan, Inc.

Home Video

MERCHANTS & MARKETING

DVD Releases Inspire Innovative Licensing Opportunities

BY STEVE TRAIMAN

NEW YORK—Licensed merchandise from hit movies has always played a part in selling videos. And as DVD presents studios with fresh ways to promote new and catalog titles, the link between entertainment merchandise and retail has become even stronger.

DVD releases will usher in a variety of new merchandising products, according to licensing and

home video executives who attended the Licensing 2001 Expo June 12-14 in New York.

For example, Musicland and Tower stores have committed to stock a line of collectible figures from the film *Reservoir Dogs*, according to Artisan Entertainment VP of consumer products Ferrell McDonald. "The 10th anniversary DVD of *Reservoir Dogs* next January should create a

buzz around the movie and licensed merchandise among retailers. And more licensees are in the wings as more retailers show a lot more interest in all DVD-related merchandise."

Manufactured by Palisades Entertainment, the 12-inch dolls are designed to resemble *Reservoir Dogs* co-stars Quentin Tarantino, Harvey Keitel, and Michael Madson. Palisades CEO Michael Horn

says, "The stars were really excited about their movie character likenesses and were involved throughout the project."

McDonald says that other *Reservoir Dogs* merchandise—such as jackets, trading cards, lunch boxes, and calendars—is also planned.

Japanese anime product is another cult favorite, and Pioneer Entertainment is preparing a new line of Todd McFarlane action figures for the DVD release of *Akira*. The two-disc collectors' edition arrives in stores July 24.

McFarlane merchandise has been sold alongside several Pioneer anime titles, including the Cartoon Network series *Tenchi Muyo!*, senior VP of business development Jim McGowan says. "We've sold more than 1.5 million Todd McFarlane action figures in a growing number of video outlets. We're finding an audience in the mass market and have worked on several successful promotions with Musicland for the *Tenchi* DVDs."

Overall, entertainment products represented about 45% of licensed product sales at retail last year, according to the International Licensing Industry Merchandising Assn. In 2000, total retail sales from licensed merchandise topped \$73.6 billion.

Video retailers in particular have used licensed merchandise as a solid supplement to their business. "Each title has its own personality and set of opportunities," Best Buy senior VP Joe Pagano says. "Some titles lend themselves to value-

added offers. We've done more on VHS to this point, but we see a lot more DVD tie-ins down the road."

Musicland Group VP of gaming and software Scott Burtness says, "We've used licensed merchandise as giveaways for recent kids' DVD and game promotions, and we are promised more opportunities with some of the big movies this year that are well along on holiday (Continued on page 86)

GoodTimes Links With Broadway TV Network To Distribute Live-Performance Event Videos

GIVE MY REGARDS TO BROADWAY: Once a big player in the budget-video business, GoodTimes Entertainment is reinventing itself as a special-interest supplier of Broadway musicals and live-performance event videos.

The company just inked a multi-year distribution deal with Broadway Television Network that will yield four DVD/VHS releases per year. Initial titles from the union are *Jekyll and Hyde: The Musical*, starring David Hasselhoff; *Smokey Joe's Cafe—The Songs of Lieber & Stoller*; and *Putting It Together*, a musical revue featuring the songs of Stephen Sondheim and starring Carol Burnett. The two companies are working on a deal to bring the smash hit *The Producers* to home theaters.

Jekyll and Hyde hits stores Sept. 11, priced at \$29.95 DVD and \$24.95 VHS. *Smokey Joe's Cafe* is slated for November, and *Putting It Together* will be released in the first quarter of 2002. The DVD versions will include bonus footage, multi-camera angles, and surround sound. All the performances will be shot in high-definition film.

"Being a budget supplier today is a tough because the major studios are in it," GoodTimes president Bill Sondheim says. "What we're doing now is taking the company's infrastructure and putting out a line of special-interest-branded titles that the studios aren't interested in handling. This way you're avoiding a head-on competition with their front-line product."

Sondheim, who previously headed PolyGram Video, has considerable experience with special-interest titles, having marketed such multimillion-unit sellers as *Lord of the Dance*, *The Three Tenors*, and *Cats*.

"From the *Three Tenors* experience, we know that it just wasn't opera fans buying that tape," Sondheim says. "The reality is that America wants to buy a little culture, and that's what we can tap into."

Broadway performance programming has been fairly scarce at retail, and Sondheim says obtaining distribution rights has been the problem.

Broadway Television, however, has a collective bargaining agreement with actors, musicians, producers, and theater owners to ensure that each group is compensated for the video programs. In fact, the large New York theater owners, including the Shuberts and the Nederlanders, own a part of Broadway Television. In addition to video, the company also has cable, pay-per-view, and broadcast TV distribution deals.

'KANE' AT 60: The hit parade of first-time DVD catalog continues with the announcement of the

Sept. 25 release of *Citizen Kane*. The Warner Home Video title will be available as a two-disc set priced at \$29.99, with a \$24.95 minimum advertised price (MAP). A VHS version is priced at \$19.98 with a \$13.95 MAP

Warner has pulled out all the stops for bonus material, which will include the fascinating two-hour documentary *The Battle Over Citizen Kane*. Nominated for an Academy Award, the program chronicles the real-life drama between *Kane* star/director Orson Welles and William Randolph Hearst, who relentlessly tried to stop production of the film, as well as its distribution once it was finished. Hearst believed Welles based the *Kane* character on him and alleged that the movie slandered his reputation.

On the DVD, film critic Roger Ebert and director and Welles biographer Peter Bogdanovich provide commentary. Among the additional bonus highlights are vintage interviews with Welles and other *Kane* cast members, storyboards, and

footage from the film's New York premiere. Warner is including an audio broadcast of Welles' *The War of the Worlds*, which was also steeped in controversy.

Warner first began preparing for the DVD release three years ago, using the most advanced digital technology to restore the film's video and audio.

Meanwhile, since the announcement of DVD releases of the *Godfather* trilogy (due Oct. 9) and *Star Wars: Episode 1—The Phantom Menace* (due Oct. 16), Amazon.com consumers have been enthusiastically ordering both titles.

According to Amazon's Web site, 12,995 consumers have ordered *The Godfather*, and 11,181 have ordered *Phantom Menace*, as of June 26. The orders for both tripled from their first day of pre-orders on June 11 and June 18, respectively, according to Amazon.

BEYOND 'BLOW': New Line Home Video's next "infinifilm" release will be the Johnny Depp drug movie *Blow* Sept. 11.

New Line's "infinifilm" brand includes broad historical perspectives and extensive bonus features, along with the movie. Based on the life of cocaine dealer George Jung, the *Blow* DVD will contain commentary from Jung and director Ted Demme, a documentary about the impact and origins of the Columbian cocaine smuggling business, a short documentary on addiction, a production diary, the Nikka Costa music video of "Push and Pull," and other features. The suggested retail price is \$26.98.

PICTURE THIS



by Eileen Fitzpatrick



Artisan Entertainment VP of consumer products Ferrell McDonald, left, and Palisades Entertainment CEO Michael Horn show off collectible dolls and other merchandise associated with the upcoming 10th anniversary DVD release of *Reservoir Dogs*.

Beat the heat!



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VHS/DVD



PLAYBOY HOME VIDEO

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Top VHS Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 								
◀ No. 1 ▶								
1	1	2	COYOTE UGLY	Touchstone Home Video Buena Vista Home Entertainment 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
2	2	9	THE EMPEROR'S NEW GROOVE	Walt Disney Home Video Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
3	3	3	ME, MYSELF & IRENE	FoxVideo 2001496	Jim Carrey Renee Zellweger	2000	R	14.98
4	4	8	MISS CONGENIALITY	Warner Home Video 18976	Sandra Bullock	2000	PG-13	22.98
5	NEW ▶		DISNEY'S THE KID	Walt Disney Home Video Buena Vista Home Entertainment 21426	Bruce Willis	2000	PG	29.99
6	6	5	GONE IN 60 SECONDS	Touchstone Home Video Buena Vista Home Entertainment 21793	Nicolas Cage Angelina Jolie	2000	PG-13	19.99
7	5	3	THE ORIGINAL KINGS OF COMEDY	Paramount Home Video 156513	Steve Harvey D.L. Hughley	2000	R	14.95
8	8	3	THE CELL	New Line Home Video Warner Home Video 5185	Jennifer Lopez	2000	R	14.95
9	7	3	SHAFT	Paramount Home Video 156283	Samuel L. Jackson	2000	R	14.95
10	10	5	TORA! TORA! TORA!	FoxVideo 2001292	Jason Robards Martin Balsam	1970	G	14.98
11	13	3	THE QUEENS OF COMEDY	Paramount Home Video 860483	Miss Laura Hayes Adele Givens	2000	R	14.95
12	9	14	REMEMBER THE TITANS	Walt Disney Home Video Buena Vista Home Entertainment 21736	Denzel Washington	2000	PG	22.99
13	12	13	102 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99
14	16	24	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	9.98
15	14	7	MISSION: IMPOSSIBLE 2	Paramount Home Video 156273	Tom Cruise	2000	PG-13	14.95
16	18	12	BIG MOMMA'S HOUSE	FoxVideo 2001291	Martin Lawrence	2000	PG-13	14.98
17	11	15	GLADIATOR	DreamWorks Home Entertainment 86026	Russell Crowe	2000	R	19.99
18	20	25	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	14.98
19	17	10	THE PATRIOT	Columbia TriStar Home Video 05702	Mel Gibson	2000	R	19.96
20	19	3	THE ART OF WAR	Warner Home Video 18871	Wesley Snipes	2000	R	14.95
21	29	20	THE GREEN MILE: THE COLLECTORS EDITION	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	19.98
22	25	5	ROAD TRIP	DreamWorks Home Entertainment 86392	Tom Green	2000	NR	14.99
23	22	5	WHAT LIES BENEATH	DreamWorks Home Entertainment 86404	Harrison Ford Michelle Pfeiffer	2000	PG-13	19.99
24	15	5	U-571	Universal Studios Home Video 86109	Matthew McConaughey Bill Paxton	2000	PG-13	19.98
25	NEW ▶		SHIRLEY TEMPLE GIFT SET	FoxVideo 2000342	Shirley Temple	2001	NR	39.98
26	21	3	DORA THE EXPLORER: WISH ON A STAR	Nickelodeon Video Paramount Home Video 874673	Animated	2001	NR	12.95
27	33	17	LOVE & BASKETBALL	New Line Home Video Warner Home Video 5063	Omar Epps Sanaa Lathan	2000	PG-13	14.95
28	23	14	RUGRATS IN PARIS: THE MOVIE	Nickelodeon Video Paramount Home Video 336723	Animated	2000	G	22.95
29	26	7	HOLLOW MAN	Columbia TriStar Home Video 04956	Kevin Bacon Elisabeth Shue	2000	R	14.95
30	28	3	AUTUMN IN NEW YORK	MGM Home Entertainment 1001430	Richard Gere Winona Ryder	2000	PG-13	14.95
31	24	3	DORA THE EXPLORER: SWING INTO ACTION!	Nickelodeon Video Paramount Home Video 874433	Animated	2001	NR	12.95
32	38	5	STEPMOM	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon	1999	PG-13	9.95
33	34	4	STEPHEN KING'S IT	Warner Home Video 3293	Richard Thomas John Ritter	1990	NR	24.95
34	27	39	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
35	30	17	MEET THE PARENTS	Universal Studios Home Video 86032	Ben Stiller Robert De Niro	2000	PG-13	22.98
36	32	5	POWER RANGERS: TIME FORCE-FORCE FROM THE FUTURE	FoxVideo 2001287	Animated	2001	NR	14.98
37	RE-ENTRY		TOMORROW NEVER DIES	MGM Home Entertainment M207409	Pierce Brosnan Michelle Yeoh	1997	PG-13	14.95
38	39	37	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	9.95
39	RE-ENTRY		THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Ellen Burstyn Linda Blair	1973	R	19.98
40	31	5	BLUE'S CLUES: PLAYTIME WITH PERIWINKLE	Nickelodeon Video Paramount Home Video 839943	Not Listed	2001	NR	9.95

● 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 and VideoScan, Inc.

Top Video Rentals™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
◀ No. 1 ▶					
1	2	4	TRAFFIC (R)	USA Home Entertainment 601813	Michael Douglas Benicio Del Toro
2	1	3	CROUCHING TIGER, HIDDEN DRAGON (PG-13)	Columbia TriStar Home Video 06888	Chow Yun-Fat Michelle Yeoh
3	4	2	O BROTHER, WHERE ART THOU? (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 21654	George Clooney
4	3	2	CAST AWAY (PG)	FoxVideo 2001751	Tom Hanks Helen Hunt
5	6	8	MISS CONGENIALITY (PG-13)	Warner Home Video 18976	Sandra Bullock
6	8	6	BEST IN SHOW (PG-13)	Warner Home Video 18951	Eugene Levy Catherine O'Hara
7	5	7	WHAT WOMEN WANT (PG-13)	Paramount Home Video 338383	Mel Gibson Helen Hunt
8	12	4	SHADOW OF THE VAMPIRE (R)	Universal Studios Home Video 86309	John Malkovich Willem Dafoe
9	7	7	QUILLS (R)	FoxVideo 2001765	Geoffrey Rush Kate Winslet
10	11	11	BILLY ELLIOT (R)	Universal Studios Home Video 87112	Jamie Bell Julie Walters
11	NEW ▶		THE PLEDGE (R)	Warner Home Video 19053	Jack Nicholson
12	17	5	REQUIEM FOR A DREAM (R)	Artisan Home Entertainment 11556	Ellen Burstyn
13	NEW ▶		PROOF OF LIFE (R)	Warner Home Video 19045	Meg Ryan Russell Crowe
14	15	15	WONDER BOYS (R)	Paramount Home Video 332613	Michael Douglas Tobey Maguire
15	9	5	VERTICAL LIMIT (PG-13)	Columbia TriStar Home Video 04964	Chris O'Donnell Robin Tunney
16	16	5	BEFORE NIGHT FALLS (R)	New Line Home Video Warner Home Video 5250	Javier Bardem Johnny Depp
17	20	8	ALL THE PRETTY HORSES (PG-13)	Columbia TriStar Home Video 04150	Matt Damon Penelope Cruz
18	19	15	THE CONTENDER (R)	DreamWorks Home Entertainment 87808	Joan Allen Jeff Bridges
19	13	6	PAY IT FOWARD (PG-13)	Warner Home Video 6799	Kevin Spacey Helen Hunt
20	NEW ▶		THE HOUSE OF MIRTH (PG-13)	Columbia TriStar Home Video 06480	Gillian Anderson Eric Stoltz

◆ 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™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 					
◀ No. 1 ▶					
1	1	2	CAST AWAY (PG) (29.98)	FoxVideo 2001790	Tom Hanks Helen Hunt
2	NEW ▶		SAVE THE LAST DANCE (PG-13) (29.99)	Paramount Home Video 334554	Julia Stiles
3	2	3	CROUCHING TIGER, HIDDEN DRAGON (PG-13) (27.96)	Columbia TriStar Home Video 05990	Chow Yun-Fat Michelle Yeoh
4	NEW ▶		PROOF OF LIFE (R) (24.98)	Warner Home Video 19052	Meg Ryan Russell Crowe
5	3	2	O BROTHER, WHERE ART THOU? (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 21654	George Clooney
6	4	4	TRAFFIC (R) (26.98)	USA Home Entertainment 60181	Michael Douglas Benicio Del Toro
7	NEW ▶		THE PLEDGE (R) (24.98)	Warner Home Video 19053	Jack Nicholson
8	5	5	VERTICAL LIMIT (PG-13) (27.96)	Columbia TriStar Home Video 05066	Chris O'Donnell Robin Tunney
9	6	31	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
10	9	7	WHAT WOMEN WANT (PG-13) (29.99)	Paramount Home Video 338384	Mel Gibson Helen Hunt
11	13	8	MISS CONGENIALITY (PG-13) (26.98)	Warner Home Video 18976	Sandra Bullock
12	7	20	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
13	10	8	THE EMPEROR'S NEW GROOVE (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 21617	Animated
14	8	4	CLOSE ENCOUNTERS OF THE THIRD KIND (PG) (27.95)	Columbia TriStar Home Video 12649	Richard Dreyfuss Teri Garr
15	12	11	REMEMBER THE TITANS (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 22853	Denzel Washington
16	15	90	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
17	RE-ENTRY		THE PATRIOT (R) (27.96)	Columbia TriStar Home Video 5731	Mel Gibson
18	11	9	THE MUMMY: THE NEW ULTIMATE EDITION (PG-13) (29.98)	Universal Studios Home Video 21258	Brendan Fraser Rachel Weisz
19	14	6	TORA! TORA! TORA! (SPECIAL EDITION) (G) (24.98)	FoxVideo 2001317	Jason Robards Martin Balsam
20	17	5	DUNGEONS & DRAGONS (PG-13) (24.98)	New Line Home Video/Warner Home Video 5245	Justin Whalin Marion Warren

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World Radio History



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Trend Report From Centris Confirms DVD's Status As Hot Consumer Item

DVD players, cable modems, digital cameras, direct broadcast systems, and DVD-ROM drives—these are the hottest consumer products, according to a two-year survey conducted by research firm Centris.

The company's fifth-anniversary trend report highlights the dramatic finding that the installed base of DVD players grew by 873% from the second quarter of 1999 to the end of the first quarter of 2001.

The base of cable modems jumped by 294%, digital cameras increased by 276%, direct broadcast satellite systems rose by 253%, and DVD-ROM drives increased by 239%.

To further illustrate the growth of DVD, the report says that during this period, more than 10 million households purchased either a DVD player or a cell phone.

The report also indicates that

the superior quality of DVD playback may be influencing the home theater market. According to the report, large-screen TV households increased 20% during the survey period. In contrast, VCR households experienced only a 5% growth rate.

DVD purchases or rentals nearly doubled over the period, while video game and VHS rentals declined during the same period. In addition, the amount of VHS-purchasing activity declined.

Philadelphia-based Centris conducted the trend survey on a sample size of 12,000 households over a period of 15 consecutive quarters. A total of 188,000 consumers participated in the four-year survey.

Centris co-founder Jerilyn Kessel says, "This report represents the first public publishing of our historical trend data."

EILEEN FITZPATRICK

The installed base of DVD players grew by 873% over two years.

DVD RELEASES INSPIRE INNOVATIVE LICENSING OPPORTUNITIES

(Continued from page 83)

home video plans."

Universal Studios Consumer Products Group has taken advantage of numerous licensing opportunities for *The Grinch* and will be looking for another sales bump when the film is released on DVD and VHS on Nov. 20. One *Grinch* licensee is offering a free plush toy when consumers purchase the DVD or VHS, marketing VP Amy Taylor says.

The studio expects to debut a new line of licensed merchandise for the video release of *Jurassic Park III*, anticipated for the fourth quarter, Taylor says. (The movie opens in theaters July 18.) "As we did with the original *Jurassic Park* and *The Lost World*, we'll have more licensed merchandise linked to the DVD and VHS releases of *Jurassic Park III* later this year."

Licensed merchandise linked to the DVD release of New Line's new film franchise *The Lord of the Rings* is already in the works. The

first film in the series, *The Fellowship of the Ring*, doesn't arrive in theaters until Dec. 19 and won't be on video until summer 2002. A new *Lord of the Rings* film will be released in theaters for the next two holiday periods.

Licensed merchandise for *Fellowship* includes action figures from Toy Biz; video and mass merchants have already placed their orders, New Line Cinema executive VP David Imhoff says. "We'll use each home video release to get more interest among the younger demo." The title will also get additional exposure with kids through Burger King, the global marketing partner for the film.

While movies steal much of the merchandising spotlight, classic characters are getting their turn as well. At MGM Consumer Products, according to worldwide marketing director Traci Herbert, there's a move to expand opportunities for the Pink Panther fran-

chise, which represents 60% of the studio's licensing revenue.

MGM has licensed the character to Owens Corning home insulation and wireless services from Deutsche Telecom. But, Herbert says, the feature film release of *Birth of the Pink Panther* next fall will open up other retail opportunities. The studio is already working on special kiosks that will house Panther merchandise, as well as DVDs and games to entice retailers to carry the line.

Warner Bros. Consumer Products will provide marketing support to its sister video division when film versions of *Scooby Doo* and *The Powerpuff Girls*, now in production, are ready for home release. Kids' WB VP of worldwide publishing Michael Harkavy says, "For all our projects, we work closely with Warner Home Video to give them as much support as possible for the DVD, because it helps get additional exposure for our licensees."

Billboard

JULY 14, 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™				
◀ NO. 1 ▶					◀ NO. 1 ▶				
1	1	4	NASCAR RACERS: START YOUR ENGINES FoxVideo 2000298	5.78	1	1	122	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
2	2	8	WWF: WRESTLEMANIA X-SEVEN World Wrestling Federation Home Video 269	19.95	2	2	41	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10152	14.98
3	3	12	WWF: DIVAS IN HEDONISM World Wrestling Federation Home Video 281	14.95	3	3	130	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution 2274	39.95
4	6	6	BALL ABOVE ALL Ventura Distribution 0803	14.98	4	5	76	YOGA FOR BEGINNERS COLLECTION Living Arts 1070	17.98
5	4	21	MICHAEL JORDAN TO THE MAX FoxVideo 2001286	14.98	5	4	68	YOGA CONDITIONING FOR WEIGHT LOSS Living Arts 1203	14.98
6	10	4	GOLF DIGEST: PLAY GAME RIGHT Global Fusion 50810	9.98	6	8	7	DENISE AUSTIN: POWER YOGA PLUS Artisan Home Entertainment 11754	14.98
7	5	3	WWF: BACKLASH World Wrestling Federation Home Video 270	19.95	7	10	26	DENISE AUSTIN: BLAST OFF TEN POUNDS Artisan Home Entertainment 10154	14.98
8	8	31	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 ♦ Redline Entertainment 77002	15.95	8	6	113	YOGA FOR BEGINNERS: ABS YOGA Living Arts 1075	9.98
9	9	12	WWF: BEST OF RAW-VOL. 2 World Wrestling Federation Home Video 280	14.95	9	NEW ▶		MINNA LESSIG: EMERGENCY WORKOUT Parade Video 1124	14.98
10	7	3	WWF: INSURREXTION World Wrestling Federation Home Video 282	19.95	10	7	11	BASIC YOGA FOR DUMMIES Anchor Bay Entertainment 11586	9.99
11	12	12	WWF: NO WAY OUT World Wrestling Federation Home Video 268	19.95	11	12	3	DENISE AUSTIN: HIT THE SPOT-BEST OF HIT THE SPOT Artisan Home Entertainment 10475	12.98
12	11	17	WWF: ROYAL RUMBLE World Wrestling Federation Home Video 267	19.95	12	9	103	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE Ventura Distribution 2271	34.95
13	RE-ENTRY		RODEO: BULLBUSTERS ALL-STARS OF RODEO Goldhill Home Video 268	19.95	13	16	4	QUICK FIX: TIGHT ABS Parade Video 1115	9.98
14	NEW ▶		DAN MARINO: CHAMPION USA Home Entertainment 60157	14.95	14	11	349	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
15	16	17	WWF: hardcore World Wrestling Federation Home Video 278	14.95	15	15	137	TOTAL YOGA Living Arts 1080	9.98
16	RE-ENTRY		ECW: DEEP IMPACT Pioneer Entertainment 71622	19.98	16	14	3	DENISE AUSTIN: HIT THE SPOT-FAT BURNING BLAST Artisan Home Entertainment 10471	12.98
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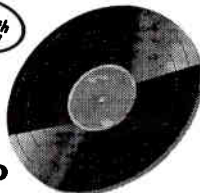
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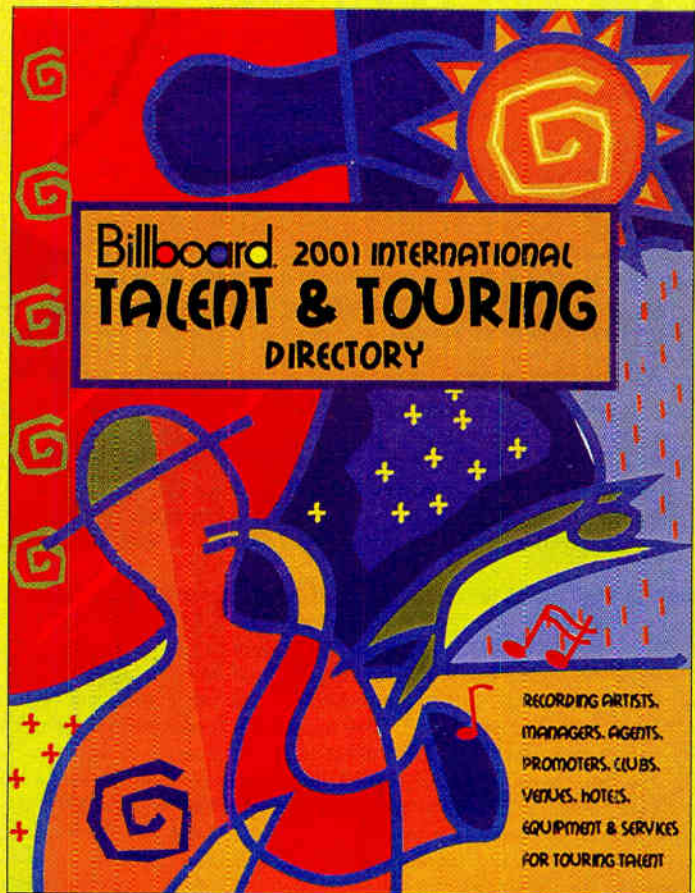
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CALENDAR

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July 6-9, **Latin Alternative Music Conference**, Hilton New York & Towers, New York. 818-763-1397.

July 9, **Gospel and Contemporary Christian Music Summit**, presented by the Atlanta Chapter of the National Academy of Recording Arts and Sciences, Earthlink Live, Atlanta. 404-249-8881.

July 9-12, **Songwriters Guild of America Presents SGA Week New York**, various locations, New York. 212-768-7902.

July 10, **Casting Music Videos**, Musical Theater Works, New York. 516-621-6424.

July 13-14, **Grammy in the Streets**, presented by the Pacific Northwest branch of the National Academy of Recording Arts and Sciences, Paradise Garage/11th & Pine, Seattle. 206-633-7833.

July 16-19, **Songwriters Guild of America presents SGA Week Nashville**, Music Row locations, Nashville. 615-329-1782.

July 19, **13th Annual BMI/New York Jazz Orchestra Showcase**, Merkin Hall, New York. 914-667-2175.

July 23-24, **Plug In: The Labels Strike Back**, presented by Jupiter Media Matrix, Sheraton Hotel & Towers, New York. 800-414-6627, ext. 6424.

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.

July 26, **Real Stories Panel—The Art of the Deal**, presented by ASCAP, ASCAP building, New York. 212-621-6243.

July 27-29, **World of Music, Arts, and Dance (WOMAD) USA Festival**, King County's Marymoor Park, Redmond, Wash. 206-628-0888.

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, Sydney. 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. 14-15, **Americana Music Assn. Membership Meeting and Conference**, Hilton Suites Hotel, Nashville. 615-438-7500.

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 and Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

OCTOBER

Oct. 1-7, **International Bluegrass Music Assn. World of Bluegrass Trade Show**, Galt House Hotel, Louisville, Ky. 270-684-9025.

Oct. 4-6, **Billboard/Airplay Monitor Radio**

Seminar and Awards, Eden Roc Hotel, Miami Beach. 646-654-4660.

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.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick, *Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or e-mail jpesselnick@billboard.com.

GOOD WORKS

GOLF CLASSIC: The 10th anniversary Bobby Hatfield Charity Golf Classic, taking place July 9 at the Newport Beach (Calif.) Country Club, will raise money for lupus research and awareness programs. **Hatfield**, a member of the **Righteous Brothers**, has been campaigning to raise funds with his wife, **Linda**, a lupus sufferer for more than 26 years. Contact: **Christina M. Kelly** at 949-833-2121.

MS BALL: On July 21, the Black & Blue Ball benefiting the Muscular Dystrophy Assn. will take place at Santa Barbara, Calif.'s Elings Park. Co-host **Rick Dees**, a KIIS-FM Los Angeles DJ, will call a live auction, and the **China Club All Stars** will headline the live entertainment. Contact: **Kelly Hammett** at 818-788-7197.

NET NEWS: **Andre Agassi** and **Pete Sampras** will join **Michael Greene**, president/CEO of the National Academy of Recording Arts and Sciences (NARAS), July 23 at the Night at the Net charity event to benefit MusiCares. The event, which will feature a tennis match, musical performances, and a VIP reception, will take place at the Los Angeles Tennis Center. MusiCares, NARAS' charitable foundation, provides health and human services to the music community. Contact: **Barb Dehgan** at 310-392-3777.

LIFELINES

MARRIAGES

Vikki Rickman to **Rick Rzepka**, June 17 in Cleveland. Bride is manager of national radio promotion and artist and tour information for Telarc Records.

SOUNDBUZZ STRIKES DIGITAL DEAL

(Continued from page 67)

dustries chairman Kumar Taurani notes, "This gives us an opportunity to further exploit our catalog worldwide."

Soundbuzz India is headed by director of music and marketing Mandar Thakur, a former senior executive with music-TV network Channel V India. Thakur says that the decision by a key player like Tips to link up with Soundbuzz will encourage other Indian labels to do similar deals. "I reckon that our India catalog could eventually include about 200,000 tracks just with these

six labels—and there are still so many labels out there."

Compared with other markets, the deals in India have been less complicated: A lack of independent publishing companies means that Indian labels also generally own the publishing rights on recorded repertoire.

Soundbuzz India, established last summer, has priced its online digital downloads at about 45 rupees (\$1) per track. However, given that India still lacks efficient Internet connectivity, with an installed base of about 2.1 million users according to computer-industry analysts International Data, the online potential will clearly take a while to earn revenue. The per-track download model, according to Sarronwala, will introduce a singles culture in India that traditionally has not existed. "Our target audience also includes the substantial population of Indians residing in various countries who do not have easy access to Indian music."

A bigger opportunity than online revenue is expected in the mobile-telephone market, Sarronwala says. "Beyond online and offline [sales], the third application for Soundbuzz is at a publishing level, in clearing composition rights for ring tones for mobile phones. That is going to be the biggest market, simply because of the number of mobile phones," he concludes.

FOR THE RECORD

Contrary to what was reported in "Cooder, Ferrer Cook in Cuba" (*Billboard*, June 30), veteran Cuban singer Ibrahim Ferrer and producer/guitarist Ry Cooder have been recording Ferrer's upcoming World Circuit album at Egrem Studios in Havana, where Ferrer's previous hit disc—as well as the acclaimed *Buena Vista Social Club* project and other related albums—have been recorded. The album is expected to see release early next year, licensed by World Circuit to Nonesuch in the U.S. and to other labels around the world.

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Rock Radio Reacts To Eminem Fine FCC Decision Raises Questions About Indecency On The Air

BY BRAM TEITELMAN
and MARC SCHIFFMAN
Rock Airplay Monitor

NEW YORK—The recent decision by the Federal Communications Commission (FCC) to fine top 40 KKMG Colorado Springs, Colo., \$7,000 for playing the edited version of Eminem's "The Real Slim Shady" has sent a tremor throughout the radio industry.

While newly appointed FCC Chairman Michael Powell was first regarded as more of a hands-off leader than previous chairman William Kennard when it came to levying indecency fines—or deeming a label-supplied radio edit protection enough for a station—the KKMG fine proves that's not necessarily the case.

Rock PDs are divided in their reactions. Some say they're more closely scrutinizing what they're playing. But others stand strong that they weren't playing any indecent material in the first place.

Clear Channel Communications legal representatives issued a memo to their stations in early June addressing the recent FCC guidelines on obscenity and indecency, as well as the recent Eminem fine. It speaks both about DJ behavior and musical content, and while it stops short of ordering PDs to re-examine the music in their libraries, it does urge caution in the wake of recent developments. It also goes as far as offering to supply a list of songs that should not be aired outside of "safe harbor" hours.

'ON NOTICE'

The memo explains that "once the FCC fines a broadcaster for airing a song, the industry is deemed to be on notice of the song's indecency, and subsequent fines for

broadcasting the song may be higher than the \$7,000 base amount." In fact, Clear Channel top 40 WZEE (Z104) Madison, Wis., was also fined \$7,000 for unintentionally airing "The Real Slim Shady" unedited.

There's also a suggestion that a station "may require that its on-air personnel sign affidavits promising to comply with the licensee's policies against indecency."

FINE IS DANDY

At KKMG's sister Citadel station WRAX Birmingham, Ala., PD Dave Rossi actually sees the recent Eminem fine as a positive. "We were getting too far into the [mentality of] 'How far can we push it?'" he says. "You saw a lot of untalented songwriters have success they didn't deserve only because they were shocking people. I've always been conservative when it comes to profanity. Radio's always been a self-censoring" medium. Rossi predicts that the fine will force programmers to become more conservative.

"It's a weird rule," says modern KMBY Monterey, Calif., PD Chris White. "I had a meeting with all my morning shows and explained to them the gravity of the situation and how out of left-field the fine was. The Colorado Springs market is a hotbed of Republican Bible-thumping. The contemporary community standard of what's indecent is different there than it is here in Monterey or many other places. The FCC acts when a listener sends something in that morally offends them. Maybe in Colorado Springs, they have time to do that." White adds that as a corporate entity, owner New Wave just "sort of scratched our heads, saying, 'That's odd,' but there was no directive given to change anything."

TAKING IT TO THE SUPREME COURT

Others are more outspoken about the fine. "I hope to God Citadel would take that case right to the Supreme Court and not cave. What kind of precedent does that set for the rest of the country?" WAQZ Cincinnati PD/music director Rick Jamie asks.

Jamie isn't doing anything to alter songs on his playlist, because of competition from crosstown rival album WEBN. "When we signed on, we were playing edits, and we got so much flak over it from the core listeners that I called our corporate VP saying that 'EBN plays all these album cuts, and here we are, this attitude-rock station, and we sound like a bunch of poseurs. He gave us permission to match them and go stroke for stroke. We've got a huge battle on our hands against them—they're absolutely monstrous in this market, so you've got to be competitive."

"We don't play edits unless it's an extreme case, like a Limp Bizkit song, because our competition doesn't play them either, and WEBN has been playing album cuts their entire history. But then I'll be in New York and hear Pearl Jam's 'Jeremy' with the 'fuck' edited out. It's like hearing the edited version of the Who's 'Who Are You.' I haven't adjusted anything, but if it's real bad, we just won't play it."

WHAT'S INDECENT, ANYWAY?

There's no denying that the line between what's decent and indecent has been pushed to its boundaries.

"I'm almost expecting the next Limp Bizkit to have the occasional lyric in between the beeps," WYSP Philadelphia PD Neal Mirsky quips. "The line just keeps moving farther and farther."

Rossi echoes Mirsky's sentiment: "We never played 'Break Stuff'; there were so many edits required that it made the song unintelligible."

WCCC Hartford, Conn., assistant PD/music director Mike Karolyi says, "It's a funny thing, some songs are acceptable and some aren't, and it really comes down to how blatant it is in the song. Half the time you can't understand what they're saying in a song, and you'll hear it and realize that there's a curse in there."

Context also counts. Jamie received a listener complaint about Rage Against the Machine's cover of "How I Could Just Kill a Man" because of its topic and the word "bullshit." "Aside from telling her to turn the radio off if she didn't like it and not to let her 14-year-old son listen—you hate to take the argument that this is art, but a song like that, written by a band that has grown up in that kind of area—

(Continued on next page)

newsline...

MADISON NAMED CEO. ClickRadio, an interactive online service, has named John V. Madison as CEO (*Billboard Bulletin*, June 28). He takes over duties held on an interim basis by David Benjamin, who retains his role as vice chairman/senior VP of entertainment services. New York-based Madison, who was senior VP of regional operations at radio group AMFM, reports to ClickRadio's board of directors. A 25-year industry veteran, he previously worked at PolyGram, Pyramid Broadcasting, and CBS Records. In addition, Steve Hicks and Bobby Lawrence have joined ClickRadio's board. Hicks, chairman of investment firm Capstar Partners, was previously vice chairman of AMFM. Lawrence is the onetime president/COO of Jacor Communications.

CHUCK TAYLOR

MTV AND XM MAKE A DEAL. announced a programming deal with MTV Networks that includes the creation of two 24-hour channels under the MTV and VH1 brands, showcasing music, news, and entertainment features (*Billboard Bulletin*, June 27). In return, XM—which launched its second satellite May 8 and is scheduled to begin subscription-based broadcasting of more than 100 digital audio channels this summer—will receive promotional spots on MTV Networks. Terms of the deal were not disclosed.

ERIK GRUENWEDEL

ARBITRON PURCHASES RADAR. After three failed attempts to develop a network radio service, Arbitron has purchased the RADAR network-radio audience-measurement service for \$25 million in cash from Statistical Research. With an estimated \$10 million in annual revenue, RADAR is the only ratings service to measure audiences for cleared commercials from 29 radio networks, including ABC, Westwood One, Premiere, and American Urban. Arbitron has about \$206 million in annual revenue. As early as this fall, Arbitron hopes to at least triple RADAR's 12,000 annual sample size based on telephone surveys by replacing telephone calls with 36,000 diaries. Arbitron could potentially increase the annual RADAR sample to 1.3 million, which is the number of diaries Arbitron collects annually for its quarterly radio surveys in 286 markets.

KATY BACHMAN

LOW MARKS FOR CLEAR CHANNEL. Amid the slowdown and the absence of a healthy number of mergers and acquisitions, analysts are discovering new ways to critique radio groups. Lehman Brothers is now putting out a "ratings report card" after each Arbitron survey. Last week, Robertson Stephens' James Marsh rocked the industry with his score card on the management of radio groups. "With the limited visibility common at this stage in the economic cycle, we believe investors should focus their attention on radio companies run by the best management team," Marsh wrote. Clear Channel, the darling of Wall Street for its consistent topline performance, was ranked dead last in the firm's management survey. "It is fair to say that the survey did raise some alarm bells for us regarding the Clear Channel management team, and we will be focusing more time and attention to track their performance." Coming out on top: Radio One, followed by Entercom, Regent, Salem, and Emmis.

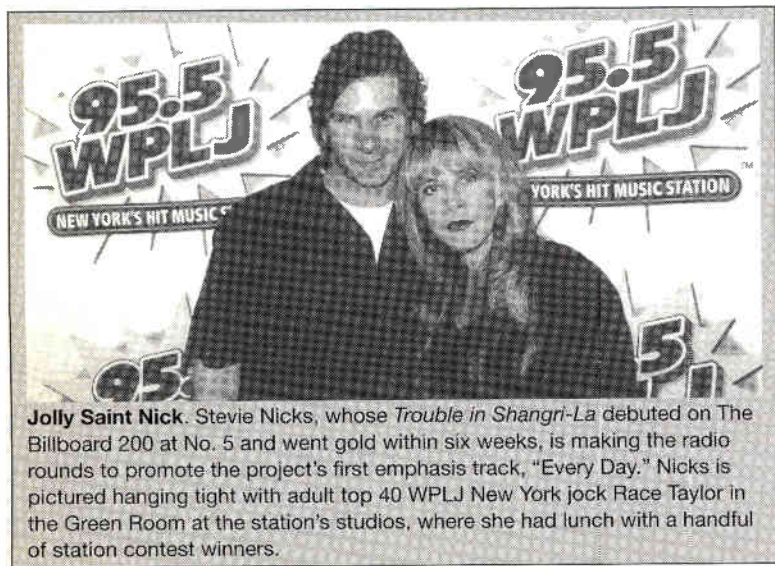
KATY BACHMAN

TORRICELLI AMENDMENT BLACK-MARKED. It's not looking good for the Torricelli amendment to the campaign finance bill now in the House. The amendment would have shackled TV stations financially by forcing them to offer politicians advertising at bargain-basement rates. Radio was worried that it would be included in the provision, but a bipartisan group of Congressional leaders, including Commerce chair Bill Tauzin (R-La.), Telecommunications Subcommittee chair Fred Upton (R-Mich.), ranking Commerce member John Dingell (D-Mich.), and subcommittee member Gene Green (D-Texas), are seeking to kill the amendment wholesale. The group sent a letter to the House Administration Committee urging that the Torricelli amendment not be considered as part of the House campaign finance reform package.

KATY BACHMAN

NO SPANISH BONANZA? Arbitron released preliminary data from Census 2000 for population estimates persons 18-plus. (This fall, population updates will include persons 12-plus.) And the much-anticipated jump in Hispanic listening may not be the bonanza for Spanish-language radio that some were expecting—at least in adult demos. In Los Angeles, the Census shows the Spanish 18-plus population to be 6.3% below what Arbitron had estimated. The biggest increase is Dallas, where the Census number for Hispanics is 35.7% greater than the Arbitron estimate. Both Chicago and Houston should increase by more than 15%. Like L.A., Census data for Hispanics in San Diego was 8.5% lower than Arbitron and 6.8% lower in San Francisco.

KATY BACHMAN



Jolly Saint Nick. Stevie Nicks, whose *Trouble in Shangri-La* debuted on The Billboard 200 at No. 5 and went gold within six weeks, is making the radio rounds to promote the project's first emphasis track, "Every Day." Nicks is pictured hanging tight with adult top 40 WPLJ New York jock Race Taylor in the Green Room at the station's studios, where she had lunch with a handful of station contest winners.

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	3	1	18	THANK YOU ARISTA 13922* †	DIDO 3 weeks at No. 1
2	1	3	7	THERE YOU'LL BE HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	FAITH HILL
3	2	2	34	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
4	4	4	30	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
5	5	5	22	ONLY TIME WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE †	ENYA
6	6	6	20	ANGEL ISLAND 572831*/IDJMG	LIONEL RICHIE
7	7	7	41	THIS I PROMISE YOU JIVE 42746* †	'N SYNC
8	8	8	11	ONE MORE DAY ARISTA NASHVILLE ALBUM CUT †	DIAMOND RIO
9	9	18	9	MORE THAN THAT JIVE ALBUM CUT †	BACKSTREET BOYS
AIRPOWER					
10	12	14	10	GHOST OF YOU AND ME HOLLYWOOD ALBUM CUT †	BBMAK
11	19	15	67	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
12	11	11	45	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
13	13	10	39	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
14	10	9	23	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
15	16	12	92	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
16	15	16	62	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
17	17	17	12	EVERY DAY REPRISE ALBUM CUT †	STEVIE NICKS
AIRPOWER					
18	21	21	8	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
19	14	13	42	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
20	18	20	49	BACK HERE HOLLYWOOD 164040 †	BBMAK
21	22	22	13	DIDN'T WE LOVE CURB 73126 †	TAMARA WALKER
22	25	24	4	BURN CURB ALBUM CUT †	JO DEE MESSINA
23	26	—	2	BELIEVE IN LIFE DUCK ALBUM CUT/REPRISE	ERIC CLAPTON
24	23	26	5	NEVER HAD A DREAM COME TRUE A&M 587074/INTERSCOPE †	S CLUB 7
25	24	23	10	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	2	21	HANGING BY A MOMENT DREAMWORKS ALBUM CUT †	LIFEHOUSE 3 weeks at No. 1
2	2	1	21	DROPS OF JUPITER (TELL ME) COLUMBIA ALBUM CUT †	TRAIN
3	3	3	24	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
4	4	7	7	WHEN IT'S OVER LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
5	5	5	19	DRIVE IMMORTAL ALBUM CUT/EPIC †	INCUBUS
6	8	10	12	THE SPACE BETWEEN RCA ALBUM CUT †	DAVE MATTHEWS BAND
7	6	6	13	MAD SEASON LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
8	7	4	34	THANK YOU ARISTA 13922* †	DIDO
9	10	13	15	HERE'S TO THE NIGHT RCA ALBUM CUT †	EVE 6
10	9	8	36	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
11	11	11	41	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
12	12	9	40	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
13	13	12	32	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
14	14	14	7	THERE YOU'LL BE HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	FAITH HILL
15	15	17	10	DREAM ON MUTE 44982*/REPRISE †	DEPECHE MODE
16	21	25	8	SUPERMAN (IT'S NOT EASY) AWARE ALBUM CUT/COLUMBIA †	FIVE FOR FIGHTING
AIRPOWER					
17	26	—	2	I'M A BELIEVER DREAMWORKS SOUNDTRACK CUT/INTERSCOPE †	SMASH MOUTH
18	16	16	30	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
19	18	15	22	YELLOW CAPITOL ALBUM CUT †	COLDPLAY
20	17	18	25	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
21	20	21	24	JADED COLUMBIA 79555* †	AEROSMITH
22	28	34	4	IT'S BEEN AWHILE FLIP/ELEKTRA ALBUM CUT/EEG †	STAINED
23	24	28	4	BE LIKE THAT REPUBLIC ALBUM & SOUNDTRACK CUT/UNIVERSAL †	3 DOORS DOWN
24	33	—	2	HUNTER ARISTA ALBUM CUT	DIDO
25	27	37	3	EVERYWHERE MAVERICK ALBUM CUT	MICHELLE BRANCH

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 81 adult contemporary stations and 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2001, Billboard/BPI Communications.

ROCK RADIO REACTS

(Continued from preceding page)

you want to explain to them that this is a semiautobiographical snapshot of someone's life, that this is the way they see things."

To ensure that they don't run afoul of the FCC, some companies have written their own policies regarding the content on their stations. Several years ago, Entercom drafted a policy with strict anti-violence rules, which prompted active KRXX Sacramento, Calif., to take Guns N' Roses' "Used to Love Her" out of rotation.

Many stations, however, don't feel the need to re-examine their playlists. Mirsky says, "We've played the unedited version of 'Jeremy,' and we let the 'bullshit' fly in Pink Floyd's 'Money,' and we haven't had any complaints about it yet, but that could change."

KRXX PD Pat Martin says, "We haven't felt any need to re-evaluate our material. We're well aware of all the FCC guidelines and what's considered safe and what isn't. We play the standard stuff that most active rock stations play. I don't think that anything we play could be considered indecent."

WHRL Albany, N.Y., seeks a middle ground. "I've always been aware at WHRL that playing the barely edited version doesn't do me any good," PD Susan Groves says. "To maintain my credibility, I'm not going to play the sanitized-for-your-protection Wal-Mart version, but when they only edit out the 'u' and the 'c,' I don't like that myself. The edits we've played and made ourselves are pretty much in line with what we should be doing."

KRXX's Martin says, "We air material in line with what our community standards are. Some markets might be more or less tolerant. We play the unedited version of 'Jeremy.' I guess the community doesn't mind the [lyric] 'harmless little fuck.'"

Most other stations also play the unedited version of "Jeremy," with WHRL's Groves having addressed a complaint on the air. "I told a caller that Eddie Vedder actually says 'harmless little Puck' and that it was a Shakespeare reference," she recalls, adding that the station "has always been pretty conscious of not being shocking just for the sake of being shocking."

WCCC airs Alice in Chains' "Man in the Box" and "Heaven Beside You" with the profanity intact. "We let them go, and nobody says anything," Karolyi says, adding that the station has drawn the line with airing the current single from Disturbed, "Down With the Sickness." The profanity in the unedited version "is too much and too blatant, but we didn't like the label edit, so we made our own." WCCC recently found its standards tested when it presented a weekend of live album tracks. "All the [songs] were OK, but the intros and outros had some swears. After one play, they were edited."

Groves concludes, "You should be expecting someone to be listening and rolling tape constantly. You should always picture a client or your competition listening. If you're not, then you're just being naive."

Bram Teitelman is associate editor of Rock Airplay Monitor. Marc Schiffman is managing editor of Airplay Monitor's rock and top 40 editions.

Top 40 Tracks

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	14	LADY MARMALADE INTERSCOPE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
2	2	2	19	HANGING BY A MOMENT DREAMWORKS	LIFEHOUSE
3	3	4	17	DROPS OF JUPITER (TELL ME) COLUMBIA	TRAIN
4	4	3	22	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
5	6	6	11	IRRESISTIBLE COLUMBIA	JESSICA SIMPSON
6	7	9	10	WHAT WOULD YOU DO? BOOGA BASEMENT/INTERSCOPE	CITY HIGH
7	5	5	20	FOLLOW ME TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
8	9	16	9	LET ME BLOW YA MIND RUFF RYDERS/INTERSCOPE	EVE FEATURING GWEN STEFANI
9	8	11	7	ALL OR NOTHING J	O-TOWN
10	10	12	11	DRIVE IMMORTAL/EPIC	INCUBUS
11	13	17	6	BOOTYLICIOUS COLUMBIA	DESTINY'S CHILD
12	15	14	7	WHEN IT'S OVER LAVA/ATLANTIC	SUGAR RAY
13	11	8	21	I'M LIKE A BIRD DREAMWORKS	NELLY FURTADO
14	17	22	4	SOMEONE TO CALL MY LOVER VIRGIN	JANET
15	18	19	8	HERE'S TO THE NIGHT RCA	EVE 6
16	14	10	7	POP JIVE	'N SYNC
17	12	7	18	ALL FOR YOU VIRGIN	JANET
18	16	13	10	GET UR FREAK ON THE GOLD MIND/EASTWEST/EEG	MISSY "MISDEMEANOR" ELLIOTT
19	19	18	8	MORE THAN THAT JIVE	BACKSTREET BOYS
20	21	21	8	PEACHES & CREAM BAD BOY/ARISTA	112
21	23	29	5	THE SPACE BETWEEN RCA	DAVE MATTHEWS BAND
22	25	28	5	FLAVOR OF THE WEAK ISLAND/IDJMG	AMERICAN HI-FI
23	29	36	3	IT'S BEEN AWHILE FLIP/ELEKTRA/EEG	STAINED
24	22	20	15	PLAY EPIC	JENNIFER LOPEZ
25	35	—	2	HIT 'EM UP STYLE (OOPS!) REDZONE/ARISTA	BLU CANTRELL
26	26	25	19	SOUTH SIDE V2	MOBY FEATURING GWEN STEFANI
27	27	32	15	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M/INTERSCOPE	SAMANTHA MUMBA
28	33	35	9	TAKE IT TO DA HOUSE SLIP-N-SLIDE/ATLANTIC	TRICK DADDY FEATURING THE SNS EXPRESS
29	24	23	7	THERE YOU'LL BE HOLLYWOOD/WARNER BROS.	FAITH HILL
30	30	30	13	MAD SEASON LAVA/ATLANTIC	MATCHBOX TWENTY
31	37	—	2	U REMIND ME ARISTA	USHER
32	NEW	▶	1	I'M REAL EPIC	JENNIFER LOPEZ
33	28	24	22	STUTTER JIVE	JOE FEATURING MYSTIKAL
34	31	27	24	PUT IT ON ME MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING LIL' MO & VITA
35	36	33	25	JADED COLUMBIA	AEROSMITH
36	NEW	▶	1	I'M A BELIEVER DREAMWORKS/INTERSCOPE	SMASH MOUTH
37	NEW	▶	1	I WANNA BE BAD LAVA/ATLANTIC	WILLA FORD
38	RE-ENTRY	▶	2	FLY AWAY FROM HERE COLUMBIA	AEROSMITH
39	32	26	12	THIS IS ME BAD BOY/ARISTA	DREAM
40	NEW	▶	1	FILL ME IN WILDSTAR/ATLANTIC	CRAIG DAVID

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 245 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

HBO's 'Reverb' Series Features Uncut Shows, Online Elements

'REVERB' RETURNS: It was on hiatus for almost a year, but HBO's live-music series *Reverb* is back for a fourth season beginning Aug. 8. The series will air 8-9 p.m. ET on Wednesdays.

Some of the acts scheduled for *Reverb* this season are **Green Day**, **the Black Crowes**, **Oasis**, **Coldplay**, **Grandaddy**, **Guided by Voices**, **Creepers Lagoon**, **Prime, Old 97's**, **Remy Zero**, **Lucky Boys Confusion**, **Pete**, **Bouncing Souls**, and **Pennywise**.

New for this season is an interactive online element. AOL will feature *Reverb* content designed to promote the show, including such exclusive content as extended performance footage and live chats with *Reverb* artists.

HBO and AOL are both owned by AOL Time Warner.

Unlike most concerts on TV, the *Reverb* shows are uncensored, giving the program an authenticity that's rare for televised concerts.

Reverb executive producer **Will Tanous** says the show wants to maintain its focus of "capturing the spontaneity of artists in a natural live environment, documentary-style, not with music-industry types in the audience but with fans who paid money to see these bands."

First and foremost, the artists chosen for the show have to be "great live acts," Tanous continues. "We want to preserve the balance of established and developing artists."

He reveals that *Reverb* will feature more R&B and hip-hop acts and that it may base special episodes around music festivals.

THIS & THAT: Friday (13) is the deadline for record companies to submit applications for videos to be considered for the 2001 Billboard Music Video Awards. The

awards show will take place Nov. 2 at the Beverly Hilton Hotel in Beverly Hills, Calif.; the ceremony is the grand finale to the Billboard Music Video Conference, set for Oct. 31-Nov. 2. For more information about the Billboard Music Video Conference and Awards, contact **Michele Jacangelo** at 646-654-4660 or e-mail bbevents@billboard.com. Information can also be found online at billboard.com/events/mvc... Music Choice has named **Claire McCabe** West Coast director of sales, artist and label relations. She was previously Disney Channel director of alternative programming. McCabe says that Music Choice is actively looking for more artists to be included in its weekly *OnStage* concert series on cable and satellite TV.

THE EYE



by Carla Hay

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Detroit-based R&B/hip-hop program *Video Go Go*.

TV affiliate: Comcast Cable in Detroit.

Time slot: 10-11 p.m. Tuesday through Friday.

E-mail address: videogogo@aol.com.

Key staffers: **Nat Morris**, executive producer; **Chuck Williams**, producer; **Natasha Morris**, sales and marketing director; **Bernard McBride**, editor.

Following are five videos played during the week that ended June 16: **D-12**, "Purple Hills" (Shady/Interscope).

Alicia Keys, "Fallin'" (J).

Christina Aguilera, **Lil' Kim**, **Mya & Pink**, "Lady Marmalade" (Interscope).

8Ball & MJG Featuring **DJ Quik**, "Buck Bounce" (JCor/Interscope).

Jill Scott, "The Way" (Hidden Beach/Epic).

PRODUCTION NOTES

LOS ANGELES

The Brothers Strause directed **Powerman 5000's** "Bombshell" video.

Dena Cali filmed the "I'm Your Girl" clip with director **Michael Q.**

OTHER CITIES

Coldplay's "Shiver" was directed by **Bob Sarles** in San Francisco.

Steven T. Miller and **Brad Mura-no** directed **Neal Coty's** "Breathin'" clip in Fort Worth, Texas.

Spacehog filmed the video "At Least I Got Laid" in New York with director **Adolfo Doring**.

Atlanta was the location for **Patty Loveless'** "The Last Thing on My Mind," directed by **Trey Fanjoy**, and **India.Arie's** "Brown Skin," directed by **Tim Story**.

John Hillcoat directed two **Nick Cave & the Bad Seeds** videos in London: "As I Sat Sadly by Her Side" and "Fifteen Feet of Pure White Snow."



Continuous programming
1235 W. Street, NE
Washington, D.C. 20018

- 1 Isley Brothers, Contagious
- 2 D12, Purple Hills
- 3 St. Lunatics, Midwest Swing
- 4 Destiny's Child, Bootylicious
- 5 Jagged Edge, Where The Party At
- 6 Usher, U Remind Me
- 7 Alicia Keys, Fallin'
- 8 Musiq, Girl Next Door
- 9 Lil' Romeo, My Baby
- 10 Mariah Carey, Loverboy
- 11 Lil' Bow Wow, Ghetto Girls
- 12 Jaheim, Just In Case
- 13 Luther Vandross, Take You Out
- 14 R. Kelly, Fiesta
- 15 Blu Cantrell, Hit 'Em Up Style
- 16 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 17 Faith Evans, Can't Believe
- 18 Erick Sermon Feat. Ma, Music
- 19 Lil' Mo, Superwoman
- 20 Redman, Let's Get Dirty
- 21 Beanie Sigel, Beanie (Mack B****)
- 22 Case, Not Your Friend
- 23 Trick Daddy, I'm A Thug
- 24 Craig David, Fill Me In
- 25 Aaliyah, We Need A Resolution
- 26 Missy Elliott, Get Ur Freak On
- 27 Ja Rule, I Cry
- 28 112, Peaches & Cream
- 29 Janet, Someone To Call My Lover
- 30 'N Sync, Pop
- 31 Bilal, Love It
- 32 Eve, Let Me Blow Ya Mind
- 33 Lil' Jon & East Side Boyz, Bia Bia
- 34 Jimmy Cozier, She's All I Got
- 35 Project Pat, Don't Save Her
- 36 Ray J, Wait A Minute
- 37 Sisqo, Can I Live
- 38 Three The... Let's Get It
- 39 3LW, Playas Gon' Play
- 40 Snoop Dogg, Just A Baby Boy
- 41 Foxy Brown, Oh Yeah
- 42 OutKast, So Fresh, So Clean
- 43 Snoop Dogg Feat. Butch, Looser' Control
- 44 Dave Hollister, Take Care Of Home
- 45 Sunshine Anderson, Heard It All Before
- 46 Pastor Troy, This Tha City
- 47 Kardinal Offishall, Bakardi Slang
- 48 Coo Coo Cal, My Projects
- 49 Petey Pablo, Raise Up
- 50 Bad Azz, Wrong Idea

NEW ONS

- AZ, Everything Is Everything
Turk, Freak Dem Girls
Gangsta Boogie, Love Don't Live
Krazyie Bone, Hard Time Hustlin'



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Toby Keith, I'm Just Talkin' About Tonight
- 2 Chely Wright, Never Love You Enough*
- 3 Gary Allan, Man Of Me*
- 4 Faith Hill, There You'll Be
- 5 Lonestar, I'm Already There
- 6 Dolly Parton, Shine*
- 7 Sara Evans, I Could Not Ask For More
- 8 Jamie O'Neal, When I Think About Angels
- 9 Montgomery Gentry, She Couldn't Change Me
- 10 Brooks & Dunn, Ain't Nothing 'Bout You*
- 11 Kenny Chesney, Don't Happen Twice
- 12 Brad Paisley, Two People Fell In Love
- 13 Lila McCann, Come A Little Closer
- 14 Chris Cagle, Laredo
- 15 Keith Urban, Where The Blacktop Ends
- 16 Brooks & Dunn, Only In America
- 17 Billy Gilman, She's My Girl
- 18 Alan Jackson, When Somebody Loves You
- 19 Tammy Cochran, Angels In Waiting
- 20 Martina McBride, When God Feels' Women Get The Blues
- 21 Cyndi Thomson, What I Really Meant To Say
- 22 Carolyn Dawn Johnson, Complicated
- 23 Keith Urban, But For The Grace Of God
- 24 Darryl Worley, Second Wind
- 25 Charlie Robison, I Want You Bad
- 26 Trisha Yearwood, I Would've Loved You Anyway
- 27 Toby Keith, You Shouldn't Kiss Me
- 28 LeAnn Rimes, I Need You
- 29 Jessica Andrews, Who I Am
- 30 Nickel Creek, When You Come Back Down
- 31 Trick Pony, On A Night Like This
- 32 Alan Jackson, Www.Memory
- 33 Diamond Rio, One More Day
- 34 Faith Hill, The Way You Love Me
- 35 Travis Tritt, It's A Great Day To Be Alive
- 36 Sara Evans, Born To Fly
- 37 Lee Ann Womack, I Hope You Dance
- 38 Jamie O'Neal, There Is No Arizona
- 39 Kenny Chesney, I Lost It
- 40 Toby Keith, How Do You Like Me Now
- 41 Terri Clark, No Fear
- 42 Elbert West, Diddle
- 43 Kenny Rogers, There You Go Again
- 44 Faith Hill, If My Heart Had Wings
- 45 Patty Loveless, The Last Thing On My Mind
- 46 Jo Dee Messina, That's The Way
- 47 Rodney Crowell, I Walk The Line
- 48 Dixie Chicks, Cowboy Take Me Away
- 49 Darryl Worley, A Good Day To Run
- 50 George Strait, Write This Down

* Indicates Hot Shots

NEW ONS

- Asleep At The Wheel, Ain't Nobody Here But Us Chickens
Mark Willis, Loving Every Minute
Steve Earle, I Don't Want To Lose You Yet



Continuous programming
1515 Broadway, NY, NY 10036

- 1 'N Sync, Pop
- 2 Destiny's Child, Bootylicious
- 3 Blink-182, The Rock Show
- 4 Eve, Let Me Blow Ya Mind
- 5 Jennifer Lopez, I'm Real
- 6 Sugar Ray, When It's Over
- 7 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 8 Staind, It's Been Awhile
- 9 Weezer, Hash Pipe
- 10 Janet, Someone To Call My Lover
- 11 Mariah Carey, Loverboy
- 12 112, Peaches & Cream
- 13 Sum 41, Fat Lip
- 14 Alien Ant Farm, Smooth Criminal
- 15 Usher, U Remind Me
- 16 Blu Cantrell, Hit 'Em Up Style
- 17 City High, What Would You Do
- 18 Dave Matthews Band, The Space Between
- 19 31.1, You Wouldn't Believe
- 20 Linkin Park, Crawling
- 21 Lil' Mo, Superwoman
- 22 702, Pootie Tangin
- 23 Missy Elliott, One Minute Man
- 24 Jagged Edge, Where The Party At
- 25 U2, Elevation
- 26 Willa Ford, I Wanna Be Bad
- 27 Dream, This Is Me
- 28 Backstreet Boys, More Than That
- 29 Train, Drops Of Jupiter
- 30 Aaliyah, We Need A Resolution
- 31 Stone Temple Pilots, Days Of The Week
- 32 Ja Rule Feat. Lil' Mo, I Cry
- 33 Drowning Pool, Bodies
- 34 Tool, Schism
- 35 Aerosmith, Fly Away From Here
- 36 Fuel, Bad Day
- 37 Eve 6, Here's To The Night
- 38 Erick Sermon, Music
- 39 Craig David, Fill Me In
- 40 Alicia Keys, Fallin'
- 41 Shaggy, Freaky Girl
- 42 Dave Navarro, Recall
- 43 Depeche Mode, Dream On
- 44 Gorillaz, Clint Eastwood
- 45 Redman, Let's Get Dirty
- 46 Smash Mouth, I'm A Believer
- 47 BBMak, Ghost Of You And Me
- 48 Three The... Let's Get It
- 49 Marilyn Manson, The Nobodies
- 50 Tyrese, I Like Them Girls

** Indicates MTV Exclusive

NEW ONS

- Kurupt, It's Over
Nivea, Don't Mess With The Radio
The Crystal Method, Name Of The Game



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Sugar Ray, When It's Over
- 2 Incubus, Drive
- 3 Train, Drops Of Jupiter
- 4 Janet, Someone To Call My Lover
- 5 Lifestealer, Hanging By A Moment
- 6 Staind, It's Been Awhile
- 7 U2, Elevation
- 8 Aerosmith, Fly Away From Here
- 9 Dave Matthews Band, The Space Between
- 10 Fuel, Bad Day
- 11 Stevie Nicks, Every Day
- 12 112, Peaches & Cream
- 13 Mariah Carey, Loverboy
- 14 Uncle Kracker, Follow Me
- 15 Destiny's Child, Bootylicious
- 16 R.E.M., Imitation Of Life
- 17 Backstreet Boys, More Than That
- 18 Matchbox Twenty, Mad Season
- 19 Stone Temple Pilots, Days Of The Week
- 20 David Gray, Please Forgive Me
- 21 Bon Jovi, One Wild Night (Live)
- 22 Moby, South Side
- 23 Depeche Mode, Dream On
- 24 Janet, All For You
- 25 Fuel, Hemorrhage (In My Hands)
- 26 Five For Fighting, Superman
- 27 Fatboy Slim, Weapon Of Choice
- 28 Sling, After The Rain Has Fallen
- 29 Dido, Thank You
- 30 Jennifer Lopez, Play
- 31 Madonna, Don't Tell Me
- 32 India.Arie, Video
- 33 Everclear, Brown Eyed Girl
- 34 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 35 Melissa Etheridge, Come To My Window
- 36 U2, Beautiful Day
- 37 Sir Mix-A-Lot, Baby Got Back
- 38 Lenny Kravitz, Are You Gonna Go My Way
- 39 Madonna, Ray Of Light
- 40 Enrique Iglesias, Bailamos
- 41 The Corrs, Breathless
- 42 Andreas Johnson, Glorious
- 43 Matchbox Twenty, If You're Gone
- 44 3 Doors Down, Kryptonite
- 45 Lenny Kravitz, Again
- 46 No Doubt, Simple Kind Of Life
- 47 BBMak, Ghost Of You And Me
- 48 B-52's, Love Shack
- 49 Go-Go's, Vacation
- 50 Michael Jackson, Don't Stop 'Til You Get Enough

NEW ONS

- Melissa Etheridge, I Want To Be In Love
Eve 6, Here's To The Night
Usher, U Remind Me

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 14, 2001.



Continuous programming
200 Jericho Quadrangle
Jericho, NY 11753

- Drowning Pool, Bodies (NEW)
Scapegot Wax, Aisle 10 (NEW)
Missy Elliott, One Minute Man
Stone Temple Pilots, Days Of The Week
Janet, Someone To Call My Lover
Jagged Edge, Where The Party At
31.1, You Wouldn't Believe
D12, Purple Hills
Fuel, Bad Day
Dave Matthews Band, The Space Between
Mariah Carey, Loverboy
Destiny's Child, Bootylicious
Lil' Mo, Superwoman Pt. II
Blink-182, The Rock Show
City High, What Would You Do?
Sugar Ray, When It's Over
Ja Rule, I Cry
Travis, Sing
Weezer, Hash Pipe
Eve 6, Here's To The Night



Continuous programming
8/F, One Harbourfront
18, Tak Fung, Street Kowloon
Hong Kong

- Faith Hill, There You'll Be
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Sugar Ray, When It's Over
Mandy Moore, In My Pocket
Shaggy, Angel
Plus One, Here In My Heart
Ronan Keating, Lovin' Each Day
Powderfinger, My Happiness
Jennifer Lopez, Play
U2, Elevation



Continuous programming
1515 Broadway
New York, NY 10036

- Cake, Short Skirt / Long Jacket
Alien Ant Farm, Smooth Criminal
Nine Inch Nails, Deep
Violator, What It Is



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Usher, U Remind Me (NEW)
Baby Blue Soundcrew, Love 'Em All (NEW)
Joy Drop, Sometimes Wanna Die (NEW)
The Kim Band, What A Drag! (NEW)
LiveOnRelease, Get With It (NEW)
Cake, Short Skirt/Long Jacket
The Crystal Method, Name Of The Game
Staind, It's Been Awhile
Sum 41, Fat Lip
Our Lady Peace, Life
Sugar Jones, Days Like That
Wave, California
Weezer, Hash Pipe
U2, Elevation
Bran Van 3000, Astounded
'N Sync, Pop
Blink-182, The Rock Show
Destiny's Child, Bootylicious
Backstreet Boys, More Than That
Snow, Joke Thing



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Dido, Thank You
Moenia, Molde Perfecto
Crazy Town, Butterfly
Benjamin Diamond, Little Scare
Gorillaz, Clint Eastwood
Destiny's Child, Survivor
Madonna, What It Feels Like For A Girl
Ronan Keating, Lovin' Each Day
'N Sync, Pop
El Gran Silencio, Dejenne Si Estoy Llorando
Aerosmith, Jaded
Jumbo, Rockstar
U2, Elevation
Bon Jovi, One Wild Night
Blink-182, The Rock Show
Backstreet Boys, The Call
Morbo, Ensename



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Babyface, There She Goes
Beanie Sigel, Beanie (Mack B****)
Aaliyah, We Need A Resolution
Redman, Let's Get Dirty (I Can't Get In Da Club)
Jagged Edge, Where The Party At
Missy Elliott, One Minute Man
Timbaland & Magoo, Drop
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Tha Liks, Best U Can
The Isley Brothers, Contagious
Eve, Let Me Blow Ya Mind
112, Peaches & Cream
Erick Sermon, Music
2Pac, Until The End Of Time
Jill Scott, The Way



5 hours weekly
223-225 Washington St
Newark, NJ 07102

- U2, Elevation
The Wallflowers, Letters From The Wasteland
Radiohead, Pyramid Song
Stevie Nicks, Every Day
Rod Stewart, Don't Come Around Here
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Our Lady Peace, Life
India.Arie, Video
Janet, All For You
Monster Magnet, Heads Explode
Green Day, Waiting
Tool, Schism
Gloria Estefan, Out Of Nowhere
Static-X, This Is Not
Weezer, Hash Pipe
Everclear, Brown Eyed Girl
Dave Matthews Band, The Space Between
Blink-182, The Rock Show
Ours, Sometimes
Joan Osborne, Love Is Alive



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- 'N Sync, Pop
Usher, U Remind Me
Linkin Park, Crawling
Jessica Simpson, Irresistible
Backstreet Boys, More Than That
98 Degrees, The Way You Want Me To
Destiny's Child, Bootylicious
31W, Playas Gon' Play
Blink-182, The Rock Show
Aaliyah, We Need A Resolution
Janet, Someone To Call My Lover
Lil' Romeo, My Baby
Eve, Let Me Blow Ya Mind
Rehab, It Don't Matter
O-Town, All Or Nothing

CHRISTIAN LABELS RISE IN NASHVILLE

(Continued from page 1)

corporate landscape—in the wake of acquisitions by major corporations Zomba and EMI, respectively—a new crop of indie labels has sprung up, including several artist-owned ventures.

Michael W. Smith, who has spent nearly 20 years on the Reunion roster, started Rocketown Records five years ago. The company has since launched the careers of Dove Award-winners Chris Rice and Ginny Owens, among others. Toby McKeehan, one-third of ForeFront's flagship act de Talk, formed Gotee Records eight years ago with Joey Elwood and Todd Collins. Audio Adrenaline members Bob Herdman, Mark Stuart, and Will McGinniss launched Flicker Records in January 2000, with Herdman coming off the road to helm the fledgling venture. And the Newsboys' Peter Furler teamed with manager Wes Campbell to create Inpop Records.

Artists aren't alone in the business of launching new ventures. Jeff Moseley, who in his career has served as president of the Benson, Starsong, and Reunion labels, has launched two record companies: M2.0 Communications and INO Records. (He's also a partner in Inpop.) Susan and Rod Riley started the church-oriented Spirit-Led Records in 1999 and followed suit earlier this year with Fervent Records, a new venture which, they say, will target "Generation Y" consumers. It bowed



SMITH

with the July release of new act By the Tree's *Invalidate My Soul*.

FERTILE SOIL

A major factor behind the proliferation of independent Christian labels has been the consolidation that occurred in the '90s. It all began when EMI bought Sparrow and continued to build the EMI Christian Music empire by purchasing the StarSong, rethink, and ForeFront labels.

Not to be outdone, Zomba began with the acquisition of Brentwood Records and subsequently added other labels to its stable—including Reunion, Verity, and the now-defunct Benson label—to form what is now Provident Music Group.

"Whenever there's consolidation among the majors, which has happened over the past few years, it creates an opportunity for new independents to flourish," says Moseley, whose M2.0 and INO labels are distributed by Word. "Some artists would much rather be in a smaller environment where they can talk to the person who actually runs the label, makes the decisions, and writes the checks."

Smith admits that consolidation was a factor in his decision to start Rocketown. "When the corporate folks were buying up all the labels, I felt like there was something lost. The only thing I knew was the little record company, Reunion Records. I knew there were going to be artists who really desired that small, family kind of thing."

Smith—who signed to Reunion in 1982 and remains the label's flagship artist—says he modeled Rocketown on his early days at Reunion. "The good part was sitting around dreaming, listening to records, and getting

creative. I'm not saying Reunion today is bad, but it looks and feels a lot different. There are good things about that and not-so-good things."

Herdman says part of the reason he and bandmates McGinniss and Stuart started Flicker was to extend their involvement in the industry. "We really want for this to be our future and to stay involved in Christian music beyond our years."

Instead of turning over the marketing to their distributor, Chordant, or to an outside consultant, McGinniss and Stuart chose to operate the label themselves. Herdman also decided to take a smaller role in Audio Adrenaline. "I don't know if I was the most qualified or the most expendable from the band," Herdman says with a laugh, "but I still get to be involved. I mostly wrote lyrics, and I still get to do that. I just don't travel anymore."

Upcoming projects that Herdman is shepherding include *Soul Lift*, a compilation featuring Johnny Cash, Vestal Goodman, Russ Taff, LaRue, T-Bone, Mark Stuart, the Benjamin Gate, and others due Aug. 15, as well as the Aug. 28 debut of a new boy band, Phat Chance.

"I look back at ForeFront [Audio Adrenaline is still with the label], and now I understand why they did certain things," Herdman says. "Being an artist, a lot of times you're upset with the label because you don't think they do enough for you. A lot of lessons have been learned along the way, and I still have a lot to learn. I spent more than 10 years on the road as an artist, and now I'm doing this. I don't know if I'm harder or [more] lenient on the artists because I understand the things they are going through. But then again, I've done it so [I tell artists], 'Don't come crying to me about it. I know what it's like.'"

GOOD TIMES

The fact that independents are flourishing is not only obvious in the songs on Christian radio but in the records being sold. Independent-label artists have scored high-profile wins at the Gospel Music Assn.'s Dove Awards and the Grammy Awards.

Rocketown's Rice won the Dove for male vocalist of the year in 1999—beating out label owner Smith—and Owens took home the best new artist Dove in 2000, an award won the previous year by Gotee's Jennifer Knapp. Along the way, Flicker band Pillar picked up a Dove, as did Inpop's Tree63. M2.0's first release, the Brooklyn Tabernacle Choir's *God is Working*, won a Grammy.

"That's when you go home, sit in your chair and say, 'I am a blessed man,' because you realize you didn't bloc-vote any of those things," Moseley says of independents winning awards. "Evidently somebody cared, because somebody voted for them outside your office."

Corporate consolidation has displaced many of Christian music's veteran executives, as well as a fleet of marketing, promotion, and publicity personnel who now supply services to independents that operate with relatively small staffs and rely on outsourcing to supplement needs.

Though limited resources are a challenge for independent labels, several factors in today's environment are making it easier to launch

new indie ventures. Moseley says, "Where the market is today, some of the most talented people are outside the corporate structure and are freelancers or consultants. I don't believe that used to be the case."

In addition, Moseley says, "Technology has really allowed the birth of the independent label." Voice mail and e-mail, for example, make it possible to get by with less support staff.

"We design product covers on computers, proof them online, and e-mail them back and forth," Moseley says. "It's tremendous for independent labels. We have Web sites where we sell our products, and we are able to get our message out in a much more cost-effective manner. [Artists] are uploading MP3 files on the Web and I'm listening to demos. Technology has really enabled the independent to do a very effective job in an affordable manner that was not there three or four years ago."

Susan Riley agrees that "the world is smaller than it used to be," citing the Internet as a great way to become aware of new artists. "More people are hearing about bands all over and want to offer up opportunities for those bands."

DOLLARS AND SENSE

Since indies don't have the advantage of a major corporation's deep pockets, cash flow is almost always the biggest challenge. "It forces you to think creatively so you don't just throw money at problems," says Gotee president Joey Elwood. "The best businesses always thrive off the best ideas. It puts you in a position where you have to be creative. Sometimes when you have cash reserves and you have size, you tend not to be creative. You buy creativity."

Gotee is among the Christian community's best-established independent labels. The label bowed seven years ago with the release of Out of Eden's *Live the Day*. Its current roster includes the Katinas, DJ Maj, and Jennifer Knapp.

Rocketown president Don Donahue says that to turn a profit, indie labels must be realistic in their spending. He admits his label was conservative in launching debut act Chris Rice, estimating that with "an acoustic guitar-playing male singer/songwriter, a little cerebral—it'll sell 20,000 units. So we spent the money to break even at 20,000 units, and to date, it's sold more than 300,000. It's wonderful to get that surprise rather than saying, 'Let's spend \$150,000 and hope it's going to win.'"

One factor in the success of both Rocketown and Gotee is the specific niches the labels have carved in the Christian music market. "We haven't intentionally done this, but Rocketown has created a brand," Donahue says. "So retailers trust us and radio trusts us now—and that's not something you can buy on the front side."

Gotee prides itself on being tapped

into the youth culture. "Our niche is trying to meet kids where they're at," Elwood says. "For most independent labels, their niche is about a genre. It's a hip-hop label, an AC label, a rock label, or an alternative label. It's hard to be an independent and hit everything. At Gotee, we've tried to run the gamut and be a full-service label for youth in America. It's a much tougher road than just saying, 'I'm going to be a rock label.'"

Newer indies are looking to establish their own identities. When Furler and Campbell launched Inpop, the intention was for it to be a vehicle for exposing acts from around the globe. Inpop artist Phil Joel (also a member of the Newsboys) is a New Zealand native, and the roster also includes South African band Tree63 and Aussie band Rhubarb. The label is currently widening its scope and has recently signed Minnesota-based band Go Fish.

WHAT A CONCEPT

Rod and Susan Riley launched their first label, Spirit-Led, to cater specifically to the church with concept product. "We learned all our hard knocks on concept music," says Susan, who serves as co-GM with husband Rod, who has also continued working as national accounts director at Provident Music Group. (Provident distributes both Spirit-Led and Fervent.) "We really felt comfortable with that, because we understand the church. Then we saw a need for another, very ministry-minded, artist label. That's why we started Fervent."

Another Nashville-based independent that, like Spirit-Led, is concentrating on concept product is Coventry Records. Distributed by Vantage Group Sales, the label has several product lines including Cathedral Classics, devoted to classic hymns; Celtic Crossings, geared toward Christian Celtic music; and Coventry Consort, dedicated to instrumental sacred music. The venture has been developed by partners Carol McClure, a concert harpist; veteran arranger/producer Wes Ramsay; independent art director Dawn Rogers; and record/video producer Eric Wyse, who formerly served as director of A&R for Warner Bros.' Christian division.

Wyse says, "In the first 18 months of operation, we'll put out about 22 or 23 albums." Most will be compilations of music licensed from abroad. "It's somewhere between a lifestyle label and a classical label. We will do a lot of direct-mail marketing, and all the direct mail drives people to the Web site [coventrymusic.com]."

Wyse says that Coventry's launch has lacked the usual music-industry fanfare. "I can't spend \$25,000 launching this. I've watched people do it, and you burn through your money too fast. I just want to find our niche, core audience, and hit those consumers over and over again."

All those involved in the independent-label scene say the challenges are great, but the rewards are greater. "At first you think, 'This is fun,' but it does get serious," Campbell says. "A label is all about long-term investment. It's a slow-growing mutual fund. It's high risk, but if you really go with what you believe, it's about growing something you can be proud of."



RILEY

newsline...

NAPSTER temporarily shuttered its file-swapping service July 2 while it attempts to retool its new filtering technology (*Billboard Bulletin*, July 3). Sources say the decision was voluntary. No time frame for reinstatement of file-sharing has been disclosed. The move comes as Napster gears up to launch a pay version of the service later this summer. **BRIAN GARRITY**

THE GAY-THEMED WOTAPALAVA TOUR, which was to hit 18 cities throughout July and August, has been postponed until next year (*Billboard Bulletin*, July 3). Organizers blame poor ticket sales and the failure to find a new headlining act after Sinéad O'Connor backed out of the event. The tour was also to have featured the Pet Shop Boys, Rufus Wainwright, Soft Cell, and the Magnetic Fields. **TODD MARTENS**

AL JARDINE OF THE BEACH BOYS filed suit June 29 against bandmates Mike Love and Brian Wilson; Wilson's wife, Melinda; the trust of the late Carl Wilson; and the band's label, Brother Records, alleging they attempted a "corporate squeeze out" of Jardine from participation in Beach Boys concerts. The action, filed in California Superior Court in Los Angeles, seeks compensatory and punitive damages to be determined. **CHRIS MORRIS**

SONGWRITER/PRODUCER KIKE SANTANDER filed a multi-count lawsuit July 3 in the Circuit Court of Miami Dade, Fla., against Emilio Estefan Jr., Estefan Enterprises, and Foreign Imported Productions Publishing (FIPP). The suit alleges numerous breaches of Santander's exclusive songwriting agreement with FIPP and exclusive producing agreement with Estefan Enterprises and seeks to terminate both agreements. **LEILA COBO**

A GROUP OF SONGWRITERS and publishers has filed a copyright infringement suit against Aimster; its CEO, Johnny Deep; and his companies, AbovePeer and Buddy USA. The suit, filed last week in U.S. District Court for the Southern District of New York, contends that songs whose copyrights are controlled by the plaintiffs—songwriters Leiber & Stoller and publishing companies the Rodgers & Hammerstein Organization, Criterion Music, and Famous Music—are illegally available on Aimster (*Billboard Bulletin*, July 5). The plaintiffs seek \$150,000 for each infringement and an injunction to prevent Aimster from making the songs available. **TODD MARTENS**

NASHVILLE INDIES FOCUS ON MUSIC

(Continued from page 1)

good music to the marketplace. The artists, meanwhile, view indies as a vehicle to retain—or obtain—creative control of their careers.

In the past few years, numerous country-based indies have opened here—with industry veterans at the helm. They include Audium, Bandit, Broken Bow, Dual Tone, Music City Records, Radio Records, Relentless/Nashville, SunBird, VFR, and WE Records.

Several artist-owned labels have also emerged, including Joe Stampley's Critter Records, Kenny Rogers' Dreamcatcher, Eddy Raven's RMG, Paul Overstreet's Scarlet Moon, and



AUSTIN

Lari White and Chuck Cannon's Nashville Underground.

"Having spent almost 30 years with the majors, the really cool thing was that I've been able to do this because of music that I loved," says Music City Records president/CEO Bob Heatherly. "I was kind of looking forward to retirement, but then I got excited about [Sonny Burgess], and next thing I know, I'm in the record business."

SPENDING SMART MONEY

Ree Guyer Buchanan, owner of Wrensong Publishing, says she decided to launch WE Records after realizing that there was more artist development going on at publishing companies these days than at most major labels. "Obviously, you have to spend smart money to

make something happen, but at the end of the day, I really believe if we make the music right, people are going to buy it."

VFR partner and managing director of operations Paul Lucks says he founded his label with veteran record executive Harold Shedd with a simple principle in mind: "If we found great music, we'd try to take it to the marketplace. We didn't decide, 'OK, let's go compete with RCA and Warner Bros.' We thought we would start a record company, find some interesting music, and market it."

Others saw opportunity on the horizon. Audium Records president Nick Hunter launched the Koch-distributed label in 1999 along with former partner Simon Renshaw because, he says, "[With] everything out there closing, good artists with

good music [were] without labels. It just seemed like the right time."

Dave Roy, president of Relentless/Nashville, also cites the consolidation of the majors as a factor in his decision to launch the Madacy-owned imprint in January. "We really looked at the landscape [and saw] all the classic artists who had no label homes but were still touring and had big fan bases. With our distribution, we thought we could provide a great service in putting this label together."



ROY

With Madacy's clout behind it, Relentless ended up handling distribution for other indies, including Music City and WE, and Roy says

Relentless is talking to other labels about similar deals.

While most of these labels are still too young to be highly profitable, Hunter is among those who say the key to having a successful indie will be "keeping costs and overhead down and watching who you sign." Audium, for example, has only seven employees. Their combined salaries, Hunter says, doesn't equal what most majors pay their promotion staff alone.

Unlike with majors, where artists generally have to sell at least gold to be considered viable, indies can make money from as few as 20,000 units, given a low enough overhead.

In cost figures representative of most indies, Hunter says that he spends anywhere from \$15,000 to \$80,000 to record an album using many of the same producers who make \$150,000-\$300,000-plus projects for the majors. Music City Records made its current Charley Pride album for less than \$75,000.

Using a formula that stipulates labels must sell a number of albums roughly equal to half the recording cost to break even, Hunter notes that with approximately 30,000 units scanned on both Loretta Lynn and the Kentucky Headhunters, "we are coming close to breaking even on those."

While only Kenny Rogers and VFR's Mark McGuinn have, thus far, had big successes on their respective indies, many of these labels have still attracted such former major-label hit-makers as Randy Travis. Audium's roster includes the Tractors and the recently signed Confederate Railroad. Radio Records just signed Kevin Sharp. Relentless has T. Graham Brown, Asleep at the Wheel, and Merle Haggard. RMG has Don Williams, and SunBird has Earl Thomas Conley.

END RUN AROUND RADIO

Most of the indie labels' strategies for promoting their artists involve an end run around the major country radio stations, whose playlists are monitored and used in airplay chart tabulation. Indie labels are using everything from the Internet to infomercials to reach fans and potential fans, a strategy Lucks calls a "micro-marketing approach."

Roy says those independents who still rely primarily on "the traditional method of just going to radio" with a project "will struggle and fall by the wayside quicker."

Buchanan says, "I'm not trying to compete with the majors. I can't go for P1 radio and play that game that they're all playing. It's way too expensive. I'm just trying to keep my costs down and get the exposure where we feel the fans are. We don't have to [sell] a half-million to break even."

Audium relies on radio exposure in secondary markets, although Hunter says that with Danni Leigh and Confederate Railroad now on the roster, there will probably be more of an attempt to get airplay at bigger stations.

Heatherly thinks now is "a good time for a smaller label that can work an artist for a few months without having to go after the high-priced game of airplay and chart position. All of a sudden, people are paying attention to the music."

(Continued on next page)

NEW GENRES TAKE ROOT IN NASHVILLE

(Continued from page 1)

wealth of artistic and business opportunities more than overcome any obstacles.

"It's like a full-time job trying not to get tagged as a country-music label," admits Steve Taylor, president of Squint Entertainment, label home of Sixpence None the Richer and new hip-hop group L.A. Symphony. "I'm very proud to be in Nashville, and I love living here, but it's not a flag I wave when I'm trying to break L.A. Symphony."

Music fans don't care where a label is based, points out Jack Emerson, owner/operator of E-Squared Records along with partner/artist Steve Earle. "There are perception issues, not from the fans but from within the industry," he says. "People's predisposition is to think of Nashville as country-pop because of the Shania [Twains] and Faith Hills of the world. I'd love to have a record that sells 25 million copies, but [E-Squared artists] tend to appeal to people that look a little harder for their music."

THE CLASSICS

Classical-music label/distributor Naxos of America—the budget-priced specialist HNH International's U.S. division, which SoundScan rates as the country's No. 1 independent classical distributor and label—has been based in Nashville for the past three years. Why?

"Because I live here," answers Jim Sturgeon, president of Naxos' U.S. arm. Sturgeon, a former Warner Bros. Nashville executive, took over Naxos' American operations three years ago to orchestrate a financial turnaround. The label had been based in New Jersey.

"When I took this job, I went to New Jersey, and I said, 'I can't live here,'" Sturgeon recalls, adding that Nashville worked for personal and professional reasons. "I saved over \$150,000 in operating costs the first year."

As for the country stigma, Sturgeon says, "It's all been good. Being the world's leading classical music label in Nashville has garnered us so much press. Disadvantages have turned into real advantages."

New Nashville-based jazz indie Hillsboro Jazz was born out of a successful label, Green Hill Productions, which releases a diverse lineup of

instrumental conceptual projects to the gift market. The label's jazz titles were getting airplay but were largely out of reach to jazz consumers, which spurred the birth of Hillsboro Jazz last year. EMI is the distributor.

"The good thing is we can now sell to the mainstream jazz markets and record stores, but we still have our gift market," says Hillsboro Jazz VP/GM Greg Howard. Projects have been released from pianist Beegie Adair, jazz violinist Antoine Silverman, and guitarist Jack Jezzro.

Howard says there was concern that a Nashville-based jazz label might not be taken seriously, but those concerns were alleviated "when people saw the quality of work we're doing. We have a great jazz community here in Nashville that people don't know about. Jazz artists like Larry Carlton, Kirk Whalum, and Jeff Coffin live here, and they keep our jazz community thriving."

PRINE REAL ESTATE

Oh Boy! Records moved to Nashville in the early 1990s from L.A., where, as the independent imprint of artist John Prine, it had followed in the footsteps of the late Steve Goodman's still-active Red Pajamas label. In addition to Red Pajamas and Oh Boy!, the label family now includes Blue Plate Records, which releases the acclaimed *Live From Mountain Stage* series. Additionally, Todd Snider is an Oh Boy! artist after two previous releases on MCA.

Says VP Dan Einstein—who oversees all three imprints with Prine's manager and Oh Boy! president Al Bunetta—"We're working with two artists who, just because they don't have a [major label] contract, their audiences won't go away. [Our titles] don't sell tonnage, but they sell week in, week out."

A highlight for Prine at Oh Boy! was 1991's Grammy-winning *The Missing Years*, which has sold an estimated 350,000 copies (it debuted pre-SoundScan). His 1995 follow-up, *Lost Dogs* and *Mixed Blessings*, sold 250,000 copies, and his '99 duet album, *In Spite of Ourselves*, has sold 163,000.

Einstein says, "We came here with a going business. We're not challenging anybody—we just show up at work every day."

INDEPENDENTS' INDEPENDENCE

Nashville-based independent labels where artists have an ownership stake—such as E-Squared, Oh Boy!, Dead Reckoning, and Compass—were in many ways born out of a quest for independence and artist-friendly environs.

"Our main philosophy was to try and provide some sort of alternative for Nashville, but not focused completely on Nashville," says E-Squared's Emerson. "We wanted to take the infrastructure here and use it as a base to interface with the rest of the world."

E-Squared has seen success with the now-defunct V-Roys, Philadelphia's Marah, and Raleigh, N.C.-based rock outfit Varnaline. But Earle remains the flagship artist. Emerson says Earle's latest, 2000's *Transcendental Blues*, has sold about 150,000 copies in the U.S. and another 150,000 worldwide.



L.A. SYMPHONY

Emerson adds that a "stale" mainstream country scene "could work to our advantage. That's when we need a Willie, Waylon, or Dolly to step out and reach people on a different level."

Compass Records, owned by husband-and-wife team Alison Brown and Garry West (who also make up half of the Alison Brown Quartet), was formed in 1995. The label is diverse, boasting singer/songwriter, folk, acoustic, jazz, world, Celtic, bluegrass, and roots.

Compass currently has more than 100 releases out, with 21 active artists on the roster. North American distribution is by Koch.

"We felt that being artists ourselves was a definite asset," Brown says. "Most record companies are not run by people who are touring musicians." Brown adds that there are many advantages to being in Nash-

ville. "That's where we live, and as touring musicians, it's a great place to be. The music industry is part of the economy of this city."

SQUINTING

Squint Entertainment was formed to be the label home of pop band Sixpence None the Richer, and the relationship has taken Sixpence's music to the world. The band's eponymous Squint debut bowed in November. Since then, it has scanned more than 670,000 units in North America, according to SoundScan, and it has shipped more than 2 million worldwide. Alternative Distribution Alliance is the distributor. Sales were propelled by the band's hit "Kiss Me," which broke into the Hot 100 a full year after the album's release.

A small roster helps give each project legs. In addition to Sixpence and L.A. Symphony, other Squint acts are Water Deep and new signees Fleming & John.

Taylor says, "To be quite frank, [Nashville] is not the greatest place to launch a pop label, because of the country-music connotations." The label has dealt with the country stigma in a number of ways, Taylor adds: "First, we don't put out any music that comes close to resembling country music. Second, we make full use of our offices in Los Angeles, and we have hired different consultants in New York, and our distributor is based there, too. A lot of stuff we're doing by stealth."

Still, a diverse Nashville music community turned Taylor and Squint on to L.A. Symphony, the nine-piece hip-hop group whose first album is due in August. L.A. Symphony's CookBook admits there is a certain weirdness in a Los Angeles hip-hop group being signed to a Nashville-based independent label.

"There are pros and cons to the situation, but overall we're happy," CookBook says. "I don't have a problem with our label being in Nashville at all. They're only a phone call away, and it seems like we see them a lot."

First and foremost, Nashville is a music town, Taylor says. "The creative community here is tight and focused, and the quality of the music is high. There is great modern music both produced and performed out of here."

RAZZLE DAZZLE SPARKS BROADWAY CAST ALBUM SALES

(Continued from page 1)

from the show.

"We wanted to get a splash around the [May 15] CD release," says Steve Orselet, RCA Victor Group VP of sales. The cast arrived at 11 p.m., after the curtain came down on the show at the Circle in the Square Theater a few blocks away. The idea was for fans to stick around afterward to buy albums, which cast members then signed.

It worked. Virgin scanned more than 400 copies of the cast album that night, pushing the CD into the store's top 10 on that week's sales chart. Andy Moreno, East Coast marketing director for Virgin Entertainment, notes, "That's what a pop band like

Blink-182 or Limp Bizkit would sell with a one-night, in-store event."

And thanks to the media attention that the event drew—from print publications, radio tie-ins, and TV coverage—"there was a residual effect," Orselet says. "Sales were also very good the week after."

It's all part of what's shaping up to be a highly competitive summer for cast albums, with labels searching for creative ways to drive sales.

BIG MAN ON BROADWAY

Although Hewitt stands 6 1/2 feet tall in heels, the real big man on Broadway right now is someone of

smaller stature: Mel Brooks, the composer and comic mind behind *The Producers*, this season's singular smash—onstage and on CD.

The Producers (Sony Classical) reached No. 149 on The Billboard 200 the week it debuted—the biggest cast album opening since *Rent* five years ago (Between the Bullets, *Billboard*, May 12). With 84,000 units moved since its April 17 release, the CD has sold more than twice as many copies as any other new cast album this



RUBENS

year, according to SoundScan.

Moreno notes that the album got a big initial push from Sony, which bought window displays in Virgin's Times Square store. This had a snowball effect, she says. Combined with the show's word-of-mouth, the displays pulled customers into the store. When the album sold well, Virgin gave it a full rack in the front section of the store and started to play it on the store's main floor. When the album became one of the store's top sellers, it automatically went on sale, which helped spur sales further.

When the musical swept the Tonys June 3, picking up a record 12 awards (*Billboard*, June 16), sales rose to 10,000 units that week. Sony Classical senior VP of sales Marc Offenbach says, "People want validation, so when it won 12 awards, people figured it must be good."

Moreno says, "It was all about *The Producers* before, during, and after the Tonys. It definitely had an increase [after the Tonys], but it was selling like hot cakes already."

Now that the sales bump from the Tonys is slowing, Sony is starting its "phase-two plan" to keep sales up, Offenbach says. The label will make a big push into listening stations at retail chains and use autographed T-shirts and CDs to build interest in enter-to-win *Producers* contests at stores nationwide.

Although the events will involve less singing, dancing, and cross-dressing than those for *Rocky Horror*, *The Producers* will arrange in-store appearances and album-signings. One such event—featuring Brooks and the show's stars Nathan Lane and Matthew Broderick—drew more than 1,000 people June 25 to Tower Records' Lincoln Center location in New York and sold more than 700 discs.

The most original promotional element will come in August, when *A Musical Romp With Mel Brooks* hits PBS TV stations. The documentary was shot in the studio during the cast album session, Offenbach says. "It's purely focused on the cast record, so we're hoping for that to fuel the fire."

THE TONY EFFECT

The success of *The Producers* can also help other shows, Moreno says. People may come into a store to buy *The Producers*, but once they're inside, they frequently pick up other cast albums as well.

Q Records released the new cast recording of *42nd Street* June 12, to coincide with the show's Broadway revival. (The only musical besides *The Producers* to win a 2001 Tony, *42nd Street* won for best revival and best

leading actress—two categories where *The Producers* was ineligible.)

The 1980 RCA original cast recording is still available, but Q Records GM Alan Rubens says the new recording has better sound thanks to newer technology. "Besides, the people who go see *42nd Street* today like to hear what they just saw."

Q has bought positioning in stores with "good Broadway backgrounds," Rubens says, as well as ads in theater-specific print, radio, and Internet outlets. In-store appearances are in the planning stages, he says, but they'll definitely feature the tap dancing that made the show famous.

The label is also relying on lobby sales to give the album longevity. Q rushed the CD into the lobby of the Ford Center theater two weeks prior to retail release, selling albums before and after the show, as well as during intermission. Reported to SoundScan as "nontraditional sales," lobby sales of a few hundred a week—a number Offenbach echoes for *The Producers*—may account for one-quarter to one-third of the cast album's sales, Rubens estimates.

When it comes to the Tonys, winning isn't everything. Just being nominated can help, with the national exposure the broadcast brings. For example, Orselet says, the week after the Tonys, sales of RCA's *A Class Act* CD spiked 122%—even though the nominated show was shut out.

OPENINGS AND CLOSINGS

Critical acclaim doesn't guarantee the success of a CD, nor does a failed show always doom a cast album.

"There is a dichotomy between what is recorded and what is on the stage," offers Brian Drutman, director of Decca Broadway. His label's only new musical CD this season was *Seussical*, released Feb. 6. The show was panned by critics, won no major awards, and closed before the Tonys. Yet, according to SoundScan, the cast album has sold nearly twice as many copies as RCA's *The Full Monty*—an album that came out two months earlier for a show that was better received, won a Drama Desk Award for its music, and is still playing to crowded houses.

Bruce Kimmel, president of Fynsworth Alley, hopes his label's new cast album for the Broadway revival of *Bells Are Ringing* will not suffer the same fate as the stage show, which closed June 10—more than two weeks before the disc reached retail.

Bells is the first Broadway musical cast album for Fynsworth Alley—a start-up theater label launched last fall by Kimmel, who created the "Spotlight Series" for Varèse Sarabande. Victoria Maxwell, who co-produced the show with her brother Mitchell, told *Billboard* during the May 14 cast album recording sessions in New York, "We're independent producers, so an independent label appeals to us."

Kimmel, who produced the CD, says taking a gamble was necessary for the label at this stage: "If you want to be in the musical theater game, you have to do big shows—even though they're risky." Online sales through Fynsworth Alley's Web site (fynsworthalley.com) were never expected to be "huge," and Kimmel says that since *Bells* has

closed, retail sales will likely be sluggish. Still, he suggests, a tour with star Faith Prince—currently being discussed—could sell CDs: "That's where we might luck out."

Sony, too, is reeling from a closure. While *The Producers* is the season's biggest hit, the company also picked up the CD for *Jane Eyre*, which closed June 10. Offenbach says, "Once a show closes, we stop marketing the record, because there's nothing driving it."

Even without marketing, though, albums can sell. Ron Saja, owner of musical-theater retail specialist Footlight Records in New York, says closed shows are some of his best-sellers—because labels and major retailers ignore them. "When a show closes, a lot of major stores' buyers will under-order, which gives us the advantage where they may not have the stock." Saja predicts strong sales, for instance, for *Bells Are Ringing*, because "it's a good cast recording, and a lot of people like Faith Prince."

Targeting a niche, Footlight has different sales patterns from chains. *The Producers* sells well there, Saja says, but so does the quirky off-Broadway comedy *Bat Boy* (RCA)—because chains haven't given it equal positioning to larger shows. While major retailers focus mainly on a few Tony winners, Footlight also focuses on smaller shows, independent label releases, and new reissues—such as Decca Broadway's 2001 releases, which include *Bloomer Girl*, *Man of La Mancha*, and *Wonderful Town*.

Half of Footlight's business comes from Internet mail-order via its Web site (footlight.com). This helps cast albums reach a national audience, since retailers tend to keep cast-album inventory concentrated in select urban areas.

Decca Broadway's Drutman says that for reissues, Internet sales are particularly important. "As kids do high-school productions of classic shows, thanks to Internet sales, [cast albums] sell across the country."

Still, Sony's Offenbach says, "musicals are very New York, when it comes to spending 20 bucks on a cast record. It simply

doesn't have the same draw in the hinterland." One week, he illustrates, *The Producers* sold more than 10,000 units. New York accounted for 35% of those sales, and most of the rest were in a handful of other "theater towns": Washington, D.C., Philadelphia, Boston, Chicago, and San Francisco. Such major cities as Denver, Houston, and Phoenix moved fewer than 100 copies each.

Of course, many people who buy CDs in New York are tourists, who take the albums back to their hometowns. And many Broadway shows go on tour, where sales spike wherever the show opens. RCA is looking for increased sales, for instance, when both *Rocky Horror* and *The Full Monty* start national tours in September. Even if *The Producers* overshadowed Broadway's other offerings in New York, RCA's Orselet says, "As these shows tour, it's a whole new opportunity to market."

NASHVILLE INDIES FOCUS ON MUSIC

(Continued from preceding page)

THE ARTIST PERSPECTIVE

Sherrié Austin recorded two albums for Arista Nashville and is now the flagship artist for WE Records, started by Buchanan primarily as a vehicle for Austin. A financial partner in her own project, Austin sits in on meetings at the label and is involved in every decision regarding her career.

"I looked around and saw the marketplace was changing," Austin says. "We probably wouldn't have attempted this three or four years ago, because independents [were] the little guy and there were so many major labels. Well, now there aren't so many."

Austin says indies are "challenging the format a little bit. Our goal is to be part of the solution instead of part of the problem [and] find new ways to get the music to the people." This includes video exposure and direct marketing to artists' established fan bases. "The definition of insanity is doing the same thing over and over and expecting a different result," she says, describing the way many majors still operate.

In the indie system, Austin adds, she's "learning a little every day. It has its positives. There is a lot more freedom and a lot more attention. If there are negatives, it is trying to compete with the big boys. That is still an uphill battle."

While Austin says she could end up back on a major someday, her experience with WE has been "invaluable because it got me away from listening to other people's voices and listening to my own." That, she stresses, has "helped me learn more about myself as an artist."

GAINING CREATIVE CONTROL

Danni Leigh is a veteran of two major-label deals. She recorded one album for Decca, which closed its doors shortly after she was launched to radio, then later recorded one album for Sony's Monument imprint. She recently signed with Audium and is finishing an album with Dwight Yoakam producer Pete Anderson.

In her early conversations with Audium, Leigh says, she heard the words "creative control" applied to her and "knew that was the place I wanted to be. At Audium, they sign artists who already know who they are musically. Everybody who's on Audium has been in the business for a while."

Leigh says label executives told her, "You bring the music to us, and

we'll figure out what to do with it." That was music to her ears.

One sticking point of the major-label system for Leigh was that she was not allowed to sell her own albums at her shows because the labels didn't want to anger traditional retailers and mess with what Leigh refers to as "the whole 12-step process" of getting albums sold. "It was like wrestling giants to get my own CD to sell. After the Sony thing went bad, I didn't want to talk to any other major. I had gotten so frustrated with the machine. All I knew is that most of the acts I loved were ending up on independent labels."

At majors, "what everybody's into now is this brief moment of wealth and fame," Leigh adds. "Independent record labels are into a lifetime of making music."

ERODING BIASES

With most of the indies now boasting national distribution, old biases against independent labels are starting to erode—particularly the concern that fans won't be able to find the product in stores.

The largest hurdle still to overcome, Hunter says, is one of quality. "The biggest problem with the [indies] is they put out some bad product," while "most of the major labels are giving people good, quality product."

Leigh says her new album "is going to compete with everything out there sonically. It doesn't take \$275,000 to make a really great record. Some people have forgotten that."

While VFR's success with McGuinn has opened some doors at radio to a new artist on an independent label, Heatherly says, "you have to still help give radio a reason to play you. Indie labels have to sign artists that are as good or better than what's out there."

It's unlikely anyone anticipated that the trickle of new indies would turn into a flood. Still, none of the indie label reps contacted by *Billboard* think Nashville has reached saturation point yet.

While Roy says, "It's getting a little crowded," he still thinks indies are a viable alternative for a displaced artist "who has tasted success on a major label."

Lucks says, "There is always room for great music, whether it comes on an independent or a major."

And Hunter agrees: "If people come along and are smart, there's room for everybody."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 867 stations are electronically monitored 24 hours a day, 7 days a week.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top songs like 'HANGING BY A MOMENT' and 'LET ME BLOW YA MIND'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top songs like 'FALLIN'' and 'WHEN I THINK ABOUT ANGELS'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'SOUTH SIDE' and 'AGAIN'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'HEMORRHAGE (IN MY HANDS)' and 'SMOOTH'.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top songs like 'U REMIND ME' and 'HIT 'EM UP STYLE (OOPS!)'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top songs like 'LIKE, WOW!' and 'KEEP IT REAL'.

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

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 SOUNDSCAN.

JULY 14, 2001



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	21	5	U REMIND ME ★ E.CLEMENT, J.JAM, T.LEWIS (A.MCCLOUD, E.CLEMENT)	USHER (D) ARISTA 13992 †	1
▶ No. 1						
2	3	2	23	HANGING BY A MOMENT R.ANIELLO (J.WADE)	LIFEHOUSE DREAMWORKS ALBUM CUT †	2
3	2	1	14	LADY MARMALADE ★ M.ELLIOTT, ROCKWILDER, R.FAIR (B.CREWE, K.NOLAN)	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK (T) INTERSCOPE 497066* †	1
4	5	9	12	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 †	4
▶ GREATEST GAINER/SALES						
5	44	53	11	HIT 'EM UP STYLE (OOPS!) ★ D.AUSTIN (D.AUSTIN)	BLU CANTRELL (D) (T) REDZONE 13974/ARISTA †	5
6	4	6	14	PEACHES & CREAM ★ M.WINANS, S.COMBS (M.WINANS, S.COMBS, M.KEITH, Q.PARKER, J.BOYD, C.SILLS, A.JONES)	112 (T) BAD BOY 79387*/ARISTA †	4
7	6	5	18	DROPS OF JUPITER (TELL ME) B.O'BRIEN (TRAIN)	TRAIN (V) COLUMBIA ALBUM CUT †	5
8	12	20	6	BOOTYLICIOUS ★ B.KNOWLES, R.FUSARI, F.MOORE (B.KNOWLES, R.FUSARI, F.MOORE, S.NICKS)	DESTINY'S CHILD (T) COLUMBIA 79622* †	8
9	7	4	21	RIDE WIT ME J.EPPERSON (NELLY, J.EPPERSON, W.DEBARGE, E.JORDAN, E.DEBARGE)	NELLY FEATURING CITY SPUD FO' REEL ALBUM CUT/UNIVERSAL †	3
10	14	14	22	DRIVE S.LITT, INCUBUS (B.BOYD, M.EINZIGER, A.KATUNICH, C.KILMORE, J.PASILLAS)	INCUBUS IMMORTAL ALBUM CUT/EPIC †	10
11	8	7	17	GET UR FREAK ON ★ T.MBALAND (M.ELLIOTT, T.MOSLEY)	MISSY "MISDEMEANOR" ELLIOTT (T) THE GOLD MIND/EASTWEST 67190*/EEG †	7
12	11	13	16	SUPERWOMAN PT. II ★ B.M.COX, C.LUE, DURO (C.LOVING, B.M.COX, G.NASH, K.IFFILL, J.JACKSON, E.SHAW)	LIL' MO FEATURING FABOLOUS (C) (D) (T) EASTWEST 67171*/EEG †	11
13	15	11	19	FOLLOW ME KID ROCK, M.BRADFORD (M.SHAFFER, M.BRADFORD)	UNCLE KRACKER TOP DOG/LAVA ALBUM CUT/ATLANTIC †	5
14	16	15	17	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
15	17	17	9	IRRESISTIBLE ★ BAG, ARNTHOR (A.BAGGE, A.BIRGISSON, P.SHEYNE)	JESSICA SIMPSON (T) COLUMBIA 79578* †	15
16	10	8	16	FIESTA ★ POKE & TONE, PRECISION (R.KELLY, S.CARTER)	R. KELLY FEATURING JAY-Z (T) (X) JIVE 42904* †	6
17	18	24	6	ALL OR NOTHING S.MAC (S.MAC, W.HECTOR)	O-TOWN (V) J ALBUM CUT †	17
18	13	10	8	THERE YOU'LL BE T.HORN, B.GALLIMORE (D.WARREN)	FAITH HILL (V) HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	10
19	19	28	6	FILL ME IN ★ M.HILL (C.DAVID, M.HILL)	CRAIG DAVID (C) (D) (T) (V) (X) WILDSTAR 88101/ATLANTIC †	19
20	22	22	14	IT'S BEEN AWHILE J.ABRAHAM (STAIND)	STAIND FLIP/ELEKTRA ALBUM CUT/EEG †	20
21	28	29	7	WHERE THE PARTY AT ★ J.DUPRI, B.M.COX (B.CASEY, B.CASEY, J.DUPRI, B.M.COX, NELLY)	JAGGED EDGE WITH NELLY (T) SO SO DEF 79605*/COLUMBIA †	21
22	23	23	7	MUSIC ★ E.SERMON (E.SERMON, M.GAYE)	ERICK SERMON FEATURING MARVIN GAYE (T) NY.LA/DEF SQUAD 497578*/INTERSCOPE †	22
23	29	38	4	SOMEONE TO CALL MY LOVER J.JAM, T.LEWIS, J.JACKSON, J.DUPRI, B.M.COX (J.JACKSON, J.HARRIS III, T.LEWIS, D.BUNNELL)	JANET VIRGIN ALBUM CUT †	23
24	9	3	9	MY BABY ★ M.DIESEL (F.PERREN, A.MIZELL, B.GORDY, D.LUSSIER)	LIL' ROMEO (C) (D) (T) SOULJANO LIMIT 50202/PRIORITY †	3
25	26	26	7	WHEN IT'S OVER D.KAHNE (S.FRAZIER, R.SHEPPARD, M.MCGRATH, C.BULLOCK, D.KAHNE)	SUGAR RAY LAVA ALBUM CUT/ATLANTIC †	25
26	45	91	4	PURPLE HILLS ★ EMINEM (V.CARLISLE, D.HOLTON, R.JOHNSON, M.MATHEWS, O.MOORE, D.PORTER, J.BASS)	D12 (D) (T) SHADY 497583*/INTERSCOPE †	26
27	27	27	8	MORE THAN THAT FRANCIZ, LEPONT, JERKINS (FRANCIZ, LEPONT, A.ANDERS)	BACKSTREET BOYS JIVE ALBUM CUT †	27
28	20	16	27	THANK YOU ★ ROLLO, DIDO (D.ARMSTRONG, P.HERMAN)	DIDO (D) ARISTA 13922* †	3
29	24	18	20	I'M LIKE A BIRD G.EATON, B.WEST (N.FURTADO)	NELLY FURTADO DREAMWORKS ALBUM CUT †	9
30	38	73	5	SHE'S ALL I GOT ★ M.CITY (M.CITY)	JIMMY COZIER (C) (D) (T) J 51069 †	30
31	25	19	7	POP ★ J.TIMBERLAKE, BT, W.J.ROBSON (J.TIMBERLAKE, W.J.ROBSON)	'N SYNC (T) JIVE 42933* †	19
32	21	12	18	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
33	33	25	11	I'M ALREADY THERE D.HUFF (R.MCDONALD, G.BAKER, F.MYERS)	LONESTAR BNA ALBUM CUT †	24
34	34	43	6	HERE'S TO THE NIGHT D.GILMORE (M.COLLINS, EVE 6)	EVE 6 RCA ALBUM CUT †	34
35	30	30	8	WAIT A MINUTE ★ THE NEPTUNES (P.WILLIAMS, C.HUGO, K.JONES)	RAY J FEATURING LIL' KIM (T) (V) ATLANTIC 85066* †	30
36	36	50	6	I WANNA BE BAD ★ BRIAN & JOSH (W.FORD, KNS)	WILLA FORD (D) LAVA 85103/ATLANTIC †	36
37	37	37	15	SHE COULDN'T CHANGE ME ★ J.SCAIFE (C.KNIGHT, G.NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA (NASHVILLE) 79540 †	37
38	31	96	10	THERE SHE GOES ★ THE NEPTUNES (P.WILLIAMS, C.HUGO, BABYFACE)	BABYFACE (D) (T) ARISTA 13988 †	31
39	39	48	9	THE SPACE BETWEEN G.BALLARD (D.J.MATTHEWS, G.BALLARD)	DAVE MATTHEWS BAND (V) RCA ALBUM CUT †	39
▶ GREATEST GAINER/AIRPLAY						
40	66	—	2	I'M REAL T.OLIVER, C.ROONEY, L.E.S. (J.LOPEZ, T.OLIVER, C.ROONEY, L.E.S.)	JENNIFER LOPEZ EPIC ALBUM CUT †	40
41	32	32	7	I DO! ★ BAM (H.GUY, L.RODRIGUEZ)	TOYA (D) (T) (X) ARISTA 13972 †	32
42	35	35	13	I COULD NOT ASK FOR MORE S.EVANS, P.WORLEY (D.WARREN)	SARA EVANS (V) RCA (NASHVILLE) ALBUM CUT †	35
43	40	34	45	I HOPE YOU DANCE ★ M.WRIGHT (M.D. SANDERS, T.SILLERS)	LEE ANN WOMACK (C) (D) (V) MCA NASHVILLE 172185/UNIVERSAL †	14
44	43	42	39	IF YOU'RE GONE M.SERLETIC (R.THOMAS)	MATCHBOX TWENTY LAVA ALBUM CUT/ATLANTIC †	5
45	71	87	5	FALLIN' ★ A.KEYS (A.KEYS)	ALICIA KEYS (T) J 21041* †	45
46	56	62	8	AUSTIN ★ B.BRADDOCK (D.KENT, K.MANNA)	BLAKE SHELTON (C) (D) (V) GIANT (NASHVILLE) 16767/WRN	46
47	51	60	6	WHEN I THINK ABOUT ANGELS K.STEGALL (J.O'NEAL, R.DEAN, S.TILLIS)	JAMIE O'NEAL (V) MERCURY (NASHVILLE) ALBUM CUT †	47
48	42	31	19	AIN'T NOTHING 'BOUT YOU K.BROOKS, R.DUNN, M.WRIGHT (T.SHAPIRO, R.RUTHERFORD)	BROOKS & DUNN (V) ARISTA NASHVILLE ALBUM CUT †	25
49	55	55	4	FLAVOR OF THE WEAK B.ROCK (S.JDNES)	AMERICAN HI-FI ISLAND ALBUM CUT/ATLANTIC †	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
50	41	33	16	GROWN MEN DON'T CRY B.GALLIMORE, J.STROUD, T.MCGRAW (S.SESKIN, T.DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	25
51	52	52	14	IF YOU CAN DO ANYTHING ELSE T.BROWN, G.STRAIT (B.LIVSEY, D.SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE ALBUM CUT	51
52	54	56	12	WHEN SOMEBODY LOVES YOU K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE ALBUM CUT †	52
53	60	57	12	TWO PEOPLE FELL IN LOVE F.ROGERS (B.PAISLEY, K.LOVEFACE, T.OWENS)	BRAD PAISLEY (V) ARISTA NASHVILLE ALBUM CUT †	53
54	48	40	19	DON'T HAPPEN TWICE B.CANNON, N.WILSON, K.CHESENEY (C.LANCE, T.MCHUGH)	KENNY CHESNEY (V) BNA ALBUM CUT †	26
55	59	75	4	LOVERBOY M.CAREY, C.KENT (M.CAREY, L.BLACKMON, T.JENKINS)	MARIAH CAREY FEATURING CAMEO VIRGIN SOUNDTRACK CUT †	55
56	65	65	5	I'M JUST TALKIN' ABOUT TONIGHT J.STROUD, T.KEITH (T.KEITH, S.EMERICK)	TOBY KEITH DREAMWORKS (NASHVILLE) ALBUM CUT †	56
57	67	67	5	WHERE THE BLACKTOP ENDS B.ROLLINGS, K.URBAN (S.WARNER, A.SHAMBLIN)	KEITH URBAN (V) CAPITOL (NASHVILLE) ALBUM CUT †	57
58	57	49	19	HEARD IT ALL BEFORE ★ M.CITY (M.CITY, R.SHERRE, C.DAWLEY, S.ANDERSON)	SUNSHINE ANDERSON (T) (V) SOULIVE 95524*/ATLANTIC †	18
59	62	59	7	WE NEED A RESOLUTION ★ TIMBALAND (T.MOSLEY, S.GARRETT)	AALIYAH FEATURING TIMBALAND (T) BLACKGROUND 38781* †	59
60	53	45	15	PLAY BAG, ARNTHOR (R.BAGGE, R.BIRGISSON, C.MILIAN, C.ROONEY)	JENNIFER LOPEZ EPIC ALBUM CUT †	18
61	63	61	20	IT'S A GREAT DAY TO BE ALIVE B.J.WALKER, JR., T.TRITT (D.SCOTT)	TRAVIS TRITT (V) COLUMBIA (NASHVILLE) ALBUM CUT †	33
62	64	54	20	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
63	68	64	11	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) BAD BOY 79370*/ARISTA †	63
64	74	74	7	WHAT I REALLY MEANT TO SAY ★ P.WORLEY, T.L.JAMES (C.THOMSON, C.WATERS, T.L.JAMES)	CYNDI THOMSON (D) (V) CAPITOL (NASHVILLE) 58987 †	64
65	69	69	5	DOWNTIME B.GALLIMORE, T.MCGRAW (P.COLEMAN, C.D.JOHNSON)	JO DEE MESSINA CURB ALBUM CUT	65
66	73	71	19	TAKE IT TO DA HOUSE ★ RIGHTeous 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) S&P 45102/5506*/MURKIN †	50
67	58	47	11	I CRY ★ LIL' ROB, J.GOTTI (J.ATKINS, R.MAYS, I.LORENZO, C.LOVING, K.GAMBLE, L.HUFF)	JARULE FEATURING LIL' MO (T) MURDER INC./DEF JAM 572856*/JDMJG †	40
68	NEW	1	1	CONTAGIOUS ★ R.KELLY (R.KELLY)	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS DREAMWORKS ALBUM CUT †	68
69	84	—	2	THE WAY A.HARRIS, V.DAVIS (J.SCOTT, A.HARRIS)	JILL SCOTT HIDDEN BEACH ALBUM CUT/EPIC †	69
70	61	36	18	SURVIVOR ★ DENT, B.KNOWLES (A.DENT, B.KNOWLES, M.KNOWLES)	DESTINY'S CHILD (D) (T) (V) (X) COLUMBIA 79566* †	2
71	76	76	4	SCHISM T.OOL, D.BOTTRILL (D.CAREY, J.CHANCELLOR, M.J.KEENAN, A.JONES)	TOOL TOOL DISSECTIONAL ALBUM CUT/VOLCANO †	71
72	70	63	15	I LIKE THEM GIRLS ★ THE UNDERDOGS (D.THOMAS, H.MASON, JR., J.VALENTINE, P.WHITE)	TYRESE (T) RCA 60418* †	48
73	80	82	3	JUST IN CASE ★ KAYGEE (K.GIST, E.BERKELEY, RL)	JAHEIM (T) DIVINE MILL 42381*/WARNER BROS. †	73
74	72	72	10	BABY, COME OVER (THIS IS OUR NIGHT) BAG, ARNTHOR (D.SPOSITO, E.DAVIK, R.FARRA, BAGGE, A.BIRGISSON, S.MUMFORD, R.BELL, R.BELL, G.BROWN, M.MUHAMMAD, C.SMITH, J.TAYLOR, E.TODD, D.THOMAS)	SAMANTHA MUMBA A&M (T) JIVE 42904* †	49
75	NEW	1	1	ONE MINUTE MAN MISSY "MISDEMEANOR" ELLIOTT (M.ELLIOTT, T.MOSLEY, C.BRIDGES)	MISSY "MISDEMEANOR" ELLIOTT FEATURING LUDACRIS THE GOLD MIND/ELEKTRA ALBUM CUT/EEG †	75
76	NEW	1	1	ONLY TIME N.RYAN, ENYA (ENYA, N.RYAN, R.RYAN)	ENYA WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE †	76
77	78	85	3	WHAT IT IS ★ THE NEPTUNES (T.SMITH, P.WILLIAMS, C.HUGO)	VIOLATOR FEATURING BUSTA RHYMES (T) VIOLATOR 79600*/LUDOV/COLUMBIA †	77
78	83	—	2	LAREDO R.WRIGHT, C.CAGLE (C.CAGLE)	CHRIS CAGLE VIRGIN (NASHVILLE) ALBUM CUT/CAPITOL (NASHVILLE) †	78
79	79	79	3	WHILE YOU LOVED ME M.BRIGHT, M.WILLIAMS (M.DODSON, K.WILLIAMS, D.WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT	79
80	82	70	15	LA BOMBA ★ R.SAAVEDRA (F.ZAMBRANA MARCHETTI)	AZUL AZUL (D) (X) SONY DISCOS 84464 †	70
81	77	66	20	SO FRESH, SO CLEAN ★ ORGANIZED NOIZE (ORGANIZED NOIZE, A.BENJAMIN, A.PATTON)	OUTKAST (T) LAFACE 24537*/ARISTA †	30
82	75	58	10	THIS IS ME ★ D.FRANK (S.KIPNER, D.FRANK, P.SHEYNE)	DREAM (D) (X) BAD BOY 79403*/ARISTA †	39
83	81	68	11	MAD SEASON M.SERLETIC (R.THOMAS)	MATCHBOX TWENTY LAVA ALBUM CUT/ATLANTIC †	48
84	NEW	1	1	AREA CODES ★ J.PHA (C.BRIDGES, P.WALKER, N.HALE, B.NICHOLS)	LUDACRIS FEATURING NATE DOGG (T) DISTURBING THA PEACE/DEF JAM 588671*/JDMJG †	84
85	86	78	15	RIGHT WHERE I NEED TO BE T.BROWN, M.WRIGHT (C.BEATHARD, K.MARVEL)	GARY ALLAN (V) MCA NASHVILLE ALBUM CUT †	42
86	89	88	11	ANGEL ★ M.TAYLOR, B.RAWLING (L.RICHIE, P.BARRY, M.TAYLOR)	LIONEL RICHIE (T) ISLAND 572831*/JDMJG †	70
87	90	77	18	MAYBE I DESERVE D.BABBS (D.BABBS)	TANK BLACKGROUND ALBUM CUT †	38
88	88	80	8	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) BAD BOY 79383*/ARISTA †	80
89	98	99	3	MIDWEST SWING ★ J.EPPERSON (J.FROST, J.EPPERSON)	ST. LUNATICS (T) FO' REEL 158815*/UNIVERSAL †	89
90	87	81	7	PLAYAS GON' PLAY ★ S.HALL (S.K.HALL, N.BUTLER)	3LW (T) NINE LIVES 79595*/EPIC †	81
91	95	97	19	YELLOW K.NELSON, COLDPALY (C.MARTIN, G.BERRYMAN, J.BUCKLAND, W.CHAMPIDN)	COLDPLAY (V) CAPITOL ALBUM CUT †	48
92	85	84	13	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
93	91	86	20	OOCHIE WALKY ★ EZ ELPEE (L.PORTER, J.JONES, E.GRAY, M.EPPS)	QB FINEST FEATURING NAS AND BRAVEHEARTS (T) (X) ILL WILL 79586*/COLUMBIA †	26
94	93	92	10	DREAM ON ★ M.BELL (M.L.GORE)	DEPECHE MODE (T) (X) MUTE 44982*/REPRISE †	85
95	92	89	17	LAY LOW ★ DR. DRE, M.ELIZONDO (A.YOUNG, M.ELIZONDO, C.BROADUS, MASTER P, N.J.HALE, D.MEANS, K.SPILLMAN, T.DAVIS)	SNOOP DOGG FEATURING MASTER P, NATE DOGG, BUTCH CASSIDY & THA EASTSIDAZ (D) (V) NO LIMIT 50174*/PRIORITY †	50
96	96	90	18	IF I FALL YOU'RE GOING DOWN WITH ME B.CHANCEY, P.WORLEY (M.BERG, A.ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	38
97	94	93	16	VIDEO I.ARIE, C.BROADY (I.ARIE, S.SANDERS, C.BROADY, R.HARRIS)	INDIA.ARIE MOTOWN ALBUM CUT/UNIVERSAL †	47
98	NEW	1	1	MISS CALIFORNIA ★ V.NOBLE (R.PUGH)	DANTE THOMAS FEATURING PRAS (C) (D) (T) (X) RAT PACK/ELEKTRA 67157/EEG †	98
99	NEW	1	1	JUST A BABY BOY ★ BATTLECAT (K.GILLIAM, C.BROADUS, O.THOMPSON, M.J.MITCHELL)	SNOOP DOGG FEATURING TYRESE & MR. TAN (T) UNIVERSAL 158986* †	99
100	99	94	12	MY WAY T.DATE, LIMP BIZKIT, J.ABRAHAM, S.WEILAND (F.DURST, W.BORLAND, S.RIVERS, J.OTTO, E.BARRIER, W.GRIFFIN)	LIMP BIZKIT FLIP ALBUM CUT/INTERSCOPE †	75

BETWEEN THE BULLETS™



by Geoff Mayfield

FROM START-UP TO UPSTART: New artist **Alicia Keys** makes news, not only bowing at No. 1 on Top R&B/Hip-Hop Albums but also reaching the top rung on The Billboard 200. Thus, a mere eight months after it released its first single, the **Clive Davis**-founded J Records label plates its first No. 1 album—and does so with a rookie artist.

Keys' feat would have been impressive, for both her and her label, had she squeaked by with a slim margin and a modest first-week sum. Competing, however, against last issue's chart champ, the **Eminem**-led **D12**, and a new album by **Jagged Edge**, a modest total wouldn't turn the trick. So, with lead track "Fallin'" clicking at both radio and video channels, widespread plaudits from critics, and a big assist from **Oprah Winfrey**, Keys rolls up impressive numbers, with an opening gambit of 236,000 units. She lands 6.7% ahead of D12 (221,000 units, down 40% from its first-week tally). Jagged Edge, at No. 3, also starts with a bang, opening with 215,000 units.

"Fallin'" lifts 12-7 on Hot R&B/Hip-Hop Airplay and, according to Broadcast Data Systems, is the No. 6 clip at BET (18 plays), No. 2 at MTV2 (44 plays) and No. 30 at MTV (six plays). Keys was also a guest on the edition of *The Oprah Winfrey Show* that handed last issue's Greatest Gainer award to **India.Arie**.

Keys becomes the first new solo artist to top the big chart since rapper **Eve** bowed in the Oct. 2, 1999, *Billboard*, when *Let There Be ... Eve* started with 219,000 units. Keys' sales total is also the largest by any new solo act in a year, last exceeded when **Nelly** bowed at No. 3 with 252,000 for his *Country Grammar* in the July 15, 2000, issue.

SWEET SOUL MUSIC: While The Billboard 200 has shown much recent evidence of a rock revival, R&B and hip-hop definitely carry the mail on this issue's chart, accounting for six of the top 10 albums and 12 of the top 20. Joining the aforementioned **Alicia Keys**, **D12**, and **Jagged Edge** in the top 10 is **Beanie Sigel**, who starts at No. 5 with 151,000 units, and the soundtrack from *The Fast and the Furious*, which motors into the top 10 with a 37% gain following the film's theatrical release. **Destiny's Child** remains in the pack at No. 6, down 20% from the prior issue.

For **Jagged Edge**, the new *Jagged Little Thrill* becomes the highest-ranked album of its career and more than doubles its previous SoundScan best. Last year, the group's sophomore set, *J.E. Heartbreak*, set its previous high-water marks when it opened at No. 8 with first-week sales of 87,000 units. Sigel's first album, like the new one, started at No. 5, but with a slightly higher sum of 155,000 units.

Aside from chart-topper Keys, another new artist, **Lil' Mo**, camps out in the top 20. It may not feel like the first time, however, given her considerable success on the singles charts. Lil' Mo has appeared on five titles on Hot R&B/Hip-Hop Singles & Tracks, with two of them—including the current "Superwoman Pt. II"—reaching the top 10, but *Based on a True Story* is indeed her first album.

Keys and **India.Arie** aren't the only artists who benefited from **Oprah Winfrey's** latest musical escapade. The daytime star's June 21 program was devoted to the neo-soul movement and also featured **Jill Scott**, **Yolanda Adams**, and **Mary Mary**.

While **India.Arie** had the largest unit increase on last issue's chart (Between the Bullets, *Billboard*, July 7), Scott advanced 67-49 on The Billboard 200 with a 55% increase, while Adams and Mary Mary re-entered, respectively, at No. 172 (up 84.5%) and No. 187 (up 40%). Scott is the only one of those four to show a gain on this issue's chart (No. 42). This issue, **India.Arie**, Adams, and Mary Mary, rank, respectively, at Nos. 45, 181, and 183.

COUNTRY ROADS: Not all is hip-hop and rock at the top of The Billboard 200's heap, as the bow of **Lonestar** places its cowboy hats inside the top 10. It is the first time a country album has appeared in the top 10 since **Tim McGraw's** *Set This Circus Down*, now No. 57, was No. 6 in its third chart week. And, at the risk of stating the obvious, Lonestar's *I'm Already There*—which plants its stake at No. 9 with 112,000 units—is the first country set to start in the top 10 since that McGraw title set up shop at No. 2 in the May 12 issue.

Lonestar is only the eighth country act to reach the big chart's top 10 since the start of 2000. In that span, only two other country duos or groups, **Dixie Chicks** and **Brooks & Dunn**, have made it that far.

Although Lonestar became the only country act to achieve a No. 1 single on The Billboard Hot 100 in almost two decades, this marks the group's first top 10 album on The Billboard 200. *Lonely Grill*, which housed the chart-topping "Amazed," was Lonestar's previous best. That 1998 album peaked where it bowed, at No. 28, and in its biggest sales week sold 63,000 units (see Country Corner, page 57).

Despite Lonestar's laudable success, there is still reason for concern on Music Row. There are only two other country-flavored albums in the big chart's top 50, both home-video-infused soundtracks: *O Brother, Where Art Thou?* (No. 18) and *Coyote Ugly* (No. 26).



Freakin' London. Missy "Misdemeanor" Elliott visits London with Elektra Entertainment execs prior to her recent show at the city's Brixton Academy. Shown in the front row, from left, are Charlie Sanchez, managing director of EastWest (EW) Spain, and Jon Uren, senior director of Warner Music (WM) Europe. In the middle row are Bill Berger, senior VP of Elektra International; Sylvia Rhone, Elektra chairman/CEO; Paul-Rene Albertini, president of WM Europe; Elliott; and Christian Tattersfield, managing director of EW U.K. In the back row are Luciano Linzi, GM of EW Italy; Thomas Stackjohann, VP of WM Europe; Nick Phillips, chairman of WM U.K.; Massimo Giuliani, managing director of EW Italy; Albert Slenderbroek, managing director of WM Benelux; Michael Wijnen, managing director of EW France; Hubert Wandjo, managing director of EW Germany; and Jay Durgan, senior VP of WM International.

the TouchTunes MOST PLAYED 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 (FEATURING/FULL TITLE)	ARTIST (PRODUCTION LABEL)
Rock					
1	2	2	83	WITH ARMS WIDE OPEN	CREED (WIND-UP)
2	1	1	89	SMOOTH (FEAT. ROB THOMAS)	SANTANA (ARISTA)
3	3	3	80	KRYPTONITE	3 DOGZ DOWN (REPUBLIC UNIVERSAL)
4	4	4	66	HIGHER	CREED (WIND-UP)
5	6	5	78	MY OWN PRISON	CREED (WIND-UP)
6	5	6	90	COWBOY	KID ROCK (ATLANTIC)
7	7	8	54	VCODOO	GODSMACK (REPUBLIC UNIVERSAL)
8	10	9	9	BROWN EYED GIRL	VAN MORRISON (POLYDOR)
9	8	10	6	SWEET HOME ALABAMA	LYNYRD SKYNYRD (MCA)
10	9	7	8	YOU SHOOK ME ALL NIGHT LONG	AC/DC (ATCO)
POP					
1	1	1	140	BELIEVE	CHER (WARNER BROS)
2	2	3	33	MUSIC	MADONNA (Maverick)
3	3	2	116	MAMBO NO. 5 & A LITTLE BIT OF ...	LOU BEGA (BMG RECORDS)
4	5	5	80	LANDSLIDE	FLEETWOOD MAC (REPRISE)
5	4	4	126	DANCING QUEEN	ABBA (POLYDOR)
6	6	6	58	DON'T SPEAK	NO DOUBT (TRULUMA)
7	7	7	4	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA)
8	8	8	6	IF YOU'RE GONE	MATCHBOX TWENTY (ATLANTIC)
9	9	9	16	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC UNIVERSAL)
10	10	10	112	GENIE IN A BOTTLE	CHRISTINA AGUILERA (RCA)
R+B/RAP					
1	1	1	2	IT WASN'T ME (FEAT. RICARDO DUCENT)	SHAGGY (MCA)
2	2	1	164	LET'S GET IT ON	MARVIN GAYE (MOTOWN)
3	3	2	90	THE DOCK OF THE BAY	OTIS REDDING (ATLANTIC)
4	4	3	182	WHAT'S GOING ON	MARVIN GAYE (MOTOWN)
5	5	4	26	E. I.	NELLY (UNIVERSAL RECORDS)
R+B/RAP					
6	6	7	47	RIDE WIT ME (FEAT. CITY SPUD)	NELLY (UNIVERSAL RECORDS)
7	8	6	164	GET UP (SEX MACHINE)	JAMES BROWN (POLYDOR)
8	7	5	34	CAN'T GET ENOUGH OF YOUR LOVE, BABE	BARRY WHITE (MERCURY)
9	9	9	184	MERCY MERCY ME	MARVIN GAYE (MOTOWN)
10	10	8	69	NO SCRUBS	TLC (LA FACE)
COUNTRY					
1	1	1	164	COPPERHEAD ROAD	STEVE EARLE (MCA)
2	2	2	182	THIS KISS	FAITH HILL (WARNER BROS)
3	3	3	164	MY MARIA	BROOKS & DUNN (ARISTA)
4	5	4	60	POP A TOP	ALAN JACKSON (ARISTA)
5	6	6	126	NEON MOON	BROOKS & DUNN (ARISTA)
6	4	5	172	CRAZY	PATSY CLINE (MCA)
7	8	7	43	LUCKENBACH, TEXAS	WAYLON JENNINGS (BMG RECORDS)
8	7	8	22	AMIE	PURE PRAIRIE LEAGUE (MERCURY)
9	9	9	10	AMARILLO BY MORNING	GEORGE STRAIT (MCA)
10	10	10	18	WASTED DAYS AND WASTED NIGHTS	FREDDY FENDER (MCA)
LATIN					
1	1	1	116	BAILAMOS	ENRIQUE IGLESIAS (INFERNO)
2	2	2	140	LA BAMBA	LOS LOBOS (WARNER BROS)
3	3	3	57	CORAZON ESPINADO (FEAT. MANA)	SANTANA (ARISTA)
4	6	7	50	CLAVADO EN UN BAR	MANA (MCA LATIN)
5	4	6	82	LA CUMBIA DEL GARROTE	LOS DEL GARROTE (UNIVERSAL RECORDS)
6	5	4	76	COMO LA FLOR	SELENA (EMI LATIN)
7	7	8	42	QUIZAS SI, QUIZAS NO	LOS TOROS BAND (POLYGRAM)
8	8	5	104	BIDI BIDI BOM BOM	SELENA (EMI LATIN)
9	9	9	4	OTRO OCUPA MI LUGAR	GRUPO BRYNDIS (DISA INTERNATIONAL)
10	10	10	73	SE ME OLVIDO OTRA VEZ	MANA (MCA LATIN)

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THE Billboard 200

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

JULY 14, 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/Hot Shot Debut ◀						
1	NEW	1	1	ALICIA KEYS J 20002 (11.98/17.98)	SONGS IN A MINOR	1
2	1	—	2	D12 SHADY 490897*/INTERSCOPE (12.98/18.98)	DEVIL'S NIGHT	1
3	NEW	1	1	JAGGED EDGE SO SO DEF/COLUMBIA 85646*/CRG (12.98 EQ/18.98)	JAGGED LITTLE THRILL	3
4	2	2	6	STAIND ▲ ² FLIP/ELEKTRA 62626/EEG (12.98/18.98)	BREAK THE CYCLE	1
5	NEW	1	1	BEANIE SIGEL ROC-A-FELLA/DEF JAM 548838*/IDJMG (12.98/18.98)	THE REASON	5
6	4	3	9	DESTINY'S CHILD ▲ ³ COLUMBIA 61063*/CRG (12.98 EQ/18.98)	SURVIVOR	1
7	5	4	8	SOUNDTRACK ▲ INTERSCOPE 493035 (12.98/18.98)	MOULIN ROUGE	3
8	3	1	3	BLINK-182 MCA 112627 (12.98/18.98)	TAKE OFF YOUR PANTS AND JACKET	1
9	NEW	1	1	LONESTAR BNA 67011/RLG (12.98/18.98)	I'M ALREADY THERE	9
▶ GREATEST GAINER ◀						
10	11	18	4	SOUNDTRACK MURDER INC./DEF JAM 548832*/IDJMG (12.98/18.98)	THE FAST AND THE FURIOUS	10
11	8	5	4	ST. LUNATICS FO' REEL 014119/UNIVERSAL (12.98/18.98)	FREE CITY	3
12	6	—	2	LUTHER VANDROSS J 20007 (12.98/18.98)	LUTHER VANDROSS	6
13	13	13	36	LINKIN PARK ▲ ² WARNER 8ROS. 47755 (11.98/17.98)	[HYBRID THEORY]	13
14	NEW	1	1	LIL' MO ELEKTRA 62374*/EEG (12.98/18.98)	BASED ON A TRUE STORY	14
15	12	7	13	VARIOUS ARTISTS ▲ ³ SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98)	NOW 6	1
16	17	11	14	TRAIN ▲ AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98)	DROPS OF JUPITER	6
17	7	—	2	SISQO DRAGON/DEF SOUL 548836*/IDJMG (12.98/18.98)	RETURN OF DRAGON	7
18	19	16	27	SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	13
19	15	14	7	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	MISS E...SO ADDICTIVE	2
20	16	17	10	JANET ▲ ² VIRGIN 10144* (12.98/18.98)	ALL FOR YOU	1
21	20	19	15	112 ▲ BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	2
22	22	15	18	DAVE MATTHEWS BAND ▲ ² RCA 67988 (11.98/18.98)	EVERYDAY	1
23	18	9	7	TOOL ▲ TOOL DISSECTIONAL/VOLCANO 31160/ZOMBA (12.98/18.98)	LATERALUS	1
24	14	6	3	SUGAR RAY LAVA/ATLANTIC 83414*/AG (12.98/18.98)	SUGAR RAY	6
25	28	22	53	NELLY ▲ ⁶ FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
26	37	34	48	SOUNDTRACK ▲ ² CURB 78703 (11.98/17.98)	COYOTE UGLY	10
27	24	32	8	SUM 41 ● ISLAND 548662/IDJMG (12.98 CD)	ALL KILLER NO FILLER	23
28	23	10	7	WEEZER ● GEFEN 493045/INTERSCOPE (12.98/18.98)	WEEZER	4
29	27	21	26	UNCLE KRACKER ▲ TOP DOG/LAVA/ATLANTIC 83279*/AG (12.98/18.98) [HS]	DOUBLE WIDE	7
30	33	24	35	LIFEHOUSE ▲ DREAMWORKS 450231/INTERSCOPE (11.98/17.98) [HS]	NO NAME FACE	6
31	31	26	47	SHAGGY ▲ ⁶ MCA 112096* (11.98/17.98)	HOTSHOT	1
32	30	29	37	LIMP BIZKIT ▲ ⁵ CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER FLIP 490759*/INTERSCOPE (12.98/18.98)		1
33	34	37	23	O-TOWN ▲ J 20000 (11.98/17.98)	O-TOWN	5
34	9	—	2	STONE TEMPLE PILOTS ATLANTIC 83449/AG (12.98/18.98)	SHANGRI-LA DEE DA	9
35	36	33	17	EVE ▲ RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	4
36	40	30	32	ENYA ▲ ² REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
37	25	12	4	JESSICA SIMPSON ● COLUMBIA 62136/CRG (12.98 EQ/18.98)	IRRESISTIBLE	6
38	29	20	3	SILK ELEKTRA 62642/EEG (12.98/18.98)	LOVE SESSIONS	20
39	39	—	2	GORILLAZ PARLOPHONE 33748/VIRGIN (17.98 CD)	GORILLAZ	39
▶ PACESETTER ◀						
40	59	72	4	DROWNING POOL WIND-UP 13065 (9.98 CD)	SINNER	40
41	47	—	2	SOUNDTRACK UNIVERSAL 014276 (12.98/18.98)	BABY BOY	41
42	44	67	50	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) [HS]	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	17
43	26	8	4	RADIOHEAD ● CAPITOL 32764 (11.98/17.98)	AMNESIAC	2
44	21	—	2	RAY J ATLANTIC 83439*/AG (11.98/17.98)	THIS AIN'T A GAME	21
45	42	65	14	INDIA.ARIE ● MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	10
46	43	42	6	CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)	CITY HIGH	34
47	41	27	6	SOUNDTRACK ● HOLLYWOOD 48113/WARNER BROS. (12.98/18.98)	PEARL HARBOR	14
48	32	35	4	SOUNDTRACK ELEKTRA 62665/EEG (18.98 CD)	LARA CROFT: TOMB RAIDER	32
49	10	—	2	311 VOLCANO 32184/ZOMBA (11.98/17.98)	FROM CHAOS	10
50	38	28	6	REDMAN ● DEF JAM 548381*/IDJMG (12.98/18.98)	MALPRACTICE	4
51	45	51	16	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	9
52	65	144	27	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
53	NEW	1	1	VARIOUS ARTISTS WARNER/ELEKTRA/ATLANTIC 14720/ARISTA (12.98/18.98)	TOTALLY DANCE	53
54	46	41	7	SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	SHREK	28

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55	49	46	38	JA RULE ▲ ² MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
56	55	45	59	DIDO ▲ ³ ARISTA 19025 (11.98/17.98) [HS]	NO ANGEL	4
57	50	36	10	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	SET THIS CIRCUS DOWN	2
58	35	—	2	MANDY MOORE EPIC 61430 (12.98 EQ/18.98)	MANDY MOORE	35
59	56	48	23	DREAM ▲ BAD BOY 73037*/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
60	52	38	6	TYRESE RCA 67984* (11.98/17.98)	2000 WATTS	10
61	58	52	83	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
62	71	70	15	TRICK DADDY ● SUP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	4
63	68	60	40	AARON CARTER ▲ ² JIVE 41708/ZOMBA (11.98/17.98)	AARON'S PARTY (COME GET IT)	4
64	53	40	14	2PAC ▲ ³ AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME	1
65	60	47	27	NELLY FURTADO ▲ DREAMWORKS 450217/INTERSCOPE (11.98/17.98) [HS]	WHOA, NELLY!	26
66	62	53	6	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP	43
67	63	57	37	LUDACRIS ▲ ² DISTURBING THE PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4
68	69	69	30	3LW ▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	29
69	64	49	58	LEE ANN WOMACK ▲ ² MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	16
70	51	25	8	PAUL MCCARTNEY ▲ ² MPL 32946*/CAPITOL (15.98/19.98)	WINGSPAN: HITS AND HISTORY	2
71	72	56	40	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
72	48	31	4	TURK CASH MONEY 860926/UNIVERSAL (12.98/18.98)	YOUNG & THUGGIN'	9
73	73	59	38	SARA EVANS ● RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	55
74	66	50	35	U2 ▲ ² INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
75	85	91	41	FUEL ▲ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
76	76	—	2	SOUNDTRACK FOX 20005/J (12.98/18.98)	DR. DOLITTLE 2	76
77	54	23	3	AZ MOTOWN 013786*/UNIVERSAL (12.98/18.98)	9 LIVES	23
78	81	62	92	CREED ▲ ⁹ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
79	84	89	62	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) [HS]	THE SICKNESS	29
80	70	43	33	THE BEATLES ▲ ² APPLE 29325/CAPITOL (11.98/18.98)		1
81	75	44	4	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	INSIDE OUT	29
82	74	82	16	TANK ● BLACKGROUND 50404* (12.98/16.98)	FORCE OF NATURE	7
83	80	68	58	MATCHBOX TWENTY ▲ ³ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
84	98	77	46	DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) [HS]	WHITE LADDER	35
85	61	—	2	DAVE NAVARRO CAPITOL 33280 (6.98/17.98)	TRUST NO ONE	61
86	83	78	40	LIL BOW WOW ▲ ² SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
87	NEW	1	1	LFO J 20006 (12.98/18.98)	LIFE IS GOOD	87
88	93	104	18	EVE 6 ● RCA 67713 (11.98/17.98)	HORRORSCOPE	34
▶ HEATSEEKER IMPACT ◀						
89	125	164	17	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98) [HS]	ANTHOLOGY	89
90	86	107	39	DONNIE MCCLURKIN ● VERITY 43150/ZOMBA (10.98/16.98) [HS]	LIVE IN LONDON AND MORE...	69
91	78	64	5	SOUNDTRACK NY.LA 493069*/INTERSCOPE (12.98/18.98)	WHAT'S THE WORST THAT COULD HAPPEN?	38
92	99	73	32	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	4
93	107	90	23	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
94	82	54	9	STEVIE NICKS ● REPRISE 47372/WARNER BROS. (12.98/18.98)	TROUBLE IN SHANGRI-LA	5
95	92	63	17	AEROSMITH ▲ COLUMBIA 62088*/CRG (12.98 EQ/18.98)	JUST PUSH PLAY	2
96	90	66	7	DEPECHE MODE MUTE/REPRISE 47960/WARNER BROS. (12.98/18.98)	EXCITER	8
97	79	71	10	CASE ● DEF SOUL 548626/IDJMG (12.98/18.98)	OPEN LETTER	5
98	100	61	11	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEERS & STRIPES	4
99	97	101	33	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)	AJUSWANASEING (I JUST WANT TO SING)	24
100	87	79	35	OUTKAST ▲ ³ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
101	94	86	18	PROJECT PAT ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	4
102	95	87	34	R. KELLY ▲ ³ JIVE 41705*/ZOMBA (12.98/18.98)	TP-2.COM	1
103	106	84	96	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
104	77	83	14	SALIVA ● ISLAND 542959/IDJMG (12.98 CD)	EVERY SIX SECONDS	56
105	88	75	6	STATIC-X WARNER BROS. 47948 (11.98/17.98)	MACHINE	11
106	111	116	9	EDEN'S CRUSH 143 31164/LONDON-SIRE (11.98/17.98)	POPSTARS	6
107	67	—	2	PENNYWISE EPITAPH 86600* (16.98 CD)	LAND OF THE FREE?	67
108	102	88	5	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 85176/SONY (NASHVILLE) (12.98 EQ/18.98)	TIME* SEX* LOVE*	52
109	57	—	2	WIDESPREAD PANIC WIDESPREAD 84507/SANCTUARY (17.98 CD)	DON'T TELL THE BAND	57

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² 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.

**EASIER
TO FIND!**

The Billboard Redesign

July 28

Charts

**CHARTS
SUPERSECTION**

Expanded Latin
Coverage

Bolder Graphics

More Color

Lifestyle Page

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	104	74	6	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 54285/UTV (19.98 CD)	ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS	60
111	113	108	13	GINUWINE ● EPIC 69622* (12.98 EQ/18.98)	THE LIFE	3
112	89	39	3	TRAVIS INDEPENDIENTE 85788/EPIC (17.98 EQ CD)	THE INVISIBLE BAND	39
113	110	97	11	SUNSHINE ANDERSON ● SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)	YOUR WOMAN	5
114	118	110	67	'N SYNC ◆ ¹¹ JIVE 41702/ZOMBA (11.98/18.98)	NO STRINGS ATTACHED	1
115	103	100	20	TANTRIC MAVERICK 47978/WARNER BROS. (17.98 CD) HS	TANTRIC	71
116	112	96	33	SADE ▲ ² EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	3
117	114	103	32	BACKSTREET BOYS ▲ ⁸ JIVE 41743/ZOMBA (12.98/18.98)	BLACK & BLUE	1
118	96	55	4	LUCINDA WILLIAMS IDJMG 170197/LOST HIGHWAY (18.98 CD)	ESSENCE	28
119	101	81	6	BON JOVI ISLAND 548684/DJMG (10.98/14.98)	ONE WILD NIGHT: LIVE 1985—2001	20
120	91	58	7	R.E.M. ● WARNER BROS. 47946* (12.98/18.98)	REVEAL	6
121	117	98	36	LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	GREATEST HITS	2
122	115	92	29	COLDPLAY ● NETTWERK 30162/CAPITOL (16.98 CD) HS	PARACHUTES	51
123	144	105	19	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — SHOUT TO THE LORD	58
124	120	80	27	SOUNDTRACK ● WALT DISNEY 860687 (17.98 CD)	REMEMBER THE TITANS	49
125	123	95	86	FAITH HILL ▲ ⁶ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	BREATHE	1
126	122	112	35	GODSMACK ▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98)	AWAKE	5
127	116	—	2	CECE WINANS WELLSRING GOSPEL 51826/SPARROW (12.98/17.98)	CECE WINANS	116
128	124	115	28	SNOOP DOGG ▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	4
129	152	—	2	SOUNDTRACK HOLLYWOOD 162288 (18.98 CD)	MORE MUSIC FROM SAVE THE LAST DANCE	129
130	108	76	4	THE CULT LAVA/ATLANTIC 83440/AG (12.98/17.98)	BEYOND GOOD AND EVIL	37
131	136	148	14	BILLY IDOL CHRYSALIS 28812/CAPITOL (16.98 CD)	GREATEST HITS	74
132	127	120	18	A*TEENS STOCKHOLM 013666/MCA (12.98/18.98)	TEEN SPIRIT	50
133	132	124	73	3 DOORS DOWN ▲ ⁵ REPUBLIC 153920/UNIVERSAL (12.98/18.98) HS	THE BETTER LIFE	7
134	119	183	8	RUSSELL WATSON DECCA 468695 (17.98 CD) HS	THE VOICE	90
135	159	136	21	SOUNDTRACK ● COLUMBIA 61595/CRG (12.98 EQ/18.98)	WHAT WOMEN WANT	30
136	145	142	6	PASTOR TROY MADD SOCIETY 014173/UNIVERSAL (12.98/18.98)	FACE OFF	83
137	129	118	41	MADONNA ▲ ² MAVERICK 47598/WARNER BROS. (12.98/18.98)	MUSIC	1
138	NEW	—	1	TRICKY HOLLYWOOD 162285 (17.98 CD)	BLOWBACK	138
139	109	93	4	VARIOUS ARTISTS EPITAPH 86615 (4.98 CD)	PUNK O RAMA 2001 VOL. 6	80
140	138	127	59	BRITNEY SPEARS ▲ ⁹ JIVE 41704/ZOMBA (11.98/18.98)	OOPS!...I DID IT AGAIN	1
141	131	99	23	VARIOUS ARTISTS ● RAZOR & TIE 89033 (11.98/17.98)	GOIN' SOUTH	28
142	133	109	78	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	56
143	126	85	5	BRAD PAISLEY ARISTA NASHVILLE 67880/RLG (11.98/17.98)	PART II	31
144	121	102	4	PAUL OAKENFOLD WARNER SUNSET/FFRR 31169/LONDON-SIRE (18.98 CD) HS	SWORDFISH: THE ALBUM (SOUNDTRACK)	102
145	130	—	2	VARIOUS ARTISTS RAZOR & TIE 89037 (12.98/18.98)	NON STOP HIP HOP	130
146	142	134	33	VARIOUS ARTISTS ▲ ⁵ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98)	NOW 5	2
147	135	111	9	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 62167/SONY (NASHVILLE) (11.98 EQ/17.98)	CARRYING ON	49
148	141	113	38	TRAVIS TRITT ● COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	DOWN THE ROAD I GO	51
149	NEW	—	1	BASEMENT JAXX XL 10423*/ASTRALWERKS (16.98 CD) HS	ROOTY	149
150	147	121	9	POINT OF GRACE WORD 85414/EPIC (11.98 EQ/17.98)	FREE TO FLY	20
151	140	129	18	AMERICAN HI-FI ISLAND 542871/DJMG (12.98 CD) HS	AMERICAN HI-FI	81
152	NEW	—	1	LILA MCCANN WARNER BROS. (NASHVILLE) 48002/WRN (11.98/17.98)	COMPLETE	152
153	RE-ENTRY	—	2	JANE MONHEIT N-CODED 4129/WARLOCK (17.98 CD) HS	COME DREAM WITH ME	153
154	149	128	22	LEANN RIMES ● CURB 77979 (11.98/17.98)	I NEED YOU	10
155	148	143	58	EMINEM ▲ ⁸ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
156	137	139	8	HI-TEK RAWKUS 50171*/PRIORITY (16.98 CD)	HI-TEKNOLOGY	66

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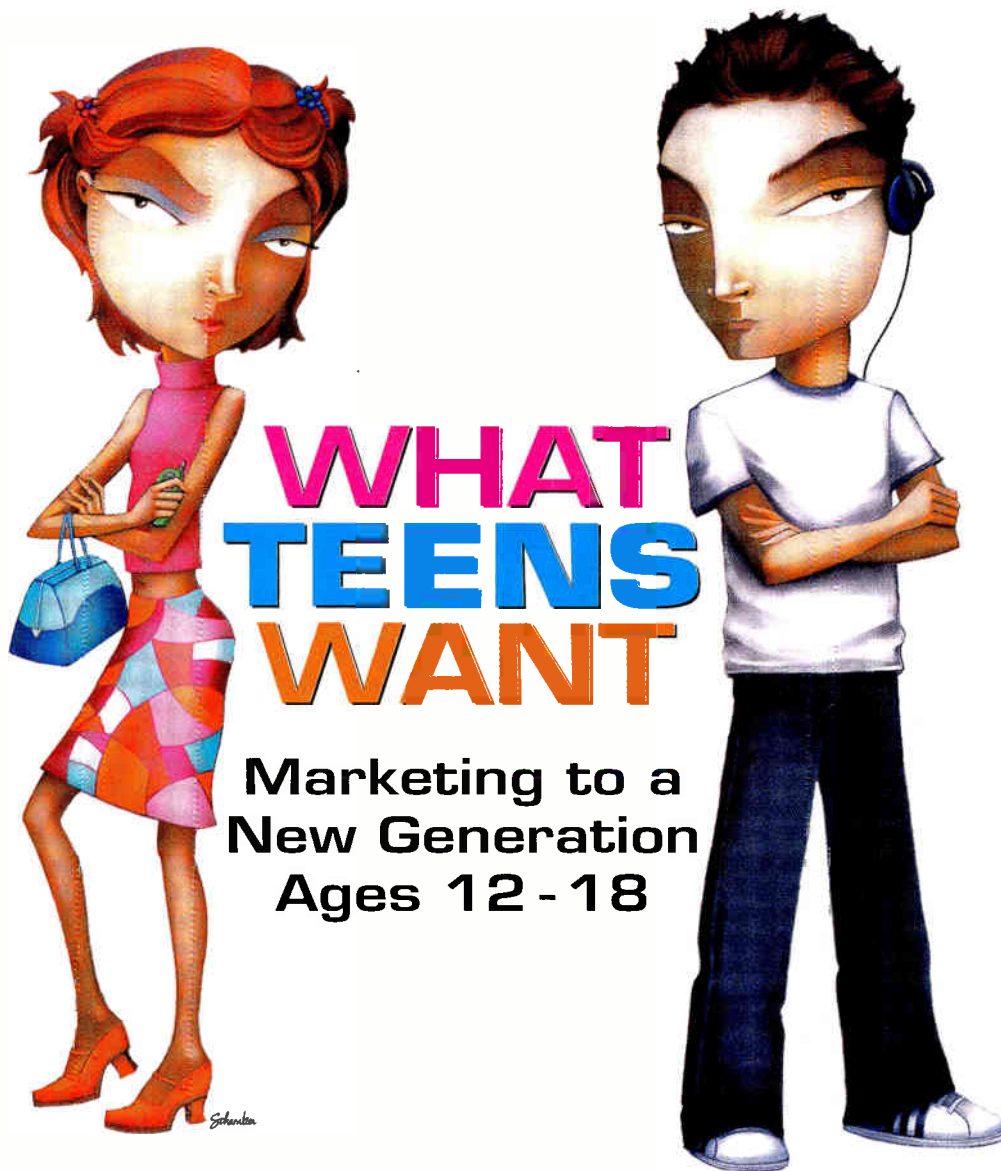
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
157	143	131	6	NIKKA COSTA CHEEBA SOUND 10096*/VIRGIN (12.98/17.98) HS	EVERYBODY GOT THEIR SOMETHING	120
158	105	—	2	EDWIN MCCAIN LAVA/ATLANTIC 83447/AG (12.98/17.98)	FAR FROM OVER	105
159	156	149	7	SYLEENA JOHNSON JIVE 41700/ZOMBA (11.98/17.98) HS	CHAPTER 1: LOVE, PAIN & FORGIVENESS	101
160	153	130	8	BILLY GILMAN ● EPIC (NASHVILLE) 62087/SONY (NASHVILLE) (11.98 EQ/17.98)	DARE TO DREAM	45
161	128	—	2	BACKBONE AKA MR. FAT FACE 100 FEATURING SLIC PATNA UNIVERSAL 014117 (12.98/18.98) HS	CONCRETE LAW	128
162	157	133	18	JESSICA ANDREWS ● DREAMWORKS (NASHVILLE) 450248/INTERSCOPE (10.98/16.98)	WHO I AM	22
163	134	106	8	SOUNDTRACK COLUMBIA 85648/CRG (12.98 EQ/18.98)	A KNIGHT'S TALE	42
164	150	146	19	COLD FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98) HS	13 WAYS TO BLEED ON STAGE	98
165	166	151	11	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	142
166	163	126	6	AVALON SPARROW 51796 (16.98 CD)	OXYGEN	37
167	158	125	43	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	84
168	162	123	42	THE CORRS ▲ 143/LAVA/ATLANTIC 83352/AG (11.98/17.98)	IN BLUE	21
169	154	132	32	CRAZY TOWN ▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) HS	THE GIFT OF GAME	9
170	RE-ENTRY	—	6	VARIOUS ARTISTS INTEGRITY 61003/TIME LIFE (19.98 CD)	SONGS 4 WORSHIP — BE GLORIFIED	91
171	164	158	85	DR. DRE ▲ ² AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	2
172	155	117	10	SOUNDTRACK ALLY MCBEAL: FOR ONCE IN MY LIFE FEATURING VONDA SHEPARD EPIC 85195 (12.98 EQ/18.98)		34
173	177	137	15	VARIOUS ARTISTS WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS INTEGRITY/MARANATHA/VINEYARD/WORD 85354/EPIC (19.98 EQ/22.98)		78
174	165	140	27	SOUNDTRACK ● DREAMWORKS 450279/INTERSCOPE (18.98 CD)	ALMOST FAMOUS	43
175	170	187	12	POE FEI/ATLANTIC 83362/AG (11.98/17.98)	HAUNTED	115
176	NEW	—	1	PATTY LOVELESS EPIC (NASHVILLE) 85651/SONY (NASHVILLE) (11.98 EQ/17.98)	MOUNTAIN SOUL	176
177	161	156	24	MUDVAYNE NO NAME 63821/EPIC (17.98 EQ CD) HS	L.D. 50	85
178	181	172	31	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	122
179	NEW	—	1	RES MCA 112310* (8.98/12.98) HS	HOW I DO	179
180	139	114	16	ERIC CLAPTON ● DUCK/REPRISE 47966/WARNER BROS. (12.98/18.98)	REPTILE	5
181	172	—	11	YOLANDA ADAMS ELEKTRA 62629/EEG (12.98/18.98)	THE EXPERIENCE	63
182	186	180	62	PAPA ROACH ▲ ² DREAMWORKS 450223/INTERSCOPE (12.98/18.98)	INFEST	5
183	187	—	49	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	59
184	171	145	5	MARCO ANTONIO SOLIS FONOVISA 0527 (10.98/16.98) HS	MAS DE MI ALMA	104
185	NEW	—	1	SCREWBALL HYDRA 9201*/LANDSPEED (17.98 CD) HS	LOYALTY	185
186	189	181	95	CHRISTINA AGUILERA ▲ ⁸ RCA 67690 (11.98/18.98)	CHRISTINA AGUILERA	1
187	178	—	2	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98) HS	PLAY IT LOUD	178
188	183	159	36	SOUNDTRACK ▲ COLUMBIA 61064/CRG (12.98 EQ/18.98)	CHARLIE'S ANGELS	7
189	167	135	12	SOUNDTRACK ISLAND 548797/DJMG (12.98/18.98)	BRIDGET JONES'S DIARY	36
190	NEW	—	1	PETE YORN COLUMBIA 62216/CRG (12.98 EQ CD) HS	MUSIC FOR THE MORNING AFTER	190
191	185	167	30	K-CI & JOJO ▲ MCA 112398 (12.98/18.98)	X	20
192	RE-ENTRY	—	18	SOUNDTRACK HOLLYWOOD 162241 (17.98 CD)	DUETS	102
193	173	157	11	ANGIE MARTINEZ ELEKTRA 62366/EEG (12.98/18.98)	UP CLOSE AND PERSONAL	32
194	198	176	84	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	ALL THE WAY...A DECADE OF SONG	1
195	168	147	14	SOUNDTRACK ● PLAY-TONE 85683/EPIC (12.98 EQ/18.98)	JOSIE & THE PUSSYCATS	16
196	RE-ENTRY	—	16	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98) HS	SHIVER	125
197	191	155	15	LIONEL RICHIE ISLAND 548085/DJMG (12.98/18.98)	RENAISSANCE	62
198	RE-ENTRY	—	74	JAGGED EDGE ▲ ² SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	8
199	RE-ENTRY	—	34	VARIOUS ARTISTS ▲ SPARROW 51779 (19.98/21.98)	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
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CHET ATKINS REMEMBERED AS A 'COUNTRY GENTLEMAN'

(Continued from page 1)

here: A darkened stage, lit with one solitary spotlight cast upon a favorite Atkins guitar, placed next to a *WSM Grand Ole Opry* vintage microphone and stand. Projected on the dark curtain that hung silently behind the artifacts was the image of the man who was the face of modern country music for more than three decades.

On hearing the news of Atkins' death, longtime friend and former Columbia labelmate Garrison Keillor paid tribute to the musician during his Saturday evening public radio program, *A Prairie Home Companion*, leading his studio audience in a rendition of the Carter Family gospel classic, "There'll Be Joy, Joy, Joy up in My Heart."

With a unique quasi-classical fingerpicking style influenced by such guitar greats as Les Paul, Merle Travis, the Delmore Brothers, and Django Reinhardt, Atkins virtually revolutionized country guitar playing after World War II. He was signed to RCA in 1947 and in two years was under exclusive contract with the label to play guitar on all its Nashville sessions. Atkins recorded more than 75 instrumental albums and sold approximately 75 million records, influencing countless guitar luminaries, including the Ventures, Duane Eddy, Mark Knopfler, George Harrison, and Eddie Cochran.

Born June 20, 1924, in the rural Appalachian hamlet of Luttrell, Tenn., near Knoxville, Chester Burton Atkins was the son of a classically trained Irish tenor father and a piano-playing mother. Although the guitar became his first love, an old ukulele left behind by a visiting family friend was his first instrument. Atkins bartered an old pistol for his first guitar, a Stella, but later shelved it in favor of a Sears Roebuck Silvertone that became his most reliable boyhood friend. Atkins also learned to play the fiddle and entertained at such local mountain gatherings as square dances and parties. He longed to be on the radio.

In a 1997 interview with *Billboard* editor in chief Timothy White celebrating his Century Award honor, Atkins reminisced about his early life. "I built myself a radio in 1935 and had one of those old-fashioned handheld telephone earpieces I'd listen through," he recalled. "So I got to hear the announcers on the big radio shows on NBC and CBS, which were just forming at that time. The neighbors played gospel, so the first country music I ever heard was there on the radio. It was cowboy music: the Sons of the Pioneers... That was my first influence, and I listened to those guys and tried to imitate what they did.

"I liked all kinds of music—a any kind that had a good melody. That's what helped me so much, I think, when I got a job as a producer. I could draw from so many different sources, 'cause I grew up in the sticks, listening to the Holy Rollers sect or hearing my dad sing in the gospel quartet he traveled around with. And if anybody came through their area play-

ing something I didn't know, I'd steal it, take it over, and make it my own."

GALLOPIN' GUITAR

Atkins dropped out of school at age 17 and was working as Archie Campbell and Bill Carlisle's fiddler on WNOX Knoxville a year later. Atkins described himself as "terrible" on the instrument: "I asked Archie at one point, 'Why do you and Bill just pay me \$3 a night when we work.' He said, 'Cause you're a bad fiddle player! You're no damn good!'"

During this time, Atkins had a difficult time keeping a radio job because of his bold new fingerpicking style. He told White, "Back in those days, country music wasn't near as sophisticated as it is now, lyrically and melodically, and I was playing jazz—or at least trying to play jazz like [Django] Reinhardt and George Barnes. In the radio days, your value was determined by how much mail you drew. I didn't draw any mail. I sounded like two bad guitar players, 'cause I played rhythm and melody at the same time. But I was a better musician than most of the guys I worked with—I knew three or four chords, and they knew two. So, I would always tell them what to do and how to tune their guitars."

WSM Nashville operations manager and country music historian Kyle Cantrell says that Atkins "kept getting fired from radio station jobs in the late 1940s because the station owners and program directors didn't like the way he played. He may have been so much ahead of his time—or over their heads—that they just couldn't understand what it was he was doing."

By 1943, Atkins had landed a job as a guitarist with Kitty Wells and Johnny Wright, and he made his first commercial solo recordings for the tiny Nashville-based Bullet Records in 1946. His best-known songs from those sessions were "Canned Heat" and "Guitar Blues," produced by Owen Bradley, Atkins' future partner in what would be dubbed the Nashville sound.

Atkins rode the radio barn dance circuit, including the famed *Boone County Jamboree* at Cincinnati's powerhouse station WLW, where he met his future wife, Leona Johnson, one-half of a twin-sister act. Atkins and Johnson married in 1947 and had a daughter, Merle (named for Merle Travis), after which the Atkins family returned to WNOX Knoxville. He then toured with country duo Homer & Jethro before signing with RCA Victor's Chicago office and joining Mother Maybelle & the Carter Sisters as their lead guitarist.

Atkins' RCA 78s "Galloping on the Guitar" and "Main Street Breakdown" became hits in 1949. Then he moved to KWTO Springfield, Mo., where Opry regular George Morgan heard him playing with the Carter Sisters on the radio.

Cantrell says, "George came back to Nashville and just raved to the WSM executives about the performance that he'd heard. So, based on [Morgan's] recommendation, they auditioned the Carters and Chet and brought them to Nashville permanently in 1950."

Although Atkins appeared primarily with Mother Maybelle & the Carter Sisters on the *Opry*, he performed often as a soloist on the pro-

gram, as well as on other WSM shows. Cantrell says those solo shots were particularly well-timed, giving Atkins some valuable national exposure. "It didn't take long for people to realize what a great talent he was, and he ended up performing on all kinds of shows. He was a regular guitarist every week on the *Opry*, including the portion of the show carried by NBC every week. In that position, because [the network] was so time-conscious, he would have a few seconds or a couple of minutes to fill the time on the network, and it ended up being a vehicle for weekly exposure to a nationwide audience."

It wasn't just *Opry* stardom that convinced Atkins of Nashville's promise. The budding recording and publishing scene brought bids from other big guns in town. Producer/publisher Fred Rose hired Atkins to back Hank Williams on such hits as "Kaw-Liga," "Cold, Cold Heart," and "Jambalaya." Atkins was also a key element in the early Louvin Brothers records, also produced by Rose. Cantrell says,



Guitar Man. Chet Atkins posing with one of his signature model Gibson guitars.

"Not only did he play on their records, he helped define their sound by setting the standard for what their records sounded like instrumentally. Once he'd done that, the guitarists that the Louvin Brothers and [other artists] would hire after Chet would try to play like Chet."

Atkins' first RCA album, *Chet Atkins' Gallopin' Guitar*, was released in 1954, a year before the label's country A&R chief, Steve Sholes, recruited Atkins as a talent scout. In 1955, Atkins designed and endorsed his own instrument line for the Gretsch Guitar Co. He would later become the key spokesman for the Gibson Guitar company, with the introduction of the Gibson Chet Atkins CE solid-body classical model in 1982. Several other Atkins models were issued by the company.

Gibson chairman/CEO Henry Juszkiewicz said in a statement, "We lost more than a great artist—we lost a dear friend. He had an elegant, tasteful style as a guitarist and, more importantly, as a person."

NASHVILLE HITMAKER

Atkins scored his first entry on the *Billboard* country singles chart with "Mr. Sandman" in January 1955, with the song rising to No. 13.

As a world-renowned guitarist, arranger, producer, A&R director, and talent scout, Atkins was involved in the careers of dozens of country, rock, and pop stars. They included Elvis Presley, whose RCA sessions Atkins guided beginning in 1956—including a guitar perform-

ance on Presley's RCA debut single, "Heartbreak Hotel." He led the discovery and meteoric career of the Everly Brothers, as well as supervised the sessions that produced their teen idol hits, including "Bye Bye Love" and "Wake Up Little Susie." He played on hundreds of country sessions, including those of the Carlises, Webb Pierce, Johnny & Jack, Porter Wagoner, Rosalie Allen, and Kitty Wells.

In 1957 Atkins became RCA's manager of Nashville operations, where he became known as a chief architect of the smooth, mellow Nashville sound that kept country music solvent through the rock'n'roll invasion that rendered hard country music passé for a time.

Although Atkins' had a keen appreciation for other genres, he was an outspoken lover of traditional country music throughout his life. He is often cited as the single most important force in keeping country music viable—and in context—during that turbulent period of Nashville's commercial music history.

In 1958, Atkins produced Don Gibson's runaway double-sided hits "Oh Lonesome Me" and "I Can't Stop Loving You," and he became Nashville's most conspicuous connection to the jazz community with an appearance at the high-profile Newport Jazz Festival in 1960. That same year, he produced Floyd Cramer's crossover chestnut "Last Date." He was a favorite of President John F. Kennedy, who invited him to perform at the White House in 1961.

Atkins continued to score hits as an RCA artist, taking his biggest career chart hit, "Yakety Axe," into country's top five in 1965.

Along with fellow Nashville-sound-era giant Owen Bradley, Atkins was frequently criticized for watering down the harder-edged country honky-tonk fare that had risen in popularity during World War II. Eventually, history grew kinder to the Atkins legacy with enduringly popular recordings that bear his stamp—including such internationally known multiformat hits as Skeeter Davis' "The End of the World," Jim Reeves' "He'll Have to Go," and "The Three Bells" by the Browns.

Atkins reportedly put his job on the line at RCA for the Browns' 1959 hit, promising RCA executives in New York he would quit if they didn't work the song to the pop market. They agreed, and the song became the first national crossover hit born of the rapidly emerging Nashville sound. It controlled the country singles chart for 10 weeks and reigned on The *Billboard* Hot 100 for a solid month.

When asked to describe the Nashville sound, Atkins was often known to answer by simply reaching into his pocket for a handful of coins. His quiet answer was the jingling sound the coins made.

Atkins signed—and more often than not produced—a roster of other RCA country stars that included Eddy Arnold, Hank Locklin, Waylon Jennings, Bobby Bare, Charley Pride, Jerry Reed, George Hamilton IV, Roger Miller, Hank Snow, Connie Smith, Gary Stewart, Dolly Parton, Steve Wariner, and Dottie West. In 1964, Atkins produced country music's

first Grammy winner for a country female vocalist (a new category that year), a trophy handed to West for her torchy "Here Comes My Baby."

Atkins built the famed RCA Studio B and office building in 1957, where he, along with most of the aforementioned RCA artists, helped usher in country's modern era. At one point during his label leadership, Atkins was producing a stable of some 25 RCA acts. He recorded his theme song, "Country Gentleman," in 1969 and won a battle with colon cancer in 1974. He resigned as RCA's chief in 1981, taking himself off the roster as he departed.

Atkins told *Billboard*, "One day, I went to work in shoes that didn't match. Both of them were black, but one of them wasn't a wingtip. I thought, 'I've been on the damned job too long.' I hired Jerry Bradley to help me, and he brought down [current RCA Label Group chairman] Joe Galante, and they hired a bunch of new people."

LAST OF A BREED

Galante says Atkins' influence will always be deeply felt at RCA. "He's the last of a really unique breed in the sense of being an artist, an A&R person, and an executive at the same time. Every morning, I get up and thank God for Chet because we still reap the fruits of his labor."

Galante also praises Atkins' way of sticking with developing acts on the label. "He had the patience to stay with people like Waylon and Dolly. We didn't have hits for sometimes 10 and 15 years on some of those people. We had radio hits, yes, but not sales hits—we'd do 50,000 units and 75,000 units. Waylon didn't really get cookin' until the mid-to late '70s, and here's a man who saw something in these folks that most other people would have just bypassed. He gave them room to breathe, which is something that certainly doesn't happen in today's world. He saw them through the eyes of an artist, and he just didn't dissect them in any other way."

Atkins signed to Columbia in 1982, with a series of critically acclaimed recordings ensuing, including *Neck and Neck* with Knopfler, *Sneakin' Around* with Jerry Reed, and the Grammy-winning *Stay Tuned* collaboration with Knopfler, George Benson, Larry Carlton, Earl Klugh, and Steve Lukather.

In a prepared statement, Sony Music Nashville president/CEO Allen Butler lauded Atkins as an innovator and gentleman. "Chet Atkins has left an indelible mark in music with a career of unparalleled achievement. It was our privilege to call Chet a Sony Nashville artist."

Atkins won 14 Grammy Awards, and at age 49 in 1973, he was the youngest living person to ever be inducted into the Country Music Hall of Fame. He was awarded the Country Music Assn.'s instrumentalist of the year nine times from 1967 to 1988. The National Academy of Recording Arts and Sciences honored him with the Grammy Lifetime Achievement award in 1993.

Atkins is survived by his wife, Leona, as well as a sister, a daughter, and two grandchildren. Funeral services were held July 3 at the Ryman Auditorium.

TO OUR READERS

The Hot 100 Singles Spotlight will return next issue.

JOHN MELLENCAMP NAMED 2001 CENTURY AWARD HONOREE

(Continued from page 1)

most important roots rocker of his generation," says *Billboard* editor in chief Timothy White. "Descended from German pioneer farmers who came to America in 1851, he has preserved both the agrarian heritage and musical folkways the original Mollenkamp clan experienced as settlers in southern Indiana. John has made fiddles, hammer dulcimers, Auto-harps, and accordions lead rock instruments on a par with electric guitar, bass, and drums, and he also brought what he calls 'a raw Appalachian' lyrical outlook to his songs.

"Mellencamp's best music is rock'n'roll stripped of all escapism," White notes, "and it looks directly at the messiness of life as it's actually lived. In his music, mortality, anxiety, acts of God, questions of romance and brotherhood, and crises of conscience all collide and demand hard decisions. Anything good has a hurting aspect, and even the pleasure of 'Just Another Day' probes the wisdom of living only in the moment. This is rock music that tells the truth on both its composer and the culture he's observing.

"But what's seldom addressed and perhaps more important," White adds, "is Mellencamp's career-long esteem of the black and white socio-musical traditions that merged in rock. All of Mellencamp's important bands have been integrated, and all his finest recordings have openly acknowledged the meld of gospel/blues/R&B strains with European-derived song lines, band forms, and parlor ballads; this mix is the crucible of the American musical experience. Mellencamp's music also directly confronts the needless cultural distances that must be conquered/transcended in order for rock'n'roll to achieve a true unity of spirit. In Mellencamp's records, all racial, social, or spiritual

divisions are unnatural and perverse, and all organic daily efforts to embrace human diversity are causes for celebration. For these reasons and more, *Billboard* can think of no artist more deserving of the 2001 Century Award than John Mellencamp."

Mellencamp will become the 10th Century Award honoree, joining George Harrison (1992), Buddy Guy (1993), Billy Joel (1994), Joni Mitchell (1995), Carlos Santana (1996), Chet Atkins (1997), James Taylor (1998), Emmylou Harris (1999), and Randy Newman (2000), once it is presented to him this December at the Billboard Music Awards in Las Vegas. The program will air on Fox Television.

Mellencamp, who is readying his new Columbia album, *Cuttin' Heads*, and who starts a summer tour July 31 at San Diego State University, was excited to hear that he had earned the accolade. "I'm surprised that I was old enough to get it!" he says. "I think it's great. I never started out making



YEARWOOD

records with the idea of getting honored with anything. I just wanted to make a record." *Cuttin' Heads*, due in September, aims to continue Mellencamp's path of exploring different sounds, as it features collaborations with country artist Trisha Yearwood, neo-soul singer India.Arie, and rapper Chuck D. Yearwood, who sings on a track titled "Deep Blue Heart" and opens for Mellencamp Aug. 6 at Denver's Red Rocks Amphitheatre, wanted to work with Mellencamp because his songs represent "the kind of music that bridges the gap between country and pop," she says. "[His music] was as much an influence to me as a teenager when I was growing up [as] country music. The production of his albums is very clean and raw. Very in-your-face. The thing that I latch onto are songs that tell stories. He's a great storyteller. We cover 'Small Town' in our live show, and the country audiences instantly react."

STORYTELLING ABILITY

Arie was also drawn to Mellencamp's storytelling ability. "He's someone who has a lot of integrity and sincerity in his work, which is why it's always good," says Arie, who provides vocals to the August single "Peaceful World." She adds, "He's always himself. He's very honest."

Drummer Steve Jordan, who contributed throughout the new album and recently produced projects for Robert Cray and the Jon Spencer Blues Explosion, says that Mellencamp songs are "so good that they just play themselves. Songs of his that I like, such as 'Jack and Diane,' are simply great rock 'n' roll songs."

Chuck D, who collaborated with Mellencamp on the new album's title track, admires him because "I look at him as an artist who is committed to his art and his craft as a musician. He's also committed to his word. When he says something, you believe that he believes it. Anywhere you go in America, you're going to hear a John Mellencamp song. Every truck stop in America has got one of his songs on a jukebox."

Born Oct. 7, 1951, in Seymour, Ind.,

Mellencamp first delved into music to rebel against his ultra-fundamentalist father, Richard. An electrical engineer by trade, Richard forced his five kids, including second-born John, to attend Bible classes and church services.

By age 13, Mellencamp was playing hooky to play rock'n'roll when he was supposed to be at the First Church of the Nazarene. He formed the cover band Crepe Soul with his friend Fred Booker after he turned 14, and they churned out renditions of Wayne Cochran and James Brown tunes at roller rinks and fraternity parties. The interracial duo endured a 1966 gig in Salem, Ind., where a knife fight between white and black patrons erupted. "We were pretty shocked by that," Mellencamp says, "but it didn't affect us as a band. What eventually broke up Crepe Soul was too much beer, and nobody wanting to rehearse anymore. But we had more fun at frat parties than you can imagine."

Mellencamp's stint with Crepe Soul led to high school dalliances with Snakepit Banana Barn (from which he was fired because the members said he couldn't sing, he recalls with a laugh, "and I was five years younger than them, and they said I wasn't cool") and the accident-prone Mason Brothers, which broke up after a portion of the band fell overboard during a show on a boat. He also experimented with solo folk singing. When Mellencamp was attending Vincennes University, he organized the David Bowie-inspired glitter band Trash, dyed his hair green and blue, and wrote "Loser," his first original song.

After graduation and a failed job installing telephones for Indiana Bell, Mellencamp traveled to New York to break into the record industry with a demo of the Paul Revere & the Raiders song "Kicks" in hand. He went to the offices of MainMan Management, run by Bowie's manager, Tony DeFries, and had soon signed a contract with MCA Records. Mellencamp's first album, 1976's *Chestnut Street Incident*, was released under the nom de guerre Johnny Cougar, which was assigned without his consent. The disc, which featured mainly cover songs—including "Do You Believe in Magic"—flooded.

In 1977, Mellencamp signed to Billy Gaff's Riva Records and recorded *A Biography*, which was not issued in the U.S. The disc featured the No. 1 Australian hit "I Need a Lover," a tune containing the catchy lyric "I need a lover who won't drive me crazy." The song resurfaced on Mellencamp's 1979 stateside release *John Cougar*, and it was the first of his singles to chart on The Billboard Hot 100 in the U.S., reaching No. 28. "I Need a Lover" was also a hit for Pat Benatar, who covered it on her album *In the Heat of the Night* (Chrysalis, 1979).

Mellencamp next joined with revered Stax guitarist/producer Steve Cropper to create 1980's *Nothing Matters and What If It Did*, which had top 30 singles "This Time" and "Ain't Even Done With the Night," a song evoking first love.

NO 'AMERICAN FOOL'

A turning point in Mellencamp's career came with the 1982 release of *American Fool*, a major breakthrough that topped The Billboard 200 for nine weeks and became the

biggest-selling album of that year. The project's suggestive first single, "Hurts So Good," with its catchy guitar riff and grainy vocal style, reached No. 2 on the Hot 100 and kept that spot for four straight weeks. The song earned Mellencamp his only Grammy, for best male rock performance.

American Fool also included "Jack and Diane," a bittersweet song that would become a theme for working-class America with its line, "Life goes on, long after the thrill of livin' is gone." Still perhaps Mellencamp's signature song, "Jack and Diane" topped the Hot 100 for four weeks.

With the release of 1983's galvanizing *Uh-Huh*, the artist became known officially as John Cougar Mellencamp. The album's three hit singles—"Crumbly Down," "Pink Houses," and "Authority Song"—discussed his heartland roots with honesty and passion, a well he would return to on 1985's *Scarecrow*.



CHUCK D

That album, which held the No. 2 spot on The Billboard 200 for three weeks, was partly inspired by the death of his grandfather Speck (who was the young artist's support system when he moved into the music industry) and by the struggles that many of his high school and college friends were enduring due to the threat of corporate agriculture companies taking over local Indiana farms. "Lonely Ol' Night" and "Small Town," which both reached No. 6 on the Hot 100, set these issues to rock music of immediacy and heart, informing the whole country of the emotions at stake.

With Willie Nelson and Neil Young, Mellencamp also organized Farm Aid in 1985. The multi-artist concert, which raised awareness and funds for farmers, remains a staple event. The 16th Farm Aid concert convenes Sept. 29 at Noblesville, Ind.'s Verizon Wireless Music Center and will include performances by Mellencamp, Nelson, and Young. To date, Farm Aid has raised more than \$15 million.

In 1987, Mellencamp switched from Riva to Mercury Records, with the musician recording the blues-tinged *Lonesome Jubilee*. As with *Scarecrow*, the songwriter channeled his emotions about the death of a loved one (in this case his Uncle Joe) and touched on themes explored in the 1963 Paul Newman film *Hud*. For example, "Paper in Fire"—a song based on passages in the Bible, particularly Ecclesiastes—presents

lessons that Mellencamp had learned from Joe's life and his own, with the words, "There is a good life, right across this green field/And each generation stares at it from afar." The top 10 *Lonesome Jubilee* also included the hits "Cherry Bomb" and "Check It Out."

The top 10 1989 album *Big Daddy*, which included the anti-fame single "Pop Singer," was followed by 1991's top 20 *Whenever We Wanted*, which saw Mellencamp using solely his given name on a project for the first time.

Human Wheels (1993) received strong critical reviews, although it didn't generate a hit single. That changed with 1994's *Dance Naked*, which included a cover of Van Morrison's "Wild Night" as a duet with MeShell Ndegéocello. The song reached No. 3 on the Hot 100 and spent 42 weeks on the chart, the longest number of weeks for any Mellencamp single on the Hot 100.

Mellencamp next worked with DJ Junior Vasquez and hip-hop keyboardist/rapper Moe Z. M.D. on his 1996 project *Mr. Happy Go Lucky* to include urban rhythms and textures beside the staple acoustic instruments. The hybrid musical influences emerged in such songs as the top 20 single "Key West Intermezzo (I Saw You First)."

In 1997, an initial greatest-hits package spanning 1978-88 was titled *The Best That I Could Do*. His 1998 bow for new label home Columbia was an eponymous return to a more mid-'80s roots-rock sound. *John Mellencamp* spawned the single "Your Life Is Now," about the relationship between a parent and child.

1999's *Rough Harvest*, Mellencamp's last release under his Mercury contract, was culled from live studio 1997 sessions at Mellencamp's own studio in Belmont, Ind., and includes covers of Bob Dylan's "In My Time of Dying" and "Farewell Angelina," along with acoustic editions of Mellencamp's "Between a Laugh and a Tear" and "When Jesus Left Birmingham."

Mellencamp says he's looking forward to summer live dates in support of the upcoming *Cuttin' Heads*, which he says is "180 degrees away from what is on the radio." Also, Mellencamp—who not only shot Dylan's "Political World" video in 1989 but directed the feature film *Falling From Grace* in 1992—is continuing a collaboration with novelist Stephen King, with whom he is writing a musical (*Billboard*, Oct. 28, 2000).

Yearwood sums up her appreciation of Mellencamp's talents: "He just represents the kind of music that I love—which is roots rock'n'roll."

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2002 Latin Music Buyer's Guide Set For Release

Now is the time to place orders for the *2002 Billboard International Latin Music Buyer's Guide*, the most comprehensive guide to the Latin music industry.

Widely regarded as the most accurate reference source available on the Latin music marketplace, this updated version of the *International Latin Music Buyer's Guide* features worldwide business-to-business contacts, including updated listings of wholesalers and distributors, music publishers, managers and agents, songwriters and composers, clubs, and radio stations. In addition, the guide includes extensive listings of industry service providers, such as CD and tape duplicators, studios and mastering facilities, and more.

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source guide has become an essential reference for anyone looking to do business within the Latin music market. The guide is a must-have for Latin music industry professionals, including artists, label representatives, promotion executives, and any others looking to get accurate, detailed information on this bustling segment of the music industry.

The *2002 Billboard International Latin Music Buyer's Guide* will be available Aug. 8 for \$90 per copy (add \$7 per directory for domestic shipping, \$15 for international). To reserve your copy now, call 800-344-7119 (international 732-363-4156), or fax credit card information to 732-363-0338. For mail orders, send full payment to Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Information can also be obtained online at billboard.com/directories.



New Conference Focuses On Marketing To Teens

Billboard and its fellow VNU Business Media publications *Adweek*, *Brandweek*, *Mediaweek*, and *The Hollywood Reporter* will present What Teens Want: Marketing to a New Generation, Ages 12-18. This new two-day conference will explore the vast opportunities for marketing to Generation Y.

Slated for Nov. 5-6 at the Universal Hilton in Los Angeles, What Teens Want will be a unique symposium designed to help senior marketing and talent development executives share ideas about reaching teens. The event will explore strategies used in various industries, including publishing, apparel and accessories, entertainment, retailing, music, telecommunications, food and beverage, electronics, toys, and sporting goods.

The agenda will include keynotes, general sessions with top executives, feedback videos from teenagers, and panels tackling critical niche marketing issues. The "Music Module" will include panels on Doing Business With the Music Business and Using Music to Connect With Teens, as well as a "Socratic Dialogue" on launching a new band.

Among other topics: How to Reach Kids Through Media, How to Build a Multi-Platform Empire to Reach Boys, Creating the Complete Entertainment Experience, and Developing an Integrated Marketing Strategy for Film and TV.

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Isleys Set New Record On The Hot 100

TWO ACTS MADE THEIR Billboard Hot 100 debuts in the Sept. 21, 1959, issue. One was E.C. Beatty, from Charlotte, N.C. He entered at No. 70 with "Ski King" on the Colonial label, had a six-week run, and then never returned to the Hot 100. A little lower down, at No. 82, the Isley Brothers appeared on the chart for the first time, with "Shout" on the RCA Victor label. Although it's considered a classic today, "Shout" fared only a little better than "Ski King," peaking at No. 47 and remaining on the chart for a short nine weeks.

Another difference between Beatty and the Isley Brothers is that the latter act has the Hot Shot Debut this issue, thus becoming the act with the longest span in Hot 100 history. Counting back to the debut of "Shout," the Isley Brothers have a chart span of 41 years, nine months, and three weeks. That figure beats the previous record, a 38-year, eight-month, and two-week term held by the 4 Seasons. That group first charted as the Four Lovers in 1956 and most recently charted with a remix of their No. 1 hit "December 1963 (Oh, What a Night)" in 1995.

"Contagious" (DreamWorks), which enters at No. 68, is actually credited to the Isley Brothers Featuring Ronald Isley aka Mr. Biggs. Mr. Biggs is a character Ron Isley portrayed in the R. Kelly video for "Down Low (Nobody Has to Know)." Also included in the Isley Brothers is Ron's younger brother Ernie Isley, who charted as part of Isley, Jasper, Isley and who has been recording with the Isley Brothers for years.

"Contagious" is the Isley Brothers' first chart entry of the 21st century. Their most recent appear-

ance on the Hot 100 was with "Tears," which reached No. 55 in 1997. With this new song, the Isleys have now charted in six different decades.

"Contagious" has a three-week head start on Hot R&B/Hip-Hop Singles & Tracks, where it bullets 30-21 this issue. But the Isleys' R&B span is shorter, because "Shout" never appeared on this chart. The first Isley Brothers single to show up on the R&B tally was "Twist and Shout" in June 1962.

J IS FOR JUMPIN': That's what the joint they call the office of J Records must be doing, thanks to the No. 1 debut of Alicia Keys' *Songs in A Minor* on The Billboard 200. It's the first chart-topping album for Clive

Davis' new imprint, thus making it J's highest-ranking album in the label's short history.

Prior to Keys' achievement, J's highest-charting album was O-Town's eponymous debut, which peaked at No. 5. Last issue, Luther Vandross' label debut opened at No. 6. The *Dr. Dolittle 2* soundtrack is holding at No. 76 in its second chart frame, and LFO's label debut, *Life Is Good*, enters at No. 87 this issue. That's all of J's album releases to date, except for Olivia's self-titled debut, which peaked at No. 55 and fell off the chart this issue.

TOOK SOME TIME: Enya has the second-highest charting song of her career, as "Only Time" (Reprise) enters the Hot 100 at No. 76. Twelve years ago, her first single, "Orinoco Flow (Sail Away)," peaked at No. 24.

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by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	2000	2001
TOTAL	384,292,000	363,443,000 (DN 5.4%)
ALBUMS	354,981,000	344,838,000 (DN 2.9%)
SINGLES	29,311,000	18,605,000 (DN 36.5%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001
CD	314,140,000	319,218,000 (UP 1.6%)
CASSETTE	40,017,000	24,955,000 (DN 37.6%)
OTHER	824,000	665,000 (DN 19.3%)

OVERALL UNIT SALES THIS WEEK
14,166,000
LAST WEEK
14,577,000
CHANGE
DOWN 2.8%
THIS WEEK 2000
14,596,000
CHANGE
DOWN 2.9%

ALBUM SALES THIS WEEK
13,393,000
LAST WEEK
13,823,000
CHANGE
DOWN 3.1%
THIS WEEK 2000
13,747,000
CHANGE
DOWN 2.6%

SINGLES SALES THIS WEEK
773,000
LAST WEEK
754,000
CHANGE
UP 2.5%
THIS WEEK 2000
849,000
CHANGE
DOWN 9%

TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE			
	2000	2001	CHANGE
CHAIN	195,513,000	188,285,000	DN 3.7%
INDEPENDENT	56,544,000	49,256,000	DN 12.9%
MASS MERCHANT	96,745,000	95,805,000	DN 1%
NONTRADITIONAL	6,180,000	11,492,000	UP 86%

ROUNDED FIGURES

FOR WEEK ENDING 7/1/01

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

By 2005, the online music market will grow to be a \$5.4 billion industry. Digitally distributed products will escalate to 28% of total online sales, with subscription services accounting for the majority of it - \$980 million in 2005.

A. Sinnreich, Senior Analyst, Jupiter Media Metrix

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