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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JUNE 30, 2001

Boutique Distributors Make Noise Under The Radar

Despite Market Challenges, Small Rock-Oriented Companies Gain A Measure Of Success

BY ED CHRISTMAN

The mainstream music business operates under the glare of the mass media, with superstars selling millions of records and coloring newspaper gossip columns. But down below the media's radar, many niche-oriented, rock-based distributors are thriving—even by measuring success in thousands of sales, sometimes only hundreds.

These boutique distributors range in size from about \$350,000 to \$3 million in annual sales volume, although a few—Sacramento, Calif.-based Mordam; San Francisco-based Revolver USA; and Chapel Hill, N.C.-based Redeye—have graduated to

the national scene to gross from \$5 million to \$10 million a year. What's more, retailers and small independent distributors estimate that there are another 150 or so boutique distributors that specialize in other genres of music besides rock, like electronica, dance, hip-hop, jazz, and reggae.

While the boutique rock distributors got their starts in different ways, all of them initially specialized in some form of rock niche, mainly punk and ska, but also indie rock, roots rock, psychedel-

ic rock, power pop, "emo," hardcore, thrash, or metal.

Unlike their larger, better-known independent-distribution counterparts, most boutique distributors sell to independent record stores and small chains, generally avoiding direct business with larger chains.

These boutique distributors—or "sub-distributors" as some in the industry call them—view themselves as "the real independent distributors," in the words of Alicia Rose of Portland, Ore.-

based N.A.I.L. But however they define themselves, most have humble, yet idealistic, origins.

Firms like Redeye, Mordam, and Gardena, Calif.-based Smash were started by executives who had left other established independent distributors. Other companies evolved into distributors after beginning life as fanzines (such as Mean Street Distribution in Whittier, Calif., and No Idea in Gainesville, Fla.) or starting as mail-order firms (like Disgruntled Music Distribution in Los Angeles and Not Lame in Aspen, Colo.). And still others—like Sacramento-based Darla; Sounds of California in Cy-

(Continued on page 77)



SPECIAL REPORT

Smellie Gets Key BMG Role

BY ADAM WHITE

LONDON—There's been a surprise change on the bridge of the starship BMG, with the promo-



SMELLIE

tion of an officer who has plenty of experience in different business galaxies.

Michael Smellie was appointed COO of BMG Entertainment June 14, apparently placing him as second-in-command to

(Continued on page 70)

Job-Sharing May Ease Chiefs' Loads At Universal

BY PAUL SEXTON and ADAM WHITE

LONDON—The Great West Road that runs past the headquarters of Universal Music U.K. is a direct route to London's Heathrow Airport. That may help explain why the company's past two chairmen have ascended to global jobs.



KENNEDY



The latest high-flier is John Kennedy, who on June 14 was named president/COO of Universal Music

International (UMI), second-in-command to UMI chairman/CEO Jorgen Larsen (*Billboard Bulletin*, June 15). He advances from chairman of Universal's U.K. operations, a post previously held (when the company was PolyGram) by Roger Ames, now chairman of Warner Music Group.

Before succeeding Ames at PolyGram, Kennedy ran his own U.K. music law firm from 1984 to '96 (Ames was a
(Continued on page 73)

Bowie Bonds: One-Off Or A Sound Vision For The Future?

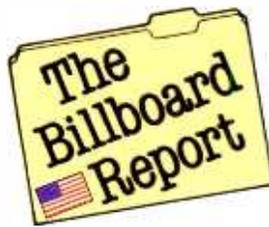
BY MATTHEW BENZ

NEW YORK—David Pullman and his deals had been darlings of the media for nearly two years by early 1999, when Pullman first met with Brian Williams, director of music private banking at Nashville's SunTrust Bank. "It was the thing of the moment a couple of years ago," Williams says of the future revenue gener-

artist-royalty securitizations.

"Everybody was talking about it." Pullman had helped assemble for David Bowie the first-ever securitization of a music artist's royalties. The sale of those Bowie Bonds in 1997 gave Bowie \$55 million upfront; in exchange, the buyer of the bonds had the right to receive the future revenue gener-

(Continued on page 14)



IN RETAIL TRACK
UMVD Cuts Retailers' Discounts—Page 56

Labels Strive To Make Most Of Americana Tag

BY WES ORSHOSKI

Although he has grown accustomed to seeing the word "Americana" in the same sentence as the name of his new label and its roster, Lost Highway president Luke Lewis says it's a term with which he's still not entirely comfortable. Lewis, whose Lost Highway roster includes singer/songwriters Kim Richey, Robert Earl Keen, Lucinda Williams, and Ryan Adams, says the term may do more harm than good for both the industry and its artists—not to mention consumers.

While some in the industry hope to see the creation of an Americana category in record stores (*Billboard*, June 16), Lewis says there's a twofold danger in applying the term to the artists who play this often-twangy mix of country, rock, bluegrass, and blues. First, he says, these artists have already been—and will continue to be—pigeonholed: "What happens if Ryan Adams or William Topley cuts a pop record?" And, second, the continued use
(Continued on page 69)



BILLBOARD SPOTLIGHTS
Italy 2001
BEGINS ON PAGE 47

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Sanctuary Pays \$14.5 Million For Trojan

BY GORDON MASSON

LONDON—Sanctuary Group is paying 10.4 million pounds (\$14.5 million) for one of the U.K.'s most extensive reggae music catalogs: Trojan Records. The deal involves more than 10,000 tracks by such artists as Bob Marley and Desmond Dekker.

Trojan's catalog is not limited to reggae—it also includes blues, jazz, rock, folk, and punk repertoire through its imprint labels Rialto, Mooncrest Records, Receiver Records, Indigo Recordings, and Jet Records. The Trojan catalog is also home to works by Lea Perry, the Sex Pistols, Sham 69, and the Damned, as well as such rock luminaries as Magnum, Wishbone Ash, and Fleetwood Mac.

Sanctuary believes the acquisition will help extend its presence, especially in the reggae realm. "Sanctuary's ability to deliver value in specific music genres will greatly enhance the catalog with Trojan Records," says Sanctuary Group USA CEO Merck Mercuriadis, adding, "The international flavor of the titles is particularly suited to the American market."

Sanctuary will buy Trojan's catalog for 10.25 million pounds (\$14.36 million), plus about 150,000 pounds (\$209,370) in cash for additional catalog rights recently acquired by Trojan. That will allow the group to add some fairly healthy revenue to its catalog activities; unaudited accounts for Trojan for the year that ended Dec. 31, 2000, reported sales of 3.1 million pounds (\$4.34 million) and earnings before interest, taxes, depreciation, and amortization of 1.1 million pounds (\$1.54 million).

Sanctuary CEO Andy Taylor says, "We were keen on Trojan because we already had a solid niche in reggae, but also the interesting thing for us was that the balance of the Trojan catalog fits with our already existing catalog. Trojan has a reasonable amount of rock, and also punk, where we also had a little bit of a niche."

In related news, Sanctuary is aiming to raise 20.5 million pounds (\$28.7 million) through an already oversubscribed issue of new shares. The company has informed the London Stock Exchange that it intends to make available to institutional investors 27.35 million new ordinary shares at an issue price of 75 pence (\$1.05) per share, representing about 9.9% of the current issued

ordinary share capital of the group.

Sanctuary shareholders will be asked to approve the fund-raising exercise, which is fully underwritten by Investec Bank (U.K.) Limited, at an extraordinary general meeting July 13 in London. The proceeds will be



used to finance the proposed Trojan deal, repay existing debt, and provide additional working capital for the enlarged group. But Taylor explains that the Trojan deal doesn't depend on shareholder approval. "If we hadn't raised the money through a share issue, we could've still done it through a bank finance and shares."

Sanctuary will initially pay Trojan 2 million pounds (\$2.79 million) in cash for its catalog, while the remaining 8.25 million pounds (\$11.5 million) is expected to be satisfied by the issue of loan notes to the vendors on completion of the deal. Following its purchase of Castle Music last year, Sanctuary now claims to own the largest independent music catalog in the world, with more than 90,000 titles prior to the Trojan acquisition.

The group has a strategy of acquiring catalogs focused on niche areas, and Taylor tells *Billboard* that the group will continue to look for more targets: "The truth is it is getting harder at this level. We are finding that, in some of the other niches that we are happy to develop, we are going to achieve that by making four or five, six or seven tiny acquisitions of single-artist packages or perhaps production companies that had a couple of artists."

Billy Strayhorn Catalog Shifts DreamWorks Shares Rights With Jazzman's Heirs

BY STEVE GRAYBOW

NEW YORK—In a move that aims to further public awareness of Billy Strayhorn's catalog of songs, DreamWorks Music Publishing has acquired 50% ownership of the pianist/lyricist's most celebrated compositions—including such evergreens as "Lush Life," "Take the 'A' Train," and "Satin Doll." The remaining 50% ownership has been retained by Billy Strayhorn

Songs, which represents his heirs and administers the late composer's catalog.

Strayhorn (1915-67) was a friend and nearly telepathic collaborator of Duke Ellington, whose orchestra recorded definitive renditions of many of Strayhorn's works from the early '40s to the late '60s. Many songs credited solely to Ellington, such as "C-Jam Blues," are widely believed to have been collaborations with Strayhorn. He was also the bandleader's key arranger, contributing particularly to Ellington's extended works, including *Such Sweet Thunder*, *The Far East Suite*, and big-band takes on Grieg and Tchaikovsky. After Strayhorn died of cancer at the age of 51, Ellington recorded a heartfelt RCA tribute album to his cohort, titled *And His Mother Called Him Bill*.

Trained as a classical musician, Strayhorn brought many of the complexities of that discipline to jazz, integrating it with rhythmic devices derived from African music. Born in Dayton, Ohio, but a longtime resident of New York, Strayhorn was one of the first openly gay figures in jazz. David Hajdu wrote a definitive biography of Strayhorn titled *Lush Life* (North Point Press, 1996)

after the composer's most famous song. A Verve compilation disc was issued to go along with the book, showcasing Strayhorn compositions in some classic renditions (such as "Lush Life" by Sarah Vaughan, "Something to Live For" by Ella



ELLINGTON, LEFT, AND STRAYHORN

Fitzgerald, "Blood Count" by Stan Getz, and "Isfahan" by Joe Henderson). Herb Jordan, GM at Billy Strayhorn Songs, says that the acquisition by DreamWorks is "designed to promote Strayhorn's legacy by placing his songs in films and television shows. While the audience for pop radio today is very narrow, film has a wide-ranging, diverse audience, and this will allow people who are not familiar with Strayhorn's music to hear it."

There are still Strayhorn compositions
(Continued on page 41)

LETTERS

BRAZIL STUNTS MUSIC'S GROWTH?

I write in response to "Industry Growth Foreseen in Latin America, Report Says" (*Billboard*, June 16). According to the PricewaterhouseCoopers study cited in this story, record industry sales in Brazil are projected to climb 14.2% over the next five years.

As someone who has worked for the past decade trying to improve the legal and enforcement climate in Brazil, I feel this projection rests on a largely unsupported assumption—that the government of Brazil will take the steps necessary to curb runaway piracy.

Nearly 99% of the audiocassettes and 35%-40% of CDs sold in Brazil are pirate, leading to industry losses in excess of \$300 million per year. The past few years have seen a steady decline in the overall health of the music business in Brazil, and record com-

panies in Brazil are scaling back their artist rosters and releases in an attempt to achieve profitability.

Despite tremendous efforts from the Brazilian industry to have the government address the piracy situation, little has been achieved. While the government announced this past spring the formation of an Inter-Ministerial Committee to address piracy, this committee has yet to meet, and no further action has been taken. Record companies continue to suffer under the weight of a piracy problem of devastating dimension.

Record companies, artists, musicians, composers, and songwriters are all hopeful for meaningful reform that will permit sustained investment in the creation and distribution of recorded music in Brazil. Achieving this reform will have a dramatic impact on Brazilian cultural and economic

growth. Unfortunately, the present signs are not particularly encouraging.

We remain forever optimistic that the government of Brazil will recognize the tremendous cultural and economic value of addressing piracy, but this optimism flows more from blind faith in justice than from an objective analysis of the current situation.

On behalf of all of those companies and individuals who rely on the sales of recorded music for their livelihoods, I certainly hope that we will realize the growth projected in the study. Unfortunately, this can only happen if the government of Brazil reverses its present direction and begins to seriously tackle the piracy problems that have put the industry in a tailspin.

Neil Turkewitz, executive VP
 Recording Industry Assn. of America
 Washington, D.C.

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

• THE BILLBOARD 200 • ★ TAKE OFF YOUR PANTS AND JACKET • BLINK-182 • MCA	74
BLUES ★ RIDING WITH THE KING B.B. KING & ERIC CLAPTON • DUCK / REPRISE	35
CONTEMPORARY CHRISTIAN ★ SONGS 4 WORSHIP - SHOUT TO THE LORD VARIOUS ARTISTS • INTEGRITY	34
COUNTRY ★ O BROTHER, WHERE ART THOU? • SOUNDTRACK • MERCURY	32
GOSPEL ★ LIVE IN LONDON AND MORE... • DONNIE MCCLURKIN • VERITY	33
HEATSEEKERS ★ SWORDFISH: THE ALBUM (SOUNDTRACK) PAUL OAKENFOLD • WARNER SUNSET / FFRR	17
INDEPENDENT ★ PUT YO HOOD UP LIL JON & THE EAST SIDE BOYZ • BME	55
INTERNET ★ TAKE OFF YOUR PANTS AND JACKET • BLINK-182 • MCA	58
KID AUDIO ★ BIG WIDE GRIN • KEB' MO' • OKEH / EPIC	57
THE BILLBOARD LATIN 50 ★ MAS DE MI ALMA • MARCO ANTONIO SOLIS • FONOVISA	37
POP CATALOG ★ 12 GREATEST HITS, VOL. II • NEIL DIAMOND • COLUMBIA	13
R&B/HIP-HOP ★ FREE CITY • ST. LUNATICS • FO' REEL	26
REGGAE ★ ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS BOB MARLEY AND THE WAILERS • TUFF GONG / ISLAND	35
WORLD MUSIC ★ WHO LET THE DOGS OUT • BAHAMEN • S-CURVE	35
• THE BILLBOARD HOT 100 • ★ LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK • INTERSCOPE	72
ADULT CONTEMPORARY ★ THANK YOU • DIDO • ARISTA	66
ADULT TOP 40 ★ DROPS OF JUPITER (TELL ME) • TRAIN • COLUMBIA	66
COUNTRY ★ I'M ALREADY THERE • LONESTAR • BNA	30
DANCE / CLUB PLAY ★ YOU'RE THE WORST THING FOR ME PUSAKA FEATURING THEA AUSTIN • TOMMY BOY SILVER LABEL	28
DANCE / MAXI-SINGLES SALES ★ SURVIVOR • DESTINY'S CHILD • COLUMBIA	28
HOT LATIN TRACKS ★ AZUL • CRISTIAN • ARIOLA	36
R&B/HIP-HOP ★ FIESTA • R. KELLY FEATURING JAY-Z • JIVE	24
RAP ★ MY BABY • LIL' ROMEO • SOULJA / NO LIMIT	22
ROCK / MAINSTREAM ROCK TRACKS ★ IT'S BEEN AWHILE • STAIN'D • FLIP / ELEKTRA	67
ROCK / MODERN ROCK TRACKS ★ IT'S BEEN AWHILE • STAIN'D • FLIP / ELEKTRA	67
TOP 40 TRACKS ★ LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK • INTERSCOPE	66
• TOP VHS SALES • ★ THE EMPEROR'S NEW GROOVE • WALT DISNEY HOME VIDEO	60
DVD SALES ★ CROUCHING TIGER, HIDDEN DRAGON COLUMBIA TRISTAR HOME VIDEO	60
HEALTH & FITNESS ★ YOGA CONDITIONING FOR WEIGHT LOSS • LIVING ARTS	61
MUSIC VIDEO SALES ★ ON BROADWAY • MARK LOWRY • SPRING HOUSE VIDEO	54
RECREATIONAL SPORTS ★ NASCAR RACERS: START YOUR ENGINES • FOXVIDEO	61
RENTALS ★ CROUCHING TIGER, HIDDEN DRAGON COLUMBIA TRISTAR HOME VIDEO	60

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL ★ VERDI • ANDREA BOCELLI • PHILIPS	
CLASSICAL CROSSOVER ★ CROUCHING TIGER, HIDDEN DRAGON • SOUNDTRACK • SONY CLASSICAL	
JAZZ ★ COME DREAM WITH ME • JANE MONHEIT • N-CODED	
JAZZ / CONTEMPORARY ★ NICE & SLOW • BRIAN CULBERTSON • ATLANTIC	
NEW AGE ★ A DAY WITHOUT RAIN • ENYA • REPRISE	

TOP OF THE NEWS

6 National Record Mart retail chain faces liquidation.

ARTISTS & MUSIC

8 Executive Turntable: Michael Kushner is named senior VP of business/legal affairs for Atlantic.



JAGGED EDGE: P. 12

12 Jagged Edge shows its wilder side on So So Def/Columbia's *Jagged Little Thrill*.

12 The Beat: Michael Jackson's long-awaited new album is at last set for release in September.

15 Boxscore: U2 and PJ Harvey gross more than \$3 million in Washington, D.C.

16 Soundtracks and Film Scores: *Carmen* is revisited and revised by MTV and Mathew Knowles' Music World Music via *Carmen: A Hip Hopera*.

17 Popular Uprisings: Angela Ammons builds upon the momentum of a recent soundtrack appearance with her eponymous debut for Universal.

18 Reviews & Previews: Albums from BR549, Mandy Moore, and Afro Celt Sound System are in the spotlight.

21 R&B: The Hip-Hop Summit 2001 creates initiatives to bridge the gap between rap music and politics.

22 Rhythm Section: Ginuwine's "Differences" is the Hot Shot Debut on Hot R&B/Hip-Hop Singles & Tracks.

22 Words & Deeds: Lil' Troy signs a distribution deal with Koch for his own imprint, Short Stop Records.

27 Dance: David Morales and MJ Cole offer remixes of Mariah Carey's new "Loveboy."

29 Country: Mixed reviews for Fan Fair's downtown Nashville return.

33 Classical/Keeping Score: Independent distributors have an impressive lineup of releases slated for late summer and early fall.

34 In the Spirit: Despite rumors, Tommy Boy Gospel is thriving, with new releases on the way.

34 Higher Ground: The Christian music community prepares for the Christian Bookseller's Assn. convention and the Christian Artists Seminar in the Rockies.

35 Jazz/Blue Notes: New ESC releases from Randy Brecker and Bill Evans highlight the forgotten side of the genre—fun.

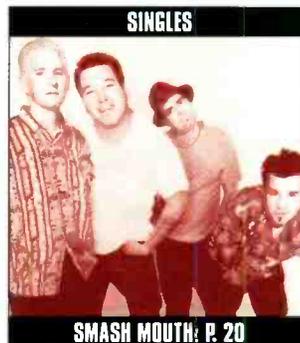
36 Latin Notas: Pepe Aguilar collaborates with Fato on *Lo Mejor de Nosotros*.

38 Songwriters & Publishers: Nashville Underground uses Fan Fair to showcase its roster.



MANDY MOORE: P. 18

SINGLES



SMASH MOUTH: P. 20

40 Pro Audio: Dae Bennett opens a studio in his hometown of Englewood, N.J.

INTERNATIONAL

42 U.K. indies search for ways to penetrate Asian markets.

44 Hits of the World: Shaggy Featuring Rayvon's "Angel" tops six international singles charts this issue.

45 Global Music Pulse: *Blowback*, the latest release from Tricky, features appearances from such artists as Alanis Morissette and Red Hot Chili Peppers.

MERCHANTS & MARKETING

53 Trent Reznor's Object takes its artist- and tour-related merchandise business online.

55 Declarations of Independents: England's Domino Recording Co. opens up shop in the U.S.

56 Retail Track: Universal Music and Video Distribution makes an adjustment to its 60-days dating policy.

57 Child's Play: Kidzup teams with World Vision Canada for a children's vaccination drive.

58 Sites + Sounds: Microsoft's Will Poole discusses the future of digital-rights management.

59 Home Video: Paramount Home Entertainment's *The Godfather DVD Collection* is a package the saga's fans can't refuse.

PROGRAMMING

65 Stations use stunts in hopes of generating listenership.

67 The Modern Age: Linkin Park's Brad Delson on the contrasting qualities of "Crawling."

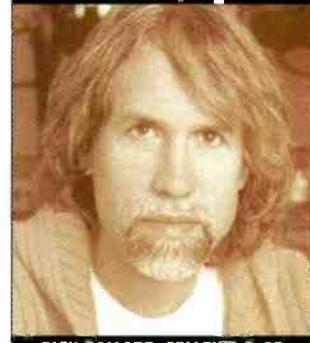
68 Music Video: The 2001 *Billboard Music Video Awards* will crown the 2001 *Billboard Music Video Conference*.

FEATURES

62 Classifieds

64 Update/Goodworks: Yahoo! Auctions features autographed lithographs from Paul McCartney, with proceeds benefiting the Sir George Martin Music Foundation.

THE BILLBOARD TRIBUTE



GLEN BALLARD: FOLLOWS P. 40

73 Hot 100 Spotlight: "Lady Marmalade" is atop the Hot 100 for a fifth—and likely last—week.

76 Between the Bullets: Don't be underwhelmed by the first-week sales figures of Blink-182's latest album.

77 Billboard.com: What's online this week.

78 Market Watch

78 Chart Beat: Sept. 25 looks set to be the release date of Michael Jackson's comeback disc.

78 Homefront: Plug.In expo lines up leading digital music executives for its keynote session.

Ratings Issue Prompts Lawsuit, Legislation

BY BILL HOLLAND

WASHINGTON, D.C.—The controversy over entertainment rating and stickering systems is heating up again. This week saw new legislation, a class-action lawsuit against a major record company, and a call for the Bush administration to back a legislative push against violent media content directed at children.

On June 19, a mother in Maryland filed a class-action lawsuit in Montgomery County Circuit Court against Atlantic Records, AOL Time Warner, and Slip-N-Slide Records under the state's unfair and deceptive acts statute. Renee Perkins charges that she bought a copy of Slip-N-Slide recording artist Trick Daddy's album *Thugs Are Us* with a "clean version" label on it for her 11-year-old son. She says the album, which didn't carry the Recording Industry Assn. of America's (RIAA) voluntary parental advisory sticker, still contained

explicit language. Her lawyer, Jon D. Pels, bought more "clean version" copies, finding all had the same content.

Warner Music Group spokeswoman Dawn Bridges says, "These sorts of lawsuits are counterproductive, because they effectively penalize record companies and artists trying to follow the RIAA's voluntary labeling program. If record companies and artists can be sued just because one parent or judge believes that an album was improperly labeled, then that discourages all record companies from labeling, which means everyone—parents and artists alike—loses."

The lawsuit was filed the day before the National Institute on Media and the Family, the American Medical Assn., the American Psychological Assn., and a dozen more child development groups wrote Congress criticizing the ratings and advisory systems used by media companies as "confusing to parents."

Sen. Joseph Lieberman, D-Conn., announced June 21 that he has written to President George W. Bush and U.S. Attorney General John Ashcroft seeking support for his bill giving the Federal Trade Commission (FTC) authority to prosecute entertainment companies, including record labels, for deceptively marketing stickered product with adult content to children. The Creative Coalition, a group of entertainment industry artists and executives, says that the FTC regulation would violate the First Amendment.

Lieberman's bill, introduced in April, is co-sponsored by Sens. Hillary Clinton, D-N.Y.; Herbert H. Kohl, D-Wis.; and Robert C. Byrd, D-W.Va. It follows an FTC study on marketing violent product to children that was critical of the entertainment industry. Reps. Steven J. Israel, D-N.Y., and Thomas W. Osborne, R-Neb., introduced a similar bill in the House of Representatives June 21.

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"A Soul Star is born."

- Rolling Stone

"Alicia wowed the crowd at the Roxy. She is a terrific new arrival. Stunning!"

- Robert Hilburn, Los Angeles Times

"On stage she launched into 'Fallin', which brought on the sort of whoops usually reserved for gospel and then exited to a standing ovation."

- Washington Post

"Keys blew the roof off with her own recipe, a blend of Stevie Wonder spank, Michael Jackson pop and Janis Joplin wail. A soul star is born!"

- Rolling Stone

"This is a remarkable debut album that touches the soul. It's a blockbuster."

- The Source

Featuring her breakthrough
hit **FALLIN'**



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Majors' Suit Has NRM Facing Bankruptcy, Possible Sale

BY ED CHRISTMAN

NEW YORK—By forcing National Record Mart (NRM) into bankruptcy court, the major record companies hope to improve their chances of getting paid back some of the money the chain owes them.

On June 19, the five majors filed an involuntary petition against the Carnegie, Pa.-based retailer in the Western District of Pennsylvania U.S. Bankruptcy Court, claiming the chain owes them a combined total of \$18.7 million and asking the court for relief by ordering a Chapter 7 liquidation.

NRM chairman Bill Teitelbaum says he will fight the petition, and may try to convert it into a Chapter 11 filing, which would give him a

chance to reorganize the company.

NRM has been in trouble since last fall, when it started missing payments to independent suppliers. In January, it didn't make payments to the majors for Christmas product. At the time, it owed the majors \$21 million.

In an unusual move, four of the five majors agreed to allow the chain to buy product C.O.D., apparently on the condition that it pay a little toward the old balance with each new purchase.

According to the filing, NRM owes Universal Music and Video Distribution \$8.3 million, WEA \$4.3 million, BMG Distribution \$3.3 million, Sony Music Distribution \$1.6 million, and EMI Music Distribu-

tion \$1.2 million. In addition, the chain owes \$15 million to subordinated note holders and, according to the company's most recent financial statement, about \$28 million to Fleet National, which provides the chain's revolving credit facility.

The latter debt is secured, which means that in the event of a liquidation, the first \$28 million that comes in would go to Fleet, with the other creditors splitting up whatever funds came in above that.

Yet one financial executive claims that a liquidation analysis of NRM

shows that the chain does not have enough assets to pay off the secured lender, let alone any of the labels. The majors appear to be betting that a bankruptcy court would order the chain to be put on the block. If the company would go up for sale, the majors likely would try to retain the chain's value while waiting for bids to come in, by allowing the majors to do 546-G tradeouts. Such tradeouts allow a Chapter 11 company to return old product for credit on new product, which would reduce the majors' pre-petition debt, and put them in the front of the line when post-petition debt is paid off.

Executives at the majors decline to comment, but one source familiar with the majors' thinking on NRM says, "[Teitelbaum] is a nice guy, and they felt sorry for him. This guy got cut every break in the book and 10 more. They kept giving him more and more time, but now, time is up."

According to sources, Teitelbaum has been engaged in a deal that would have brought new funding and new owners into the company. It's unclear how Chapter 11 status would affect those talks, although some observers suggest that the chains that passed on NRM in the first go-around might now be more interested, if they can get the chain at fire-sale prices.

NRM, the oldest surviving music chain in business, was founded by the Shapiro brothers in 1938 and bought by Teitelbaum in 1986 in a leveraged buyout. In 1992, the chain almost went bankrupt, but Teitelbaum was able to save the day that time by selling his 20 best stores to WHSmith for \$10 million. NRM operates its remaining 131 stores under a variety of names, including Waves Music and Music Oasis.

NRM stock closed at 5 cents on June 20, a drop of 10 cents from the previous day's close.



Warner Strategic Marketing International Boosts Label's Performance In First Year

BY GORDON MASSON

LONDON—When it launched in April 2000, Warner Strategic Marketing (WSM) International set out to improve TV promotions, special projects, and catalog sales for parent Warner Music International (WMI). In just one year, WSM has become one of the leading divisions of its kind among the major record companies, boosting WMI's overall performance and increasing business for repertoire owners through WMI's affiliates.

Dennis Ploug took the helm as VP when WSM launched, telling staff that he aimed to grow WSM by 10% in its first year. WSM exceeded that figure, with growth of 16% in the first 12 months. And, Ploug says, "I expect an even bigger increase next year."

Reporting to Ploug in WSM's London-based headquarters are Matthias Baus, director of TV marketing; Patrizia Caruselli, director of special projects; and Stuart Batsford, catalog marketing manager. With that backbone now in place, Ploug tells *Billboard* that he is concentrating on expanding the infrastructure overseas.

In addition to his role heading up WSM, Ploug was brought on board to help Jay Durgan, senior VP of marketing for Warner Music International (WMI), oversee the global marketing priorities. Ploug reports to Durgan in both roles.

Ploug explains, "The main reason [Durgan decided] to establish WSM was the consideration of, 'Are there any aspects of the business where WMI can improve compared to what it has done in the past?' The front-line business works very well, but catalog exploitation seemed to be underprioritized, so there was a decision made where that was an area where there was a lot of work to be done."

Ploug is convinced there is significant room for improvement. "My view is that the catalog business has been done, but not in a structured way. In close conjunction with

Richard Foos' Rhino organization in the States, we are now building a three-, four-, sometimes five-year plan for what is supposed to happen for artists' catalog, which goes across the board from TV hits packages to reissues, remastering of existing catalog and classic albums, to special projects and synchronization."

One of WSM's major difficulties lies with persuading artists and artist management to give the green light to using their catalog material in new ventures. One success that WSM is able to use as an example to other artists is the Doors, who, thanks to WSM, last year had their first top 10 album in the U.K.—*The Best of the Doors*.

"We now have a direct dialog with the band and Danny Sugarman about what to do with the Doors for the next six years," Ploug says, beaming. "Danny is sitting on 21 hours of unreleased Doors



PLOUG

music. We have a carefully timed plan [for the Doors catalog] over the next three years. Then we'll plan the timing for these unreleased masters, while making sure the band is involved and feels comfortable about everything we do."

Upcoming catalog priorities include Natalie Cole, the Monkees, Alice Cooper, the Pogues, the Baha Men, Tim Buckley, Dionne Warwick, Burt Bacharach, Prince, Madonna, Led Zeppelin, and the Eagles.

Ploug has also been given a mandate to acquire. "We are looking to buy catalog to keep growing and to make sure that once we have dedicated strategic setups in each market, we have enough food to be able to keep feeding these," he reveals, adding that he also is interested in licensing catalog.

Other WSM initiatives include a repackaging of Warner Music Group's (WMG) "Best Of" CD series under a new umbrella called

"The Definitive"—a two-on-one series involving albums from the '50s and '60s that sometimes were less than 30 minutes long. "It's not fair to the consumer—even at mid-price—to release an album of only 33 or 34 minutes," Ploug says. He also plans to redesign WMG's existing boxed sets to slot into store racks alongside other CDs.

Another campaign involves a series called "Live at Last," drawing on a wealth of unreleased live albums and shows in WMG's vaults. One such album involves a Warner Bros. roadshow—a tour with Aretha Franklin, Little Feat, Grand Central Station, and others. Ploug says, "The Paris show, thank God, was recorded."

One goal of strategic marketing, Ploug explains, is attempting to tie in all aspects—TV marketing, catalog, and special projects—for specific campaigns. However, it is on the special projects side of the business that he expects the biggest growth. "It's an area where we must be able to show tremendous growth, simply because we haven't done it before."

As part of the special projects drive, WSM now identifies, on a quarterly basis, tracks to offer for synchronization—repertoire sold to accompany visual projects, including film, TV, and advertising.

Another key part of the special-projects business is premium compilations, where a client needs a CD or cassette giveaway. "That is a huge business," Ploug says, "but also a business that you need to pursue, otherwise it goes to whoever is more aggressive." Consequently, WSM has made a series of 30 themed compilations, pre-cleared for premium use, including classics, romantic moods, '70s glam, ballads, soundtracks, and even a drinking compilation. Ploug notes, "All our clients basically have to do is agree to what the artwork should look like, and we can ship up to 100,000 units within two days."

Cooder, Ferrer Cook In Cuba Pianist Chucho Valdés Joins Nonesuch Sessions

BY JEAN-YVES DE NEUVILLE and BRADLEY BAMBARGER

Vocalist Ibrahim Ferrer—a member of the world-renowned Buena Vista Social Club, the hit-making collective of veteran Cuban musicians—is currently recording a second World Circuit/Nonesuch solo album with producer/guitarist Ry Cooder at the home studio of Jesus "Chucho" Valdés in Havana.

Cooder—who experienced considerable trouble with the U.S. government in getting permission to return to Cuba for this working stint (*Billboard*, Feb. 5 and Feb. 17)—is also set to record a World Circuit/Nonesuch album with Los Zafiros guitarist Manuel Galván while he is in the country.

For the as-yet-untitled Ferrer album—for release early next year—Valdés plays piano on all tracks and contributes two new compositions. During a session interval, the 59-year-old Valdés told *Bill-*

board that Ferrer's second disc will take a different, more jazz-influenced approach than that of "the happy hour café" style of popular octogenarian Buena Vista pianist Rubén González (who has two recent World Circuit/Nonesuch solo sets).

"We are playing mainly in the *son* style," explains Valdés, referring to the Cuban form popularized by singer/composer Guillermo Portabales during the '60s. "There is plenty of new material, including the two brand-new originals of mine. We haven't played any bolero numbers, at least not so far. Mainly *son*, a genre that can be played fast or slow."

Since the release of the Cooder-produced *Buena Vista Social Club* in fall 1997, the Grammy Award-winning CD has sold more than 5 million copies worldwide, according to Nonesuch. The album was recently issued as a DVD audio title, and the lauded Buena Vista Social Club film directed

(Continued on page 76)

Grosses Flat For Music Retail NARM Finds DVDs, Other Products Provide Offset

BY BRIAN GARRITY

NEW YORK—A National Assn. of Recording Merchandisers (NARM) survey of its members indicates that increased sales of DVDs and products other than new CDs and videos—a category that includes everything from gift certificates through tickets to blank CDs—helped offset flat U.S. music revenue in 2000.

"NARM retailers are relying on other ways to connect with their customers, many of which don't involve music," NARM President Pamela Horovitz says.

Gross dollar volume for all music products reached \$10.46 billion last year—slightly less than the \$10.49 billion reported in 1999—according to

figures reported in NARM's 2000 Annual Survey Results, a poll of almost 80% of all music chain stores, indie retailers, rackjobbers, and Internet merchants.

The biggest percentage gainer last year was DVD sales, growing by 300% to \$1.87 billion—up from \$623 million in 1999. For the first time, DVD sales outpaced those of VHS, which totaled \$1.12 billion in 2000—down from \$1.42 billion the year before.

Also on the rise in 2000 were sales of blank CDs—known as CD-Rs—which totaled \$14.6 million and registered for the first time in the survey. CD-R sales accounted for barely 0.1% of revenue generated from the related products segment, while blank

(Continued on page 76)

THIS 4th of JULY, TNT PRESENTS A "ONCE IN A LIFETIME EVENT"

- Good Morning America

DIRECT FROM RADIO CITY MUSIC HALL

David Crosby • Evan and Jaron • Vince Gill

The Go-Go's • Heart • Billy Joel

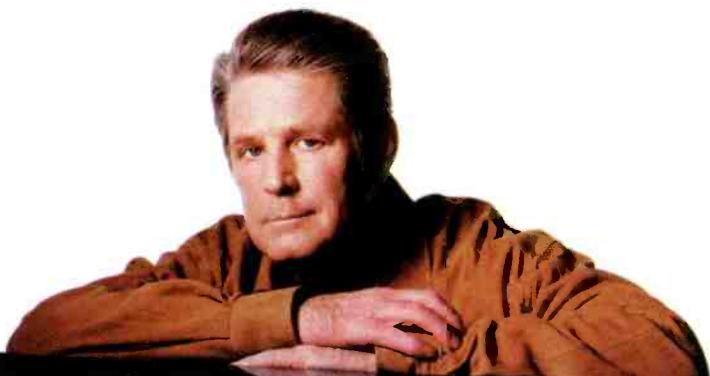
Elton John • Aimee Mann & Michael Penn

Ricky Martin • Darius Rucker

Carly Simon • Paul Simon

Matthew Sweet • Jimmy Webb

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GVM Strikes Deal For Latin Label

BY HOWELL LLEWELLYN

MADRID—Spanish music conglomerate Gran Via Musical (GVM) has created a new Madrid-based Latin record label with Sony Music Entertainment and Emilio Estefan's Miami-based Crescent Moon label.

As yet unnamed, the label will launch in July and specialize in the promotion of Latin artists. All signings will have to be unanimously agreed upon by all three partners.

The label will be integrated into GVM, which is part of Spain's largest audiovisual holding, Grupo Prisa. The label's target markets will be Spain, Latin America, and the U.S. It will be run by a Spanish CEO, who will be

advised by a committee representing all three companies.

Jaime de Polanco, CEO of GVM, tells *Billboard* that the label's name is currently undergoing registration procedures. He adds that the CEO will be named when the label is formally presented in Madrid. GVM will finance 60% of the label, with Sony and Crescent Moon splitting the remaining 40%.

Sony will handle manufacturing and marketing everywhere but Spain, where Grupo Prisa will perform these tasks. Additionally, Sony will handle distribution worldwide.

The signing that sealed the accord took place in New York between Sony Music Entertainment CEO/president

Thomas Mottola, Estefan, and Polanco. Mottola says, "The powerful combination of Grupo Prisa and Sony Music with the musical reputation of Emilio Estefan will make the new label a reference point in the world of Latin music."

Estefan adds, "There is a whole generation of musicians, singers, and composers—Latinos and Spanish—that is awaiting the opportunity to contribute to the world of music with a new sound."

Several months ago, GVM set up a Miami-based Latin label with Universal Music Group called MuXXIc Latina, whose geographical range is not confined to established Latin markets. Polanco explains, "The main difference between MuXXIc Latina and the new label is that the new one will be focused mainly on the Spanish market, although the artists can come from any Latino territory."

GVM consists of five companies: MuXXIc, Gran Via Distribución, promoter and tour organizer Planet Events, publisher Nova, and festival organizer Media Festivals. GVM launched in November 1999, and registered sales in 2000 of 4.6 billion pesetas (\$24 million). Polanco forecasts that figure will more than double this year to 10 billion pesetas (\$52 million) and does not rule out further alliances with other major labels: "In just 18 months, we have made GVM very Spanish and very international at the same time. There is no reason not to continue that process."



Marking the launch of an as-yet-unnamed joint-venture label in Spain are, from left, Sony Music International president Rick Dobbis, Crescent Moon chairman Emilio Estefan, Sony Music Entertainment chairman/CEO Thomas D. Mottola, Gran Via Musical CEO Jaime Polanco, and Sony Music International chairman Robert M. Bowlin.

'Star Wars: Episode 1' DVD Plans Finally Confirmed

BY EILEEN FITZPATRICK

LOS ANGELES—The first of the *Star Wars* movies will at last arrive on DVD Video with the Oct. 16 worldwide release of *Star Wars: Episode I The Phantom Menace*.

Released on VHS in April 2000 from 20th Century Fox Home Entertainment, *Phantom Menace* will include more than six hours of bonus footage on a second disc packaged with the DVD version. Retail price for the two-disc set will be \$29.98.

"This is the first film in the saga, and it's the most appropriate to start with on DVD," says Lucasfilm Ltd. VP of marketing Jim Ward.

While director George Lucas gave the DVD green light for *Phantom Menace*, Ward says there are no plans for the DVD release of *Star Wars: The Empire Strikes Back*, or *Return of the Jedi*, which have sold more than 35 million units on VHS, according to industry estimates.

Ward also would not speculate as to whether the director has decided to release the next two theatrical *Star Wars* sequels on DVD before the other films. "No decisions have been made on the trilogy," he says.

Lucasfilm, which is distributed by Fox, will release *Star Wars: Episode II* in theaters next sum-

mer, and *Episode III* is scheduled for a 2005 release.

Regardless of when the earlier *Star Wars* films are released on DVD, fans seem eager to buy. "Our customers have been waiting for anything in this series to roll out on DVD," says Amazon.com managing editor of video and DVD Sam Sutherland. *Phantom Menace* was No. 3 on the site's list of films customers wanted released on DVD. The first two titles on the list are *Star Wars* and *The Empire Strikes Back*.

Many of the bonus features on *Phantom Menace* have been produced exclusively for the DVD, including seven scenes that were not completed for the theatrical release. For the DVD, Lucas went back and finished the scenes, digitally, with special effects created at his Industrial Light & Magic studio.

In addition, a one-hour documentary has been produced from more than 600 hours of footage shot during the production of the film. According to Ward, the bonus material took two years to create.

Ward says, "Rather than pump out a vanilla DVD, we wanted to take the time and effort to put out a special package."

Awards Show Sets New Ratings High For BET

BY GAIL MITCHELL

Netting a 4.26 overnight Nielsen rating, the first BET Awards, broadcast live June 19 from the Paris Hotel in Las Vegas, became the highest-rated special in BET history, according to the cable outlet.

Topping the winners' list with two awards was hip-hop duo OutKast, which claimed best male group as well as video of the year for "Ms. Jackson." Additional music winners were Destiny's Child (best female group), Mary J. Blige (best female R&B), Eve (best female hip-

hop), Jay-Z (best male hip-hop), Musiq Soulchild (best male R&B), Nelly (best new artist), and Donnie McClurkin (best gospel artist).

A major highlight of the telecast, hosted by comedians Steve Harvey and Cedric "the Entertainer," was the presentation of BET's first-ever lifetime achievement award—to Whitney Houston. Paying tribute to the singer were Blige, Kenneth "Babyface" Edmonds, Christina Aguilera, and Luther Vandross.

A total of 15 awards were hand-

ed out, with recognition also given to accomplishments in film and sports. Winners were determined by ballots sent to members of the music and entertainment industries.

The awards show is to become an annual Black Music Month event each June, although a date and location for next year's program are pending, says Kelli Richardson, BET senior VP of corporate marketing and communications.

A complete list of the winners for the BET Awards can be found online at billboard.com.

U.K. Gov't Appoints Jowell Smith's Out, Jowell's In As DCMS Secretary

BY TOM FERGUSON

LONDON—The Labour party's victory in the June 7 U.K. general election has brought a reshuffling of the British cabinet that is drawing mixed reactions from music-industry insiders.

Chris Smith departed June 8 as Secretary of State at the Department of Culture, Media, and Sport (DCMS), the music industry's sponsoring ministry. In recent years, Smith had taken a high-profile role in the music industry's affairs. Universal Music International president/COO John Kennedy reflects, "He was a friend and supporter of the record industry."

Smith has been replaced by Tessa Jowell, who has had no prior involvement with the music industry. She moves over from her role as Minister for Women and Employment. The British Phonographic Industry (BPI) has already written to Jowell and Patricia Hewitt, her newly installed counterpart at the Department of Trade and Industry (DTI), requesting discussions on piracy and copyright issues.

Former BPI director general John Deacon, who spearheaded the body's governmental lobbying activities for more than 20 years until he stepped down last year, agrees with Kennedy that Smith will be missed. But he is positive about Jowell's appointment.

Deacon, currently acting as a consultant for Phonographic Performance Ltd. (PPL) and the British

Assn. of Record Dealers (BARD), notes that Jowell is a close ally of Prime Minister Tony Blair—"and that's certainly a great benefit. She is also known as someone who listens to problems, which is an advantage. Obviously Chris is going to be a very difficult act to follow, but I think Tessa Jowell will be good for our industry."

Deacon also points out that the U.K. music industry has "a bit of a split personality. Although our sponsoring division is the DCMS, copyright is very much in the province of the DTI." It will be the DTI's responsibility to see the European Copyright Directive—with its heavy implications for the music industry—made U.K. law.



DEACON

One familiar face for the BPI following the shake-up is former DTI Consumer Affairs Minister Kim Howells, installed June 12 as parliamentary secretary at the DCMS. Howells has worked closely with the industry on piracy-related issues. "It's an advantage for the music industry to have Kim Howells, who has experienced the day-to-day running of the DTI from the inside, moving over to the DCMS," Deacon says. Howells is expected to take responsibility for the music industry at the DCMS.

The other key government appointment for the record industry, Hewitt, succeeds Stephen Byers in the role of the DTI's secretary of state. The BPI previously dealt with

(Continued on page 70)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Michael Kushner is named senior VP of business and legal affairs for the Atlantic Group in New York. He was senior VP of business and legal affairs for the Island Def Jam Music Group.

Faithé Raphael is named senior VP of special markets for Arista Records in Beverly Hills, Calif. She was VP of strategic marketing for the Windham Hill Group.

Marc Offenbach is promoted to senior VP of sales for Sony Classical in New York. He was VP of sales.

JCOR Records names Brian Shafton VP of sales in Los Angeles. JCOR Records also names Geo Bivins VP of urban promotion in New York. They were, respective-



KUSHNER



RAPHAEL



OFFENBACH



BOMAR

ly, VP of sales for Priority Records and senior VP of promotion for Loud Records.

PUBLISHERS. Sony/ATV Tree Publishing in Nashville promotes Woody Bomar to senior VP/GM of creative services and Terry Wakefield to VP of creative services in

Nashville. They were, respectively, VP/GM of creative services and VP of creative services.

RELATED FIELDS. Lori Silfren is promoted to executive VP of New Line Music in New York. She is also senior VP of business and legal affairs for New Line Cinema.

1959

The Billboard's Music Popularity Charts . . . POP RECORDS

APRIL 6, 1959

Billboard HOT 100

FOR THE WEEK ENDING APRIL 12

★ STAR PERFORMER—Records showing greatest increase in retail value activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification on "million sales" (Seal indicated by bullet) *

TITLE	Artist, Composer, Record Number	WEEKS ON CHART
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Billboard For Week Ending Dec 1963

HOT 100

★ STAR PERFORMER—Records showing greatest increase in retail value activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification on "million sales" (Seal indicated by bullet) *

TITLE	Artist, Composer, Record Number	WEEKS ON CHART
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1969

Billboard HOT 100

FOR THE WEEK ENDING MAY 31, 1969

★ STAR PERFORMER—Records showing greatest increase in retail value activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification on "million sales" (Seal indicated by bullet) *

TITLE	Artist, Composer, Record Number	WEEKS ON CHART
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1971

Billboard HOT 100

FOR THE WEEK ENDING OCT. 5, 1971

★ STAR PERFORMER—Records showing greatest increase in retail value activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification on "million sales" (Seal indicated by bullet) *

TITLE	Artist, Composer, Record Number	WEEKS ON CHART
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Billboard specials

advertising opportunities

CLOSING
June 25

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UPCOMING SPECIALS

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ASIA PACIFIC QUARTERLY III - Issue Date: August 11 • Ad Close: July 17

DVD - Issue Date: August 18 • Ad Close: July 24

JEFF MCCLUSKY - Issue Date: August 18 • Ad Close: July 24

LATIN MUSIC SIX PACK IV - Issue Date: August 25 • Ad Close: July 31

NATIVE AMERICAN MUSIC - Issue Date: August 25 • Ad Close: July 31

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Rubio Aims To Cross Over

Universal Latino Artist Embarks On Tour, English Set

BY LEILA COBO

MIAMI—When Paulina Rubio was a little girl, she asked for permission to redecorate the house while her mother—Mexican film star Susana Dosamantes—spent the day on a film shoot. Expecting a few chairs to be moved about, Mom said yes, only to return home to find walls, furniture, and drapes painted with a 7-year-old's delighted scrawl.

More than two decades later, when Rubio was given complete control over a solo album for the first time in her singing career, the results were again artful—if highly unexpected. More than a year after its release, *Paulina*—Rubio's first solo album in four years and her first Universal Latino release after four albums with EMI Latin—has become one of the big success stories in an arid Latin release season.

To date, *Paulina* has spawned five singles and sold more than 1.6 million copies worldwide, achieving multi-platinum sales of 300,000 in Spain and certified gold by the Recording Industry Assn. of America for U.S. shipments of more than half a million copies. The disc has spent 51 weeks on The Billboard Latin 50 since its release—19 of those in the top three—leaving observers wondering how an artist whose career seemed all but washed up managed to make such a spectacular comeback.

"We thought we had a great album on our hands and that we could sell a lot, but never did we expect these numbers," says Darío De

León, Rubio's manager of eight years and the man who helped broker her deal with Universal after she left EMI.

De León, after all, faced the challenge of shopping around an artist whose two most recent solo albums had flopped. Beyond that, Rubio—the one-time child actress who was a product of the Televisa system (the giant Mexican TV network known for manufacturing stars) and a former member of teeny-bopper group Timbiriche—faced the more daunting challenge of gaining credibility as a singer.

"I met her and saw her personality, saw her desire to win," says Marco Bissi, president of Universal Music Mexico. "I believed that strong package, plus her core artistry—you either have that or not—together with a good producer could be something very innovative. So I put faith and a lot of money behind the talent to make the best possible album of her career."

Rubio came through to such a degree that she's already recording tracks for an English-language album slated for release later this year. Among those tapped to produce it is Rodney Jerkins. Already, a first English-language single, recorded as a demo, is being played on WPOW (Power 96) Miami, even though it has had no promotion.

In crossing Rubio over, label Universal is banking not only on her command of English but also on her universal look and appeal, apparent

(Continued on page 41)



RUBIO

'Full Monty' Yazbek Rocks For W.A.R.?

BY WAYNE HOFFMAN

NEW YORK—When *The Producers* swept the Tony Awards June 3, one man wasn't cheering: David Yazbek, composer of *The Full Monty*. His show, nominated 10 times, was beaten by *The Producers* in every category. Yazbek himself lost the prize for best score—to Mel Brooks.

"Here was Brooks, rolling the hype machine, and there was nothing I could do against it," Yazbek says, railing against the "inbred theater types" who voted for Brooks' musical.

If Yazbek seems bitter, he has found a silver lining. He plans to use the notoriety he gained through *The Full Monty*—even without winning a Tony—to push *Damascus*, the July 10 *What Are Records?* (W.A.R.?) release by his rock band, simply named Yazbek. He says, "Thanks to *The Full Monty*, my fan base will grow."

Yazbek is seldom seen without his trademark fedora. But over the years, he has worn many hats—literally and figuratively. He won an Emmy Award as a writer for NBC's *Late Night With David Letterman* in the mid-'80s—working on such skits as "Male Models Say the Darnedest Things" and "Fun With Velcro"—before taking a job writing TV commercials.

"I have a propensity for writing catchy melodies, and unfortunately, I proved to be very talented at writing jingles," says Yazbek, who created spots for everything from beer to feminine-hygiene products. "You name it, we lubricated the suppository of commerce. I knew it was wrong, but it's hard to deny those checks in the mail."

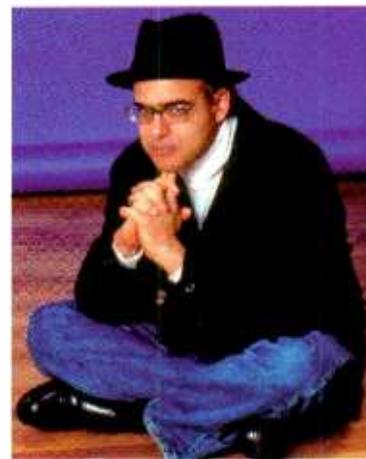
Worried about his credibility, Yazbek left jingles behind. Writing music full-time, he created his best-known tune: the theme song for the PBS kids' game show *Where in the World Is Carmen Sandiego?*

After working with several rock bands, he formed his eponymous group and released *The Laughing Man* in 1996 and *Tock* in 1998, both on W.A.R.? Label president Rob Gordon

says the albums "didn't do much" in the sales department.

Then a former bandmate recommended Yazbek to the creators of *The Full Monty*, a musical based on the film about unemployed male factory workers who try to earn money by stripping. Aside from a college production, Yazbek had never written show music—nor aspired to Broadway.

"I, along with many people of my



YAZBEK

generation, looked down on Broadway because the music that came out of it in the last 20 years was crap, this inbred musical theater lexicon that blows," Yazbek says. But he took a chance on *The Full Monty*, hoping to make "the kind of show that I would like."

The show opened on Broadway last October, becoming one of the season's biggest hits. Yazbek was lauded as a hot new composer, winning a Drama Desk Award for his music in May.

Once *The Full Monty* opened, Yazbek returned to the studio to work on *Damascus*. While the singer/songwriter says he remains "the czar, the pimp, president for life, and dictator," his band includes five other musicians—all of whom play in the orchestra pit in his Broadway show. Paul Vercesi, Tony Orbach, and Kevin Batchelor play horns and reeds, while

Chris Smylie joins on bass. Drummer Dean Sharenow also co-produced *Damascus* with Yazbek.

The band brings brash energy to Yazbek's sardonic lyrics and rollicking piano riffs. The tone of *Damascus* ranges from the wistful "A Million Miles" to the tongue-in-cheek "Sandy Koufax," featuring Yazbek singing to a cha-cha rhythm: "Is it good for baseball? Is it good for the Jews?"

The album's harmonies and driving tempo are reminiscent of Squeeze or XTC—not surprising, since XTC leader Andy Partridge is a friend of Yazbek's and collaborated on the band's first two albums.

The label will release a single to triple-A stations in August. Yazbek—who calls radio "a crapshoot"—names "Everything You Want and Then Some" as a likely choice.

Gordon says *The Full Monty* could help *Damascus* dramatically. To that end, the label will put stickers on *Damascus* touting Yazbek's *Full Monty* connection and will place ads on Broadway-related Web sites. W.A.R.? will also hand out free CD samplers to *Full Monty* audiences as they leave the show.

In retail outlets, W.A.R.? will put notices for *Damascus* in bins alongside RCA's *Full Monty* cast album. Such cross-promotion is increasingly common, notes Bart Greenberg, buyer for soundtracks and vocals at Tower Records' Lincoln Center store in New York: "We're going to see more of this crossover as Broadway reaches out to songwriters who are successful in other genres."

Yazbek's band won't mount a traditional tour. But as *The Full Monty* opens in Toronto, Chicago, Los Angeles, Boston, and around the world, he explains, "I can go any of these places, bring my band, play two or three gigs in that city and piggyback publicity."

Gordon admits that it's unusual to link a rock album to a show, but adds, "Anyone who enjoys *The Full Monty* will enjoy David's other music."

Electronic Countermeasures

Law & Technology of Fighting Copyright Infringement on the Internet

Synopsis: The open architecture of on-line "file sharing" systems makes them vulnerable to aggressive "electronic countermeasures" to fight copyright infringement. Indeed, massive uploading and downloading between strangers makes the peer-to-peer systems the perfect "vector" for computer viruses. The full text of this article, which discusses the criminal and civil legal issues, has been posted on our web site at www.Schleimerlaw.com

Schleimer & Freundlich LLP
Music & Entertainment Litigation

Jagged Edge Embarks On 'Thrill' Ride

Jermaine Dupri Sets Out To Show So So Def's Group's Party Side

BY GAIL MITCHELL

LOS ANGELES—So So Def/Columbia's Jagged Edge is definitely taking the adage "strike while the iron's hot" to heart.

Still riding the momentum of its popular 2000 sophomore release *J.E. Heartbreak*—which spawned three hit R&B singles, including "Let's Get Married"—the male quartet is



JAGGED EDGE

eagerly preparing for the June 26 release of *Jagged Little Thrill*.

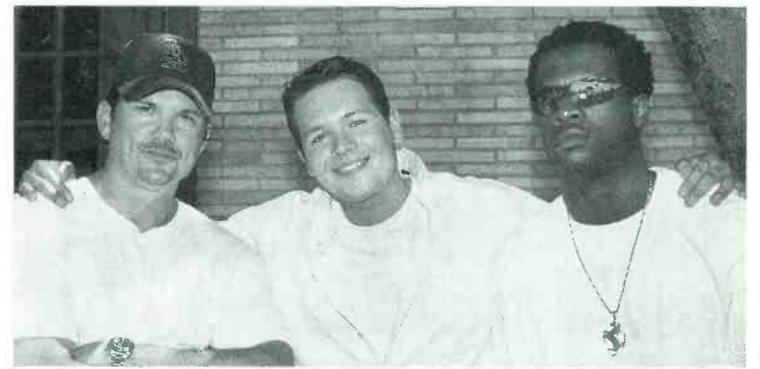
In fact, Jagged Edge finds itself in the uniquely enviable position of having three records on the Hot R&B/Hip-Hop Singles & Tracks chart simultaneously: "Promise" (from the *Heartbreak* album), "Puppy Love" (as featured guests on the Lil' Bow Wow-led song), and "Where the Party At," the new set's playful lead single that features Fo' Reel/Universal rapper Nelly.

"I remember we'd say, 'It would be tight if we had just one song on the chart,' let alone more than one," recalls Kyle Norman, whose group mates include Brandon Casey, Brian Casey, and Richard Wingo. "Now after working so hard and digging our niche, it's a beautiful thing. This album has a little of everything. We've still got our ballads, but the first single lets people know we can party too."

That's the plan producer/So So Def principal Jermaine Dupri says he had been contemplating, especially given the No. 1 success on the *Billboard* Hot Dance Music/Maxi-Singles Sales chart of the "Let's Get Married" dance remix. Dupri explains, "That remix and the Run-D.M.C. version showed me that the public wanted Jagged Edge to do an uptempo record, something that would do the same thing as my 'In My Bed' remix did for Dru Hill.

"Dru Hill were balladeers," Dupri continues. "When I did the record, I didn't know what I was doing. I didn't think the remix would put Sisqó in the hip-hop community. But Dru Hill saw a new light after that and started making fast records, too. 'Party' contains those same elements and is going to definitely start generating a new audience for Jagged Edge."

Adding to that edgier evolution are numbers featuring Ludacris (Continued on page 16)



Dante in California. Elektra artist Dante Thomas, center, recently lensed the video for his first single, "Miss California," with director Cameron Casey, left. Appearing in the clip is Fugees rapper Pras, right, who discovered Thomas. The artist's debut disc, *Fly*, is due in July. He's slated to be among the acts opening for 'N Sync this summer.

Her Soul-Rock Debut In The Can, MCA's Res Is Now Ready To Play

BY RASHAUN HALL

Res may be from Philadelphia, but don't count her debut effort, *How I Do* (MCA, June 26), as part of the city's recent neo-soul movement.

"It's every genre of music," she says. "It's the aspects of rock music that I like, mixed with the aspects of hip-hop that I like, mixed with the aspects of R&B that I like, mixed with electronica. It doesn't have a name—it's what I like."

Res' varied musical tastes are a product of her upbringing. As a student at the Academy of Notre Dame, an all-girls Catholic prep school in the suburbs of Philadelphia, Res was exposed to rock music. At home, her parents schooled her on the soul of Marvin Gaye and Stevie Wonder.



RES

Res' rock-soul musical fusion is firmly felt on first-single "Golden Boys." With characteristic confidence, she says, "It's a hot, energetic song, and it's refreshing [compared] to what's out there now. No one is doing anything like it."

She started demoing her own tunes at the age of 19. Those first cuts landed in the hands of then-Epic A&R assistant Santi White, who offered the singer the chance to join pop/R&B act Groove Theory—which she promptly turned down.

Having recently performed one of her first gigs, a showcase at New York's Shine, the 23-year-old singer

says she is more comfortable onstage than she is in the studio. "When I come out onstage you're going to stop what you're doing. Whether you like it or not, you'll notice me."

The artist, who is booked by Cara Lewis for the William Morris Agency in New York, adds that it's actually a relief to get onstage at this point. "[In the studio,] I was standing in a booth singing [and] acting that there were people out there vibing with me. It's harder to get into."

Res recently finished a brief road stint with Musiq Soulchild, and she's scheduled to do dates with Soulchild in Greece, Japan, and London this summer.

For its part, MCA will be actively working *How I Do* as a developing-artist project with the "Golden Boys" video being serviced to video outlets in July. "We're looking to build organically first, via word-of-mouth and retail, and then to radio," says Tim Reid, MCA marketing director.

With a title like *How I Do*, Res is undeniably an artist who is sure of her musical direction.

"I'm going to listen to the record whether or not anyone buys it," says the singer, who is managed by New York-based Black Smith Management. "That's the important thing for me—not just to have a hit song, but to have a record that I like."

Michael Jackson Readying Comeback Set; Morissette, Macy Gray Ink New Deals

PENCIL IT IN: Sept. 25 is the tentative release date for **Michael Jackson's** *Invincible*, according to sources. The long-awaited set will be Jackson's first full album of new studio material for Epic since 1995's "HIStory: Past, Present, and Future—Book I." That two-disc set was half new material, half greatest hits.

Jackson previewed many tracks from the single disc for key worldwide Epic/Sony executives June 12 in New York. The first single, which was undecided at press time, will go to radio at the end of July.

Plans are also proceeding for the previously announced two-hour CBS special celebrating Jackson's 30 years as a solo artist. The special, to be taped Sept. 7 and 10 at New York's Madison Square Garden, is to include appearances by **Whitney Houston**, **Britney Spears**, **'N Sync**, and the reunited **Jackson 5**, according to sources. Jackson's sister, **Janet Jackson**, is not expected to take part. No air date has been set.

Louis Levin, who is rumored to be negotiating to become Jackson's new manager, could not be reached for comment. Jackson parted ways with the Firm this spring.

MORISSETTE REMAINS A MAVERICK: There's still no official release date, album title, or first single, but **Alanis Morissette's** next project will be on Maverick Records. After months of often intense renegotiations, Morissette and Maverick inked a new deal several days ago following a face-to-face meeting that put all key participants in a room together to hammer out their concerns. Morissette, whose two Maverick albums (*Jagged Little Pill* and *Supposed Former Infatuation Junkie*) have sold more than 35 million copies worldwide, has been previewing new material on the road. She is on tour until July and will be one of the key speakers at the July 23-24 Plug-In conference in New York. She will be introduced by *Billboard* editor in chief **Timothy White**.

THE BLUE AND THE GRAY: **Macy Gray** has signed with **Michael "Blue" Williams'** Family Tree Entertainment for artist management. She was formerly managed by **Andy Slater**, who assumed the presidency of Capitol Records May 1. She brings with her SCAM, the management company that she runs, which includes Atlantic artist **Sunshine Anderson**. **OutKast** and **Donell Jones** are among Williams' other clients.

"Macy and I met about a year and change ago, and, you know, she stays in touch with everybody,"

Williams says. "We just stayed in contact and became real cool. She likes the way I manage OutKast. So, last fall, she thought it would be cool if I could help with the marketing side of her new album. Epic was going to bring me in to help market the new album anyway. Then Andy left, and she started taking interviews and [chose me]."

Gray's new Epic album, *The Id*, will be released Sept. 18. A track from the album, "The World Is Yours," which features **Slick Rick**, is being worked to radio as part of the *Rush Hour 2* soundtrack. Williams says the first "official" single from the album, "Sweet Baby," will go to radio at the beginning of July.

Williams says that he is now a partner in SCAM, but that SCAM will keep a separate identity from Family Tree. He adds that Gray has her eye on some new artists she would like to manage, but that for now "she's just concentrating on her album."

STUFF: Warner Bros. will

release *Live by Request* from **k.d. lang** Aug. 14. The CD is a recording of her appearance last December on the popular TV show that allows fans to call in and ask the artist to play their favorite songs. Lang is the first act who has played on the A&E program to release a CD of her performance. Other artists to perform on the show include **Bee Gees**, **Loretta Lynn**, and **Tony Bennett**. A VHS and DVD Video of the evening will be released Aug. 14 as well. A&E will rerun lang's *Live by Request* episode in September. The release came about, says lang's manager, **Martin Kirkup**, due to popular demand. "She's never done a 'best of' set, and the label and the management company were getting lots of requests to put this out" . . . Velocette Records, the revamped label headed by Capricorn Records' founder **Phil Walden**—following the sale of Capricorn's assets to Volcano Records—will be distributed through RED Distribution. First releases from the Atlanta-based label include *the lambs e.p.* from Athens, Ga.-based **Jucifer**, Aug. 7, and *The Coast Is Never Quite Clear*, from San Francisco band **Beulah** Sept. 11.

ON THE ROAD: **Aaron Carter**, the **A*Teens**, and **Leslie Carter** are part of Nickelodeon's Teenick tour, which kicked off June 19. The 40-city tour is being presented by SFX . . . **Seven Mary Three** will join **Matchbox Twenty** and **Train** on tour starting Aug. 14. Seven Mary Three had already been announced as openers for the **3 Doors Down/Tantric** outing that starts July 24.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
NO. 1				
1	1	NEIL DIAMOND ▲ ³ COLUMBIA 38068/CRG (10.98/17.98)	12 GREATEST HITS, VOL. II 2 weeks at No. 1	30
2	2	EVA CASSIDY BLIX STREET 10045 (11.98/16.98)	SONGBIRD	13
3	8	ENYA ▲ ⁶ REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	66
4	3	MOBY ▲ ² V2 27049* (10.98/18.98) HS	PLAY	97
5	4	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA	514
6	9	SHANIA TWAIN ◆ ¹⁸ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	189
7	5	STAINED ▲ FLIP/ELEKTRA 62356/EEG (12.98/18.98) HS	DYSFUNCTION	66
8	6	WEEZER ▲ DGC 424629/INTERSCOPE (10.98/11.98) HS	WEEZER	87
9	10	CREED ▲ ³ WIND-UP 13049 (11.98/18.98) HS	MY OWN PRISON	194
10	7	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 846210/DJMG (12.98/18.98)	LEGEND	625
11	13	DIXIE CHICKS ◆ ¹¹ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) HS	WIDE OPEN SPACES	177
12	19	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	551
13	18	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	347
14	14	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	113
15	15	KID ROCK ▲ ⁵ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) HS	DEVIL WITHOUT A CAUSE	129
16	11	JOURNEY ◆ ¹⁰ COLUMBIA 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	498
17	16	U2 ● ISLAND 524613/DJMG (12.98/18.98)	THE BEST OF 1980-1990	70
18	—	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	104
19	—	ANDREA BOCELLI ● PHILIPS 533123 (12.98/18.98)	VIAGGIO ITALIANO	22
20	17	PINK FLOYD ◆ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1263
21	12	BEE GEES ● POLYDOR 559220/UNIVERSAL (12.98/18.98)	ONE NIGHT ONLY	51
22	24	AC/DC ◆ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	357
23	25	AEROSMITH ◆ ¹⁰ COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	343
24	—	SANTANA ◆ ¹⁴ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	103
25	20	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) HS	GODSMACK	128
26	28	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	99
27	45	BLINK-182 ▲ ⁶ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	89
28	43	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	159
29	—	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	385
30	—	EAGLES ◆ ²⁷ ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	319
31	—	THE BEACH BOYS THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS CAPITOL 21860 (10.98/16.98)		15
32	29	RED HOT CHILI PEPPERS ▲ ¹ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	103
33	—	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) HS	ROMANZA	182
34	21	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW 63002* (11.98/17.98)	DOGGY STYLE	76
35	47	FLEETWOOD MAC ▲ ⁸ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	426
36	33	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	410
37	41	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (11.98/17.98)	UNDER THE TABLE AND DREAMING	222
38	50	JIMMY BUFFETT ▲ ³ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	489
39	46	DAVE MATTHEWS BAND ▲ ⁵ RCA 66904 (11.98/17.98)	CRASH	257
40	31	DEF LEPPARD ▲ ⁷ MERCURY 528718/DJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	236
41	27	SUBLIME ▲ GASOLINE ALLEY 111413/MCA (12.98/18.98)	SUBLIME	237
42	39	TOM PETTY AND THE HEARTBREAKERS ▲ ³ MCA 110813 (12.98/18.98)	GREATEST HITS	369
43	—	FRANK SINATRA ▲ ⁷ REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	54
44	23	2PAC ▲ DEATH ROW 63008* (18.98/24.98)	ALL EYEZ ON ME	144
45	—	JOHNNY CASH ● LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 BIGGEST HITS	3
46	26	TOOL ▲ TOOL DISSECTIONAL/VOLCANO 31087*/ZOMBA (11.98/17.98)	AENIMA	186
47	22	DR. DRE ▲ ³ DEATH ROW 63000* (11.98/17.98)	THE CHRONIC	111
48	30	MATCHBOX 20 ◆ ³ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	219
49	49	AC/DC ▲ ³ EASTWEST 92215/EEG (11.98/17.98)	LIVE	161
50	44	ABBA ▲ ¹ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	216

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). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title.
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“Has anyone

ever had a

boring dream?”

- Paul Gauguin



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BOWIE BONDS: ONE-OFF OR A SOUND VISION FOR THE FUTURE?

(Continued from page 1)

ated by Bowie's catalog until the principal, plus 8% interest, was repaid. An irresistible mix of rock'n'roll and Wall Street, the deal generated lots of headlines, as well as speculation that a flood of deals involving other artists would soon follow.

Williams says he and Pullman discussed the possibility of working together to develop securitization deals in Nashville, but no common ground was reached, and the two amicably parted.

Working via the Pullman Group, his wholly owned boutique investment-banking firm, Pullman has gone on to put together similar deals for Ashford & Simpson, James Brown, the Isley Brothers, songwriting team Holland/Dozier/Holland, and the estate of Marvin Gaye.

For creating the bonds and finding buyers for them, Pullman picks up a fee of about 10% of the deal's value. So-called institutional investors—such as pension funds and insurance companies—buy the bonds, which provide a steady 8%-10% annual return and lend some diversity to their multibillion-dollar investment portfolios.

Yet even with big names like Bowie in Pullman's portfolio, it is clear by now that the business of selling bonds backed by artist royalties has failed to live up to its hype. Today, Pullman himself is looking to apply securitization elsewhere within the expanding world of intellectual property (IP) (see story, this page).

Still, Williams believes he may be able to securitize assets within Nashville's large music-publishing and songwriting community. He also says SunTrust may have the financial technology to put together deals for artists below the superstar status of Bowie, Brown, and Gaye.

"Nashville is known as a publisher's town," says Williams from his offices on Music Row. "You have a lot of individual and small-company ownership of intellectual property, which I don't think is quite as common in some of the other recording centers. We're seeing a real market there."

Williams says that the SunTrust securitization product, which had been under consideration even before his meeting with Pullman, could be rolled out within three months.

Meanwhile, in New York, investment bank Credit Suisse First Boston (CSFB) has hired Rob Horowitz to spearhead a push into IP securitization. Horowitz, who structured what is generally regarded as the largest music-asset securitization to date—Chrysalis' 60-million-pound (\$87.3 million) deal involving future catalog revenue (*Billboard*, March 17)—says that Credit Suisse is "definitely chasing music," as well as other IP assets.

Whether there truly is potential here and whether that potential can be realized will not be known for several years. And in light of the failure of artist-royalty deals to live up to their billing, no one involved in music finance seems willing to speculate as to the potential size of these markets.

"I really think there was a whole lot more talk than there was action," Williams says of the first few years following the Bowie deal. "The fact

remains that very few of these deals have been done."

So while no one has officially declared this latest round of activity the next big step in the evolution of music-asset securitization, there's still "a buzz in the air," says Michael Elkin, chair of the entertainment practice group at New York law firm Thelen Reid & Priest. "Where recording artists got psyched up about the possibility of accumulating a lot of money today so that they could cash in on their future assets," he says, "securitization today is being used as it was in a more traditional manner—which is an ability to obtain financing at very, very attractive rates."

SHALLOW POOL

Some had predicted that music-royalty deals could constitute a \$400 million market on an annual basis (*Billboard*, April 29, 2000). But, according to Jay Eisbruck, an analyst who has rated artist deals for New York-based bond-rating agency Moody's Investors Service, all the deals done so far, including the first Bowie bonds, total only \$250 million.

What happened? Many say that expectations, fueled in part by the prognostications of Pullman and others, were simply unrealistic—and that the pool of available artists for Bowie-bond-like deals is too small.

"Frankly, the artist deals that we've seen, there's usually a very specific purpose—like Bowie, trying to take advantage of a tax situation—or an artist that has a problem," says Robert D'Loren, president of CAK/Universal Credit



D'LOREN

Corp., a specialized finance company chaired by Charles Koppelman, former North American head of EMI Records Group. For artists in "good standing," says

D'Loren, "if they need an advance, they're going to get it from the record label, at no interest cost." Stephen Swid, chairman of performing-right group SESAC, which in 1999 obtained \$29 million in financing through a securitization arranged by CAK, agrees. "Bob Dylan, the Gershwins—they don't need the money. For those catalogs that are earning lots of money—and I told this to Bob D'Loren early on—you're not going to get these catalogs. The catalogs that you want to finance are not going to be interested."

QUIET GIANT

Securitization remains something of a quiet financial giant, even though it underlies the U.S. home-mortgage market and the \$900-billion asset-backed bond market, where credit-card and auto-finance companies go to get a large portion of their funding.

The core idea is simple: monthly credit-card payments, auto-loan payments, or almost any other predictable revenue stream can be packaged into securities called asset-backed securities (ABS). The seller of the bonds receives money upfront that can be put to work immediately. Investors, over a specified number of years, recoup their principal investment, plus interest to compensate for

the risk that the underlying payments will not be made.

But ABS deals are intricate—and therefore time-consuming and expensive to put together—requiring even the creation of separate, "bankruptcy-remote" companies into which the revenue streams are diverted before being passed on to investors.



WILLIAMS

The original Bowie bonds, which carry an interest rate of about 8% and a quality A rating from Moody's, were the first to be backed by IP assets of any sort—in this case, revenue from the sale of Bowie's 25-album catalog.

Using phrases he invokes regularly, Pullman says of the Bowie deal, "At first, they thought I was crazy. Then, three months later, they thought it was a good idea. Then, six months later, it was everybody else's idea."

Yet there remains sharp disagreement over whose idea that first artist-royalty securitization actually was. Pullman has filed a \$3.5 billion lawsuit alleging that the Rascoff/Zysblat Organization (RZO), David Bowie's business managers, stole his idea for the deal and went on to use it with other partners, including CAK/Universal Credit Corp.

Pullman says, "We had to protect our rights the way we would protect any of our artists' rights."

William Zysblat, managing director and founder of RZO, notes that Pullman, at the time an employee of

the brokerage firm Fahnestock, was involved in the project, but he says that he's "delusional" if he "believes he invented this idea." Zysblat says he and other of his business associates were the first to realize that securitization could be applied to artist-royalty assets.

But Zysblat also makes clear that he has no desire to compete with Pullman, because he does not believe that the market Pullman wants to claim for himself constitutes a viable business. The Bowie deal, Zysblat says, arose out of a unique set of circumstances, including the imminent reversion of Bowie's catalog to the artist, and a desire to take advantage of a special tax situation, which he declines to discuss. He adds, "I guess everybody but me thought it was going to be an amazing business opportunity."

CAK's D'Loren likewise cedes whatever market may remain for Bowie-like deals to Pullman: "We're really a corporate-finance company." Through a specialized form of financing known as whole-company securitization, D'Loren and CAK have helped the likes of Bill Blass and Gloria Vanderbilt raise money. He says his firm is within striking distance of \$300 million worth of deals this year.

FOR A SONG

In Nashville, SunTrust has been extending loans to artists for about 25 years in which their intellectual property—in this case, their songs—serve as the collateral. Williams says that's a "garden variety" product for his bank, as well as for others in town.

Now, Williams wants to marry the bank's familiarity with the Nashville

music scene to the established securitization practice of its Equitable Securities arm. "It's something that we're investigating," Williams explains, "because we feel we're in a real logical position to do so."

In-house expertise and pre-existing securitization infrastructure are key, because the cost of putting together, or structuring, a securitization can run as high as 30% of the ultimate size of the deal. To justify the deal's cost, and to make it large enough to be of interest to investors, most deals have been at least \$25 million in size.

"We think we can get that number down significantly, maybe as low as \$10 million," Williams says. "There may also be some opportunity to bundle some of these together and securitize them as a group vs. a single, in which case you could have the opportunity for a smaller securitization. But, in general, you are looking at \$10 million or more now, whereas we're doing loans against intellectual property for probably \$100,000 and up. In some cases, securitization is probably not even an option for the smaller borrower."

CSFB's Horowitz is well aware of what it takes to pull off a music-asset securitization. As an investment banker in the Royal Bank of Scotland's financial markets unit in London, he spent the past two years putting together the Chrysalis transaction. Chrysalis is using the funds from the sale of the bonds—on which it is paying a lower interest rate than it would with a bank loan—to help restructure its corporate finances.

CSFB has long been one of the top banks for the securitization of traditional assets, such as credit cards and auto loans. The IP focus represents a new endeavor for the bank, which will also seek to leverage CSFB's presence and contacts in media investment banking.

D'Loren takes a big-picture view of the increasing awareness, on Wall Street and elsewhere, of the importance of IP assets. "Forty years ago, 90% of corporate net worth was tied up in tangible assets," he says. "Today, it's reversed. So if 90% of the world's corporate wealth is tied up in intangible property, what does that tell you about the future of intellectual property and intangible finance? Either figure it out, or you're going to have a shrinking business if you're an asset-based lender."

Securitization's use in the music business only goes back five years. Like any new market, it remains a volatile mix of possibility and potential disappointment. Among the major remaining barriers is the inability of investors to get comfortable with the way record labels do business—investing in a hundred artists in the hopes that one or two pay off. Williams says, "There's not an understanding in the investment community of the music business at really any level."

"When I speak to people on Wall Street, they're kind of like, 'That's yours,'" Pullman says of the music-royalty securitization market that he has thus far dominated.

Horowitz says CSFB is "actively pursuing" several IP deals, including some involving music assets, but he declines to elaborate for now. After the unfulfilled, and unrealistic, promise of artist-royalty deals, a little discretion may be in order.

A Look Inside Pullman's World

BY MATTHEW BENZ

His finance business may be rooted in music, but it's clear that David Pullman also values visuals.

Twenty-six floors above Avenue of the Americas, his Manhattan offices offer a stunning view of Central Park three blocks to the north—a fact that Pullman notes *The Wall Street Journal* missed when it profiled him last summer for its weekly "Workspaces" feature. The article focused instead on the art on the walls and the multi-layered "mountain of paper" on his desk.

Those who don't make it to the office can view the art in the virtual office tour available on his firm's Web site (pullmanco.com).

Those who do make it and are asked to wait may be offered a conference room, a VCR, and a videotape collection of his various appearances on local, national, and international TV: Pullman with James Brown; Pullman on the BBC; Pullman running in Central Park.

In the absence of deals to write about—since its formation four years ago, the Pullman Group has done six, the most recent being for the estate of Marvin Gaye last fall—some in the media have started turning their attention to Pullman himself.

Yet despite catching some criticism in print recently, Pullman still appreciates the articles, which long-time music publicist Susan Blond faithfully assembles into packets for

him to distribute. Pullman proudly notes that he and his firm have made "over 2,000" TV appearances. "That's such a tremendous branding and marketing edge for what we're doing—to get the word out there—that that wouldn't be something that would be repeated if someone came in at a later date."

But Pullman, like others, is aware that the pool of available artists for his deals is small and says he is looking at other types of intellectual-property (IP) assets to securitize, such as the steady stream of revenue provided by TV syndication. "*I Love Lucy* is an example," he says. "It plays over and over again throughout the world, 24 hours a day, seven days a week."

Pullman says he may even begin purchasing IP revenue streams outright, rather than bundling them into a securitization to sell to investors. He also says his firm is "in the process of patents" for "everything we created—the instruments. That'd be the first ever." Wouldn't that bar anyone else from securitizing IP assets? "We don't like to say it that way," he says with a laugh.

"People are just realizing the value of [IP securitization], because it's the future," Pullman adds. "Intellectual property is the future, so that's why we wanted to be there. It's just that people understand music. They can hear it."

Alanis, Chili Peppers Among Guests On Tricky's Hollywood Debut

BY MAGGIE STEIN

"Unity makes you stronger—you need that in this business," declares Adrian Thaws, aka Tricky.

Empowered with that philosophy, the Bristol, England-bred artist banded together with musical comrades for his Hollywood Records debut, *Blowback* (June 26).

Featuring a diverse assortment of high-profile guests that includes Live's Ed Kowalczyk, Alanis Morissette, Cyndi Lauper, and Red Hot Chili Peppers members Anthony Kiedis, Flea, and John Frusciante, *Blowback* demonstrates Tricky's growth as an artist—while also moving in a more accessible direction.

After a brief stint with the Wild Bunch, the U.K. group that spawned Massive Attack, Tricky went solo in 1994, creating a groundbreaking, often-imitated

trip-hop sound. His first solo release, *Maxinquaye* (Island) remains revered by critics and listeners alike as a landmark recording.

Blowback is an amalgamation of aggressive rock, reggae, and hip-hop sounds. Two of the set's harder-edged songs, "Girls" and "Wonder Woman," feature Frusciante, Kiedis, and Flea, while Morissette lends her voice to "Excess." The first single, "Evolution Revolution Love" features Kowalczyk, along with up-and-coming reggae artist Hawkman.

Despite the fact that the guests on *Blowback* are decidedly rock-minded, Tricky asserts that the set is intended for a much broader audience: "People have been saying they'd like to hear me on the radio. They wanted me to make a mainstream album."

Daniel Savage, Hollywood's VP of marketing, notes that the connection



TRICKY

with Kowalczyk "allows us to branch out a little farther than we normally could with a Tricky track."

A video for the track has been lensed by director Jake Scott; dance remixes of the single were recently

completed by Thievery Corp.

While Tricky (whose songs are published by Universal/Island, ASCAP) says that he enjoyed working with heavyweights like Morissette, Kowalczyk, and Flea, he was particularly pleased to creatively connect with Hawkman. In fact, he's so confident in Hawkman's potential that he introduced the young artist to Chris Blackwell, who has since signed him to Palm Pictures.

Though Hawkman will release a solo record this year, the two plan to continue working together. "Hawk is my partner, musically," Tricky says. "It's almost like my career is changing, and I am finding all the right peo-

ple to work with." Tricky will next be working with Southwest Battalion, an act comprising his younger brothers, Aaron and Marlon Thaws.

In April, Thaws performed at the Coachella Valley Music & Arts Festival in Indio, Calif. It was a warm-up to his first-ever tour, which will be booked by Marty Diamond of Little Big Man in New York.

"I am going to do the longest tour I have ever done," says Tricky, who is managed by Gary Kurfirst of Kurfirst/Blackwell Management in Los Angeles. "I'm going to places where no one knows me; where I can't sell tickets. If I have to perform in front of 30 people, that's all right. I am ready to work."

amusement		business		BOXSCORE	
				TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2, PJ HARVEY	MCI Center, Washington, D.C.	June 14-15	\$3,172,418 \$130/\$45	37,971 two sellouts	SFX Music Group
U2, PJ HARVEY	First Union Center, Philadelphia	June 11-12	\$3,076,345 \$130/\$45	38,536 two sellouts	SFX Music Group, New Park Entertainment
DAVE MATTHEWS BAND, MACY GRAY, ANGELOU KIDJO	Robert F. Kennedy Memorial Stadium, Washington, D.C.	June 9	\$2,291,043 \$48.50	49,165 sellout	SFX Music Group
'N SYNC, DREAM, TONYA MITCHELL	Cinergy Field, Cincinnati	June 8	\$1,947,461 \$65.50/\$29.50	36,371 42,285	SFX Music Group
ERIC CLAPTON, DOYLE BRAMHALL II & SMOKESTACK	FleetCenter, Boston	June 11-12	\$1,894,300 \$75/\$50	29,794 two sellouts	SFX Music Group
U2, PJ HARVEY	Palace of Auburn Hills, Auburn Hills, Mich.	May 30	\$1,638,325 \$130/\$45	21,173 sellout	SFX Music Group
OZZFEST 2001: BLACK SABBATH, MARILYN MANSON, SLIPKNOT, PAPA ROACH, LINKIN PARK, CRAZYTOWN, ZAKK WYLDE'S BLACK LABEL SOCIETY, DISTURBED	Alpine Valley Music Theatre, East Troy, Wis.	June 9	\$1,307,622 \$75.25/\$35.25	32,777 35,135	SFX Music Group
OZZFEST 2001: BLACK SABBATH, MARILYN MANSON, SLIPKNOT, PAPA ROACH, LINKIN PARK, CRAZYTOWN, ZAKK WYLDE'S BLACK LABEL SOCIETY, DISTURBED	Tweeter Center, Tinley Park, Ill.	June 8	\$1,142,777 \$75.25/\$35.25	25,991 28,589	SFX Music Group
THE BLACK CROWES & OASIS, SPACEHOG	Radio City Music Hall, New York	June 7-9	\$795,760 \$50/\$40/\$30	17,783 three sellouts	Radio City Entertainment, SFX Music Group
ERIC CLAPTON, DOYLE BRAMHALL II & SMOKESTACK	Pepsi Arena, Albany, N.Y.	June 16	\$778,975 \$65/\$35	12,833 13,511	Metropolitan Entertainment Group

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Artists & Music

JAGGED EDGE EMBARKS ON 'THRILL' RIDE

(Continued from page 12)

("Cut Somethin'"), Trina ("I Got It"), and "This Goes Out," with guest artists Big Duke and Tatu. Also of note is the midtempo track "Nothing Without You" and the emotional relationship ballads "Best Man" and "Head of This Household." All the songs' lyrics were written by Brian and Brandon Casey, whose material is published by various ASCAP-affiliated companies.

Joining Dupri at the production helm once again were Bryan-Michael Cox and Gary "Gizzo" Smith, and such others as Bert "B-dert" Young, Jason Rome, and Da Corner Boyz.

"We're just trying to keep reality in our songs," Norman says about the group, which is managed by Atlanta-based Artistic Control

Management and booked by Famous Artists Agency in New York. "We're from the 'hood. We didn't grow up around a piano in the mid-

'The "Let's Get Married" remix showed me that the public wanted Jagged Edge to do an uptempo record.'

—JERMAINE DUPRI, SO SO DEF—

dle of the living room. But we're not mad. There's fun and love in the 'hood. We're R&B, hip-hop, and love gospel. So there's some of everything on this album."

That can also be said about the *Thrill* marketing plan. To capitalize

on its connection with fans, the act will make in-store appearances during the album's release week, stopping in New York, Philadelphia, Atlanta, Chicago, and Detroit. *Jagged Little Thrill* also bows June 26 in Europe and Canada, July 4 in Japan, and July 9 in Australia.

Launched earlier this month was a 30-second TV spot campaign that was coupled with a major outdoor sweep. They also appeared on the inaugural BET Awards (which aired June 19). Forthcoming is a spot on the network's *106 & Park* program. BET also debuted the Dave Meyers-directed "Party" video. The album will also be promoted through print ads, radio contests, and online chats via urban and mainstream sites.

Additionally, the quartet will be chatting from the road and providing behind-the-scenes commentary during the 42-city Seagram's Gin Live concert tour with Mystikal, Jaheim, Public Announcement, City High, and Nivea. It kicked off June 12 in Kansas City, Mo., and wraps Aug. 6 in Sacramento, Calif.

"There's so much life in this last album," says Larry Jenkins, Columbia's senior VP of marketing and media. "You like to come on the heels of that kind of momentum. Jagged Edge has raised the bar on where soul music is headed—there's a jagged and smooth edge."

So far, according to SoundScan, the group's first album, 1998's *A Jagged Era*, has sold 613,000 units domestically, with *J.E. Heartbreak* coming in at 1.77 million U.S. units. One retailer looking forward to the new release is Jim Ogletree, director of purchasing for Atlanta-based Music Network. "We always do great with Jagged Edge," he says. "They're hometown boys."

In the meantime, Norman says the group isn't about to rest on its laurels anytime soon. "We're working on another new album now. We want to work harder and harder, just trying to elevate ourselves every chance we get."

SOUNDTRACKS AND FILM SCORE NEWS

BY CHARLES KAREL BOULEY

FEAST OR FAMINE: Who says good things can't come from trailer parks? Just ask the leader of the biggest female group du jour, **Beyoncé Knowles** of **Destiny's Child**. She was in her trailer when she was offered her first major acting job.

"Destiny's Child was doing a show, and my father told me MTV was outside my trailer and wanted to talk to me," the young pop diva explains. "They came in and asked me right there if I wanted to do this new 'hip-opera,' a re-telling of the opera *Carmen*. I was overwhelmed and excited, because I had seen *Carmen Jones* and loved it."

But Knowles was not without apprehension. "I wasn't sure if I wanted to do it—the part is so legendary, you have to represent," she says. "I had never acted before, and the entire 'hip-opera' concept sounded cool. It also sounded like it could either be corny or great; it could have gone either way."

By all measures, it was a success. A joint production between MTV and New Line Television, *Carmen: A Hip Hopera* first aired on MTV May 8. The production, narrated by **Da Brat** and starring Knowles, fast-forwards the time from the 19th-century Spain of original *Carmen* opera composer **Georges Bizet** to present-day Philadelphia and Los Angeles. In addition to Knowles, the new piece features **Lil' Bow Wow**, **Rah Digga**, **Mos Def**, and **Wyclef Jean**. The film was directed by **Robert Townsend**.

The soundtrack also marks the launch of **Matthew Knowles'** (Beyoncé's father) new Columbia imprint, Music World Music. "My father always wanted to start a record label," the singer says. "I'm glad that the success of *Destiny's Child* and me has helped him fulfill his dream."

The contemporary music for the production was written largely by **Kip Collins** and **Sekani Williams**. Knowles stepped back from her role of writing and producing for *Destiny's Child*'s current album, *Survivor*, to focus on acting and dancing for the film. "While it was definitely a collaborative film and soundtrack, with it being so large and it being my first time out, I was glad to concentrate on doing a good job in the movie."

The soundtrack features 13 cuts, including a mix of the new *Destiny's Child* single, "Bootylicious," featuring **Missy Elliott**, and a remix of the hit "Survivor," featuring **Da Brat**. Knowles also appears on four other original songs.

The singer hopes to do more acting. Of all things, she finds the stability of acting attractive. "When you do a film you go to the same trailer every day, or same hotel, in the same city. It's like having a home for a while. With *Destiny's Child*, we'll do six cities in seven days. Making a film is a bit more stable than touring, and the acting bug has definitely bitten me very hard."

Knowles is still touring with the group, making occasional trips to Houston to record a *Destiny's Child* Christmas album.

THE DOCTOR IS IN, AGAIN: When **Eddie Murphy** misses at the box office, he misses big. But when he hits, he hits big enough for the ripples to be felt in the soundtrack world as well.

One of his most successful movies in years was *Dr. Dolittle*, which spawned a hugely successful soundtrack that has sold more than 2.5 million copies, according to SoundScan. Therefore, expectations for the sequel, and its subsequent soundtrack, are high.

The new soundtrack to *Dr. Dolittle II* (J Records) mixes established vocalists with younger artists: **Luther Vandross**, **Busta Rhymes**, **Angie Stone**, **Deborah Cox**, **O-Town**, **LFO**, **Next**, and the teaming of **R.L.**, **Snoop Dogg**, and **Lil' Kim**, among others. The set's first single release, "Cluck Cluck" by the **Product G&B With Wyclef Jean**, is already getting active R&B radio airplay. Also, the accompanying videoclip is in rotation on BET and MTV.

The star power of the project extends to behind the scenes as well. The album marks a reunion between industry mogul **Clive Davis** and 20th Century Fox, a pairing that spawned the mega-successful *Waiting to Exhale* soundtrack. Expect lightning to strike twice.



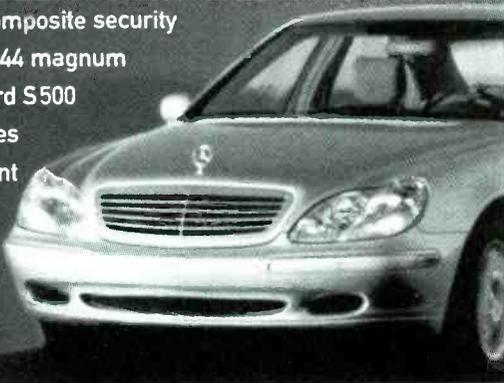
KNOWLES



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BILLBOARD'S HEATSEEKERS ALBUM CHART

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

JUNE 30, 2001

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
1	3	2	PAUL OAKENFOLD WARNER SUNSET/FFRR 31169/LONDON-SIRE (18.98 CD)	No. 1 SWORDFISH: THE ALBUM (SOUNDTRACK)
2	4	4	NIKKA COSTA CHEEBA SOUND 10096*/VIRGIN (12.98/17.98)	EVERYBODY GOT THEIR SOMETHING
3	2	3	MARCO ANTONIO SOLIS FONOVISA 0527 (10.98/16.98)	MAS DE MI ALMA
4	5	5	SYLEENA JOHNSON JIVE 41700/ZOMBA (11.98/17.98)	CHAPTER 1: LOVE, PAIN & FORGIVENESS
5	7	20	NICKEL CREEK SUGAR HILL 3909 (16.98 CD)	NICKEL CREEK
6	12	15	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98)	ANTHOLOGY
7	13	54	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
8	11	2	SNYPAZ RAP-A-LOT 10367/VIRGIN (12.98/17.98)	LIVIN' IN THE SCOPE
9	6	29	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
10	10	7	REMEDY FIFTH ANGEL 7001 (11.98/16.98)	THE GENUINE ARTICLE
11	23	2	CESARIA EVORA WINDHAM HILL 11590/RCA (11.98/17.98)	SAO VINCENTE
12	39	4	JANE MONHEIT N-CODED 4219/WARLOCK (17.98 CD)	COME DREAM WITH ME
13	8	6	D.P.G. D.P.G. 1001 (12.98/17.98)	DILLINGER & YOUNG GOTTI
14	19	59	KEITH URBAN ● CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
15	17	2	KEB' MO' OKEH/EPIC 63829/SONY WONDER (9.98 EQ/16.98)	BIG WIDE GRIN
16	21	33	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
17	34	4	ROY D. MERCER CAPITOL (NASHVILLE) 32515 (10.98/16.98)	ROY D. MERCER VS. YANKEES
18	1	2	RUFUS WAINWRIGHT DREAMWORKS 450237/INTERSCOPE (18.98 CD)	POSES
19	14	2	CRISTIAN ARIOLA 85324/BMG LATIN (10.98/15.98)	AZUL
20	9	4	SARINA PARIS PLAYLAND 50175/PRIORITY (11.98/17.98)	SARINA PARIS
21	26	25	PAULINA RUBIO ● UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
22	30	3	REHAB DESTINY 63648/EPIC (11.98 EQ/17.98)	SOUTHERN DISCOMFORT
23	24	5	TRUE VIBE ESSENTIAL 10619/ZOMBA (11.98/17.98)	TRUE VIBE
24	25	6	MARK MCGUINN VFR 734757 (10.98/16.98)	MARK MCGUINN
25	15	4	STEREOMUD LOUD/COLUMBIA 85483/CRG (12.98 EQ CD)	PERFECT SELF

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	33	5	RAY MUNNS KINETIC 54679 (17.98 CD)	RAY'S HOUSE
27	27	18	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
28	31	11	PETE YORN COLUMBIA 62216/CRG (12.98 EQ CD)	MUSICFORTHEMORNINGAFTER
29	32	10	SONICFLOOD GOTEÉ 72827 (15.98 CD)	SONICPRAISE
30	16	2	KOOL KEITH OVERCORE 2270*/TVT (10.98/16.98)	SPANKMASTER
31	29	14	NONPOINT MCA 112364 (8.98/12.98)	STATEMENT
32	22	29	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
33	28	10	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD)	ESSENTIAL SPRING BREAK — SUMMER 2001
34	44	11	BOND MBO 467091/DECCA (17.98 CD)	BORN
35	36	30	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
36	35	5	BUDDY GUY SILVERTONE 41751/ZOMBA (17.98 CD)	SWEET TEA
37	20	4	STELLA SOLEIL CHERRY 013991/UNIVERSAL (12.98/18.98)	DIRTY LITTLE SECRET
38	40	24	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CD)	AUDIO
39	50	14	MARK SCHULTZ MYRRH/WORD 63839/EPIC (11.98 EQ/16.98)	MARK SCHULTZ
40	37	42	STACIE ORRICO FOREFRONT 25253 (11.98/15.98)	GENUINE
41	NEW ▶		THE LOVE DOCTOR MARDI GRAS 1055 (10.98/16.98)	DOCTOR OF LOVE
42	42	6	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM
43	RE-ENTRY		ZOEGIRL SPARROW 51734 (15.98 CD)	ZOEGIRL
44	RE-ENTRY		JAMES HALL & WORSHIP AND PRAISE DESTINY 7707 (10.98/16.98)	WE ARE AT WAR
45	49	32	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
46	RE-ENTRY		THE KATINAS GOTEÉ 72830 (15.98 CD)	DESTINY
47	41	4	OURS DREAMWORKS 450036/INTERSCOPE (8.98/12.98)	DISTORTED LULLABIES
48	RE-ENTRY		RYAN ADAMS BLOODSHOT 20071 (15.98 CD)	HEARTBREAKER
49	NEW ▶		CHRIS CAGLE VIRGIN (NASHVILLE) 28293/CAPITOL (NASHVILLE) (8.98/12.98)	PLAY IT LOUD
50	48	18	AZUL AZUL △ SONY DISCOS 84180 (10.98 EQ/16.98)	EL SAPO

POPULAR UPRIISINGS

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

ANGELA'S 'BIG' DEBUT: Pop/rock singer Angela Ammons has been making inroads on the Adult Top 40 chart with "Big Girl," the first single from her self-titled debut album, due July

on the hit soundtrack to *Save the Last Dance*, with the song "When Doesn't It Matter." That track also appears on her debut album, which features many songs that were co-written by Ammons.

JOURNEY MAN: Veteran rock band Journey has returned to the spotlight this year with a new album and tour, and guitarist/founder Neal Schon has also resumed his solo career with a new album, *Voice*.

Schon's recent solo albums tended to be more acoustic-oriented than Journey's pop-driven music. The instrumental *Voice* is due July 31 on Higher Octave Music.

Schon previously had a hit on the Top New Age Albums chart in 1997 with *Electric World*, which reached No. 9.



'Silence' of the Llama.

Alternative rock band Llama is currently on a U.S. tour in support of its MCA Records debut album *Close to the Silence*. The Nashville-based trio got a record deal when the members were still in high school. Lead vocalist Ben Morton says, "I'm singing about what influences my life and the communication between people."

31 on Universal Records. The song was a No. 33 hit on the chart in the June 16 issue; this issue, the song is No. 36.

The Nashville-based Ammons—a native of Austin, Texas—was featured

BRITPOP VETERANS: Fans of '80s Britpop are no doubt familiar with the names Erasure and Heaven 17, which collectively racked up several hits, especially in the U.K.

Now, Erasure founder



Jazz 'Heat.' Eric Marienthal co-produced his latest album, *Turn up the Heat* (Peak Records) with Rippingtons founder Russ Freeman. Marienthal says his musical goal is to "focus more on melodic music and grooves I enjoy." He will be on tour as a solo act as a guest on the Rippingtons' summer tour.

Vince Clarke and Heaven 17 member Martyn Ware have teamed up again for the electronica album *Spectrum Pursuit Vehicle* (Mute Records), the follow-up to last year's *Pretentious*. The songs on *Spectrum Pursuit Vehicle* were recorded on logic audio platinum. The duo premiered the songs last year at London's Roundhouse in a performance-art setting.

and moodier than what one might find on a Tragically Hip album.

Downie, who is still a member of the Canadian group, says he recorded the solo album to give a home to



Simple Simon.

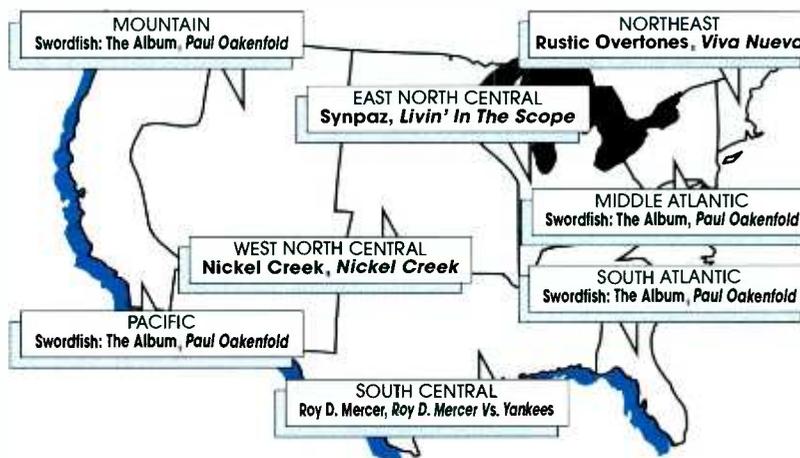
Hard-rock band Simon Says takes a no-frills approach to its music. Lead singer Matt Franks says the act's main priority in making music is to "please ourselves." Simon Says is currently on tour, and the band's next album, *Shut Your Breath*, is due July 24 on Hollywood Records. Future tour dates include July 9 in Houston and Aug. 1 in Pittsburgh.

TRAGICALLY SOLO: The Tragically Hip has had a great deal of commercial success in its native Canada as a multi-platinum act, but the band has remained a developing presence in the U.S., even with considerable exposure through MuchMusic's U.S. counterpart.

Tragically Hip lead singer Gordon Downie makes his solo debut with the album *Coke Machine Glow*, set for a U.S. release July 10 on Zoë/Rounder Records. The album shows Downie going in a more "alternative" direction than the music of the Tragically Hip. The music is more introspective

the material that his band may not have been able to record. *Coke Machine Glow* also has a companion book written by Downie. The artist will be doing a limited U.S. tour, beginning July 31 in Philadelphia.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Synpaz Livin' In The Scope	1. Paul Oakenfold Swordfish: The Album (Soundtrack)
2. Paul Oakenfold Swordfish: The Album (Soundtrack)	2. Syleena Johnson Chapter 1: Love, Pain & Forgiveness
3. Sarina Paris Sarina Paris	3. Marco Antonio Solis Mas De Mi Alma
4. Remedy The Genuine Article	4. Cristian Azul
5. Syleena Johnson Chapter 1: Love, Pain & Forgiveness	5. Nickel Creek Nickel Creek
6. Nonpoint Statement	6. Remedy The Genuine Article
7. Nikka Costa Everybody Got Their Something	7. Nikka Costa Everybody Got Their Something
8. Nickel Creek Nickel Creek	8. Rascal Flatts Rascal Flatts
9. Rascal Flatts Rascal Flatts	9. Rehab Southern Discomfort
10. Alien Ant Farm ANThology	10. Roy D. Mercer Roy D. Mercer Vs. Yankees

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

► DAVE NAVARRO

Trust No One

PRODUCERS: Rich Costey, Andrew Slater, and Dave Navarro
Capitol 33280

Famed for his guitar-hero stints with Jane's Addiction and Red Hot Chili Peppers, Navarro offers a remarkably effective first effort as a solo artist. This is not merely the self-important indulgence of a sideman wanting a little centerstage action. Via *Trust No One*, Navarro strives to be both relevant and revealing. Musically, he stirs the pot with bits of metal, grunge, pop, and straight-up classic rock. He enhances his melodies with words that startle with candor. The first single, "Rexall," traces the thoughts of a man on the verge of a nervous breakdown, while "Mourning Son" shows the artist purging memories of his mother's murder. Heavy stuff, but Navarro avoids falling too deep down the emotional well. The listener feels the intensity and catharsis of his experience but with a healthy, philosophical distance. *Trust No One* is more than a fine solo bow, it's among the overall stronger releases of 2001 so far. Navarro should think twice before swinging his axe in someone else's shadow again.—**LF**

► STONE TEMPLE PILOTS

Shangri-LA DEE DA

PRODUCER: Brendan O'Brien
Atlantic 83449

With each recording, STP inch closer to being full-on swaggering headbangers and further away from the grunge pose they initially struck. *Shangri-LA DEE DA* is rife with the crunchy guitars and pounding backbeats of which vintage heavy-metal albums were made. Ever-charismatic front man Scott Weiland is the primary element that keeps STP from permanently crossing that stylistic line, as he dons various

SPOTLIGHT



BR549

This Is BR549

PRODUCERS: Mike Poole and Paul Worley
Audiom 85456

BR549's third studio album, and its debut for Audium, finds the guys transcending the retro-hillbilly cover band image as a seasoned, lean, roots country machine. *This Is BR549* shines a spotlight clearly on the band's fine originals, including the boogie-woogie romp of the debut single "Too Lazy to Work, Too Nervous to Steal," the lilting acoustic gem "The Game," and the big twang of "While You Were Gone." Propelled by cool fiddle breaks and some nifty drum work, "Fool of the Century" swings and grooves, while "Different Drum" offers insightful perspective on square pegs. Such covers as the pounding, reverb-drenched take on the Everly Brothers' "Price of Love" and the Harlan Howard/Kostas choice cut, "Let's See How Far You Get," are well-chosen and performed with savvy. Endearing vocal work gently drives "A Little Good News," and the band's quirky humor remains, with references to barroom brawls, beehive hairdos, and bad karma. BR549 is a band that's at the top of its game.—**RW**

personas, ranging from Robert Plant-influenced belter to glam-rock strutter. All the while, Weiland wisely emphasizes the unabashedly pop melodies that underline each tune—adding a sweet falsetto lilt to the radio-ready strummer "Hello It's Late" and softening his snarl in all the right places on the anthemic "Hollywood Bitch." Beyond the set's rattle and hum are sharper, more sincere lyrics than previously offered by Weiland. He no longer appears to be self-consciously searching for unnecessarily obtuse ways to tell the boy-meets/loses-girl tale; he's simply laying it on the line. The clarity, like the amped-up guitars, suits STP well.—**LF**

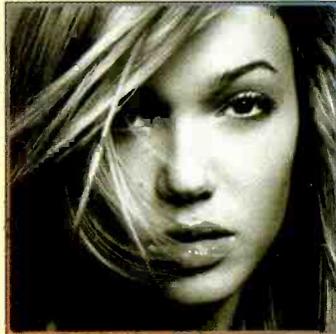
SPOTLIGHT

MANDY MOORE

Mandy Moore

PRODUCERS: various
Epic 83449

The ultimate winner of the increasingly competitive teen-pop sweepstakes is the act capable of keeping irresistible, radio-smart hooks plentiful while also mining fresh musical ground. On her third set, Mandy Moore (who has always been an underdog against Britney Spears and Christina Aguilera) surprisingly pulls ahead of the pack with an album that successfully accomplishes both. Collaborating with a bevy of producers that



includes Emilio Estefan, she explores sounds that range from funk-fortified disco and Middle-Eastern rhythms to rock-etched pop. Frequently pouting and purring with a natural ease that recalls early Madonna, Moore is particularly effective on the percussive first single, "In My Pocket," as well as "You Remind Me," each a lean, hip-hop-spiked jam that should be destined for airwave saturation. When Moore swaps her breathy tones for a more full-bodied vocal, as on the acoustic "Cry," she reveals a performer with the skills to bypass the teen race and firmly establish herself as a credible, durable artist.—**LF**

R & B / HIP-HOP

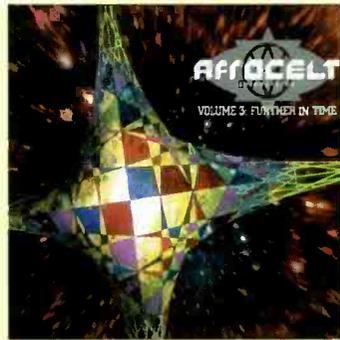
► LIL' MO

Based on a True Story

PRODUCERS: various
Elektra 62374

Since this is her first album, singer/songwriter/producer Lil' Mo technically falls into the newcomer category. Yet she has made some considerable noise over the past few years, lending her raw, R&B/hip-hopped vocals to such songs as Missy Elliott's "Hot Boyz" and Ja Rule's "Put It on Me." Now—propelled by the momentum of her own top 10 single, "Superwoman Pt. II"—the

SPOTLIGHT



AFRO CELT SOUND SYSTEM

Volume 3: Further in Time

PRODUCERS: Simon Emmerson, James McNally, and Martin Russell
Real World 7087 6 15332

From the opening cinematic sweep of "North Part 1 & 2" to the dervish of "Colossus," Afro Celt Sound System's third album maps out its terrain where Irish bodhrans and uilleann pipes dance with African koras and djembes, all riveted to an electronic spine. Attempts to stretch that sound are interesting, but tangential. Peter Gabriel's lead vocal on "When You're Falling," sends the System into a lighter, Afro-pop direction that seems to have dropped in from another album entirely. Likewise, the acoustic guitar-driven "Life Begin Again," with a heroic vocal from Robert Plant, could've been an epic from Led Zeppelin's fourth album. But these diversions don't shake Afro Celt off the trail, especially on the Iarla O'Lionaird-fronted "Lagan" and the haunting album closer, "Onwards," a serene ballad sung by N'Faly Kouyate. *Further in Time*, Afro Celt's first album of the 21st century, is right on time.—**JD**

native New Yorker steps squarely into an arena that's played host this year to notable debuts by such contemporaries as Sunshine Anderson and Syleena Johnson. And she definitely holds her own. Whether singing about holding on to your dreams (the autobiographical "My Story"), remaining true to oneself ("Gangsta"), dissecting the relationship tango ("Player Not the Game," an inspired pairing with Carl Thomas), or denouncing "ghetto state-of-mind" materialism ("Supa Star"), Lil' Mo comes across as the real deal—not another assembly-line-molded sound-alike.—**GM**

► SISQÓ

Return of Dragon

PRODUCERS: various
Dragon/Def Soul 8836

Sisqó returns to heat up yet another summer with his sophomore solo effort. Keeping with the Dragon theme that began with 1999's *Unleash the Dragon*, *Return of Dragon* finds the Baltimore native once again intertwining hip-hop, R&B, and pop—but unlike its predecessor, *Return of Dragon* offers an aggressive edge. The album's lead single, the Teddy Riley-produced "Can I Live," is both dramatic and funk-laced, as it addresses the stresses of being a "player." Also featured on the track are Sisqó protégés singer LovHer and rapper Cooli Hi, both of whom are signed to the artist's own Dragon imprint. *Return of Dragon* takes mature turns with such racy tracks as "Homewrecker" and "Last Night." Sisqó does return to a similar ground with the poppy "Dance for Me," which is eerily reminiscent of "Thong Song." On the set's more melodic songs—such as "Without You" and "Dream"—Sisqó truly soars.—**RH**

► SILK

Love Session

PRODUCERS: Darrell "Delite" Allamby and Silk Elektra 2642

Over the course of three albums, Atlanta-based Silk—Timothy Cameron, Jimmy Gates Jr., Jonathan Rasboro, Gary Jenkins, and Gary Glenn—has made a name for itself crafting such sensuous songs as "Freak Me" and "Meeting in My Bedroom." The quintet's fourth set, *Love Session*, is no different; first single "We're Callin' You" is a seamless merging of loverman lyrics and sumptuous sounds. Silk ably covers the Rick James classic "Ebony Eyes," adding its own contemporary flair. On such infectious tracks as "Treated Like a Lady," the men of Silk prove they are more than capable of picking up the pace—but such uptempo moments are few and far between. Perhaps if Silk had taken additional chances, the songs on *Love Session* wouldn't have the tendency to blur together. While not wholly monotonous, the album does become one long slow jam after repeated listens.—**RH**

COUNTRY

BOB DIPIERO

Laugh—Live at the Bluebird Cafe

PRODUCER: Bob DiPiero
American Originals 40052

Well-known as one of Nashville's most successful songwriters, Bob DiPiero has also been an active live performer, touring with the now-defunct country-rock band Billy Hill, as road guitarist for ex-wife Pam Tillis, and as a solo acoustic act. This warts-and-all guitar pull (with "no technical pesticides," the artist says in the liner

(Continued on next page)

VITAL REISSUES®

BOB MARLEY & THE WAILERS

One Love: The Very Best of Bob Marley & the Wailers

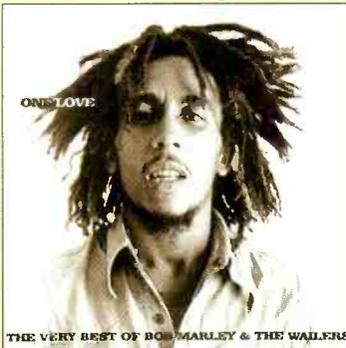
COMPILATION PRODUCERS: Bill Levenson and Maxine Stowe

ORIGINAL PRODUCERS: Bob Marley & the Wailers, Chris Blackwell, Lee Perry, Steve Smith, Alex Sadkin, Errol Brown, Ingmar Kiang, and Trevor Wyatt

UTV/Tuff Gong/Island 314 542 855

The reggae canon to date and the catalogue of Bob Marley & the Wailers are realms so unique unto themselves that they seldom overlap, because reggae was Bob's point of departure rather than his primary destination. The music of Marley and company taught his own culture a new way to speak the truth to power, while championing the global agenda of the poor who heretofore had no one to speak for them. Most popular music has always been about

middle-class aspiration/frustration, whereas Marley's rebel sound advanced the dignity and destiny of the disenfranchised. That "Get Up, Stand Up" became an anthem of Amnesty International was as apt and elemental as the marvelous cow bell accents that are that song's delicate detonator. Because they're propelled by the pure, passionate instincts of a real pilgrim, each of the 20 well-chosen retrospective cuts here possesses similar touches of true inspiration and organic rightness, from the churchy organ on "Turn Your Lights Down Low" to the talking drum sighs on "Could You Be Loved." And the beauty for listeners is discovering a track like the previously unreleased "I Know a Place," which merges a Biblical perspective on the forces of liberty



with a work-a-day determination to foster them: "It's people like you, people like me, people need to be free." Such big dreams took bold effort, and

Bob was always willing to isolate himself with his ideals at a point when others were just going along to get along. That's the main reason *One Love* conquers all.—**TW**

HELEN CARR

The Complete Bethlehem Collection

REISSUE PRODUCER: Eddie Levine

ORIGINAL PRODUCER: not listed

Bethlehem/Avenue Jazz/Rhino 76682

Helen Carr's resourceful singing—like so much of the jazz artistry released on the renowned Bethlehem label in the '50s—continues not only to hold up but to astound. This 20-song set represents her entire recorded legacy, making the collection essential. A plant wonder, with a style uniquely her own, Carr has touches of Chris Connor's cool, Jeri Southern's openness, and just a dash of

Sarah Vaughan and Anita O'Day's sassiness in her voice. Carr largely chose the seldom-done standards for the recording dates, although the familiar "I'm Glad There Is You" merits as much of a listen as her own wistful "Memory of the Rain." On eight of the tracks, she's accompanied by an all-star quintet featuring alto-sax giant Charlie Mariano; for the rest, she fronts a pianoless trio led by cult guitarist Howard Roberts. Although Carr was praised by critics at the time, her two records sadly never broke through, and her light soon dimmed. There isn't even an entry about her in the encyclopedic *New Grove Dictionary of Jazz*. Let's hope that this reissue, with the distribution push of WEA, will reveal her talent to a new (and larger) audience and offset that shameful omission.—**BH**

CONTRIBUTORS: Bradley Bamberger, Leila Cobo, John Diliberto, Larry Flick, Rashaun Hall, Wayne Hoffman, Bill Holland, Gail Mitchell, Deborah Evans Price, Philip van Vleck, Ray Waddell, Timothy White. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC TO MY EARS (♪):** New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

notes) at songwriter haven't the Bluebird Cafe features DiPiero in his element, with such compatriots as Gary Burr, Jim Photoglo, Al Anderson, Craig Wiseman, Sharon Vaughn, and others. The record offers songs made famous by others in their bare-bones simplicity, including soulful versions of "Church on Cumberland Road" (Sawyer Brown), "Money in the Bank" (John Anderson), "Mirror, Mirror" (Diamond Rio), and "Blue Clear Sky" (George Strait). Between-song banter is sometimes humorous if a bit too cliché, becoming somewhat tiresome over the course of an entire album. That said, DiPiero has plenty of fans both on and beyond Music Row, and *Laugh* is a fine testament to both his considerable songwriting skills and his ample humor. Contact: 201-969-9990.—RW

JAZZ

★ **LEA DeLARIA**
Play It Cool
PRODUCER: Matt Pierson
Warner Bros. 9 47993
Broadway belter and comic performer Lea DeLaria proves she's legit on her jazz debut, a collection of reinterpreted numbers from stage musicals. Sources range from popular shows (*Follies*, *Little Me*) to lesser-known productions (*The Wild Party*, *Frank's Wild Years*), with the arrangements varying from the lively "Welcome to My Party" to the laid-back "All That Jazz." Throughout, a lean combo backs the singer without overshadowing her. As an actress, DeLaria brings a skillful expressiveness to her singing, which helps drive home numbers that might otherwise seem well-worn—notably "Cool" from *West Side Story*. DeLaria's voice is more brassy than satiny, but she has chosen settings that showcase her strong points. On the knockout opener, Sondheim's "The Ballad of Sweeney Todd," she slides gracefully from restrained to blaring, gentle to commanding, without ever losing control. In the process, she takes an old tune and gives it a twist so fresh that even purists—jazz and Broadway alike—will listen with open ears.—WH

LATIN

VICO C
Vivo
PRODUCER: Vico C
EMI Latin H2 7243 533576
While fans anxiously await a studio follow-up to 1998's phenomenally successful *Aquel Que Había Muerto*, Vico C delivers a live album, recorded during a 1999 concert in Puerto Rico's Teatro Luis Muñoz Marín. *Vivo* captures Vico C's knack for compelling storytelling (combined with ample preaching) and the mixing of musical styles. Unlike much of the rough-edged rap found on the island, Vico C uses strong melodic lines and acoustic instruments as backdrop, borrowing freely from well-known grooves (Queen's "Another One Bites the Dust" on "El Filósofo") and songs ("I Like/Baby Quiero Hacerlo" translates the chorus of the S.O.S. Band's R&B/pop/disco hit, "Take Your Time [Do It Right]"). Such details as the ceremonious instrumental intro indicate that Vico C takes himself perhaps too seriously, but the album still works, even if the musician has long gone beyond the music he includes here.—LC

WORLD MUSIC

★ **ARTURO SANDOVAL**
L.A. Meetings
PRODUCER: Frank Marrone
CuBop/Ubiqity Recordings 034
This record was tracked in Los Angeles in 1989, not long before Arturo Sandoval defected to the U.S. An agile, aggressive jazz trumpeter, Sandoval was coming into his own when he cut this album with his Cuban band. Guitarist Jorge Luis Chicoy unpacks several impressive solos, working

a raw, rock-influenced sound on the title track, then showing a completely different feel on the swing jazz "Pete King's Heart." Sandoval's turn on the timbales sets the table for guest *conguero* Pancho Sanchez's terrific solo on "Rimsky." It's Sandoval's horn, though, that has this album in overdrive; the breadth of his jazz sensibility is something. Compare the dizzying wail he evokes on the busy Calypso-infused "Libertad Carnaval," his remarkable range on the funkified groove of "Mi Lugar," and the rounded, warm tones he shapes on "Pete King's Heart." *L.A. Meetings* is an exciting look back at a star in the making.—PVV

BLUES

★ **BIG TIME SARAH**
A Million of You
PRODUCER: Robert G. Koester
Delmark 750
Vocalist Sarah Streeter has been a fixture in the Chicago blues scene for more than 25 years, having come to prominence in the 1970s while performing with pianist Sunnyland Slim. Now in her 40s, Streeter hasn't received the attention that many other female blues singers have enjoyed, but she's as deserving of note as anyone. Let's hope this release will increase her visibility beyond the Windy City. Definitive Chicago blues, *A Million of You* finds the artist supported by a choice assembly of musicians, including Rico McFarland (guitar) and Roosevelt Purifoy (piano/organ). With a fine, seasoned voice—she's no shouter—her ardent approach relies more on feel than volume. Whether she's in full flight with her band, as on "Trying to Make a Living," or putting the soul in such a slow burner as "I'll Take Care of You," Sarah has a big-time case of the blues.—PVV

★ **ROOMFUL OF BLUES**
Watch You When You Go
PRODUCER: Chris Vachon
Bullseye Blues & Jazz 11661-9638
With a deep, in-the-pocket feel at work in every track, this may well be Roomful of Blues' crunchiest album in a long, long time. The swamp blues rumble of "Over My Head" and the muscled-up sound of "Fair Weather Friend"—both keyed by Mac Odom's throaty vocals—are more rugged than what the band has delivered in recent memory. Also admirable are the uptown strut of the instrumental number "Where's Bubba" and the ultra-tight buzz of the opening track, "Roll Me Over." Odom has never sounded better or more soulful, and his bandmates are so on top of their game that the album swings without pause. Roomful's stalwart horn section—Bob Enos (trumpet), Ray Gennari (trombone), and Rich Lataille (tenor sax)—recently snared the 2001 W.C. Handy Award in the blues instrumentalists horns category—and their performance here, blow by blow, offers further testimony to the major nature of their chops.—PVV

CLASSICAL

★ **WEBERN: Works for String Quartet and String Trio**
Artis Quartett Wien
PRODUCER: Dominic Fyfe
Nimbus 5668
Those who think of Anton Webern (1883-1945) as strictly an arid serialist should take a listen to this sumptuously played and recorded disc. The latest in an award-winning Nimbus series of neglected works from *jugendstil* Vienna by the Artis Quartett Wien—following two sets devoted to Zemlinsky and one to the obscure Karl Weigl—this album comprises the complete works for string quartet/trio by the least understood of Schoenberg's direct progeny. Of course, the *echt*-Viennese Artis Quartett would play the early Straussian Romanticism of *Langsamer Satz* as if it were a Klimt painting in sound. But the group interprets Webern's later, more ascetic miniatures with an unprecedented richness of tone and depth of expression. The French Quatuor Debussy recently debuted with a Harmonia Mundi set of Webern that seemed hard to beat—as did the Emerson String Quartet's survey on

Deutsche Grammophon before that—but this Artis collection will stand as definitive for most tastes. Moreover, it just might sway those who thought Webern wasn't to their taste at all. Distributed in the U.S. by Allegro Corp.—BB

GOSPEL

▶ **THE OAK RIDGE BOYS**
From the Heart
PRODUCER: Michael Sykes
Spring Hill Music Group CMD1017
This record marks a special homecoming for the legendary Oak Ridge Boys. Following the group's multitude of country hits, *From the Heart* sees the Boys—currently William Lee Golden, Richard Sterban, Joe Bonsall, and Duane Allen—returning to their gospel roots. The opener, "Workin' on a Building," is foot-stomping Southern gospel in the tradition of the genre's best-loved quartets. "Show Me the Way" is a beautiful ballad showcasing the emotional quality of Golden's voice, backed by the soaring harmonies of his compadres. Other highlights include "Write Your Name" (which could easily be a mainstream country hit) and a cover of the Gaither Vocal Band's "Lovin' God, Lovin' Each Other." Ultimately, *From the Heart* should reunite the Oak Ridge Boys (inducted into the Gospel Music Hall of Fame in 2000) with their gospel fans. Expect it to be embraced by longtime country fans, too.—DEP

CONTEMPORARY CHRISTIAN

▶ **SELAH**
Press On
PRODUCERS: Jason Kyle, Todd Smith, Nicol Smith, and Allan Hall
Curb 78713
Two years ago, this talented trio received a Gospel Music Assn. Dove Award for inspirational album of the year for its debut, *Be Still My Soul*. This spirited follow-up is poised for similar acclaim. Comprising brother/sister Todd and Nicol Smith and friend Allan Hall, Selah has a gift for breathing new life into such vintage hymns as "There Is a Fountain" and "Amazing Grace," both included here. While such songs may be the anchors of this set, Selah deftly introduces new tunes that fit comfortably alongside. The members trade lead vocal duties on the vibrant Congolese hymn "Yesu Azali Awa (Jesus Is Here With Us)." Another highlight is hearing Russ Taff guest on the poignant "Were You There," which Taff penned with James Hollihan. The title cut, "Oh Draw Me Lord," and the effective pairing of Lennon/McCartney's "In My Life" and Albert E. Brumley's "If We Never Meet Again" are all inspired, inspiring tracks. Both longtime Christian consumers and newcomers to the genre will surely find much to admire here.—DEP

DVD VIDEO

★ **VARIOUS ARTISTS**
The Best of Sessions at West 54th, Volume 2
DIRECTOR: Jeb Brien
PRODUCER: Monica Hardiman
Columbia Music Video/Legacy 50204
The sequel to a fine first DVD Video collection culled from the invaluable PBS series *Sessions at West 54th*, this *Volume 2* documents another superb selection of intimate, often inspired live performances. Among the highlights here are a definitive acoustic presentation of John Hiatt's great "Cry of Love," a patient, deeply moving version of Lyle Lovett's "Step Inside This House," and a rare, rousing take on Astor Piazzolla's miniature *Four: For Tango* by the Kronos Quartet. The Mavericks seem oddly rote on "Dance the Night Away," but Elvis Costello goes over the top successfully—tuxedo, strings, and all—on his number with Burt Bacharach, "Painted From Memory." The DVD extras include an alternate version of the latter track as well as artist interview segments. Other artists featured: Randy Newman, Lou Reed, Afro-Cuban All-Stars, Lucinda Williams, Steve Earle, Neil Finn, Natalie Merchant, Imani Coppola, and Ozomatli.—BB

DVD AUDIO

FOREIGNER
Foreigner
PRODUCERS: John Sinclair, Gary Lyons, Mick Jones, and Ian McDonald
5.1 MIX ENGINEERS: Paul Klingberg, John Kellogg
Rhino/Atlantic R9 76665

FLEETWOOD MAC
Rumours
PRODUCERS: Fleetwood Mac, Richard Dashut, and Ken Caillat
5.1 MIX ENGINEER: Ken Caillat
Warner Bros. 9 48083-9

JAZZ AT THE MOVIES BAND
The Bedroom Mixes
PRODUCERS: various
5.1 MIX ENGINEERS: Robert M. Biles and Dann Michael Thompson
Discovery 9 47885-9

ZUBIN MEHTA
Mahler: Symphony No. 2, "Resurrection"
PRODUCER: Friedemann Engelbrecht
ENGINEERS: Ulrich Ruscher and Tobias Lehmann
Teldec 4509-94545-9

DVD Audio is gradually becoming a reality for consumers. Warner Music Group recently became the first major to issue titles in the format; while other labels offer



DVD Audio discs, WMG still remains the sole major to have made such an extensive commitment.

Offering multichannel mixes at far greater resolution than the 16-bit/44.1kHz, 2-channel compact disc, DVD Audio is a dream come true for audiophiles: The experience of being immersed in a favorite recording, literally surrounded by five discrete audio sources (plus a subwoofer for low frequencies), easily surpasses that of a stereo mix.

The roughly 40 WMG titles now available offer a broad mix of genres. While both catalog and new material are available, the emphasis, particularly in the rock genre, is on classic albums. The following four discs illustrate this diversity.

Foreigner's eponymous 1977 debut takes full advantage of DVD Audio's extensive capabilities. Full of extra features, the *Foreigner* DVD goes far beyond presenting the album's original songs in 5.1 surround sound at 24/96, though that feature is impressive enough.

Remixed in 5.1 by John Kellogg of Dolby Laboratories and Paul Klingberg, the DVD Audio version of *Foreigner* more fully reveals the musicality of this hard-rock outfit. Foreigner's Beatle-esque backing vocals in "Feels Like the First Time" and, especially, "Cold as Ice" spread far and wide, enveloping the listener in an orchestrated chorus.

Fleetwood Mac's *Rumours*, remixed for DVD Audio by original engineer Ken Caillat, will similarly

thrill fans of the group. The efforts of Caillat, whose 5.1 Entertainment Group is a leader in promoting DVD Audio, bring far greater realization to this evergreen recording than a traditional stereo mix could provide. Guitarist Lindsey Buckingham's quick-strumming on multiple acoustic guitars in "Second Hand News" delivers more impact when spread widely, while his electric guitar, panned to the left front and left surround speakers, has greater influence on the song.

Buckingham's beautiful "Never Going Back Again" further illustrates DVD Audio's possibilities. While there is some debate as to how much, if at all, DVD Audio should diverge from the spirit or letter of the original release, Caillat and Fleetwood Mac chose to present "Never Going Back Again" in a manner never heard outside the recording studio. Originally titled "Brushes," the song included a simple, brushed drum beat and an electric

guitar solo. The discarded tracks, presented here for the first time, are a pleasant surprise that add to the song's emotional punch.

Another bonus on *Rumours* is the inclusion of Stevie Nicks' beautiful "Silver Springs," omitted from the LP because of that format's time limitations. Recorded during the *Rumours* sessions but issued only as a B-side, "Silver Springs" is featured here as originally intended. *Rumours* on DVD Audio also features a photo gallery and an audio interview with the band.

The Bedroom Mixes, by the Jazz at the Movies Band, takes an understated approach to surround; this DVD Audio set emphasizes sonic clarity and subtlety. Highlights include a beautiful rendition of "As Time Goes By," featuring Nino Tempo on tenor saxophone. *The Bedroom Mixes* uses the surround speakers for ambiance: Soloists are not placed behind the listener. The result is soothing yet sultry.

Likewise, Gustav Mahler's Symphony No. 2, *Resurrection*, conducted by Zubin Mehta, places the listener in a frontal, concert-hall setting. The sonic detail of the Israel Philharmonic Orchestra and Prague Philharmonic Choir is impressive here: The juxtaposition of diverse stylistic/emotional components in Mahler's work—from turbulent to playful—are engrossing. Even non-classical audiophiles are sure to be enthralled by Mahler's Second in DVD Audio.

CHRISTOPHER WALSH

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

★ EMMYLOU HARRIS One Big Love (3:40)

PRODUCER: Malcolm Burn
WRITERS: P. Griffin and Angelo
PUBLISHERS: One Big Love Music/Chrome Dog Music/Universal-Polygram International/Green Wagon Music. ASCAP

Nonesuch 300560 (CD promo)

Billboard Century Award winner Emmylou Harris' satisfying Nonesuch debut, *Red Dirt Girl*, gets the radio release treatment as the artist sets out on a summer tour. "One Big Love," originally a midtempo amble that focused primarily on her splendid vocals (which are accented by some nice guitar work), is remixed into a surprisingly cool number that could make the grade at triple-A radio, if not the more mainstream side at open-minded adult top 40 or modern adult outlets. Kevin Salem's work on the new version adds a beat-box shuffle, along with a looped background vocal that acts as a strong-willed hook throughout the song, giving it an almost mystical quality. It all works well with Patti Griffin/Angelo's laid-back track about taking a chance and giving in to the risks of a love affair ("I don't know where we are and I don't care/Now we're out of gas and riding on air"). This track does nothing but affirm Harris' role as a traditionalist who's willing to break down boundaries.—CT

DEBORAH COX Absolutely Not (3:39)

PRODUCERS: Eric "Donovan East" Johnson and D. Christopher "Dip Q" Jennings

WRITERS: E. Johnson, D. Christopher Jennings, A. Russell, T. Palmer, E. Jones, and J. Glasco
PUBLISHERS: Deandres Bird Publishing/EMI Music/Q-Pin Music/Aruss Music/From Where I Stand Music/Axis Media Publishing/Glasco Music. ASCAP

J Records 21080 (CD promo)

Powerhouse singer Deborah Cox is among the most promising young talents in the public eye, with a level of poise, skill, and beauty in the vein of Whitney Houston. Unfortunately, for her big return, she is given little to work with. "Absolutely Not" is a note-for-note, beat-for-beat rip-off of Destiny's Child's recent No. 1 smash "Independent Women Part II." From the melody's opening note and staccato beat to the texture of the voices on the chorus and the female-empowerment theme, there's not an iota of originality to this song. There is not a shadow of a doubt that this track was meant to sound *precisely* like the day's biggest female superstar act. And why, given that Cox can easily stand on her own, as she has in such classic originals as "Nobody's Supposed to Be Here"? This single from the soundtrack to Eddie Murphy's *Dr. Doolittle 2* is sorely disappointing. Is this a forward step for the artist? Absolutely not.—CT

R & B

► MUSIQ SOULCHILD FEATURING AYANA OF AARIES Girl Next Door (4:05)

PRODUCERS: Andre Harris and Carvin Haggins
WRITERS: T. Johnson, A. Harris, C. Haggins, J. Scott, and E. Green
PUBLISHER: not listed

Def Soul 15272 (CD promo)

Musiq Soulchild looks to score again with the third single from his stellar debut,

SPOTLIGHT



SMASH MOUTH I'm a Believer (2:54)

PRODUCER: Eric Valentine
WRITER: N. Diamond
PUBLISHER: not listed

DreamWorks/Interscope 10464 (CD promo)

Who (over 30) doesn't remember the Monkees' gleeful classic "I'm a Believer," which spent seven weeks at No. 1 in 1966. And who better to revive it for the next millennium than party band Smash Mouth, which continues to surprise with its ability to apply virtually the same groovy lounge/organ-swell sound to hit after hit ("Walkin' on the Sun," "All Star," "Can't Get Enough of You Baby"). This instantly adhesive cover will light up the ears of the younger generation, and top 40 should be eager to indulge them. Instrumentation is right on the mark, with giddy electric guitars, snapping percussion, plenty of that organ, and the gruff, grinning vocals of lead singer Steve Harwell. Despite the bubble-gum pop nature of the track, Neil Diamond's lyric is cool and eminently singable: "What's the use of trying?/All you get is pain/When I wanted sunshine, I got rain/Then I saw her face, now I'm a believer." The hasty radio edit (2:54) comes straight from the song's appearance in the animated DreamWorks hit *Shrek* and can be found on the film's soundtrack. Meanwhile, the band is at work in the studio on its next full-length project.—CT

Aijuswanaseing. This time out, the Philadelphia native offers a midtempo ditty perfect for late-night cruising. Lifting a sample from Ramsey Lewis' "My Love for You," "Girl Next Door" is sleek and smooth as its lyric about the one that got away slides along the chunky bassline. The single's songwriting team, which includes Jill Scott, ably turns an everyday topic into an introspective tale. In fact, Scott contributed guest vocals to an earlier version of the song that didn't make the album. In her stead, newcomer Ayana gives the listener a taste of what's to come from her impending female duo Aaries, another up-and-coming Def Soul act. "Girl Next Door" has all the right components

NATURAL Put Your Arms Around Me (3:14)

PRODUCER: Ali Dee
WRITER: S. Kipner
PUBLISHER: not listed

Trans Continental Records (CD promo)

Detractors of the boy-band phenomenon might as well give it up. Backstreet Boys have just pushed their way into the top 40 again, 'N Sync has one of the hottest tours of the summer, and O-Town is getting respect at radio. Now, Lou Pearlman—the mastermind behind those three acts—is at it again with the five-man Natural, whose debut "Put Your Arms Around Me" is a startlingly good pop song—tightly produced, beautifully written (by Steve Kipner, who penned "Genie in a Bottle," among dozens of hits),

SPOTLIGHT

EVA CASSIDY Over the Rainbow (3:33)

PRODUCER: Chris Biondo
WRITERS: E.Y. Harburg and H. Arlen
PUBLISHER: EMI Feist Catalog, ASCAP

Blix Street Records 0452 (CD promo)
The bittersweet story of the late Eva Cassidy has worked its way around the world, and the impact has been staggering. Cassidy was a gifted singer who lived in the Washington, D.C., area and recorded five albums between 1992 and '96 on indie labels, before succumbing to cancer at the age of 33 (*Billboard*, Jan. 20). Slowly, a cult following grew into a full-fledged



movement, and today, her *Songbird* has topped the album charts across Europe and is just beginning to take flight in the U.S.; it topped the *Billboard* Internet chart in May. Indie Blix Street Records is working this delicate, utterly enchanting rendition of the classic "Over the Rainbow" to AC radio, smooth jazz, and triple-A—and it should stop listeners in their tracks. No doubt, this is a tough number to take on, but Cassidy's voice shines new light on the evergreen. There's a vulnerable finesse about her style, an ease and elegant touch; yet her self-reliance comes through as the song makes its way to a pleasing peak. This is one of those rare tracks that really doesn't need radio to survive. Cassidy's art is showing the power to make its own way in the world, even as the artist has left it.—CT

to follow in the footsteps of Soulchild's prior hits, "Just Friends" and "Love." With R&B radio already picking up on the single, Musiq looks to be in tune with the summer airwaves.—RH

COUNTRY

► DIXIE CHICKS Heartbreak Town (3:53)

PRODUCERS: Blake Chancey and Paul Worley
WRITER: D. Scott
PUBLISHING: EMI April Music Inc./House of Bram. ASCAP

Monument 16774 CD promo

The latest single from Dixie Chicks' multi-platinum *Fly* album is a striking ballad that contains all the hallmarks of a Chicks hit—a

SPOTLIGHT



DIDO Hunter (3:45)

PRODUCERS: Rick Nowels and Dido
WRITERS: D. Armstrong and R. Armstrong
PUBLISHERS: Warner Chappell Music, PRS, adm. by WB Music Corp./BMG Music, ASCAP

Arista 3971 (CD promo)

When Dido first performed in New York in spring 2000—a year after the then-disappointing performance of her *No Angel* set—she joked with the audience that it was nice to be in town, since she probably would never have the opportunity again. Fast forward to the present, and it's a different story. Today, her album has surpassed sales of 3 million in the U.S., while it has been lodged near the top of the European charts for months (with 8 million in worldwide sales). Following the success of her first multi-format hit single "Thank You," Arista issues the fourth track from the album. Unlike the happy previous outing, "Hunter" illustrates the dissolution of a relationship and the singer/songwriter's urge to seek out a new world: "This queen you think you own, wants to be a hunter again/Wants to see the world alone again/So let me go, let me leave." While Dido's sound—vocally, instrumentally, and tempo-wise—varies little across *No Angel*, this is among the album's more aggressive numbers. Her connection with listeners should serve as a green light for adult top 40 and modern AC outlets, if not mainstream top 40s.—AS

plaintive, emotional vocal from new mamma Natalie Maines, along with sterling harmonies and musicianship from sisters Emily Robison and Martie Seidel. Written by Darrell Scott, the song is a moving portrait of a young family leaving home to scratch out a better life. Maines' performance aches with the reality of fractured dreams and a hard-scrabble existence from which there seems no escape. As with most Chicks ballads, the production is tasteful and understated, leaving the ladies' formidable talents plenty of room to breathe. It's one of those simple, transcendent country records that will serve as a beautiful counterpoint to the frothy, summertime pop spilling forth from country radio airwaves.—DEP

NEW & NOTEWORTHY



and quite a showcase for some utterly glorious harmonies. These guys, who range from 18 to 22 years old, possess

the requisite pouty lips and glittering coiffs that come with the territory, but aim to stand apart by playing a variety of instruments—in concert—from electric guitar, bass, and drums to keyboards, violin, and, should it be required, sax. They've already made the teen-rag circuit, have toured with cross-generational kindred spirits the Monkees, and have promotional deals inked with Claire's Accessories stores and Saks Fifth Avenue. The only missing element: radio. Top 40 isn't exactly welcoming new boy bands with open arms these days, but taken on its own merit, this is an ebullient, grade-A pop song that deserves serious consideration.—CT

ROCK TRACKS

SIMON SAYS Blister (3:38)

PRODUCERS: Mark Needham and Simon Says
WRITERS: Simon Says
PUBLISHERS: Warner/Chappell/The Say Music

Hollywood 11338 (CD promo)
On its second major-label disc, *Shut Your Breath*, Sacramento, Calif.'s Simon Says turns up the volume, eschewing the lighter sounds of its 1999 debut, *Jump Start*, to join the proud—if not rare—ranks of the new-metal bands. As the group did in its mid-'90s incarnation as a garage metal band, the quartet once again nails this angrier formula—Zac Diebels' axework is as loud and furious as the best of them, and Matt Franks' vocals oscillate from a hushed, ominous tone to explosive screaming. The story of Simon Says reads as a testament to the value of patience: Had the band kept its loud sound all along, it might have been cited as a pioneer of the new-metal movement. Alas, the band is now in the unattractive position of appearing as followers when it was initially ahead of the action. As promised, these guys are dishing out the anger, but nowadays, it's a tough call as to what sets them apart from the rest of the pack.—EA

AC

TITO PUENTE JR. Here's to You (3:47)

PRODUCER: Edwin Ramos Jr.
WRITERS: E. Ramos and E. Figueroa
PUBLISHERS: Edwin Jesus Ramos Jr. and Edward Figueroa/Gotham Publishing/Let It Loose Music, BMI

Gotham Records 45020 (CD promo)

The passing of salsa great Tito Puente last year brought a profound sadness to the Latin American music community, and certainly, no one felt it more acutely than his son, fellow musician Tito Puente Jr. In the easy-flowing "Here's to You," he pays tribute to his legendary father, with a lyric that cuts right to the heart of the matter: "All I have are thoughts of you/I'll always remember the times/Here's to you, here's to all that we've been through." Musically, the track complements the sentiment—which certainly can be applied to anyone's loss of a loved one—with the gentle strumming of a Spanish guitar over a breezy midtempo Latin beat. It's truly a lovely composition. Any station that found success with Selena's similarly themed "Thinking of You" will find this a fitting companion (it's also recorded in Spanish as "Para Ti" on the promo single). A nice moment for a man deserving of tribute, and a fitting warm-up for the younger Puente's upcoming album. Contact Gotham Records at 305-502-3311.—CT

DANCE

NEW ORDER True Faith (5:44)

PRODUCERS: Stephen Hague and New Order
WRITERS: New Order and S. Hague
PUBLISHERS: Be Music, PRS, adm. by WB Music Corp./Cut Music. ASCAP

REMIXERS: Philip Steir and Richard Morel

Qwest/Warner Bros. 100663 (CD promo)

Since its original release in 1987, it seems as though New Order's "True Faith" has been rereleased, reworked, and remixed via soundtracks and compilations a dozen times. Here we go again, this time for the upcoming (*The Best of New Order*). Two remixes go at the classic cut here, first Philip Steir with his "re-order mix," an edit of the same length (though still sizable for radio at 5:44), and the requisite dub. He inserts a rubbery bass wave that adds a nouveau funk to the traditional vocal, along with some electronic gizmos that somewhat modernize the basic melody line. Richard Morel's "Pink Noise Club Mix" is more trancey, with a dream-like echo placed over the vocal, and a vibe well-suited to the post-2 a.m. club crowd. For true fans of "True Faith," these new mixes are worth a spin simply for the amusement of it all, but this is still like adding more garlic when the sauce is fine already. There's no need to mess with a perfect, time-tested musical recipe.—AS

CONTRIBUTORS: Eric Aiese, Rashaun Hall, Deborah Evans Price, Chuck Taylor, Ayhan Sahin. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **NEW & NOTEWORTHY:** Exceptional releases by new or upcoming artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.



Another Take. Donny Hathaway's "Someday We'll All Be Free" is among the tracks slated for Take 6's next album. Tentatively titled *Beautiful World*, the set is slated for a late summer/early fall release. Taking a recording break at Santa Monica, Calif.'s Hannibal Studios are, seated, from left, Take 6's Mark Kibble, guest vocalist Lalah Hathaway (Donny Hathaway's daughter), and producer Marcus Miller. Standing, from left, are Hannibal Studio's Khaliq Glover and Bibi Green and Take 6's Joey Kibble, David Thomas, Cedric Dent, and Claude McKnight.

Hip-Hop Summit Drafts Initiatives

Advisory Labeling, Mentoring, Empowerment Are Set As Goals

BY GAIL MITCHELL

Building bridges among the hip-hop industry, the urban community, and political sectors was the dominant theme of the two-day (June 12-13) Hip-Hop Summit 2001, mobilized by Def Jam founder/entrepreneur Russell Simmons (*Billboard*, June 16). Capping the event, held at the New York Hilton, was the June 14 announcement of a three-part series of ongoing initiatives focusing on parental advisory labeling, hip-hop mentoring programs, and

political empowerment.

While Simmons' efforts attracted a diverse group of artists, label and industry executives,

'We got a lot done. But the question now is follow-up, which we'll make sure we do.'

—RUSSELL SIMMONS, DEF JAM

mons says the primary intent of the summit was to first open a dialogue among the hip-hop industry's major players and begin building a cohesive coalition before presenting an agenda to the public.

"We invited people who loved hip-hop to hold private meetings on how to make a great industry greater," Simmons says. "A number of adults are disconnected from young people. Organizations like the NAACP and the SCLC [Southern Christian Leadership Conference] have a history in civil rights and uplifting suffering people, but at the end of the day they haven't handed off the baton to the next generation. This summit has started a lot of ongoing dialogue. For example, Sean Combs' Daddy's House charity will be working with the Urban League."

(Continued on page 26)

R&B Foundation GBGF Fund Is Up And Running; Austin Pays Tribute To Ella, Duets With Ingram

A HELPING HAND: The Gwendolyn B. Gordy Fuqua (GBGF) Fund—seeded by a \$750,000 donation from **Berry Gordy**, Motown Records founder and **Gwendolyn's** brother—is officially up and running. Initially announced last year in New York during the Rhythm & Blues Foundation's annual Pioneer Awards ceremony (*Billboard*, Sept. 16, 2000), the fund will provide supplemental medical assistance, as well as some nonmedical emergency aid, to early Motown artists of the '60s and '70s. The fund's chairperson is **Iris Gordy**. Artists who believe they're eligible for a GBGF Fund grant should contact the Rhythm & Blues Foundation at 202-588-5566.

PATTI'S BACK: Having wrapped a new album for Warner Bros., **Patti Austin** is busy preparing other projects, including a one-woman show and an **Ella Fitzgerald** tribute album.

Landing on Warner Bros. following Warner Music Group's buyout of her former label, Qwest, earlier this year, Austin

says the **Paul Brown**-produced *On the Way to Love* (due June 26) was "an amazing project and journey. And working with Paul was great, although it took a year of typical Patti Austin stubbornness." Austin says that when she returned to Qwest, the label she initially signed with in 1981, Brown was "suggested to me early on. But because he does a lot of instrumental work, I couldn't hear him for me. Then I heard what he did on **Al Jarreau's** latest project [*Tomorrow Today*], and a phone call was made."

The album, her 15th, reunites Austin with hit-making duet partner **James Ingram** on the track "If You Really Need Me Now," which also features sax man **Boney James**. And the title track—which Austin says "had my initials all over it"—was co-written by **Siedah Garrett**. It's also the title for Austin's one-woman autobiographical show set for next January with the Sacramento Theater Co.

Austin, who guests on the new GRP project *A Twist of Marley*, is also very excited about her aforementioned Fitzgerald tribute album. The one-off Concord Records venture is being recorded overseas. No release date has been set. "She never sang anything the same way twice," Austin says. "She was the astronaut of scatting. **Quincy Jones** [trivia note: He's Austin's godfather] talks about 'marinated mediocrity.' There's a lot

of it going around the industry. We need to be marinating excellence and quality. We can't lose sight of innovators like her, **Nat 'King' Cole**, and others."

Also on the Austin drawing board are plans for a syndicated radio show.

INDUSTRY BRIEFS: Elektra Entertainment signs **Nate Dogg** . . . Family Tree Entertainment has inked Epic artist **Macy Gray** and her music management firm, SCAM, under which she manages Soulife/Atlantic's **Sunshine Anderson**. Gray and Anderson join Virgin group **Ideal** and Lava Records' **Little T & the One Track Mike** as new clients of the **Michael "Blue" Williams**-founded Family Tree. The 5-year-old firm's roster also includes Arista acts **Donell Jones** and **OutKast**. Plans are in the works to open an L.A. office to complement those in New York and Atlanta . . . **The Manhattanans**—the version featuring original member **Edward "Sonny" Bivins**—are recording a gospel/R&B album

made up of favorite standards and the group's own new material. Westwood Music Group president **Victor Kaply**, whose firm handles the group's early catalog on Carnival Records, says he and the group are currently in talks with several labels about the project . . . **James Brown**, the **Isley Brothers** (whose new DreamWorks album, *Eternal*, is slated for early August), **Ramsey Lewis**, and the **Count Basie Orchestra** are among the diverse lineup for the third annual Indy Jazz Fest in downtown Indianapolis (July 9-15).

IT'S ALL IN THE GAME: OutSmart, the interactive celebrity-based trivia game played on Microsoft's zone.com, has added music star challengers to its pop culture mix. Over the next several weeks, online contestants will interact with and compete against **Shaggy** (whose game stint went live June 19), **Mariah Carey**, **Sisqó**, and **Mya**. The bimonthly game—developed by Jellyvision—is hosted by **Tim Parker** . . . Rip Van Nelly is the name of the online game that features Fo' Reel/Universal's **Nelly** and the **St. Lunatics**. Designed by Pileated Pictures, the game has players guiding Nelly (who awakens after a 20-year sleep) through a series of events en route to his concert. It's available on nelly.net.

The Rhythm The Rap and The Blues

by Gail Mitchell



and political, educational, and religious leaders, some critics noted the absence of such organizations as the Anti-Defamation League and the National Organization of Women. However, Sim-

J Records Newcomer Jimmy Cozier Finally Embraces A Singing Career

BY ALIYA S. KING

NEW YORK—A heartfelt song about a demanding girlfriend is propelling 24-year-old Jimmy Cozier into the big time. Shipped to radio April 21 and currently No. 17 on Hot R&B/Hip-Hop Singles & Tracks, lead single "She's All I Got" has J Records waxing optimistic about the July 24 release of the artist's first album, *Cozier*.

"The single is infectious and appeals to both women and men," says Ron Gillyard, J Records senior VP of black music. He adds that a new remix features rappers Fabolous and E40. "We're going for the hip-hop-driven stations, and that's also going to increase his radio audience."

All this attention is something that the Brooklyn, N.Y.-born-and-bred Cozier did not foresee. The former background singer set his sights on being a songwriter/producer—not a solo performer.

"There was a lot of singing and dancing in my household when I was young," he explains. "My parents would put me on the spot a lot to sing for family and friends. It was so embarrassing. I chose to write music instead of [choosing to] perform."

Cozier began writing songs for new artists, eventually penning tunes for major stars like Janet Jackson (co-writing Jackson's "Girlfriend" with Teddy Riley in 1999). Wyclef Jean got his hands on a demo from Cozier's New York-based management/booking firm Upgrade Entertainment and slipped it to J Records chief Clive Davis. "Wyclef called and said Clive wanted to meet with me," Cozier says. "And that was it—I was signed to J Records."

In addition to the Mike City-written and -produced single, the album

includes such highlights as the mid-tempo, radio-friendly "Ten Love Commandments" and a winsome ballad on back-and-forth love affairs, "Two Steps." All told, the album features 10 songs co-written by Cozier, who's published through Siyeeda's Music Publishing (ASCAP). Jean served as the album's executive producer.

In addition to coordinating an extensive promotional tour with live performances, the label is initiating online contests and sending *Cozier* samplers to various tastemakers. Street teams have also been dispensed in major markets, complemented by guest appearances



COZIER

on such mainstays as *Soul Train* and *Showtime at the Apollo*.

Ron Stringer, president of Justin's Music in Detroit, believes the growing airplay of the first single will help draw consumers, especially women, into his store when the album is released. "Customers who bought Musiq Soulchild and Carl Thomas will definitely be interested in Jimmy Cozier," Stringer says. "I can even see customers who are into light jazz and jazz fusion, older male and female consumers, picking up this album."

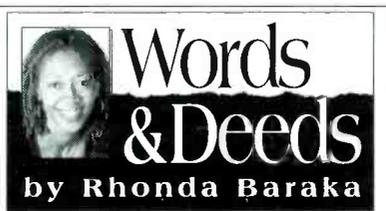
As the industry makes predictions, Cozier is still amazed at how fast everything has come together. "I really thought I would stick to songwriting and producing," Cozier says. "But whenever I played my demo tapes or sang backup, people would always wonder why I wasn't in front of the microphone. So it's time to show the world what I've got."

Lil' Troy Gets 'Back To Ballin' ' On Koch

WHO WANTS MO' MONEY? Lil' Troy has inked a seven-figure deal with Koch International for the distribution of his label, Short Stop Records. The label's first release will be Troy's sophomore album, *Back to Ballin'*, the follow-up to 1999's *Sittin' Fat Down South*, which spawned the hit single "Wanna Be a Baller."

The new album's lead single, slated for an August release, is "Mo' Money Brings Mo' Problems." The album features appearances by **Willie D of the Geto Boys** and **Mr. Mix of 2 Live Crew**, as well as Short Stop artists **R-Dis**, **D-Man**, **Bay B. Doll**, and **Pos-a-Threat**.

Next month, Troy joins **Dream**, **3LW**, and **Nelly** on a multi-city tour as the opening acts for **Destiny's Child**. The tour kicks off July 28 at



Atlanta's Philips Arena and wraps up Sept. 14 in Portland, Ore.

The Houston native has also launched a casual clothing line and in April released the film *Wanna Be a Baller* on video (after several airings on BET pay-per-view). The film stars Troy and his 15-year-old son, **Troy Birklett Jr.**

IT TAKES A VILLAGE: The upcoming Family Tree Tour (The

Rhythm, the Rap, and the Blues, *Billboard*, June 23), is the brainchild of **R.J. Rice**, CEO of Barak Records and former leader of the '80s group **R.J.'s Latest Arrival**.

Headlining the 24-city sweep is Detroit's **Slum Village**, along with **Phife Dawg** and **Jarobi** (formerly of **A Tribe Called Quest**), **DJ Rasta Root**, **Dwele**, **Phat Kat**, and **Mystic**. It begins June 28 in Chicago and ends Aug. 3 in Park City, Utah.

Rice came up with the idea for the tour because he thinks the best way for acts to ensure longevity is to become masterful and seasoned performers. "If you break a group in the clubs like a rock band and break them the right way, then they're going to have longevity," he says. "I'm really trying to build Slum Village and the groups signed to Barak into powerhouse entities—not just in making records and having a special sound but as true performers. We're going to use turntables, but let's go with a live band and background singers."

Slum Village's new album, *Trinity*, will be released this fall on Barak Records/JCOR Entertainment. Rice adds, "We're going to put an act together called **Family Tree**, which will be all the acts on the tour. We'll also do an album around every two years."

DOIN' IT RIGHT QUICK: Atlanta hip-hop trio **Jim Crow**, which created a media buzz with its 1999 album *Crow's Nest* and the single "That Drama (Baby's Mama)," returns next month with *Right Quick* via newly formed Scarecrow/Orea Records in Atlanta. Co-executive-produced by **Rob McDowell** of **Black Market**, *Right Quick* reunites the group that comprises **Polow, Mr. Mo**, and **Cartel** with producer **Jazze Pha**. The set features the double single "Say One More Thing"/"Holla at Me." The album also boasts appearances by **Slick Rick** and **Sean Paul** of **the Youngbloodz**.

NEW FRAME OF MIND: Music lovers whose tastes encompass hip-hop, spoken word, jazz, and R&B might satisfy their palettes by getting into a different frame of mind—that is, by sampling the music of New Jersey foursome **Mind Frame**. The group's independent debut, *Eclectic Soul/Who Do I Be?*, is an attention-grabber with its broad range of musical styles. Comprising **Rosalin "Drama Child" Harris**, **Toure "Rational" Summey**, **Kenneth "Damn" Kelly**, and turntablist **Haste Percision**, Mind Frame's musical influences include **Ella Fitzgerald**, **Run-D.M.C.**, and **Garth Brooks**.

The group's debut album for New Jersey-based Basta FM Entertainment is distributed by Atlanta's StillDigital.

Rhonda Baraka can be reached at baraka3@mindspring.com.



by Minal Patel

DEBUT DIFFERENCES: **Ginuwine** earns the Hot Shot Debut on Hot R&B/Hip-Hop Singles & Tracks, bowing at No. 55 with "Differences" (Epic), his second single from *The Life*. "Differences," which was No. 6 last issue on *Billboard.com's* Bubbling Under R&B/Hip-Hop Singles chart, enters Singles & Tracks with an increase in audience of more than 5 million. It also debuts on Hot R&B/Hip-Hop Airplay at No. 47, one notch below that chart's highest debut, "Area Codes" (Disturbing Tha Peace/Def Jam/IDJMG) by **Ludacris Featuring Nate Dogg**, which comes in at No. 46. While "Codes" debuts higher than "Differences" on the Airplay chart, it enters behind "Differences" on Singles & Tracks at No. 57.

The contrast in ranks on those two charts between these airplay-only tracks is because "Differences" earns more points from non-monitored radio-station playlists. Singles & Tracks factors point values from airplay monitored by Broadcast Data Systems (BDS), SoundScan-compiled sales, and non-BDS monitored airplay. That last constituent puts "Differences" a handful of points ahead of "Codes" on Singles & Tracks. The first single from Ginuwine's *The Life* album, "There It Is," which peaked at No. 18 on Singles & Tracks, moves to recurrent status this issue, as it ranks below No. 50 after a 20-week run. "Differences" is Ginuwine's highest-debuting song since his first chart title, 1996's "Pony," debuted at No. 39 and spent two weeks at pole position. ("Pony" arrived before airplay-only tracks were eligible to chart, which is why debuts were usually higher in those days.)

"Codes" is the highest debut on Singles & Tracks to date for Ludacris, whose first two singles went top 10: "What's Your Fantasy" reached No. 10, and "Southern Hospitality," now at No. 47, peaked at No. 6. The new track's bow marks a fourth simultaneous appearance on the chart for Ludacris and a fifth for Nate Dogg. Aside from "Hospitality" and "Codes," Ludacris is a featured guest with **Da Brat** on **Mariah Carey's** "Loverboy" (Virgin), which sits at No. 44. He is also on "Bia' Bia'" (BME/TVT) by **Lil Jon & the East Side Boyz** as a featured artist alongside **Too Short**, **Big Kap**, and **Chyna Whyte**. In addition to "Codes," Nate Dogg's four other current chart entries include guest stints on **Snoop Dogg's** "Lay Low" (No Limit/Priority), **Fabulous's** "Can't Deny It" (Desert Storm/Elektra/EEG), **Chico & Coolwadda's** "High Come Down" (MCA), and **Kurupt's** "Behind the Walls" (Avatar).

FEELIN' SO GOOD: This issue's Greatest Gainer/Airplay on Singles & Tracks is "I'm Real" (Epic) by **Jennifer Lopez Featuring Ja Rule**, which moves 61-38, following its debut last issue—Lopez's highest debut to date. "I'm Real," which jumps 21 notches to No. 35 on the Airplay chart, is up 4.7 million listeners, bringing its total audience to 11.5 million within two weeks of charting. Proclaimed "a smash" by **Raphael George**, music director at WPHI Philadelphia, where it saw a double-digit detection increase this issue, "I'm Real" gained 317 spins at R&B radio. The title is the third release from Lopez's *J. Lo* album, which debuted at No. 1 on Top R&B/Hip-Hop Albums and currently sits at No. 78. Her highest-charting Singles & Tracks title is "If You Had My Love," which peaked at No. 6.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
► No. 1 ◀					
1	1	1	7	MY BABY (C) (D) (T) SOULJA/NO LIMIT 50202/PRIORITY †	LIL' ROMEO 7 weeks at No. 1
2	6	11	6	TORTURE (D) (T) HYDRA 9111/LANDSPEED	SCREWBALL FEATURING M.O.P.
3	9	6	9	ALL I WANNA DO (D) URBAN SPEARS 0003/URBAN DREAMS	THE YOUNG MILLIONAIRES FEAT. LIL' ONE — THE YOUNG MILLIONAIRES
4	2	5	3	NONE TONIGHT (D) WORLDWIDE 50200/PRIORITY †	LIL' ZANE
► GREATEST GAINER ◀					
5	31	—	2	MUSIC (T) NYLA/DEF SQUAD 497578/ANTERSCOPE †	ERICK SERMON FEATURING MARVIN GAYE
6	3	9	4	CALL ME E.S. (D) (T) DIRECT 1224/LANDSPEED	7L & ESOTERIC
7	10	8	12	DID THAT! (C) (D) LAY IT DOWN 2011	812 SOULJAZ FEATURING WHOO WHEE
8	5	4	9	OOCHIE WALLY (T) (X) ILL WILL 79586*/COLUMBIA †	QB FINEST FEATURING NAS AND BRAVEHEARTS
9	20	33	4	U KNOW U GHETTO (C) (D) TONY MERCEDES/BUCKET HEAD 8306/EDL ENTERTAINMENT †	BISHOP
10	14	23	4	THE SUN GOD (T) RAWKUS 320*	HI-TEK FEATURING COMMON & VINIA MOJICA
11	18	—	2	WHAT IT IS (T) VIOLATOR/LOUD/COLUMBIA 79600*/CRG	VIOLATOR FEATURING BUSTA RHYMES
12	4	2	8	WHO'S GONNA LOVE YA' (C) (X) KING B 3002*	BIGGA FIGGAZ
13	13	17	11	BOMB BOMB GIRL (D) (T) BLAKCITY 1002 †	J.A.G. FEATURING CAMEO AND RAA'K
14	17	47	3	Y'ALL DON'T WANNA (T) EASTERN CONFERENCE 325*/RAWKUS	SKILLZ
15	8	10	8	ANGEL (T) (V) (X) MCA 155811* †	SHAGGY FEATURING RAYVON
16	16	7	14	SUPERB (C) (X) FY STATION 5690*	SUPERB
17	7	3	17	WHAT WOULD YOU DO? (C) (D) BOOGA BASEMENT 497489/INTERSCOPE †	CITY HIGH
18	11	13	27	BOW WOW (THAT'S MY NAME) (D) (T) (V) (X) SO SO DEF/COLUMBIA 79556/CRG †	LIL BOW WOW
19	22	20	37	COME RIDE WITH ME (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	JAHARI
20	19	19	51	ONE MORE CHANCE/STAY WITH ME (T) (X) BAD BOY 79380*/ARISTA	THE NOTORIOUS B.I.G.
21	32	34	3	MY PROJECTS (T) (X) INFINITE 2225*/TOMMY BOY †	COO COO CAL
22	37	25	12	WHAT SIDE YOU ON (D) (T) CRIMEWAVE 2001	SHAMUS, FLU, KARACHI-RAW, SKAR & MAXIMILLAN
23	21	21	14	REQUEST LINE (C) (D) (T) INTERSCOPE 497498 †	BLACK EYED PEAS FEATURING MACY GRAY
24	12	12	8	BIGACTS LITTLEACTS (T) (X) D&D IN THE PAINT/FAT BEATS 8263*/KOCH	AFU-RA FEATURING GZA
25	24	16	36	CROSS THE BORDER (C) (D) (T) (X) ATLANTIC 85008/AG †	PHILLY'S MOST WANTED
26	39	—	2	GRIMEY (T) VIOLATOR/LOUD/COLUMBIA 79601*/CRG	VIOLATOR FEATURING NOREAGA
27	15	14	9	THAT'S THE WAY WE ROLL (D) (T) FARMCLUB.COM/WEB 497419/INTERSCOPE †	ALLEY LIFE
28	30	24	6	LET ME BLOW YA MIND (T) RUFF RYDERS 497562*/INTERSCOPE †	EVE FEATURING GWEN STEFANI
29	RE-ENTRY	6		MIND THROBBIN (D) LLO 8588	LOW LIFE ORGANIZATION
30	23	18	7	LET'S GET IT (T) BAD BOY 79383*/ARISTA †	THREE THE... G. DEP, P. DIDDY & BLACK ROB
31	35	29	4	LAPDANCE (T) (X) VIRGIN 38786* †	N*E*R*D FEATURING LEE HARVEY & VITA
32	26	26	8	LET'S GET DIRTY (I CAN'T GET IN DA CLUB) (T) DEF JAM 572917*/IDJMG †	REDMAN FEATURING DJ KOOL
33	28	30	51	BIG POPPA/WARNING ▲ (T) (X) BAD BOY 79377*/ARISTA †	THE NOTORIOUS B.I.G.
34	34	37	13	LAY LOW/SNOOP DOGG (D) (T) NO LIMIT 50174*/PRIORITY †	SNOOP DOGG FEAT. MASTER P, NATE DOGG, BUTCH CASSIDY & THA EASTSIDAZ
35	41	32	30	\$#!* ON YOU (T) (X) SHADY/RAWKUS 497344*/INTERSCOPE †	D-12
36	25	22	5	BEANIE (MACK B****) (T) ROC-A-FELLA/DEF JAM 572935*/IDJMG †	BEANIE SIGEL
37	RE-ENTRY	11		GUILTY UNTIL PROVEN INNOCENT (D) (T) ROC-A-FELLA/DEF JAM 572809*/IDJMG †	JAY-Z FEATURING R. KELLY
38	36	28	29	IT WASN'T ME (T) (V) (X) MCA 155782* †	SHAGGY FEATURING RICARDO "RIKROK" DUCENT
39	50	43	8	LICK SHOTS (T) THE GOLD MIND/ELEKTRA 67221*/EEG	MISSY "MISDEMEANOR" ELLIOTT
40	29	31	6	BEST U CAN (T) LOUD/COLUMBIA 79592*/CRG †	THA LIKS
41	33	35	16	GET UR FREAK ON (T) THE GOLD MIND/EASTWEST 67190*/EEG †	MISSY "MISDEMEANOR" ELLIOTT
42	NEW ►	1		CAN'T DENY IT (T) DESERT STORM/ELEKTRA 67231*/EEG	FABOLOUS FEATURING NATE DOGG
43	44	40	47	I'LL BE MISSING YOU ▲ (T) (X) BAD BOY 79097*/ARISTA †	PUFF DADDY & FAITH EVANS FEATURING 112
44	40	39	30	MS. JACKSON (D) (T) (X) LAFACE 24525*/ARISTA †	OUTKAST
45	27	27	4	LET'S GIT DOE (T) LOUD/COLUMBIA 9008*/CRG †	THE BEATNUTS FEATURING FATMAN SCOOP
46	RE-ENTRY	27		YA STYLE (X) RUFF TOWN/PALM PICTURES 70062*/RYKO PALM †	SYLK-E. FYNE
47	45	—	2	PURPLE HILLS (D) (T) SHADY 497583*/INTERSCOPE †	D-12
48	47	41	21	DOLLAZ, DRANK & DANK (C) (D) (T) HEAVYWEIGHT 2152/TVT †	MR. SHORT KHOP FEATURING KOKANE
49	NEW ►	1		PLEASE DON'T MIND (T) ATLANTIC 85412*/AG †	PHILLY'S MOST WANTED FEATURING ANDRE WILSON
50	NEW ►	1		PUT YOUR HANDS UP (T) VIOLATOR/LOUD/COLUMBIA 79599*/CRG	VIOLATOR FEATURING LL COOL J

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.

JUNE 30, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				No. 1		
1	1	—	2	ST. LUNATICS	FO' REEL 014119/UNIVERSAL (12.98/18.98)	2 weeks at No. 1
				HOT SHOT DEBUT		
2	NEW	—	1	SILK	ELEKTRA 62642/EEG (12.98/18.98)	LOVE SESSIONS
3	3	1	6	MISSY "MISDEMEANOR" ELLIOTT	THE GOLD MIND/ELEKTRA 62639/EEG (12.98/18.98)	MISS E...SO ADDICTIVE
4	NEW	—	1	AZ	MOTOWN 013786*/UNIVERSAL (12.98/18.98)	9 LIVES
5	6	3	7	DESTINY'S CHILD	COLUMBIA 61063/CRG (12.98 EQ/18.98)	SURVIVOR
6	2	—	2	TURK	CASH MONEY 860926/UNIVERSAL (12.98/18.98)	YOUNG & THUGGIN'
7	5	—	2	SOUNDTRACK	MURDER INC./DEF JAM 548832*/IDJMG (12.98/18.98)	THE FAST AND THE FURIOUS
8	4	2	4	REDMAN	DEF JAM 548381*/IDJMG (12.98/18.98)	MALPRACTICE
9	7	4	13	112	BAD BOY 73039*/ARISTA (12.98/18.98)	PART III
				GREATEST GAINER		
10	11	10	14	JAHEIM	DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]
11	9	7	4	LIL JON & THE EAST SIDE BOYZ	BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP
12	10	5	9	JANET	VIRGIN 10144* (12.98/18.98)	ALL FOR YOU
13	8	6	3	SOUNDTRACK	NYLA 493069*/INTERSCOPE (12.98/18.98)	WHAT'S THE WORST THAT COULD HAPPEN?
14	12	8	4	TYRESE	RCA 67984* (11.98/17.98)	2000 WATTS
15	13	9	12	2PAC	AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME
16	16	17	48	JILL SCOTT	HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98)	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1
17	14	12	15	EVE	RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION
18	18	29	14	TANK	BLACKGROUND 50404* (12.98/16.98)	FORCE OF NATURE
19	15	11	8	CASE	DEF SOUL 548626/IDJMG (12.98/18.98)	OPEN LETTER
20	19	13	12	INDIA.ARIE	MOTOWN 01377D/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL
21	17	14	31	MUSIQ SOULCHILD	DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)
22	21	19	51	NELLY	FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR
23	20	16	16	PROJECT PAT	HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN
24	22	18	36	JA RULE	MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36
25	24	27	6	HI-TEK	RAWKUS 50171*/PRIORITY (16.98 CD)	HI-TEKNOLOGY
26	23	15	9	SUNSHINE ANDERSON	SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)	YOUR WOMAN
27	25	23	11	GINUWINE	EPIC 69622* (12.98 EQ/18.98)	THE LIFE
28	28	25	32	R. KELLY	JIVE 41705*/ZOMBA (12.98/18.98)	TP-2.COM
29	27	21	13	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US
30	30	28	5	SYLEENA JOHNSON	JIVE 41700/ZOMBA (11.98/17.98)	CHAPTER 1: LOVE, PAIN & FORGIVENESS
31	32	31	35	LUDACRIS	DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME
32	35	22	4	PASTOR TROY	MADD SOCIETY 014173*/UNIVERSAL (12.98/18.98)	FACE OFF
33	29	32	4	CITY HIGH	BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)	CITY HIGH
34	26	30	34	OUTKAST	LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA
35	33	26	45	SHAGGY	MCA 112096* (11.98/17.98)	HOTSHOT
36	36	33	41	DONNIE MCCLURKIN	VERITY 43150/ZOMBA (10.98/16.98)	LIVE IN LONDON AND MORE...
37	34	24	7	JT MONEY	FREEWORLD 27069*/PRIORITY (11.98/17.98)	BLOOD SWEAT AND YEARS
38	37	35	26	SNOOP DOGG	NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL
39	45	41	7	REMEDY	FIFTH ANGEL 7001 (11.98/16.98)	THE GENUINE ARTICLE
40	31	20	4	STICKY FINGAZ	UNIVERSAL 157990 (12.98/18.98)	[BLACK TRASH] THE AUTOBIOGRAPHY OF KIRK JONES
41	51	43	38	LIL BOW WOW	SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG
42	47	40	31	SADE	EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK
43	NEW	—	1	SOUNDTRACK	MUSIC WORLD/COLUMBIA 85846/CRG (18.98 EQ CD)	MTV'S HIP HOPERA: CARMEN
44	41	—	2	SNYPAZ	RAPA-LOT 10367/VIRGIN (12.98/17.98)	LIVIN' IN THE SCOPE
45	43	36	5	OLIVIA	J 20001 (11.98/17.98)	OLIVIA
46	38	37	6	D.P.G.	D.P.G. 1001 (12.98/17.98)	DILLINGER & YOUNG GOTTI
47	39	46	11	SOUNDTRACK	GOSPO CENTRIC 70035/ZOMBA (11.98/17.98)	KINGDOM COME

48	RE-ENTRY	2	THE LOVE DOCTOR	MARDI GRAS 1055 (10.98/16.98)	DOCTOR OF LOVE	48	
49	44	45	12	JESSE POWELL	SILAS 112401/MCA (12.98/18.98)	JP	18
50	40	38	16	DIRTY	NFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	19
51	48	—	2	KOOL KEITH	OVERCORE 2270*/TVT (10.98/16.98)	SPANKMASTER	48
52	46	39	13	JON B	EDMONDS 69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	3
53	50	42	30	DAVE HOLLISTER	DEF SQUAD/DREAMWORKS 450278/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
54	42	34	9	ANGIE MARTINEZ	ELEKTRA 62366/EEG (12.98/18.98)	UP CLOSE AND PERSONAL	7
55	49	47	28	3LW	NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19
56	53	77	4	JIGMASTAS	BEYOND REAL 016*/LANDSPEED (17.98 CD)	INFECTIOUS	53
57	60	61	4	KARDINAL OFFISHALL	MCA 112569* (12.98/18.98)	FIRESTARTER VOLUME 1 — QUEST FOR FIRE	57
58	54	50	4	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 542855/UTV (19.98 CD)	ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS	45
59	66	53	6	STRETCH ARMSTRONG	SPIT 1601*/LANDSPEED (17.98 CD)	STRETCH ARMSTRONG PRESENTS SPIT	53
60	52	48	8	KRS-ONE	FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK	9
61	59	54	15	KOFFEE BROWN	DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	7
62	61	49	11	YUKMOUTH	RAPA-LOT 10042/VIRGIN (12.98/17.98)	THUG LORD: THE NEW TESTAMENT	17
63	65	80	5	LEXI...	REAL DEAL 70626/ORPHEUS (9.98/15.98)	AND THAT'S THE WAY IT IS	63
64	67	57	36	MR. C THE SLIDE MAN	UNIVERSAL 159807 (12.98/18.98)	CHA-CHA SLIDE	20
				PACESETTER			
65	90	82	30	ERYKAH BADU	MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
66	63	78	4	NIKKA COSTA	CHEESA SOUND 10056*/VIRGIN (12.98/17.98)	EVERYBODY GOT THEIR SOMETHING	63
67	55	55	28	K-CI & JOJO	MCA 112398 (12.98/18.98)	X	3
68	64	62	27	XZIBIT	LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
69	62	70	34	TAMIA	ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
70	58	56	13	SOUNDTRACK	WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	9
71	79	79	57	EMINEM	WEB/AFTEMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
72	NEW	—	1	CAPONIAC	TOMOBROOM 1107 (11.98/16.98)	CAPONIAC	72
73	71	73	10	VARIOUS ARTISTS	MOST WANTED EMPIRE 0005* (11.98/16.98)	OFF THE TANK COMPILATION	48
74	57	51	17	DJ CLUE	ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	1
75	75	63	34	JAY-Z	ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
76	73	68	21	DREAM	BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11
77	77	52	13	SOUNDTRACK	BLACKGROUND 10192 (12.98/18.98)	EXIT WOUNDS — THE ALBUM	5
78	72	59	21	JENNIFER LOPEZ	EPIC 63786 (12.98 EQ/18.98)	J.LO	1
79	80	66	13	YOLANDA ADAMS	ELEKTRA 62629/EEG (12.98/18.98)	THE EXPERIENCE	24
80	82	85	5	CHUCK BROWN	RAW VENTURE 9/LAISON (11.98/17.98)	YOUR GAME... LIVE AT THE 9:30 CLUB, WASHINGTON, D.C.	56
81	56	44	4	QUEEN PEN	MOTOWN 013785*/UNIVERSAL (12.98/18.98)	CONVERSATIONS WITH QUEEN	31
82	81	75	83	DR. DRE	AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
83	88	71	38	MYSTIKAL	JIVE 41696*/ZOMBA (12.98/18.98)	LET'S GET READY	1
84	85	81	30	8BALL & MJG	JCOR 860915*/INTERSCOPE (12.98/18.98)	SPACE AGE 4 EVA	9
85	68	72	27	QB FINEST	NAS & ILL WILL RECORDS PRESENTS QUEENSBRIDGE THE ALBUM	ILL WILL/COLUMBIA 63807*/CRG (11.98 EQ/17.98)	10
86	70	65	10	5TH WARD WEEBIE	MOST WANTED EMPIRE 0006* (11.98/16.98)	GHETTO PLATINUM	50
87	69	74	39	SHYNE	BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
88	78	60	8	VARIOUS ARTISTS	JCOR 860924/INTERSCOPE (11.98/17.98)	8BALL PRESENTS THE SLAB	30
89	76	58	12	BIG PUN	LOUD 1963*/CRG (12.98 EQ/18.98)	ENDANGERED SPECIES	3
90	93	89	16	SILKK THE SHOCKER	NO LIMIT 23221*/PRIORITY (11.98/17.98)	MY WORLD, MY WAY	3
91	84	87	74	JAGGED EDGE	SO SO DEF/COLUMBIA 69862/CRG (12.98 EQ/18.98)	J.E. HEARTBREAK	1
92	86	64	15	VARIOUS ARTISTS	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCULPTURES COMPILATION	LEGIT BALLIN' 0001 (11.98/17.98)	40
93	74	—	2	VARIOUS ARTISTS	CASH MONEY MILLIONAIRES PRESENTS PLATINUM INSTRUMENTALS	CASH MONEY 153295*/UNIVERSAL (12.98/18.98)	74
94	92	90	59	MARY MARY	C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
95	RE-ENTRY	89	YOLANDA ADAMS	ELEKTRA 62439/EEG (12.98/18.98)	MOUNTAIN HIGH...VALLEY LOW	5	
96	87	—	11	LIONEL RICHIE	ISLAND 548085/IDJMG (12.98/18.98)	RENAISSANCE	54
97	91	67	10	SLIMM CALHOUN	AQUEMINI/ELEKTRA 62520/EEG (11.98/17.98)	THE SKINNY	19
98	89	76	26	LIL' WAYNE	CASH MONEY 860911/UNIVERSAL (12.98/18.98)	LIGHTS OUT	2
99	95	97	79	DMX	RUFF RYDERS/DEF JAM 546933*/IDJMG (12.98/18.98)	...AND THEN THERE WAS X	1
100	RE-ENTRY	27	MEMPHIS BLEEK	ROC-A-FELLA/DEF JAM 542587*/IDJMG (11.98/17.98)	THE UNDERSTANDING	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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

HIP-HOP SUMMIT DRAFTS INITIATIVES

(Continued from page 21)

Participants—who included Recording Industry Assn. of America (RIAA) president/CEO Hilary Rosen, Motown president/CEO Kedar Massenburg, Congressman Earl Hilliard (D-Ala.), artist Chuck D, NAACP president/CEO Kweisi Mfume, Harvard professor Dr. Cornel West, and the Honorable Minister Louis Farrakhan—also drafted a three-part series of initiatives. Chief among those is creating a voluntary uniform standard for

marketing albums bearing the parental advisory label. Supported by the RIAA, this initiative will encompass all consumer print, TV, and radio advertising, as well as samplers, posters, and the Internet, where Web sites would also provide a link to parentalguide.org, a resource for parents seeking more information about ratings guidelines in the entertainment industry.

The second initiative calls for industrywide adoption of a Def

Jam-introduced hip-hop mentoring program, Artists Personal and Career Development Program. Among the program's chief components are the assignment of a personal and professional mentor for each artist and financial planning.

The third initiative focuses on the political empowerment of the hip-hop community. This will be implemented through an alliance among the NAACP, the SCLC, the Farrakhan-led Million Fam-

ily Movement and Nation of Islam, and Rap the Vote. The empowerment agenda includes the creation of a Hip-Hop Political Action Committee, a massive Rap the Vote voter registration drive for the 2002 and 2004 elections, and the establishment of hip-hop think tanks that will foster ongoing talks among hip-hop artists, executives, and leading intellectuals. The first one will take up residence at Columbia University.

There are plans to hold another summit next year, although an official date has not yet been set. The key right now is following through on the first summit's ambitious agenda, which, a Simmons spokesman says, will include future meetings in such major markets as Los Angeles, Atlanta, Dallas, and Washington, D.C. "I had high goals, and we got a lot done," Simmons says. "It was very productive. But the question now is follow-up, which we'll make sure we do."

Dance

ARTISTS & MUSIC

Clubs Await Carey's Virgin Outing

SWEETHEART: Over the course of her 11-year career, singer/songwriter **Mariah Carey** has scored seven No. 1 hits on the *Billboard* Hot Dance Music/Club Play chart. From day one, Carey has always treated clubland with admiration and respect. Of course, the feeling is mutual, with such Carey songs as "Dreamlover," "Anytime You Need a Friend," "Emotions," "Honey," and "Someday" remaining perennial favorites among card-carrying members of the club community.

Today, DJs and punters alike are eagerly awaiting the remixes of the artist's new single, "Loveboy." The first single culled from the forthcoming soundtrack to Carey's film debut, *All That Glitters*, "Loveboy" also marks Carey's new association with Virgin Records.

By now, you've probably heard the original '80s-shaded, *Cameo*-referencing version on the radio or witnessed its accompanying Vivid Video



by Michael Paoletta

Girl-hued video. Well, prepare yourself, because in the beat-savvy hands of remixer **David Morales** and **MJ Cole**, "Loveboy" is taken to new and incredible heights.

Grammy Award winner Morales, who has collaborated with Carey over the years, delivers three restructurings, each with its own distinct style and energy rush. The Club of Love mix finds the singer's vocals floating atop spacey effects, lush keyboards, and classic Morales kick. For a decidedly trippier journey, Morales has created the Dub Luv mix. Tribal heads are advised to go directly to the Drums of Love mix.

But if it's something completely different you're after, give Cole's 2-step re-tweaking an immediate listen. A pioneer of U.K. garage (rhymes with "marriage")—or 2-step, as it's also called—Cole weaves Carey's sweet, soulful wailings into a skittling, R&B-spangled landscape of hip-swiveling beats and rhythms. Just try keeping still to Cole's Main and London Dub mixes. Bootylicious, indeed.

While Morales' mixes are a given for active club play in the U.S., we're hoping that U.S. DJs don't ignore Cole's soul-satisfying treats. The time is now for 2-step to make its trek to this side of the Atlantic. And Carey just may be the artist to make that happen. Let's hear it for the girl!

SECOND TIME AROUND: At 20 years old, **Taana Gardner's** wonderfully downtempo Paradise Garage classic "Heartbeat" remains very capable of working contemporary dancefloors. In a sea of sound-alike tracks, "Heartbeat" is that all-too-

rare diamond in the rough—a track that sounds as fresh and pure as the day it was born.

Could it be the song's hook-laden lyrics or the track's hip-shaking, booty-bumpin' beats and rhythms? Perhaps it's because of Gardner's fiercely feline vocal delivery. Without question, the magic of "Heartbeat" has surely stood the test of time within clubland.

All of this said, numerous DJs simply refuse to program "Heartbeat." At under 100 beats per minute (BPM), it's not necessarily the easiest track to fit into a set where the average BPM hovers around 130 or more. Of course, creativity in the DJ booth isn't what it used to be...

(Continued on next page)



Daddy M.A.C. Star 69 label owner and Grammy Award-winning DJ/producer Peter Rauhofer manned the turntables at the opening of the new M.A.C. cosmetics store in New York's Flatiron neighborhood. In addition to maintaining a hectic DJ/remix schedule, Rauhofer recently signed a multi-album deal with London-Sire for a series of DJ-mixed compilations, with the first one, *Essential Mix*, arriving Sept. 4. Rauhofer, center, is flanked by M.A.C. senior makeup artists Bianca Alexander, left, and Nadine Luke.

The Dance Trax HOT PLATE

• **Romanthony Presents Lifestyles**, "Trust" (Downtown 161 single). A deliciously chunky slice of disco-house in its original version, "Trust" is put to the remix test with dazzling results. **Sandy Rivera** delivers a tribal-shaded nu-disco restructuring, while Moulton Studios' **Jay-J** offers a sweat-soaked deep house vision. Also included in this double-pack are remixes by **Kerri Chandler**, **Pete Moss**, and **John "DNR" Alvarez**. Contact: 212-929-3100.

• **Janet Jackson**, "Someone to Call My Lover" (Virgin single). Jackson keeps the summer vibe going with the breezy "Someone to Call My Lover." Like "All for You" before it, "Someone" borrows from yesterday—this time, from America's "Ventura Highway." Making it more dancefloor-friendly are **Mac Quayle** and Grammy Award winner **Hex Hector**, who keep the atmosphere sweet, melodic, and refreshing.

• **The Latin Project**, "En Fuego" (Giant Step single). **Matt Cooper** (of U.K. act *Outside*) and Los Angeles-based **Jez Colin** (founder of the *Solsonics*) are the producers behind this mighty slab of Baleric house. Sweltering beats are only made hotter by the flamenco-hued guitar playing of **Marc Antoine**. The truly adventurous should flip the disc over for a groovy jazz-inflected restructuring by New Yorkers **Nickodemus & Osiris**.

• **Dy-Nas-D Presents Gerard McMahon**, "Cry Little Sister" (Edge Artists promotional single). Last year, Gerard McMahon—recording as **G Tom Mac**—issued a self-titled pop/rock set on West Coast based independent *Edge Artists*. The album's absolute high point, "Cry Little Sister," was originally penned and recorded by McMahon for the film *The Lost Boys*. Now, along comes Dy-Nas-D, who has refashioned the stadium-rocker into a peak-hour, big room tribal anthem. Such DJs as **Jonathan Peters**, **Richie Santana**, and **DJ Skribble** are sure to have a field day with this one. Contact: *Edgeartists.com*.

• **Donnie**, "Do You Know?" (Giant Step single). OK, here's the deal: **Roberta Flack**, **Gladys Knight**, **Stevie Wonder**, **Donny Hathaway**, and **Marvin Gaye** have inspired such artists as **Macy Gray**, **Erykah Badu**, **Maxwell**, **D'Angelo**, and **Jill Scott**. Now, it's time for Donnie's turn in the spotlight. The summery, self-penned "Do You Know?," culled from the singer's forthcoming album *The Colored Section*, was produced by **Steve Harvey**, who has worked with **Bebe & Cece Winans** and **Rachelle Ferrell**.

Some Treasures From Italy's Thriving Dance Scene

Dance music is the most internationally successful repertoire produced by the Italian record business, with independent labels dominating the scene. In this issue's special on Italy, which starts on page 47, *Billboard* reports on the international strength of Italian dance productions. Highlighted here are a handful of noteworthy productions from Italy that have been released in the U.S.—or soon should be.

SANTOS "Camels"

Ultra Records
Expanded Music (Italy)

Released earlier this year throughout Europe and in the U.S., "Camels," with its nu-disco sound, seamlessly intertwines cinematic orchestral movements, electric guitars, blistering beats, Daft Punk-like cutups, and recycled loops. With a hypnotically funky foundation, it's not surprising that such internationally revered DJs as Danny Tenaglia, Judge Jules, and Dave Pearce wholly embraced it. The success of this progressive house/trance track bodes well for Rome-born producer Santos' forthcoming album, *R U Shakadelic*, due July 16. (Ultra hasn't confirmed a U.S. release for the album.)

DJ SPILLER Groovejet EP

Big Beat/Atlantic
Dream Beat Records (Italy)

The jewel of this seven-track extended play is the international smash, "Groovejet (If This Ain't Love)," which has topped charts in the U.K., South Africa, Australia, and New Zealand. It hit the top 20 in Switzerland, Finland, and Germany, among other countries. In May, the Carol Williams-sampling disco-hued track, featuring Sophie Ellis-Bextor on the mike, peaked at No. 3 on the *Billboard* Hot Dance Music/Club Play chart. Released in the U.S. last May, "Groovejet (If

This Ain't Love)" is also featured on DJ Skribble's *Essential Spring Break—Summer 2001* compilation. Buoyant, infectious, and fun tracks like this don't come along every day—or year; for that matter. Due July 17, this EP also includes DJ Spiller's take on the Brazilian classic "Batucada," a mix of St. Germain's underground jam "Rose Rouge," and the funk-fueled "Cry Baby," the next single from this Venice-based DJ/producer.

JOE T. VANNELLI PROJECT FEATURING HELEN BRUNER & TERRY JONES "Stand Up"

No U.S. license at press time
Dream Beat Records (Italy)

Venerable Philadelphia-based singer/songwriters Helen Bruner and Terry Jones provide the soul-drenched vocals on this solid slab of diva-house. Produced by Milan-based Joe T. Vannelli, whose Dream Beat imprint spawned such Italian-certified dance/pop hits as DJ Spiller's "Groovejet (If This Ain't Love)" and Robert Miles' "Children," "Stand Up" is a powerful tale of standing up "for what you believe in." With nary a disco sample in sight, "Stand Up" delights with ample originality, an element that is too often lacking in contemporary dance music.

ROBERT MILES Organik

Shakti/Virgin Records
Salt Records (Italy)

Recognized around the world for his "dream music"—trance-etched journeys accompanied by classical elements—Robert Miles is best-known for such tracks as "Children" and "Freedom," culled from 1996's *Dreamland* and 1997's *23AM*, respectively. With the multi-textured and atmospheric *Organik*, Miles eschews the straight-up dancefloor rhythms of past recordings for a decidedly left-field approach. For Miles, this means intertwining cinematic, Middle Eastern, and alt-rock elements into one intoxicating mix. That said, underpinnings of trance, techno, drum-

'n'bass, and breakbeat can certainly be felt. Surely not for peak-hour club play, tracks like "Release Me" and "Connections" are postcard-perfect for electronic lounge lizards into ambient grooves.

MAURO PICOTTO The Album

Radikal Records
BXR/Media Records (Italy)

Mauro Picotto has been honing his skills as a DJ, remixer, and producer for the past 10 years. Along the way, he has remixed for the likes of Josh Wink and Gigi D'Agostino and recorded under such aliases as R.A.F. and Megamind. With a progressive sound (equal parts uplifting house, melodic trance, and tribal world music) that is embraced by such international DJs as Paul Oakenfold and Sasha & Digweed, Picotto isn't afraid to mix lush orchestral movements, propulsive beats, dramatic arrangements, and slo-mo musical breakdowns. *The Album* includes all three parts of Picotto's "lizard trilogy"—"Lizard," "Iguana," and "Komodo"—previously available only as import singles.

GIGI D'AGOSTINO "I'll Fly With You (L'Amour Toujours)"

Arista
BXR/Media Records (Italy)

When originally released last summer in the U.S. by Arista, Gigi D'Agostino's trance-laced pop nugget "I'll Fly With You (L'Amour Toujours)" became a certified hit in underground clubs. Months later (early spring 2001), American radio "discovered" the track, prompting Arista to (wisely) reissue it. Incredibly hook-laden, "I'll Fly With You" is like a modern take on the Human League's "Don't You Want Me," complete with male/female vocal interplay, as well as some Daft Punk-shaded funky sensations. This potent jam is a beautiful preview of the artist's album, *L'Amour Toujours*.

MICHAEL PAOLETTA

Billboard. HOT Dance Breakouts

JUNE 30, 2001

CLUB PLAY

1. YOU SET ME FREE ABIGAIL
GROOVILICIOUS
2. SOMEONE TO CALL MY LOVER
JANET VIRGIN
3. HEARD IT ALL BEFORE
SUNSHINE ANDERSON SOULIFE
4. ROMEO BASEMENT JAXX XL
5. ELECTRIC AVENUE (REMIXES)
EDDY GRANT STRICTLY RHYTHM

MAXI-SINGLES SALES

1. I'LL FLY WITH YOU (L'AMOUR TOUJOURS)
GIGI D'AGOSTINO ARISTA
2. LOVE JONES EARTHA AFRT
3. ONLY YOU SULK ROBBINS
4. COLOURS LOST WITNESS RADIKAL
5. POP MUSIK MARCUS J

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	3	8	YOU'RE THE WORST THING FOR ME TOMMY BOY SILVER LABEL 2242/TOMMY BOY 1 week at No. 1	PUSAKA FEAT. THEA AUSTIN
2	3	5	6	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX) NERVOUS 20477	KIM ENGLISH
3	4	10	6	SURVIVOR COLUMBIA 79566 †	DESTINY'S CHILD
4	5	8	8	HIDE U STAR 69 1218	SUZANNE PALMER
5	6	12	7	DERB GROOVILICIOUS 249/STRICTLY RHYTHM	DERB
6	9	17	5	PLAY EPIC PROMO †	JENNIFER LOPEZ
7	1	1	8	GET IT UP (THE FEELING) STRICTLY RHYTHM 12601	ULTRA NATE
8	14	25	4	KEEP CONTROL GROOVILICIOUS 250/STRICTLY RHYTHM	SONO
9	12	15	7	TOUCH ME KINETIC PROMO	RUI DA SILVA FEATURING CASSANDRA
10	16	29	3	LADY MARMALADE INTERSCOPE 497066 †	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
11	11	14	7	MAYBE LAFACE PROMO/ARISTA	TONI BRAXTON
12	7	2	10	DREAM ON MUTE 44982/REPRISE †	DEPECHE MODE
13	17	24	5	IT'S GONNA BE ALRIGHT V2 27697	PUSSY 2000
14	18	26	5	DRUMS COME ALIVE DOTDOTDOT 003	TOMBA VIRA
15	25	32	4	NEVER ENOUGH MSU 101/STRICTLY RHYTHM	BORIS DLOGOSCH FEATURING ROISIN
16	10	4	10	LOVE IN TRAFFIC COLUMBIA PROMO	SATOSHI TOMIIE FEATURING KELLI ALI
17	26	30	5	SWEET SURRENDER NETTWERK PROMO	SARAH MCLACHLAN
18	21	22	6	HERE WE GO AGAIN STRICTLY RHYTHM 12602	SOUL DUJOUR
19	15	6	10	OUT OF NOWHERE EPIC 79576	GLORIA ESTEFAN
20	8	11	11	IN THESE SHOES WARNER BROS. 42360	BETTE MIDLER
21	20	13	11	WHAT'S ON YOUR MIND (PURE ENERGY)-(REMIXES) TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
22	19	9	10	BANG THE DRUM 4 PLAY 2033	ABEL
23	13	7	10	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS. †	MADONNA
24	29	36	4	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M PROMO/INTERSCOPE †	SAMANTHA MUMBA
25	31	39	4	RELAX (REMIXES) STAR 69 1221	FRANKIE GOES TO HOLLYWOOD
26	28	28	6	SHAKE UP THE PARTY LAFACE PROMO/ARISTA †	JOY ENRIQUEZ
27	24	16	10	BEAUTIFUL V2 27689 †	MANDALAY
28	34	42	3	UP IN THE AIR G2 021/STRICTLY RHYTHM	CRUZ & BAGZ
◀ Power Pick ▶					
29	39	47	3	LIVE TO TELL LOGIC 86190	LUCREZIA
30	22	19	8	MY BEAT TOMMY BOY SILVER LABEL 2230/TOMMY BOY	BLAZE FEATURING PALMER BROWN
31	30	38	4	ALL I DO (IS THINK ABOUT YOU) RADIKAL 99061	CLEPTOMANIACS
32	37	46	3	SUNSHINE V2 27694	TIN STAR
33	27	21	11	LET THE MUSIC USE YOU UP STAR 69 215	CELEDA
34	41	49	3	RISING SIX DEGREES 5540	SYLK 130 FEATURING KATHY SLEDGE
35	46	—	2	THE UNDERGROUND TOMMY BOY SILVER LABEL 2247/TOMMY BOY	RHYTHM MASTERS
36	42	45	3	ASTOUNDED GRAND ROYAL PROMO †	BRAN VAN 3000 FEATURING CURTIS MAYFIELD
37	23	20	11	GROOVEJET (IF THIS AIN'T LOVE) BIG BEAT 85031/ATLANTIC †	DJ SPILLER
38	48	—	2	WE COME 1 CHEEKY PROMO/ARISTA	FAITHLESS
39	35	35	6	WITHOUT YOU XTREME 831	DIGITAL ALLIES FEATURING RICHARD L
40	33	31	9	STANLEY (HERE I AM) G2 019/STRICTLY RHYTHM	AIRHEADZ
41	38	37	5	ORDINARY WORLD GROOVILICIOUS 247/STRICTLY RHYTHM	AURORA FEATURING NAIMEE COLEMAN
◀ Hot Shot Debut ▶					
42	NEW ▶	1	1	I GOT MY PRIDE TOMMY BOY SILVER LABEL 2267/TOMMY BOY	BARRY HARRIS FEAT. PEPPER MASHAY
43	32	18	13	ALL FOR YOU VIRGIN 97522 †	JANET
44	43	33	9	BEAUTIFUL STRANGE BEDROCK 1001/PIONEER †	BEDROCK
45	45	41	6	COME ON-A MY HOUSE BNA PROMO	K.T. OSLIN
46	NEW ▶	1	1	REMINISCIN' REAL DEAL 70634/ORPHEUS	SAISON FEATURING CECE PENISTON
47	40	27	13	PLAYED-A-LIVE (THE BONGO SONG) MCA 158893	SAFRI DUO
48	NEW ▶	1	1	INSIDE YOUR SECRET JAVA PROMO/CAPITOL	CELESTE PRINCE
49	47	44	7	PHATT BASS GROOVILICIOUS 246/STRICTLY RHYTHM	WARP BROTHERS VS. AQUAGEN
50	36	23	13	FEELIN' ME BAB 18246/EDEL ENTERTAINMENT	KIM SOZZI

○ 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	7	SURVIVOR (T) (X) COLUMBIA 79566/CRG †	DESTINY'S CHILD
2	2	2	8	WHAT IT FEELS LIKE FOR A GIRL (T) (X) MAVERICK 42372/WARNER BROS. †	MADONNA
◀ Greatest Gainer ▶					
3	5	7	4	I DO!! (T) (X) ARISTA 13973 †	TOYA
4	3	3	18	STRANGER IN MY HOUSE (T) (X) ELEKTRA 67173/EEG †	TAMIA
5	4	—	2	A WHITER SHADE OF PALE/A QUESTION OF HONOUR (X) NEMO STUDIO 79374/ANGEL †	SARAH BRIGHTMAN
6	6	4	5	FILL ME IN (T) (X) WILDSTAR/ATLANTIC 88098/AG †	CRAIG DAVID
7	7	5	17	BY YOUR SIDE (T) (X) EPIC 79544 †	SADE
8	9	8	8	DREAM ON (T) (X) MUTE/REPRISE 44982/WARNER BROS. †	DEPECHE MODE
9	8	6	3	LOADED (T) (X) COLUMBIA 79596/CRG	RICKY MARTIN
10	11	10	17	LOVE DON'T COST A THING (T) (X) EPIC 79547 †	JENNIFER LOPEZ
11	15	9	44	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
12	12	12	44	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
13	10	13	6	STAR 69 (WHAT THE F**K) (T) (X) SKINT 38777/ASTRALWERKS †	FATBOY SLIM FEAT. ROLAND CLARK
14	14	14	14	I TURN TO YOU (T) (X) VIRGIN 38773 †	MELANIE C
15	13	11	28	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
16	19	19	23	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
◀ Hot Shot Debut ▶					
17	NEW ▶	1	1	LADY MARMALADE (T) INTERSCOPE 497066 †	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
18	20	20	23	CASTLES IN THE SKY (T) (X) ROBBINS 72046 †	IAN VAN DAHL FEATURING MARSHA
19	21	22	33	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
20	16	18	60	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
21	18	15	13	LOOK AT US (T) (X) PLAYLAND 50193/PRIORITY †	SARINA PARIS
22	26	24	13	OPTICON (T) (X) WARNER SUNSET/ELEMENTREE/REPRISE 44976/WARNER BROS.	ORGY
23	25	21	27	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
24	17	16	29	ONE MORE TIME (T) (X) VIRGIN 38758 †	DAFT PUNK
25	24	26	4	DAMAGED (T) (X) NEBULOUS 003	PLUMMET
26	23	23	28	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
27	27	25	5	IN THESE SHOES (T) (X) WARNER BROS. 42360	BETTE MIDLER
28	36	—	2	LIVE TO TELL (T) (X) LOGIC 86190	LUCREZIA
29	34	30	4	GROOVEJET (IF THIS AIN'T LOVE) (T) (X) BIG BEAT/ATLANTIC 85031/AG †	DJ SPILLER
30	NEW ▶	1	1	WHERE THE PARTY AT (T) SO SO DEF/COLUMBIA 79605/CRG †	JAGGED EDGE WITH NELLY
31	28	31	7	CHILLIN' (T) (X) BARCLAY 587077/MCA	MODJO
32	33	—	2	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX) (T) (X) NERVOUS 20477	KIM ENGLISH
33	29	27	40	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
34	22	17	36	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
35	49	40	4	YOU'RE THE WORST THING FOR ME (T) (X) TOMMY BOY SILVER LABEL 2242/TOMMY BOY	PUSAKA FEAT. THEA AUSTIN
36	39	34	10	WHAT'S ON YOUR MIND (PURE ENERGY)-(REMIXES) (T) (X) TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
37	30	28	8	OUT OF NOWHERE (T) (X) EPIC 79576	GLORIA ESTEFAN
38	32	29	13	EVERYTIME YOU NEED ME (T) (X) GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
39	31	36	8	PLAYED-A-LIVE (THE BONGO SONG) (T) (X) MCA 158893	SAFRI DUO
40	38	37	59	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
41	41	42	49	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
42	40	32	9	ALL FOR YOU (T) VIRGIN 97522 †	JANET
43	NEW ▶	1	1	PARADISE (T) (X) CURB 73124	KACI
44	42	49	67	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
45	37	—	2	THE REVOLUTION (T) (X) TWISTED 58989	SUPERCHUMBO
46	45	—	51	TOCA'S MIRACLE (T) (X) GROOVILICIOUS 122/STRICTLY RHYTHM †	FRAGMA
47	48	—	2	DAMN THAT DJ MADE MY DAY (T) (X) TOMMY BOY SILVER LABEL 2256/TOMMY BOY	ADRENALINE
48	35	35	27	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
49	RE-ENTRY	16	16	BOY (REMIXES) (T) (X) REPRISE 44928/WARNER BROS. †	BOOK OF LOVE
50	46	33	13	TAKE BACK (T) (X) SOUNDAY 70486/ORPHEUS	KODA

DANCE TRAX

(Continued from preceding page)

Realizing this, as well as the track's timelessness and contemporary potential, West End Records commissioned New York-based production outfit **A Touch of Class**—aka **Oliver Stumm & Dominique Clausen**—to bring "Heartbeat" into the here and now. Does it work? You bet.

Stumm and Clausen have surrounded Gardner's signature vocals with disco-etched house rhythms, filtered effects, electro nuances, and funky wah-wahs. Wisely, the

pair kept the track's classic intro and break intact—albeit sped up. Years later, "Heartbeat" is poised for greatness, again.

SARA SMILE: On Tuesday (26), Canadian imprint Nettwerk will issue singer/songwriter **Sarah McLachlan's** *Remixed*. The tracks on this import-only set are "Fear" (Hybrid's Super Collider mix), "Sweet Surrender" (DJ Tiësto mix), "Angel" (Rollo mix), "I Love You" (BT mix), "Silence" (DJ Tiës-

to's In Search of Sunrise remix), "Black" (William Orbit mix), "Possession" (Rabbit in the Moon mix), "Hold On" (BT mix/edit), and "Plenty" (Fade mix). Incredibly essential, if you ask us.

NEWSY NEIGHBORS: Remixer/producer **Davidson Ospina**—who has restructured songs by the likes of **Britney Spears**, **Gloria Estefan**, and **Backstreet Boys**—is debuting his new label, Spina Records, with his own single, "Can Ya' Feel"/"Just

Can't Get." According to Ospina, the label—which is distributed by Bounce Entertainment—is dedicated to "pumping, soulful house music with live elements and peak-hour appeal." For additional info, log on to ospinamusic.com.

DJ/producer **Ani Phearce**, formerly of Subliminal Records, has launched a new label, phearce musica. The label's first single, the Latin-infused "Alegria" by **Soul A'mour** (aka Phearce), is due in stores Tuesday (26).

NEW & NOTEWORTHY: **George Morel's** *The Miami House Mix* (Mix-trax Germany), **DJ Julian Marsh's** *Global Groove—Hear the Spirit* (Centaur Entertainment), **DJ Rob Boskamp's** *Groove 2001* (Radikal), **Filthy Rich's** *4 on the Floor* (Hip-Bone), **Beatstock—the Album** (Endorfun), **DJ Keana's** *Logic Pride, Vol. 4* (Logic), **David Waxman's** *Welcome to New York* (Ultra), **Deep Dish's** *Yoshiesque Two* (Yoshitoshi), and *Fashion TV: Spring-Summer 2001 Collection* (V2).

Industry Approves Fair's New Digs, But Fans Have Gripes

BY RAY WADDELL
with additional reporting by
DEBORAH EVANS PRICE
and PHYLLIS STARK

NASHVILLE—No matter how officials spin the numbers, Fan Fair's return to downtown Nashville for its June 14-17 run is being heralded as mostly successful, particularly in terms of attendance, revenue, and industry feedback.

Produced by the Country Music Assn. (CMA), Fan Fair moved to downtown sites after nearly 20 years at the Tennessee State Fairgrounds (*Billboard*, Dec. 16, 2000).

The CMA announced an "aggregate daily attendance" of 124,000

during the four days, which works out to 31,000 per day. In the past, figures have been calculated in terms of event-long passes sold, with the record being about 24,000.

Attendance for 2000 was 21,627. A slow but steady decline was a factor in moving the event from the fairgrounds back downtown, where it originated in 1972 as an opportunity for country music fans to get close to the acts through performances and autograph sessions.

This year, sources say about 26,000 four-day passes were sold, with the remaining CMA numbers coming from single-day tickets to Adelphia Coliseum, daytime Riverfront Park

shows, and performances at Nashville's Bicentennial Mall. CMA executive director Ed Benson says the decision to announce "aggregate" attendance was made going in.

"We decided we would do our attendance tabulation the same way other multi-act festivals do it: by counting the [four-day] passes each day and adding the single day sales to that," Benson says. To put that in perspective with last year's Fan Fair, a similar methodology would give 2000 a total attendance of 86,508, meaning this year's attendance is up by more than 30%.

Gross ticket revenue was in the \$2.9 million range; expenses had been

projected at about \$2.3 million (a figure Benson says was exceeded by "quite a bit"). Four-day passes cost \$90-\$115. In addition to ticket sales, revenue streams included sponsorships and media partnerships.

Those involved with this year's Fan Fair call it a record year. Ben Farrell, president of Varnell Enterprises, which promotes Fan Fair, says the goal of his company and the CMA was to bring record numbers to Fan Fair. "We are very fortunate and thrilled to have exceeded our goal."

Farrell says there is no way around the fact that this was a milestone year for Fan Fair. "No matter how you compute it, this is categorically and emphatically no less than a blistering record, period," he says.

Promoter Steve Moore of TBA, who coordinated Fan Fair's massive production for the nightly concerts at Adelphia Coliseum, was equally enthused. "I thought it was fabulous," Moore says. "Production-wise, from the perspective of the artists and their production people, they were very pleased with the setup, and that's very important."

Benson agrees. "It was critical to have our first-year impact be positive, especially for the industry and artists," he says. "On that score we got an A, if not an A+. Every single artist and manager we talked to has been ecstatic."

Still, this year's Fan Fair was not without its critics, particularly among paying customers. Fans complained of a dearth of superstar talent and long waits for shuttle buses for migration between the event's three main sites: Riverfront Park, Adelphia Coliseum, and the exhibit booths at the Nashville Convention Center. Industry insiders missed the backstage "schmooze fest" that was so much a part of past Fan Fairs.

"On the fan side, the response was mixed," Benson admits. "Having been involved with Fan Fair in 1982, when we moved from Municipal Auditorium to the fairgrounds, I heard a lot of the very same things. Now we have the first one behind us, the basic template down, and it's time to polish it. Our objective is to make the event as pleasurable as it can be."

Moore, too, admits Fan Fair experienced some growing pains. "You have to get down off the short ladder to get on the bigger ladder, and we did that this year," he says.

Even with some complaints, signs point to an even bigger event in 2002. "A very strong indicator of our overall success is that we put advance tickets on sale [June 17] for the first time ever, and we sold 7,500 in the first

24 hours," Benson says. "It took six weeks to sell 7,500 this year."

STRONG LINEUP

Fan Fair 2001 was not without star power, with Adelphia Coliseum performers including Alan Jackson, Travis Tritt, Jo Dee Messina, Kenny Chesney, Patty Loveless, Brad Paisley, Billy Gilman, Vince Gill, Billy Ray Cyrus, Martina McBride, Trisha Yearwood, Sara Evans, Lonestar, and Trace Adkins.

Not all those artists, however, chose to sign autographs at the Convention Center. Among those who did were Paisley, Cyrus, Gill, Tracy Lawrence, Sheldaisy, Phil Vassar, Chely Wright, and Jamie O'Neal.

Notably absent from all Fan Fair proceedings were such big names as George Strait, Faith Hill, Garth Brooks, Reba McEntire, LeAnn Rimes, Shania Twain, Merle Haggard, and Dwight Yoakam. Tim McGraw appeared only for a couple of songs during Chesney's performance.

The Riverfront Park day shows featured a mix of legends and newer acts, including Charley Pride, Don McLean, Sherrie Austin, John Berry, Vern Gosdin, Eric Heatherly, Lila McCann, and Sons of the Desert.

New this year was Fan Fair After Hours, where Nashville watering holes hosted even more music.

Billboard solicited feedback on this year's Fan Fair from a cross-section of participants. Here's a look at what people had to say.

Bruce Hinton, chairman, MCA Nashville: "Considering this was our first year downtown, I look at it as a big win, and those problems that did arise can be fixed. Fan Fair is now poised to go to the next level and become a nationwide signature event."

Heather Kinley, the Kinleys: "It seemed more professional this year. The locales were more upscale and gave us a better presentation as artists. Overall, it felt good to me."

Eric Logan, operations manager, WQYK-FM/WRBQ-FM Tampa, Fla.: "Fan Fair was incredible. There was an energy that I've never seen before. It was great being able to showcase our format downtown in the heart of Nashville. It was so cool to walk on Broadway and see Tootsie's [Orchid Lounge] packed on a Wednesday afternoon. It was a great new feel and exactly what that event needed."

Joe Galante, chairman, RCA Label Group: "If we are to grow this event, the clear choice is downtown and Adelphia."

Fred Conley, Fred Conley Management: "Fan Fair is the pulse of (Continued on page 31)



Artists Unite For 'America The Beautiful'; Japanese Country Star Is Subject Of Film

STAR-SPANGLED: More than 60 country and contemporary Christian artists gathered June 19 in a Nashville studio for a "We Are the World" style recording of "America The Beautiful," under the guidance of mega producers **Tony Brown** of MCA Nashville and **James Stroud** of DreamWorks. Among the participants were **Vince Gill, Kenny Rogers, Michael W. Smith, Amy Grant, Lonestar, Keith Urban, Billy Dean, Jaci Velasquez, Avalon, Mark Miller, Trace Adkins, Brenda Lee, Jars of Clay, Toby Keith, Jamie O'Neal, Carolyn Dawn Johnson, and Martina McBride.**

The event was orchestrated by renowned TV producer **Norman Lear**, who says the session was conceived and organized in just eight days. Within two days of taking the idea to Brown and Stroud, the men Lear calls "the two geniuses" had already laid down the track and organized the artists to sing, with the help of Creative Artists Agency.

Lear purchased one of the surviving original copies of the Declaration of Independence about a year ago on a Sotheby's Internet auction and started a nonprofit foundation, the Declaration of Independence Project, aimed at keeping the document circulating around the country in constant public view. Lear says, "I purchased it as the people's document, [intended] to move among the people."

On Independence Day, July 4, the document will be read at a Philadelphia event by 11 actors, including **Mel Gibson, Michael Douglas, Catherine Zeta-Jones, Morgan Freeman, Kevin Spacey, and Kathy Bates.** That event, which will air as a live special on ABC-TV, will also feature performances from **Garth Brooks, Jill Scott, and Blue Man Group.**

Lear says footage from the Nashville recording session will be used on either the ABC special, ABC's *Good Morning America*, or both. Lear says plans call for every Nashville label to have a hand in taking the song to radio for airplay in the days leading up to the July 4 event.

GOOD TIMES: The documentary *My Name Is Good Time Charlie* premiered June 21 in Nashville. The film follows the life of Japanese country artist/nightclub owner **Masateru "Charlie" Nagatani**, who has produced the annual Country Gold Festival in Kumamoto, Japan, since 1989 in conjunction with Nashville-based manager and international agent **Judy Seale.**

My Name Is Good Time Charlie was produced by New York-based film producer **Tracey Barry** and was inspired by a story about Nagatani in *National Geographic*. The film was shot on location in Nashville, Kumamoto, and Branson, Mo.

Meanwhile, this year's Country Gold Festival is set for October in Kumamoto. Already booked to appear are **Chad Brock, Danni Leigh, Jolie & the Wanted, and Trent Summar & the New Row Mob.**

ON THE ROW: Sony/ATV Tree Publishing has promoted **Woody Bomar** from VP/GM of creative services to the department's senior VP/GM post. Also, **Terry Wakefield** is upped from senior director of creative services to VP of the department.

Gary Harrison, senior director of A&R for Mercury Records, exits after six years with the company to join Big Picture Entertainment as managing partner in charge of writer development.

Mike Borchetta exits his position as VP of Caption Records to become executive GM/senior VP of promotions for Broken Bow Records. **Mike Chapman** remains as VP of national promotion.

ARTIST NEWS: **Pam Tillis** exits the Arista Nashville artist roster. She has released seven albums on the label since 1991, including a greatest-hits set in 1997. Her latest, *Thunder & Roses*, was released March 6 (*Billboard*, Feb. 24). Sister label BNA Records has parted ways with singer **John Rich** and will not release his **Sharon Vaughn**-produced album, *Underneath the Same Moon*, recorded last year. Comedian **Bill Engvall** exited the BNA roster as well.

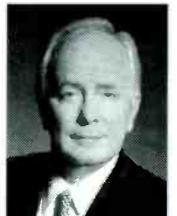
The **Little River Band** will release its first studio album in 12 years, *Where We Started From*, July 31 on the Nashville-based **Scream Marketing** label. The album includes nine new tracks, plus rerecorded versions of the hits "Night Owls" and "Cool Change."

Chips Moman, the renowned producer/songwriter/guitarist, has launched **chipsmowman.com** and will use the Web site to market a new album from **Billy Joe Royal**, plus CDs of previously unreleased music from **Carl Perkins** and **Billy Lee Riley.** The site's label arm, **chipsmowman.com Records**, will begin selling Royal's *Now and Then... Then and Now*, July 10.

Deryl Dodd segues from Columbia Records to sister label **Lucky Dog.** His album *Pearl Snaps* is due Sept. 11.



by Phyllis Stark



HINTON



GALANTE

Billboard **HOT COUNTRY** SINGLES & TRACKS

JUNE 30, 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	4	12	No. 1 I'M ALREADY THERE D. HUFF (R. McDONALD, G. BAKER, F. MYERS)	LONESTAR BNA ALBUM CUT †	1
2	5	5	20	I COULD NOT ASK FOR MORE S. EVANS, P. WORLEY (D. WARREN)	SARA EVANS (V) RCA 69008 †	2
3	2	1	15	GROWN MEN DON'T CRY B. GALLIMORE, J. STROUD, T. MCGRAW (S. SESKIN, T. DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	1
4	3	2	24	DON'T HAPPEN TWICE B. CANNON, N. WILSON, K. CHESNEY (C. LANCE, T. MCHUGH)	KENNY CHESNEY (V) BNA 69035 †	1
5	4	3	20	AIN'T NOTHING 'BOUT YOU K. BROOKS, R. DUNN, M. WRIGHT (T. SHAPIRO, R. RUTHERFORD)	BROOKS & DUNN (V) ARISTA NASHVILLE 69048 †	1
6	6	6	21	SHE COULDN'T CHANGE ME J. SCAIFE (C. KNIGHT, G. NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 †	6
7	7	7	18	IF YOU CAN DO ANYTHING ELSE T. BROWN, G. STRAIT (B. LIVSEY, D. SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 172200	7
8	8	8	17	WHEN SOMEBODY LOVES YOU K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69049 †	8
9	9	9	15	TWO PEOPLE FELL IN LOVE F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69051 †	9
10	10	12	14	WHEN I THINK ABOUT ANGELS K. STEGALL (J. O'NEAL, R. DEAN, S. TILLIS)	JAMIE O'NEAL (V) MERCURY 172202 †	10
11	11	14	6	THERE YOU'LL BE T. HORN, B. GALLIMORE (D. WARREN)	FAITH HILL WARNER BROS. SOUNDTRACK CUT/WRN †	11
12	15	19	6	I'M JUST TALKIN' ABOUT TONIGHT J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	TOBY KEITH DREAMWORKS ALBUM CUT †	12
13	13	15	12	DOWNTIME B. GALLIMORE, T. MCGRAW (P. COLEMAN, C. D. JOHNSON)	JO DEE MESSINA CURB ALBUM CUT	13
14	14	16	12	WHERE THE BACKTAP ENDS M. ROLLINGS, K. URBAN (S. WARINER, A. SHAMBLIN)	KEITH URBAN (V) CAPITOL 58992 †	14
15	12	10	28	IT'S A GREAT DAY TO BE ALIVE B. J. WALKER, JR., T. TRITT (D. SCOTT)	TRAVIS TRITT (V) COLUMBIA 79563 †	2
16	19	25	10	AUSTIN B. BRADDOCK (D. KENT, K. MANNA)	BLAKE SHELTON (C) (D) (V) GIANT 16767/WRN	16
17	17	21	20	LAREDO R. WRIGHT, C. CAGLE (C. CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	17
18	20	22	14	WHILE YOU LOVED ME M. BRIGHT, M. WILLIAMS (M. DODSON, K. WILLIAMS, D. WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT	18
19	21	24	13	WHY THEY CALL IT FALLING M. WRIGHT (R. DEAN, D. SCHLITZ)	LEE ANN WOMACK (V) MCA NASHVILLE 172203	19
20	16	11	40	RIGHT WHERE I NEED TO BE T. BROWN, M. WRIGHT (C. BEATHARD, G. MARVEL)	GARY ALLAN (V) MCA NASHVILLE 172180 †	5
21	23	26	15	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
22	24	29	14	WHAT I REALLY MEANT TO SAY P. WORLEY, T. L. JAMES (C. THOMSON, C. WATERS, T. L. JAMES)	CYNDI THOMSON (D) (V) CAPITOL 58987 †	22
23	18	13	19	IF I FALL YOU'RE GOING DOWN WITH ME B. CHANCEY, P. WORLEY (M. BERG, A. ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	3
24	22	27	13	SECOND WIND F. ROGERS, J. STROUD (D. WORLEY, S. LESLIE)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	22
25	25	28	13	I WOULD'VE LOVED YOU ANYWAY M. WRIGHT, T. YEARWOOD (M. DANNA, T. VERGES)	TRISHA YEARWOOD (V) MCA NASHVILLE 172201 †	25
26	27	30	23	THERE YOU GO AGAIN K. ROGERS (T. L. JAMES, J. KIMBALL, T. MCBRIDE)	KENNY ROGERS DREAMCATCHER ALBUM CUT	26
27	28	31	8	SWEET SUMMER M. D. CLUTE, DIAMOND RIO (M. DULANEY, N. THRASHER)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	27
28	29	32	21	WHAT I DID RIGHT J. SLATE, M. WRIGHT, SONS OF THE DESERT (D. WOMACK, S. LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	28
29	31	35	11	COMPLICATED P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, S. SMITH)	CAROLYN DAWN JOHNSON (V) ARISTA NASHVILLE 69050 †	29
30	30	33	14	ANGELS IN WAITING B. CHANCEY (T. COCHRAN, J. MCBRIDE, S. HARRIS)	TAMMY COCHRAN EPIC ALBUM CUT †	30
31	32	34	11	STILL HOLDING OUT FOR YOU D. HUFF (K. OSBORN, R. MARX)	SHEDAISY LYRIC STREET ALBUM CUT	31

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
32	33	38	9	ON A NIGHT LIKE THIS C. HOWARD (K. STALEY, D. KAHAN)	TRICK PONY (C) (D) (V) WARNER BROS. 16751/WRN †	32
33	35	45	5	SIX-PACK SUMMER B. GALLIMORE, P. VASSAR (P. VASSAR, C. BLACK, T. ROCCO)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	33
34	26	23	19	BUT I DO LOVE YOU T. HORN (D. WARREN)	LEANN RIMES (C) (D) CURB 73116	18
35	34	37	10	LOVING EVERY MINUTE C. CHAMBERLAIN (T. SHAPIRO, M. CRISWELL, M. WHITE)	MARK WILLIS MERCURY ALBUM CUT	34
36	37	39	7	HOW COOL IS THAT D. MALLOY (A. GRIGGS, N. THRASHER, W. MOBLEY)	ANDY GRIGGS RCA ALBUM CUT	36
37	36	36	14	I WANT YOU BAD C. ROBISON, B. CHANCEY (T. D. ADAMS, P. CRANDON)	CHARLIE ROBISON (C) (D) (V) LUCKY DOG 79542/COLUMBIA †	36
38	39	40	9	STANDIN' STILL B. GALLIMORE, T. MCGRAW (C. DANNE MILLER, R. L. BRUCE, C. HARRISON)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	38
39	38	42	5	WHERE DOES IT HURT B. WARREN, B. WARREN, C. FARREN (B. WARREN, B. WARREN, T. DOUGLAS)	THE WARREN BROTHERS BNA ALBUM CUT	38
40	42	46	6	REAL LIFE (I NEVER WAS THE SAME AGAIN) J. NIEBANK (N. THRASHER, J. JANOSKY)	JEFF CARSON CURB ALBUM CUT	40
41	40	44	5	NEVER LOVE YOU ENOUGH D. HUFF (B. JAMES, ANGELO)	CHELY WRIGHT MCA NASHVILLE ALBUM CUT †	40
42	45	52	3	LOVE OF A WOMAN B. J. WALKER, JR., T. TRITT (K. BRANDT)	TRAVIS TRITT COLUMBIA ALBUM CUT	42
43	44	47	7	HONEY DO J. STROUD, D. COOK (A. ANDERSON, J. STEELE, K. BLAZY)	MIKE WALKER (D) (V) DREAMWORKS 450914	43
44	41	41	9	WILL YOU MARRY ME J. STROUD, ALABAMA (J. STEELE, A. ANDERSON)	ALABAMA RCA ALBUM CUT	41
45	54	—	2	ONLY IN AMERICA K. BROOKS, R. DUNN, M. WRIGHT (K. BROOKS, D. COOK, R. ROGERS)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	45
46	46	54	4	HELPLESSLY, HOPELESSLY B. GALLIMORE (B. JAMES, T. VERGES)	JESSICA ANDREWS (V) DREAMWORKS 450918	46
47	48	49	4	SOUTHERN RAIN D. HUFF (B. R. CYRUS, D. V. TRESS, M. J. SAGRAVES)	BILLY RAY CYRUS (C) (D) (V) MONUMENT 79440	47
48	47	53	6	THE BIRD SONG R. WILEY (N. THRASHER, B. CASON)	MEREDITH EDWARDS MERCURY ALBUM CUT	47
49	49	55	5	I WANT YOU TO WANT ME P. ANDERSON (R. NIELSEN)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	49
50	50	51	5	SHE'S MY GIRL D. MALLOY, B. CHANCEY (Z. TURNER, B. BAKER, L. WILSON)	BILLY GILMAN EPIC ALBUM CUT †	50
51	43	43	9	COME A LITTLE CLOSER D. MALLOY (T. MARTY, P. DOUGLAS, J. SHERRILL)	LILA MCCANN (C) (D) (V) WARNER BROS. 16762/WRN †	43
52	51	—	2	THAT'S A PLAN M. MCGUINN, S. DECKER (B. E. BOYD, D. LEONE)	MARK MCGUINN (D) VFR 734758	51
53	NEW	1	1	Hot Shot Debut WHEN GOD-FEARIN' WOMEN GET THE BLUES M. MCBRIDE, P. WORLEY (L. SATCHER)	MARTINA MCBRIDE RCA ALBUM CUT	53
54	NEW	1	1	NEW HEARTBREAK TOWN B. CHANCEY, P. WORLEY (D. SCOTT)	DIXIE CHICKS MONUMENT ALBUM CUT	54
55	53	60	4	UNBROKEN BY YOU D. MALLOY (G. BURR, J. BLADES, T. BRUCE)	KORTNEY KAYLE LYRIC STREET ALBUM CUT	53
56	59	—	2	WHO I AM TO YOU M. BRIGHT, M. WILLIAMS (S. SMITH, C. WISEMAN)	COLEY MCCABE RCA ALBUM CUT	56
57	RE-ENTRY	2	2	WHEN YOU COME BACK DOWN A. KRAUSS (T. O'BRIEN, D. O'KEEFE)	NICKEL CREEK SUGAR HILL ALBUM CUT †	56
58	RE-ENTRY	5	5	TELLURIDE B. GALLIMORE, J. STROUD, T. MCGRAW (T. VERGES, B. JAMES)	TIM MCGRAW CURB ALBUM CUT	52
59	NEW	1	1	NEW TEXAS IN 1880 R. FOSTER (R. FOSTER)	RADNEY FOSTER WITH PAT GREEN DUALTONE ALBUM CUT	59
60	56	—	3	DIDDLEY D. S. MILLER (C. B. CARTER, D. J. SHAPIRO)	ELBERT WEST BROKEN BOW ALBUM CUT †	56

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

Billboard **Top Country Singles Sales**

JUNE 30, 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	6	No. 1 WHAT I REALLY MEANT TO SAY CAPITOL 58987	CYNDI THOMSON
2	3	5	7	AUSTIN GIANT 16767/WRN	BLAKE SHELTON
3	2	2	44	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
4	4	4	19	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
5	5	3	18	MRS. STEVEN RUDY/THAT'S A PLAN VFR 734758	MARK MCGUINN
6	6	10	11	COME A LITTLE CLOSER WARNER BROS. 16762/WRN	LILA MCCANN
7	7	6	28	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
8	10	9	5	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN	TRICK PONY
9	8	8	39	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
10	9	7	36	OKLAHOMA/WARM & FUZZY EPIC 79503/SONY	BILLY GILMAN
11	16	—	2	TOO LAZY TO WORK, TOO NERVOUS TO STEAL MONUMENT 79611/SONY	BR5-49
12	12	11	14	I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY	CHARLIE ROBISON
13	11	13	15	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	17	16	210	HOW DO I LIVE CURB 73022	LEANN RIMES
15	13	12	11	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	SHANE SELLERS
16	15	15	11	SIMPLE LIFE COLUMBIA 79541/SONY	MARY CHAPIN CARPENTER
17	14	14	19	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
18	19	19	33	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
19	18	17	34	HOW DO YOU LIKE ME NOW? DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
20	20	18	33	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
21	24	21	39	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
22	21	20	8	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	MCALYSTER
23	RE-ENTRY	4	4	I WANNA BE THAT GIRL GIANT 16766/WRN	THE WILKINSONS
24	22	22	39	UNBREAKABLE HEART DREAMWORKS 459042/INTERSCOPE	JESSICA ANDREWS
25	RE-ENTRY	68	68	ROCKY TOP '96 DECCA 155274/MCA NASHVILLE	THE OSBORNE BROTHERS

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

HITTING THE FAN: Nashville's annual Fan Fair festival drew more than 25,000 ticket holders this year, and countless others descended upon Music City for related events (see story, page 29). Kicked off by the June 13 TNN & CMT Country Weekly Awards, the country love fest held June 14-17 pumped up Top Country Albums 20% over the prior period—an increase fattened significantly by *O Brother, Where Art Thou?* (Mercury), which contributes more than 40,000 units to the uptick and grabs the chart's Greatest Gainer nod. The festival helped country album sales in the Nashville market post a 73% gain over the prior period, an increase of more than 10,000 units.

At the fan-voted awards, **Alan Jackson**, **George Strait**, and their "Murder on Music Row" were the most-celebrated attractions. "Murder" won best single and best collaborative event, as well as song of the year for its writers, **Larry Cordle** and **Larry Shell**. An absent Strait was represented at the podium by Jackson, his duet partner on the controversial ballad which bashes country-to-pop crossover music and laments the "death" of country's traditional underpinnings. Apparently, the enthusiasm of the fans superseded the awards criteria in the single of the year category, since "Murder" is an album cut that peaked at No. 38 in the April 29, 2000, *Billboard*—it was never released as a single. It is available only on Strait's *Latest Greatest Straitest Hits* (MCA Nashville), which hooks Pacesetter honors with an 83% increase (35-30).

Jackson, the show's opening performer, was the night's big winner, with six trophies. His *When Somebody Loves You* (Arista Nashville) gains 64% and rises 26-22. Other titles that feel the toe of the awards show boot include **Kenny Chesney's** *Greatest Hits* (BNA), up 32% (7-6); **Montgomery Gentry's** *Carrying On* (Columbia), up 36% (19-15); and Jackson's *Under the Influence* (Arista Nashville), up 39% (52-46).

BIG BROTHER: The aforementioned *O Brother, Where Art Thou?* soundtrack makes a stellar showing during the film's first week of home video release. It scans more than 71,000 copies and reclaims its former No. 1 territory on Top Country Albums, where it spent nine consecutive weeks starting in the Feb. 24 issue. The album also swims upstream on The *Billboard* 200, where it takes Greatest Gainer applause and shoots 44-16.

A June 13 sellout show at New York's Carnegie Hall featuring artists who participated in the soundtrack (and some who were in the film) is likely to have padded the sum. The **D.A. Pennebaker** companion documentary *Down From the Mountain* opened in theaters June 15, which will help boost sales in the coming weeks. Mercury imprint *Lost Highway* will issue the accompanying soundtrack July 24 (Nashville Scene, *Billboard*, June 23).

OLD FRIEND: **Willie Nelson** places his 72nd title on Top Country Albums, as *Rainbow Connection* (Island) takes Hot Shot Debut roses at No. 52. The new title comprises classic country and pop fare and is dotted with evergreens from Nelson's live performance repertoire.

INDUSTRY APPROVES FAIR'S NEW DIGS, BUT FANS HAVE GRIPES

(Continued from page 29)

country music, and in spite of all the complaints I heard about the changes, I heard just as many positives. I see the platform for growth. I have a new act [DreamWorks artist Rick Ferrell], and I was able to get him seen by booking him for two different performances. It suggests to me that, with all the venues, there is a golden opportunity for new acts to be seen, and the fans are already downtown. The possibilities are endless with all the space [and] the accessibility to hotels without the drive. We needed a facelift, and it appears we got one."

Dave Roy, president, Relentless/Nashville: "I thought it was really great for the fans, and it worked really well for us as a label.



ROY

Having our show on the riverbank was great. The response we got was tremendous. I talked with a lot of fans at our booth, and any negatives were minor in terms of what I was hearing. There was mostly disappointment that the major acts stayed away from the booths at the convention center. It was very easy for the fans to get around. The shuttle system worked great. I was pleased the way the whole thing came off. It was great for downtown Nashville."

Fletcher Foster, senior VP, marketing, Capitol Records: "Fan Fair was great this year. I'd like to commend the CMA staff for a smooth transition into what was such a huge undertaking. The new venues bring a fresh face to country music, as well as to the city of Nashville."

Nashville America Records artist David Frizzell: "For the artists, it's tremendously better. We get somebody to bring us downtown, let us off, pick us up with a golf cart, bring us in, give us cold water to drink, and walk us out in the nice air-conditioning. However, I haven't met many of the fans that seemed to like it. I was just signing autographs, and every one of them so far said they liked the other place better."

Mike Corsetti, fan from Meta-

mora, Mich. (attending his fifth Fan Fair): "It needs some refining. In the stadium, for instance, the picture lines should be a little bit different to accommodate us with bad knees going up and down the stairs. That was hard. It is easier to get around the exhibit hall though."

Mike Kraski, senior VP, sales and marketing, Sony Music Nashville: "The changes at this year's Fan Fair represent tremendous promise for growth with this unique event and within the country music industry. However, in order for it to realize its promise, there are certain fan- and artist-related issues that need to be addressed."

Relentless/Nashville artist T. Graham Brown (attending his 17th Fan Fair): "I had a great time. I signed [autographs] at the Relentless booth and had a steady crowd of people. During the show at the river front, there was a big crowd, and they were very receptive. The only complaints I heard were that it was spread out, and people were having trouble finding where they were supposed to go."

Maria Cooper Bruner, owner, Insight Management: "We've heard many fans say they are glad to have air-conditioning, more room, and more bathrooms. The biggest grum-

ble has been the reserved seating [at Adelphia Coliseum]. They don't get to mix and mingle. They want the freedom of that back. But with change comes challenges."

Mike Moore, PD, WSIX Nashville: "There's no doubt that the change in venues is a better showcase for the city and gives Fan Fair a much more classy feel. I always felt like the event held at the beat-up fairgrounds sort of helped to perpetuate the 'hick' image country music has worked so hard to shed. Of course, there was some confusion and some small problems this year, but overall I'd have to say the changes were positive."



JOHNSON

Arista Nashville artist Carolyn Dawn Johnson: "I thought the stage shows at the Adelphia went great. They were organized, there was no downtime between sets, and it was packed with excitement. I used to be a member of Marty Stuart's and Michelle Wright's fan clubs, so I definitely feel like I can relate to all the folks that journeyed to Music City last week. I just hope it was a much fun and as fulfilling for them as it was for me."



Fan Fair Finale. The RCA Label Group show concluded Fan Fair on June 17, as artists from the company's RCA, BNA, and Arista Nashville rosters took the stage for the final show at Adelphia Coliseum. Sara Evans, Kenny Chesney, Carolyn Dawn Johnson, Tracy Byrd, Brad Paisley, Lonestar, Phil Vassar, and Alan Jackson were among those who performed. Pictured, from left, are Vassar, Buddy Lee Attractions president Tony Conway, RCA Label Group chairman Joe Galante, Country Music Assn. executive director Ed Benson, and RCA Label Group executive VP Butch Waugh.

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

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

- 5 **AIN'T NOTHING 'BOUT YOU** (Sony/ATV Tree, BMI/Wenona, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM
- 30 **ANGELS IN WAITING** (WB, ASCAP/Cat IV, ASCAP/C'Shaughnessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI) HL/WBM
- 16 **AUSTIN** (Talbot, BMI/Kirstongs, ASCAP)
- 48 **THE BIRD SONG** (Major Bob, ASCAP/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) WBM
- 34 **BUT I DO LOVE YOU** (Realsongs, ASCAP) WBM
- 51 **COME A LITTLE CLOSER** (Curb Congregation, SESAC/Nonkids, SESAC/Lil-Stratton, SESAC/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) WBM
- 29 **COMPLICATED** (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI) HL/WBM
- 60 **DIDDLEY** (Bakerbilly, ASCAP/Platinum, BMI/South Eden, ASCAP)
- 4 **DON'T HAPPEN TWICE** (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL
- 13 **DOWNTIME** (Gravillon, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP) HL
- 21 **A GOOD WAY TO GET ON MY BAD SIDE** (Universal, ASCAP/Memphisto, ASCAP/Zomba, BMI/Teren It Up, BMI) WBM
- 3 **GROWN MEN DON'T CRY** (Larga Vista, ASCAP/Scarlet Rain, ASCAP/Sony/ATV Tree, BMI) HL
- 54 **HEARTBREAK TOWN** (EMI April, ASCAP/House Of Bram, ASCAP) HL
- 46 **HELPLESSLY HOPELESSLY** (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM
- 43 **HONEY DO** (Mighty Nice, BMI/Al Andersongs, BMI/Bluewater, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/I Want To Hold Your Songs, BMI/Rio Bravo, BMI) HL/WBM
- 36 **HOW COOL IS THAT** (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP) HL/WBM
- 2 **I COULD NOT ASK FOR MORE** (Realsongs, ASCAP) WBM
- 23 **IF I FALL YOU'RE GOING DOWN WITH ME** (Hillbillith, BMI/Songs Of Sally Sue's Medicine Show, BMI/Songs Of Universal, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM
- 7 **IF YOU CAN DO ANYTHING ELSE** (EMI Blackwood, BMI/New Don, ASCAP/New Hayes, ASCAP) HL/WBM
- 1 **I'M ALREADY THERE** (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP) HL/WBM
- 12 **I'M JUST TALKIN' ABOUT TONIGHT** (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL

- 15 **IT'S A GREAT DAY TO BE ALIVE** (EMI April, ASCAP/House Of Bram, ASCAP) HL
- 37 **I WANT YOU BAD** (Music Sales, ASCAP)
- 49 **I WANT YOU TO WANT ME** (Screen Gems-EMI, BMI) HL
- 25 **I WOULD'VE LOVED YOU ANYWAY** (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI) HL/WBM
- 17 **LAREDO** (Mark Hybner, ASCAP)
- 42 **LOVE OF A WOMAN** (Songs Of Lastrada, BMI)
- 35 **LOVING EVERY MINUTE** (Sony/ATV Tree, BMI/Wenona, BMI/Zomba, ASCAP) HL/WBM
- 41 **NEVER LOVE YOU ENOUGH** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP) HL/WBM
- 32 **ON A NIGHT LIKE THIS** (Warner-Tamerlane, BMI/Instinct, ASCAP) WBM
- 45 **ONLY IN AMERICA** (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Don Cook, BMI/Route Six, BMI) HL
- 40 **REAL LIFE (I NEVER WAS THE SAME AGAIN)** (Major Bob, ASCAP/Castri, BMI/Whiskey Gap, BMI) WBM
- 20 **RIGHT WHERE I NEED TO BE** (Acuff-Rose, BMI/601 Broadway, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL
- 24 **SECOND WIND** (EMI Blackwood, BMI/Hatley Creek, BMI) HL
- 6 **SHE COULDN'T CHANGE ME** (WB, ASCAP/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 50 **SHE'S MY GIRL** (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Hip Beat, BMI) HL
- 33 **SIX-PACK SUMMER** (EMI April, ASCAP/Phil Vassar,

- ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI) HL
- 47 **SOUTHERN RAIN** (Sunnageronimo, BMI/Achy Breaky Heart, BMI/Two Seats Down, BMI)
- 38 **STANDIN' STILL** (WB, ASCAP/Dreamin' Upstream, ASCAP/High Steppe, ASCAP/Steel Wheels, BMI) WBM
- 31 **STILL HOLDING OUT FOR YOU** (Without Anna, ASCAP/Chi-Boy, ASCAP) CLM/WBM
- 27 **SWEET SUMMER** (Desert Dreams, BMI/Michaelhouse, BMI/Ensign, BMI/Rio Bravo, BMI) HL
- 58 **TELLURIDE** (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP) HL/WBM
- 59 **TEXAS IN 1880** (Muckelroy, ASCAP/BMG Songs, ASCAP)
- 52 **THAT'S A PLAN** (Warner-Tamerlane, BMI/Zantanon, BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP) WBM
- 26 **THERE YOU GO AGAIN** (Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Sony/ATV Tree, BMI) HL
- 11 **THERE YOU'LL BE** (Realsongs, ASCAP) WBM
- 9 **TWO PEOPLE FELL IN LOVE** (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI) HL
- 55 **UNBROKEN BY YOU** (Universal-MCA, ASCAP/Sony/ATV Tree, BMI/Ranch Rock, BMI/Big Red Tractor, ASCAP/Ice Trey, ASCAP) HL/WBM
- 28 **WHAT I DID RIGHT** (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longi-

- tude, BMI/Barney Building, BMI/Still Standing, BMI)
- 22 **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
- 53 **WHEN GOD-FEARIN' WOMEN GET THE BLUES** (Sony/ATV Cross Keys, ASCAP/Satcher, ASCAP) HL
- 10 **WHEN I THINK ABOUT ANGELS** (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
- 8 **WHEN SOMEBODY LOVES YOU** (WB, ASCAP/Yee Haw, ASCAP) WBM
- 57 **WHEN YOU COME BACK DOWN** (Howdy Skies, ASCAP/Universal, ASCAP/Bicamerel, BMI/Mighty Nice, BMI) WBM
- 39 **WHERE DOES IT HURT** (Sony/ATV Tree, BMI) HL
- 14 **WHERE THE BLACKTOP ENDS** (Steve Warner, 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
- 56 **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
- 44 **WILL YOU MARRY ME** (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Stairway To Bitner's, BMI/Al Andersongs, BMI) WBM

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/GREATEST GAINER ◀						
1	4	4	28	SOUNDTRACK ▲ MERCURY 170069 (11.98/18.98) 10 weeks at No. 1	O BROTHER, WHERE ART THOU?	1
2	3	2	46	SOUNDTRACK ▲ ² CURB 78703 (11.98/17.98)	COYOTE UGLY	1
3	2	1	8	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	SET THIS CIRCUS DOWN	1
4	1	—	2	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	INSIDE OUT	1
5	5	5	56	LEE ANN WOMACK ▲ ² MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
6	7	9	38	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
7	6	8	36	SARA EVANS ● RCA 67964/RLG (11.98/17.98)	BORN TO FLY	6
8	9	7	9	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEERS & STRIPES	1
9	11	10	30	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	1
10	12	11	94	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
11	10	3	3	BRAD PAISLEY ARISTA NASHVILLE 67008/RLG (11.98/17.98)	PART II	3
12	8	6	3	MARY CHAPIN CARPENTER COLUMBIA 85176/SONY (12.98 EQ/18.98)	TIME* SEX* LOVE*	6
13	13	12	84	FAITH HILL ▲ ⁶ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
14	16	14	85	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
15	19	19	7	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98 EQ/17.98)	CARRYING ON	6
16	15	17	37	TRAVIS TRITT ● COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
17	18	18	86	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
18	17	15	20	LEANN RIMES ● CURB 77979 (11.98/17.98)	I NEED YOU	1
19	14	13	6	BILLY GILMAN ● EPIC 62087/SONY (11.98 EQ/17.98)	DARE TO DREAM	6
20	20	16	16	JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	WHO I AM	2
21	21	20	28	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	18
22	26	26	32	ALAN JACKSON ● ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
23	22	21	54	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
24	23	22	19	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
25	25	25	72	KEITH URBAN ● CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	17
26	27	23	33	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
27	32	30	4	ROY D. MERCER CAPITOL 32515 (10.98/16.98) HS	ROY D. MERCER VS. YANKEES	24
28	29	29	110	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
29	30	28	46	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
▶ PACESETTER ◀						
30	35	33	67	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAITEST HITS	1
31	28	24	6	MARK MCGUINN VFR 734757 (10.98/16.98) HS	MARK MCGUINN	18
32	33	31	14	TRICK PONY WARNER BROS. 47927/WRN (11.98/17.98)	TRICK PONY	12
33	31	27	52	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
34	40	39	33	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	34
35	34	32	47	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
36	37	37	29	CHRIS CAGLE VIRGIN 28293/CAPITOL (8.98/12.98) HS	PLAY IT LOUD	36
37	24	—	2	MEREDITH EDWARDS MERCURY 170188 (8.98/12.98) HS	REACH	24
38	41	41	39	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1

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
39	47	49	62	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	29
40	48	51	62	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	30
41	38	36	7	TAMMY COCHRAN EPIC 69736/SONY (7.98 EQ/11.98) HS	TAMMY COCHRAN	34
42	50	52	60	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG A BOY ARE YA?	26
43	42	44	87	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
44	54	46	69	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
45	36	54	62	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	30
46	52	45	86	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
47	45	48	35	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
48	43	40	22	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
49	49	56	4	THE OAK RIDGE BOYS SPRING HILL 21017 (16.98 CD)	FROM THE HEART	49
50	39	34	9	LORRIE MORGAN & SAMMY KERSHAW RCA 67004/RLG (11.98/17.98)	I FINALLY FOUND SOMEONE	13
51	44	47	44	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
▶ HOT SHOT DEBUT ◀						
52	NEW	1	1	WILLIE NELSON ISLAND 548810/IDJMG (11.98/17.98)	RAINBOW CONNECTION	52
53	53	38	21	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
54	46	42	14	DELBERT MCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	20
55	63	64	81	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
56	56	53	38	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
57	61	62	37	ROY D. MERCER VIRGIN 50003/CAPITOL (10.98/16.98) HS	HOW BIG A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
58	59	57	31	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
59	57	50	30	VARIOUS ARTISTS UTV 170137 (11.98/17.98)	EVERLASTING LOVE SONGS	19
60	58	55	9	HAYSEED DIXIE DUALTONE 1104 (16.98 CD)	A HILLBILLY TRIBUTE TO AC/DC	47
61	55	43	47	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
62	60	59	31	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
63	70	—	81	LEANN RIMES ▲ CURB 77947 (11.98/17.98)	LEANN RIMES	1
64	65	—	27	MERLE HAGGARD ANTI 86593/EPITAPH (11.98/17.98)	IF I COULD ONLY FLY	26
65	67	69	32	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
66	51	35	8	SOUNDTRACK CURB 78715 (12.98/18.98)	DRIVEN	16
67	75	68	40	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
68	64	61	39	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
69	62	60	10	CHARLIE ROBISON LUCKY OOG/COLUMBIA 61404/SONY (11.98 EQ/17.98) HS	STEP RIGHT UP	27
70	72	74	81	REBA MCENTIRE ▲ MCA NASHVILLE 170119 (11.98/17.98)	SO GOOD TOGETHER	5
71	74	72	39	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
72	73	—	51	RONNIE MILSAP VIRGIN 48871/CAPITOL (17.98/24.98)	40 #1 HITS	19
73	RE-ENTRY	31	31	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
74	RE-ENTRY	7	7	VARIOUS ARTISTS SCREAM 0001/NAVARRÉ (13.98/16.98)	THE BLUE COLLAR COMEDY TOUR: LIVE	53
75	RE-ENTRY	28	28	JEFF FOXWORTHY DREAMWORKS 450200/INTERSCOPE (10.98/16.98)	BIG FUNNY	15

○ 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 IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ◆ ¹⁸ MERCURY 536003 (12.98/18.98) 8 weeks at No. 1	COME ON OVER	189
2	2	DIXIE CHICKS ◆ ¹¹ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	177
3	3	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	107
4	4	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	196
5	5	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	115
6	6	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	107
7	10	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	295
8	11	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	145
9	8	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	367
10	9	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	133
11	7	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	165
12	13	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	131
13	12	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	135

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	156
15	18	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	30
16	17	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	115
17	15	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	566
18	—	HANK WILLIAMS MERCURY 536029 (11.98/17.98)	20 OF HANK WILLIAMS GREATEST HITS	107
19	16	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	166
20	23	PATSY CLINE ▲ ⁹ MCA NASHVILLE 320012 (6.98/11.98)	12 GREATEST HITS	740
21	—	GEORGE JONES LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	75
22	19	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	264
23	20	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	326
24	—	MERLE HAGGARD LEGACY 69321/EPIC (7.98 EQ/11.98)	16 BIGGEST HITS	62
25	21	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	57

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.

Classical KEEPING SCORE



by Steve Smith

INDIE DISTRIBUTOR PREVIEW: It's not every day that a substantial lost work by a figure of the magnitude of **George Frideric Handel** appears, but a manuscript discovered in the archives of London's Royal Academy turned out to be the real thing—a Handelian setting of the Gloria from the traditional Catholic Mass, composed around 1707. A bidding war over rights to record the work ensued, from which **Robert von Bahr** of BIS emerged victorious. The Swedish label recorded the Gloria—a seven-movement work some 17 minutes long—in May, with the release rushed for this month.

Renowned British soprano **Emma Kirkby** performed the Gloria's demanding solo vocal part with the **Royal Academy of Music Baroque Orchestra** led by **Laurence Cummings**. The work is paired with a recording of Handel's Dixit Dominus featuring soloists **Anne Sofie von Otter** and **Hillevi Martinpelto** with the **Stockholm Bach Choir** and **Drottningholm Baroque Ensemble** conducted by **Anders Öhrwall**. The BIS Handel Gloria is the current priority release for the Long Island City, N.Y.-based Qualiton Distribution. Looking ahead to Qualiton's slate for late summer and early fall, BIS continues its acclaimed series of **Bach** cantatas with two further volumes from the **Bach Collegium Japan** under **Masaaki Suzuki** (recently lauded in a substantial feature in *The New York Times*).

Other upcoming titles from Qualiton-distributed labels: Sonic archivist **Allan Evans** will present rare recordings by pianist **Vladimir de Pachmann** on his *Arbiter* label. *Pachmann: The Mythic Pianist—1907-1927 Recordings* includes a generous helping of **Chopin**—a Pachmann specialty—as well as works by **Mendelssohn**, **Schumann**, **Liszt**, and more. Hungaroton kicks off a "Great Hungarian Musicians" series with volumes dedicated to **Gyorgy Cziffra**, **Andor Foldes**, and **Josef Szigeti**, while Supraphon offers **Dvorák's Legends** and other works by the **Czech Philharmonic** under the baton of **Sir Charles Mackerras**.

In September, Harmonia Mundi helps **Anonymous 4** celebrate its 15th anniversary with the release of *The Second Circle: Love Songs of Francesco Landini*. The album—a

collection of 14th-century songs of chivalry, courtly love, and lust—is Anonymous 4's 11th release on the Harmonia Mundi label, and the repertoire will play a prominent role in tour dates across the U.S. and Europe throughout 2001-2002. Other Harmonia Mundi releases for the fall include an October issue of **Rachmaninoff's** Piano Concerto No. 3 with 1997 Van Cliburn Gold Medallist **Jon Nakamatsu** and the **Rochester Philharmonic** directed by **Christopher Seaman**; this year's Cliburn medallists will be the subjects of a November release.

In recent years, several leading astronomers have demoted Pluto from the solar pantheon, declaring it a ball of dirty ice undeserving of planetary status. Clearly, Hyperion doesn't share that view, as the label—distributed in the U.S. by the Los Angeles-based Harmonia Mundi USA (and in the U.K. by Select)—leads off July with a new recording of **Holst's** warhorse *The Planets*, complete with the addition of a new movement: "Pluto, the Renewer." The new movement, composed in Holst's style by British composer **Colin Matthews**, has received positive notice in the U.K. press, which is certain to drive sales on this curiosity. **Mark Elder** leads the **Hallé Orchestra**; the paired work is Holst's Lyric Movement for

viola and orchestra, with **Timothy Pooley** the featured soloist.

Another July release from Hyperion is Grammy-nominated pianist **Marc-André Hamelin's** second volume surveying the music of iconoclast **Charles-Valentin Alkan**, including the fiendishly difficult *Symphony for Solo Piano*. Canteloupe—the new label from New York new-music collective **Bang on a Can** (*Keeping Score*, *Billboard*, March 17)—continues its string of provocative and attractive releases with *This Is Not a Clarinet*, the first solo album by **Bang on a Can All-Star** clarinetist **Evan Ziporyn**, with works by Ziporyn, **David Lang**, and **Michael Tenzer**. Opus 111/Naive releases *Quem Queritis?—Medieval Liturgical Dramas* performed by **Brigitte Lesne** and **Dis-cantus**, fresh off a successful U.S. tour.

From Portland, Ore.-based Allegro in July comes *Nimbus* and the latest from the British label's specially priced "MVP" series. Pianist **Martin Jones** has recorded the complete piano music of

Granados for the label, to be released as a six-CD set at a suggested retail price of \$29.99. In August, Dorian releases *Sacred Woman*, a collection of vocal works by medieval women composers performed by **Sara-bande**. And in September, the label issues the Quebec-based **Les Violons de Roy's** take on Bach's *Art of Fugue*. Early music also dominates the fall offerings from Scottish audiophile label Linn. In August, Linn issues the British group **Musica Secreta's** second disc for the label, a collection of works composed by the 17th century Milanese noblewoman **Chiara Margarita Cozzolani**. Linn presents the chorus **Magnificat** in **Allegri's** *Miserere* in October.

With the Port Washington, N.Y.-headquartered Koch International, opera is in the air—and English is the language of choice. In July, Chandos presents **Vaughan Williams' rarely heard Sir John in Love** with an exceptional cast led by the indefatigable **Richard Hickox**. The same month sees the release of **Wagner's Twilight of the Gods** (aka *Götterdämmerung*) in its extensive "Opera in English" series. The complete "Ring" cycle will also be released in a slipcased package. The series continues with **Verdi's Ernani** in September and *Otello* in October and **Puccini's Madame Butterfly** in November.

Two American operatic premieres are also among the key offerings from Koch in the fall. The enterprising Finnish label Ondine scores a major coup with its August release of **Mark Adamo's Little Women**, from Houston Grand Opera. In September, the Koch International Classics label issues *Tania*, a new opera by **Anthony Davis** based on the **Patty Hearst** abduction. Charismatic actor **Avery Brooks** is among the cast members on the recording. Departing from the opera house, ASV presents piano trios by **Toru Takemitsu** performed by the **Fujita Trio** in August. Koch International Classics continues to champion **Alan Hovhaness** with a new recording of his *Symphony No. 15* and other works by the **Northwest Symphony Orchestra**. In September, the label releases a disc of vocal works by seemingly odd bedfellows—**John Tavener** and **Harrison Birtwistle**—as performed by **Heidi Grant Murphy** and the **Aureole Trio**. Pianist **Thomas Tirino** makes his Koch debut with the complete solo works of **Joaquin Nin**.

From Chandos in September, **Leonard Slatkin** leads the **BBC Symphony Orchestra** in **Leonard Bernstein's** *Symphonies No. 1 and 2*. The same month, the label celebrates the 26th anniversary of the **Schoenberg Quartet** with a five-disc set surveying the complete string quartets of **Arnold Schoenberg**, as well as old and new arrangements for string quartet of the composer's *Woodwind Quintet*, *Chamber Symphony*, and other assorted pieces. The *Concerto for String Quartet and Orchestra* completes the set. And, naturally, all of the above is only the tip of the iceberg. Next issue, *Keeping Score* will take a look at upcoming highlights from the major labels.



Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	17	VARIOUS ARTISTS ▲ INTEGRITY 61001/TIME LIFE	NO. 1 SONGS 4 WORSHIP — SHOUT TO THE LORD
2	3	43	DONNIE MCCLURKIN ● VERITY 43150/PROVIDENT	LIVE IN LONDON AND MORE...
3	4	7	POINT OF GRACE WORD 6112	FREE TO FLY
4	6	9	VARIOUS ARTISTS ● INTEGRITY 17677/TIME LIFE	SONGS 4 WORSHIP — HOLY GROUND
5	5	4	AVALON SPARROW 1796/CHORDANT	OXYGEN
6	7	13	VARIOUS ARTISTS INTEGRITY/MARANATHA/INTEGRITY 1955/WORD	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
7	2	5	VARIOUS ARTISTS INTEGRITY 1768/TIME LIFE	SONGS 4 WORSHIP — BE GLORIFIED
8	8	3	ROBIN MARK HOSANNA/INTEGRITY 1927/WORD	COME HEAL THIS LAND
9	11	33	VARIOUS ARTISTS ▲ SPARROW 1779/CHORDANT	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS
10	13	49	THIRD DAY ● ESSENTIAL 10670/PROVIDENT	OFFERINGS: A WORSHIP ALBUM
11	10	56	PLUS ONE ● 143/ATLANTIC 83329/CHORDANT	THE PROMISE
12	9	11	SOUNDTRACK GOSPO CENTRIC 70035/PROVIDENT	KINGDOM COME
13	14	5	TRUE VIBE ESSENTIAL 10619/PROVIDENT	TRUE VIBE
14	16	8	TOMMY WALKER HOSANNA/INTEGRITY 1846/WORD	NEVER GONNA STOP
15	15	10	SONICFLOOD GOTEE 2827/CHORDANT	SONICPRAISE
16	17	55	MARY MARY ● C2/COLUMBIA 7602/WORD	THANKFUL
17	28	14	PHILLIPS, CRAIG AND DEAN SPARROW 1820/CHORDANT	LET MY WORDS BE FEW
18	22	54	VARIOUS ARTISTS ● WORSHIP TOGETHER 0280/CHORDANT	I COULD SING OF YOUR LOVE FOREVER: 25 MODERN WORSHIP SONGS
19	38	14	RANDY TRAVIS ATLANTIC 83417/CHORDANT	INSPIRATIONAL JOURNEY
20	19	8	DC TALK FOREFRONT 5296/CHORDANT	SOLO (EP)
21	12	11	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS/EMI GOSPEL 0303/CHORDANT	THE STORM IS OVER
22	18	13	YOLANDA ADAMS ELEKTRA 62629/CHORDANT	THE EXPERIENCE
23	27	32	MARK SCHULTZ MYRRH 7002/WORD	MARK SCHULTZ
24	20	42	STACIE ORRICO FOREFRONT 5253/CHORDANT	GENUINE
25	25	34	NEWSBOYS SPARROW 1787/CHORDANT	SHINE: THE HITS
26	21	29	GAITHER VOCAL BAND SPRING HILL 1009/CHORDANT	I DO BELIEVE
27	30	44	ZOEGIRL SPARROW 51734/CHORDANT	ZOEGIRL
28	26	34	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 4267/PROVIDENT	AWESOME WONDER
29	35	6	THE KATINAS GOTEE 2830/CHORDANT	DESTINY
30	36	64	VARIOUS ARTISTS ● HOSANNA/INTEGRITY 1723/WORD	WOW WORSHIP ORANGE: TODAY'S 30 MOST POWERFUL WORSHIP SONGS
31	32	14	AUDIO ADRENALINE FOREFRONT 5273/CHORDANT	HIT PARADE
32	33	30	DC TALK FOREFRONT 5274/CHORDANT	INTERMISSION: THE GREATEST HITS
33	29	27	VARIOUS ARTISTS MARANATHA/CORINTHIAN 1226/PAMPLIN	TOP 25 PRAISE SONGS
34	24	2	JACI VELASQUEZ SONY DISCOS 6149/WORD	MI CORAZON
35	RE-ENTRY		ANNE MURRAY ● STRAIGHTWAY 0231/CHORDANT	WHAT A WONDERFUL WORLD
36	34	32	RACHAEL LAMPA WORD 3626	LIVE FOR YOU
37	RE-ENTRY		MICHAEL W. SMITH REUNION 10002/PROVIDENT	FREEDOM
38	31	9	MARK LOWRY SPRING HOUSE 2270/CHORDANT	ON BROADWAY
39	NEW ▶		SELAH CURB 78713/CHORDANT	PRESS ON
40	23	4	MXPX FAT WRECK CHORDS 631*	THE RENAISSANCE EP

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

In the SPIRIT



by Lisa Collins

BIG CHANGES AT TOMMY BOY: Max Siegel's resignation last week as president of Tommy Boy's Gospel Division fueled rumors about the label's continued viability in gospel. However, official word from **Marvie Wright**, who takes over the lead in gospel, is that the speculation is baseless. "We have more synergy, determination, and are more encouraged than ever to go forward. [Tommy Boy president] **Tom Silverman** has always had a vision for the gospel division, and I am going to execute it."

Emerging from a major meeting of the label's gospel roster, **Kim Burrell**—the division's top-selling artist—echoed Wright's optimism. "I have the utmost confidence in Marvie Wright and Tom Silverman," she said. "I feel more confident about this label than I ever have."

Fact is, Tommy Boy Gospel's summer release slate is gearing up. Forthcoming releases include *Tonex Present MSS Dynasty* (July 17), an album by **DeLeon** (Aug. 7), *2001 Gospel Divas* (a compilation celebrating females in the ministry that includes Burrell, **Vickie Winans**, **Karen Clark Sheard**, **Vanessa Bell Armstrong**, **DeLeon**, and **Dottie Peoples**), and **Carlton Pearson's** *Live From Azusa 4* (September).

GIVING THANKS: Although the first gospel offering from **Sean "P. Diddy" Combs** was under way long before his acquittal earlier this year on weapons charges, his much-talked-up inspirational album, *Thank*

You, no doubt takes on new meaning now. Co-executive-produced by Combs with **Hezekiah Walker** and **Mario "Yellowman" Winans**, the CD—due July 31—is a collaborative compilation of inspirational songs from both gospel and secular artists, including **Brian McKnight**, **Kim Burrell**, **John P. Kee**, **112**, and **Fred Hammond**. Also appearing on the album are **Kelly Price**, **Brandy**, **Mary Mary**, and **Joe**. The lead single, "You," showcases Tommy Boy's R&B roster—including **Faith Evans**, **Carl Thomas**, **112**, **Mario Winans**, **Thelma Guyton**, and **Cheri Dennis**—along with a special appearance from Walker.

BRIEFLY: Verity Records recently celebrated the gold certifications of **Donnie McClurkin's** *Live in London and More* and **John P. Kee's** "Not Guilty." The label is now turning its attention to **Richard Smallwood's** forthcoming August release, as well as the July 10 release of **Ben Tankard's** *Song of Solomon*—which features a remake of **Stevie Wonder's** classic "Ribbon in the Sky" that is already generating buzz and interest at gospel and jazz stations... The 1998 release *He's a Keepa* broke new ground for **Rodnie Bryant** and his 60-voice CCMC Choir. Now Tyscot Records hopes to turn up the heat with his follow-up CD, *My Father's Business*, which streets Tuesday (26)... New Haven Records can't go wrong with its latest CD, *Gospel's Top 20 Songs of the Century*. The late-May release includes **James Cleveland's** "Peace Be Still," **Shirley Caesar's** "No Charge," **Al Green's** "Precious Lord," **Aretha Franklin's** "Amazing Grace," **Fred Hammond's** "Glory to Glory," **Andrae Crouch's** "My Tribute," and **Richard Smallwood's** "Center of My Joy"... Finally, **Mary Mary's** **Erica Atkins** tied the knot May 26 in Los Angeles with producer **Warryn Campbell** (**Kelly Price**, **Deborah Cox**, **Yolanda Adams**). The newlywed couple was serenaded by **BeBe Winans** and **Vanessa Bell Armstrong**, while the wedding party also included **Brandy**, who served as a bridesmaid.

HIGHER GROUND



by Deborah Evans Price

SUMMER GATHERINGS: Most members of the Christian music community are already busy mobilizing for two of the year's biggest events—the Christian Booksellers Assn. (CBA) convention and the Christian Artists Seminar in the Rockies. CBA will be held July 7-12 at the Georgia World Congress Center. The annual Seminar in the Rockies is slated for July 29-Aug. 4 at the Estes Park Center/YMCA of the Rockies.

For the uninitiated, Seminar in the Rockies is a six-day event packed with talent competitions and educational seminars for aspiring writers, artists, and musicians, as well as sessions of interest to such industry professionals as songwriters, label executives, church music leaders, and music publishers. Over the years, many of the Christian community's top acts got their first break at Estes Park, and the event has become an annual pilgrimage for both aspiring talent and industry folks looking for the next big thing. (**Rachael Lampa** and **Stacie Orrico** are a couple of recent alumni.) Since being absorbed by the Gospel Music Assn. (GMA) last year, the event has merged with GMA's Academy of Gospel Music Arts' new artist competitions. More than \$50,000 in prizes will be awarded during this year's Academy of Gospel Music Arts' International Talent Competition.

Each night of Seminar in the Rockies will conclude with a "Praise in the Rockies" concert series that will be open to the general public. Among the acts scheduled to appear are **Jaci Velasquez**, **Bryan Duncan**,

Salvador, **Plus One**, **Greg Long**, **Cindy Morgan**, **Billy Sprague**, the **Martins**, **Mark Schultz**, **Mary Mary**, **Babbie Mason**, **Brian Free & Assurance**, **Out of Eden**, **Charles Billingsley**, **Third Day**, and **Margaret Becker**. **Lincoln Brewster** and **Don Moen** will serve as worship leaders for the week.

This summer's CBA convention also boasts its share of major talent. The Saturday-night (July 7) concert will feature **Steven Curtis Chapman**, **Natalie Grant**, **Avalon**, and **Mississippi Mass Choir**. The CBA Music Showcase on Sunday night (July 8) will include **Audio Adrenaline**, **Whisper Loud**, **Ben Glover**, and **Watermark**. Of course, CBA always has one of the busiest, best-attended exhibit halls of any industry convention. In recent years, CBA has launched such successful campaigns as "What Goes Into the Mind Comes out in the Life," which has become a rallying cry for the Christian retail community. This annual gathering of retailers is among the industry's key conventions of the year. For more information, visit cbaonline.org.

NEWS NOTES: New Inpop group **Superchic[k]** will have a song on the soundtrack to the forthcoming **Reese Witherspoon** film *Legally Blonde*. "One Girl Revolution" is set to be featured as the first song of the film's closing credits... Sparrow just released *All Around the World*, featuring the collaborative efforts of noted British worship leaders **Matt Redman**, **Tim Hughes**, **Paul Oakley**, and **Neil Wilson**, with help from artist/producers **Jason Halbert** and **Dwayne Larring**, formerly of **SONIC-FLOOD**. Speaking of **SONIC-FLOOD**, there have been lots of changes. Look for **Jeff Deyo** to record a solo album for Gotee as well as to continue his Worship City Praise events throughout the country. (The June 9 Nashville event, which featured **Mac Powell**, **Louie Giglio**, **Melody Green**, **Kirk Cameron**, **Tommy Tenney**, and **Ray Hughes**, was a success)... **Aaron Blanton** is now part of new band **By the Tree**. The **SONIC-FLOOD** name is being carried on by **Rick** (Continued on next page)

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			NO. 1	
1	1	44	DONNIE MCCLURKIN ● VERITY 43150/ZOMBA [RS]	LIVE IN LONDON AND MORE...
2	2	11	SOUNDTRACK GOSPO CENTRIC 70035/ZOMBA	KINGDOM COME
3	4	19	VARIOUS ARTISTS ● EMI/WORD/VERITY 43163/ZOMBA	WOW GOSPEL 2001: THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
4	5	59	MARY MARY ● C2/COLUMBIA 63740/CRG	THANKFUL
5	3	14	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR DEXTERITY SOUNDS 20303/EMI GOSPEL	THE STORM IS OVER
6	6	13	YOLANDA ADAMS ELEKTRA 62629/EEG	THE EXPERIENCE
7	8	5	JAMES HALL & WORSHIP AND PRAISE DESTINY 7707 [RS]	WE ARE AT WAR
8	7	39	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE [RS]	AWESOME WONDER
9	10	91	YOLANDA ADAMS ▲ ELEKTRA 62439/EEG [RS]	MOUNTAIN HIGH...VALLEY LOW
10	14	10	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014	CONSTANTLY
11	13	9	DR. ED MONTGOMERY PRESENTS ALC ABLIFE 6101	I STILL BELIEVE
12	17	5	GABRIEL HARDEMAN DELEGATION CRYSTAL ROSE 20957	TO THE CHIEF MUSICIAN
13	12	8	MARVIN WINANS AND THE PERFECTED PRAISE CHOIR AGAINST THE FLOW 6082/DIAMANTE SERVANT [RS]	FRIENDS
14	16	5	LEXI... REAL DEAL 70626/ORPHEUS	AND THAT'S THE WAY IT IS
15	19	35	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE ● VERITY 43139/ZOMBA [RS]	NOT GUILTY... THE EXPERIENCE
16	20	21	MOSES TYSON, JR. WORLD CLASS GOSPEL 50007/ALPINE	MUSIC
17	27	88	CECE WINANS ● WELLSPRING GOSPEL 51711/SPARROW	ALABASTER BOX
18	NEW ▶		ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY AMEN 1503	TURN IT AROUND
19	18	8	THE BLIND BOYS OF ALABAMA REAL WORLD 50918 [RS]	SPIRIT OF THE CENTURY
20	11	66	FRED HAMMOND & RADICAL FOR CHRIST ● VERITY 43140/ZOMBA	PURPOSE BY DESIGN
21	24	7	ESTHER SMITH DOROHN 73850	YOU LOVE ME...STILL
22	9	15	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3000 [RS]	TRIBUTE TO QUARTET LEGENDS VOLUME 1
23	22	5	DARYL COLEY & BELOVED VERITY 43159/ZOMBA	OH, THE LAMB
24	32	37	AARON NEVILLE TELL IT 20287/EMI GOSPEL	DEVOTION
25	21	13	LFT CHURCH CHOIR/HEZEKIAH WALKER VERITY 43157/ZOMBA [RS]	LOVE IS LIVE!
26	25	7	VARIOUS ARTISTS VERITY 43164/ZOMBA	VERITY PRESENTS THE GOSPEL GREATS VOL. 6: PRAISE & WORSHIP
27	31	15	APOSTLE THOMAS ISAIAH BUTLER NINE 233/SOUND OF GOSPEL	SPECIAL KIND OF LOVE
28	15	15	VARIOUS ARTISTS F HAMMOND/VERITY 43154/ZOMBA	FRED HAMMOND PRESENTS: "IN CASE YOU MISSED IT...AND THEN SOME"
29	26	15	OSCAR A. HAYES & ABUNDANT LIFE FELLOWSHIP NINE 232/SOUND OF GOSPEL	CHOIR MUSIC: VOLUME ONE—LIVE IN NEW ORLEANS
30	29	34	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 [RS]	GOOD TIME
31	23	15	KIM BURRELL TOMMY BOY GOSPEL 1450/TOMMY BOY [RS]	LIVE IN CONCERT
32	28	27	EVELYN TURRENTINE-AGEE FEATURING THE "WARRIORS" W.O.S. 1273/WORLD WIDE GOSPEL	GOD DID IT!
33	NEW ▶		VARIOUS ARTISTS NEW HAVEN 28019	GOSPEL'S TOP 20 SONGS OF THE CENTURY
34	30	42	BEBE MOTOWN 159405/UNIVERSAL	LOVE AND FREEDOM
35	34	71	VARIOUS ARTISTS ▲ EMI/WORD/VERITY 43149/ZOMBA	WOW GOSPEL 2000 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
36	33	85	YOLANDA ADAMS VERITY 43144/ZOMBA	THE BEST OF YOLANDA ADAMS
37	35	44	KIRK FRANKLIN PRESENTS INC B-RITE 490325/INTERSCOPE	KIRK FRANKLIN PRESENTS INC
38	39	43	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 2635	LIVE & ALIVE
39	40	4	CHICAGO MASS CHOIR NEW HAVEN 28018	CALLING ON YOU
40	38	40	SHIRLEY CAESAR MYRRH/WORD 61071/EPIC [RS]	YOU CAN MAKE IT

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

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<p>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®</p>				
<p>NO. 1</p>				
1	2	53	RIDING WITH THE KING ▲ ² DUCK/REPRISE 47612/WARNER BROS.	B.B. KING & ERIC CLAPTON 44 weeks at No. 1
2	1	5	SWEET TEA SILVERTONE 41751/ZOMBA HS	BUDDY GUY
3	4	9	PURE BLUES UTV 556176	VARIOUS ARTISTS
4	3	5	SHOULDA BEEN HOME RYKODISC 10611/RYKO PALM	ROBERT CRAY
5	NEW		AVALON BLUES - A TRIBUTE TO THE MUSIC OF MISSISSIPPI JOHN HURT VANGUARD 79582	VARIOUS ARTISTS
6	5	15	NOTHING PERSONAL NEW WEST 6024	DELBERT MCCLINTON
7	7	6	ALONG FOR THE RIDE EAGLE 18474	JOHN MAYALL & FRIENDS
8	RE-ENTRY		SRV ● LEGACY 65714/EPIC	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
9	8	8	PRESUMED INNOCENT ALLIGATOR 4879	MARCIA BALL
10	6	14	WICKED GRIN POINTBLANK 50764/VIRGIN HS	JOHN HAMMOND
11	10	84	GOTTA GET THE GROOVE BACK MALACO 7499	JOHNNIE TAYLOR
12	13	36	THE DOOR OKEH/550 MUSIC 61428/EPIC HS	KEB' MO'
13	RE-ENTRY		MILK COW BLUES ISLAND 542517/DJMG	WILLIE NELSON
14	11	19	BEE N A LONG TIME TONE-COOL 471180/DJMG	DOUBLE TROUBLE
15	12	88	LIVE ON ● GIANT/REPRISE 24729/WARNER BROS.	KENNY WAYNE SHEPHERD BAND

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<p>NO. 1</p>				
1	1	4	ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 542855/UTV	BOB MARLEY AND THE WAILERS 4 weeks at No. 1
2	2	4	REGGAE GOLD 2001 VP 1629*	VARIOUS ARTISTS
3	3	6	DANCEHALL XPLOSION 2001 JAMDOWN 40045	VARIOUS ARTISTS
4	4	6	REGGAE XPLOSION 2001 JAMDOWN 40046	VARIOUS ARTISTS
5	5	10	RIDDIM RYDERS VOL. 1 JAMDOWN 40044	VARIOUS ARTISTS
6	6	30	THE VERY BEST OF UB40 VIRGIN 50525	UB40
7	7	83	CHANT DOWN BABYLON ● TUFF GONG/ISLAND 546404*/DJMG	BOB MARLEY
8	8	12	CATCH A FIRE — DELUXE EDITION ISLAND 548635/DJMG	BOB MARLEY AND THE WAILERS
9	9	102	SCROLLS OF THE PROPHET — THE BEST OF PETER TOSH COLUMBIA 65921/CRG	PETER TOSH
10	10	49	ART AND LIFE SHOCKING VIBES/VP 49093*/VIRGIN	BEENIE MAN
11	11	3	MANY MORE ROADS ARTISTS ONLY 67	KY-MANI MARLEY
12	12	19	MUSIC IS LIFE HARMONY HOUSE 1624*/VP	BERES HAMMOND
13	15	7	ULTIMATE COLLECTION HIP-O 541336/UNIVERSAL	BUJU BANTON
14	14	100	REGGAE PARTY POLYGRAM TV/ISLAND 565654*/DJMG	VARIOUS ARTISTS
15	NEW		REGGAE ROCKS: TIDE IS HIGH MADACY 1507	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<p>NO. 1</p>				
1	1	47	WHO LET THE DOGS OUT ▲ ³ S-CURVE 751052/ARTEMIS HS	BAHA MEN 45 weeks at No. 1
2	2	2	SAO VINCENTE WINDHAM HILL 11590/RCA HS	CESARIA EVORA
3	4	15	THE IRISH TENORS: ELLIS ISLAND MUSIC MATTERS 9020 HS	ANTHONY KEARNS/ROANAN TYNAN/FINBAR WRIGHT
4	3	59	TANTO TEMPO ZIRIGUIBOOM 1026/SIX DEGREES HS	BEBEL GILBERTO
5	5	8	BUDDHA-BAR III WAGRAM 77961/GEORGE V	RAVIN
6	7	41	VOLARE! VERY BEST OF THE GIPSY KINGS NONESUCH 79541/AG	GIPSY KINGS
7	8	3	CACHAITO NONESUCH 79630/AG	CACHAITO LOPEZ
8	10	2	SOCA GOLD 2001 VP 1630*	VARIOUS ARTISTS
9	NEW		PU'UHONUA PUNAHOLE 1968	AMY GILLIOM
10	6	54	DRALION RCA VICTOR 63559	CIRQUE DU SOLEIL
11	12	7	ANTHOLOGY II 1984-2001 THE MOUNTAIN APPLE COMPANY 3011	NA LEO PILIMEHANA
12	15	3	KEEP ON MOVING WRASSE/COLUMBIA 85758/CRG	ANGELIQUE KIDJO
13	9	26	WOMAN ON TOP SONY CLASSICAL 89279	SOUNDTRACK
14	11	2	MI YEEWNII-MISSING YOU PALM 2067/RYKO	BAABA MAAL
15	14	5	MAKAHA SONS & FRIENDS TROPICAL MUSIC 9066	MAKAHA SONS

▲ 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 Plus, minus 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. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates vinyl available. **HS** indicates past and present Heatseekers. Titles © 2001. Billboard/BPI Communications and SoundScan, Inc.

New Brecker, Evans Sets Focus On Fun

SERIOUSLY, LIGHTEN UP: With all our concerns about selling, marketing, and building an audience for jazz, it is easy to forget that at its swinging, smoldering core, jazz is an art form rooted in late-night escapades, swaggering braggadocio, and the joy of self-expression. In short, jazz is fun—and that notion is explored on two new and very different releases on the ESC label, trumpeter **Randy Brecker's** *Hangin' in the City* and saxophonist **Bill Evans' Soul Insider** (both due June 26).

Hangin' in the City finds Brecker humorously tying together wry observations and snippets of conversation he has catalogued over the past 30 years, compiled into lyrics that he sings/raps in the guise of an alter-ego dubbed "Randroid." "An alter-ego is a good way to do something different," Brecker says. "The lyrics, however, all come from real life, from stories that I've heard musicians tell, and things I have seen."

While the ultra-hip, streetwise Randroid character finds Brecker



BRECKER

HIGHER GROUND

(Continued from preceding page)

Heil, as he has a new deal with INO Music... Former **Nouveaux** frontman **Paul Alan** is working on a solo debut for Aluminum Records. *Falling Awake* will be released Aug. 14... **Gloria Gaither** along with **Gaither Vocal Band** members **Bill Gaither, Mark Lowry, David Phelps, and Guy Penrod**, recently appeared in a two-part episode of *Touched by an Angel*. Gaither Homecoming regulars **Sheri Easter, Charlotte Ritchie, Lauren Talley, Eve Mae LeFevre, LuLu Roman, and Ladye Love-Smith** also appeared during the episode... Essential's new pop group **True Vibe** hits the road this month on a 20-city major-market, large-venue tour with Jive recording artist **Aaron Carter**. The tour follows True Vibe's 11 sellout shows with *Destiny's Child*.

FAREWELL: A memorial service was held June 8 in Manassas, Va., in honor of NRB president **Dr. E. Brandt Gustavson**, who died last month after battling liver and pancreatic cancer. He was 64. Gustavson served at NRB for 22 years as a member of the executive committee and board of directors and as president for the past 11 years. Before joining NRB, he was executive VP/COO of Trans World Radio. He had also previously served 25 years with Moody Bible Institute in Chicago. While there, he chaired Moody's 100th anniversary celebration committee. His exemplary dedication and strong leadership—as well as his kind smile—will be sorely missed.



by Steve Graybow

with tongue firmly in cheek, the funky, urban-tinged music on *Hangin' in the City* is as serious as anything in the trumpeter's extensive catalog. The music took shape as Brecker taught himself to create sequences on his computer, providing him with a valuable new compositional tool. "In the old days, I would compose on the piano and write everything out on paper, then call a band rehearsal so I could hear all the parts working together," he recalls. "Now, I can develop a sequence and really hear what I am writing."

Brecker's sequences were further honed by the album's producer and programmer **George Whitty**, before such musicians as saxophonist/brother **Michael Brecker**, guitarists **Adam Rogers** and **Hiram Bullock**, and bassist **Will Lee** were called in to flesh out the programmed tracks. Brecker allows that he may continue recording "different" projects under the Randroid moniker, using his own name for straight-ahead releases.

The trumpeter is prepared to take flack from purists who might have expected a more serious project. "You have to do what you feel, and I had a great time doing this," he says. "Jazz, and particularly bebop, is where I learned about music, and that is still my first love. However, I enjoy other forms of music, and I have come to realize that the way I mix different styles is where I have my true voice."

Also exploring the outer reaches of his own musical voice is Evans, whose *Soul Insider* is a groove-heavy soul-jazz exploration that finds the saxophonist blowing on alto, soprano, and tenor saxes, along with adding thick baritone sax lines to several of his funkiest-ever compositions.

Drawing inspiration from **Eddie Harris, King Curtis, Stanley Tur-**

rentine, and Les McCann (who sings and composed lyrics for two tracks), Evans says that the idea of the record was to have fun and to translate that fun to the audience. "Soul-jazz was popular in the '60s," he says, "because it makes people feel good."

Evans, along with drummer **Steve Jordan**, organ player **Ricky Peterson**, and bassists **James Genus** and **Tim Lefebvre**, cut basic tracks live in the studio, adding additional overdubs "only when necessary as finishing touches. If this type of music is overproduced," Evans says, "it feels



EVANS

like you are in a straitjacket." Adding his guitar to two tracks is **John Scofield**, who last performed with Evans as a member of **Miles Davis' band**. Both can be heard on the early-'80s Davis albums *Star People* and *Decoy*. Evans' résumé also includes stints with **John McLaughlin, Herbie Hancock, and Andy Summers**.

Like Brecker, Evans concedes that there are inherent difficulties in dedicating oneself to a project such as *Soul Insider*, as it falls outside of predominant jazz conventions. "Either you are playing strictly acoustic music, or you are smooth jazz," he says, "and anything else that is innovative—funk, grooves, whatever—just gets lost in the shuffle. I needed to do this record, because I've been deeply inspired by this style of music. Recording it was like a big party in the studio. It was that much fun."

AND: Jamaican-born guitarist **Ernest Ranglin's Gotcha!** (Telarc, June 26) continues in the reggae/jazz direction forged on his 1996 release *Below the Bassline*... **Bob Florence** releases the solo piano disc *Another Side* (June 26), his first project since 1999's *Serendipity 18*, on the MAMA label... Pianist **Gonzalo Rubalcaba's** next Blue Note release, *Supernova*, is due July 17.

IMPORT & EXPORT

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Artists & Music

LATIN NOTAS

(Continued from preceding page)

path Southwest Miami location. Last year, armed with extra storage space and an arsenal of hard-to-find Spanish- and Portuguese-language recordings from around the world, he decided to put his huge lot to good use.

So, last month, Lazo opened the doors to Museo del Disco, a retail store that benefits directly from the albums he imports. The store, which is an annex to H&L Distribution, has more than 30,000 titles in stock. Lazo says it is "a record store that caters to every Hispanic community in the world. Anyone who has any Hispanic roots can find a piece of their heritage in this store, no matter what country you're from."

Lazo admits that most of his titles don't sell thousands of copies. Instead, it's niche product with a loyal audience. Those unwilling to actually go to the store (if you're in Miami, it's worth the trip) can shop online at museodeldisco.com, with orders shipped the same day they're received.

"I felt there was a humongous void," Lazo says. "People kept coming to me and saying, 'We can't find this title anywhere.' As a distributor, I had all this great merchandise available."

Lazo is also in the process of creat-

ing a performance space for artists within the store. A formal opening will be announced soon.

NEW AMPROFON DIRECTOR: As reported in *Billboard Bulletin* (June 20), **Fernando Hernández** has been named executive director of the Mexican Assn. of Record Producers (Amprofon), effective immediately.



Hernández replaces **Alicia Cazorla**, who after three years in the post is leaving to pursue other opportunities. In his new position, Hernández—an industry veteran who has been on the Amprofon board since 1970 and who was most recently president of Mexican indie label Generamusica—will be in charge of all

institutional matters regarding the Mexican recording industry, including anti-piracy efforts, legislation, statistics, and exploitation of record producers' performance rights.

"He's a man who has expertise in every area of the business," Amprofon board of directors president **Marco Bissi** says. "And he comes to Amprofon at a crucial moment in which the organization is growing."

RITMOTECA/WARNER DEAL: Ritmoteca.com has announced an agreement with the Warner Music Group (WGM) that will allow it to deliver secure commercial downloads from Warner artists on the Ritmoteca.com Web site. WGM becomes the fourth major label to enter into an agreement with Ritmoteca. Sony, BMG, and Universal have all previously signed separate agreements with the company.

ON STAGE: Brazilian singer **Bebel Gilberto's** long-awaited Miami concert June 14 at Miami Beach's Lincoln Theater was a dichotomy of beautiful music and amateurish performance standards. Not only did Gilberto herself look awkward on stage, her musicians seemed—and sounded—ill at ease, engaging in minimum interplay and nuance. Although Gilberto's music is by nature subdued, in a concert setting it lacked enthusiasm. A sound man who talked throughout the performance, even though audience members were sitting alongside his board, didn't help matters.

IN BRIEF: **Son by Four** lead singer **Angel López** is in the midst of co-writing with **Bebe Winans**, says **Evan Lamberg**, executive VP of Creative North America for EMI Music Publishing. The pair are writing for López's upcoming solo project... Argentine singer **Leo Garcia** has just signed a record deal with Virgin in Argentina to release his upcoming album. The disc was produced by **Gustavo Ceratti**, who also guests on the recording... **Marco Antonio Solís** again tops The Billboard Latin 50 chart with *Más de Mi Alma* (Fonovisa), scanning more than 10,000 copies—nearly twice as much as runner-up **Cristian** with *Azul*... In other chart news, **Puya's** sophomore album, *Unión* (RCA), debuts at No. 10 on the Latin 50 list. It's the fourth Latin rock title to debut in the top 10, following similar success from **Aterciopelados** (*Gozo Poderoso*), **Manu Chao** (*Proxima Estación: Esperanza*), and the soundtrack to the film *Amores Perros*... Singer **Gloria Estefan** has been voted "most recognizable," "most well-liked," and "most trustworthy" Latin female singer in the U.S., according to *People en Español's* Second Annual Hispanic Opinion Tracker 2001.

Leila Cobo may be reached at lcobo@billboard.com or at 305-361-5279. Material may be sent to 101 Crandon Blvd., Suite 466, Key Biscayne, Fla. 33149.

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 CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
▶ No. 1 ◀					
1	1	3	MARCO ANTONIO SOLÍS	FONOVISA 0527 HS	MÁS DE MI ALMA
2	2	2	CRISTIAN	ARIOLA 85324/BMG LATIN HS	AZUL
3	4	51	PAULINA RUBIO	UNIVERSAL LATINO 543319 HS	PAULINA
4	3	16	A.B. QUINTANILLA Y LOS KUMBIA KINGS	EMI LATIN 29745	SHHH!
5	5	18	LUPILLO RIVERA	SONY DISCOS 84276 HS	DESPRECIADO
6	6	30	VICENTE FERNÁNDEZ	SONY DISCOS 84185 HS	HISTORIA DE UN IDOLO VOL. 1
7	9	43	AZUL AZUL	SONY DISCOS 84180 HS	EL SAPO
8	8	2	MANU CHAO	VIRGIN 10321 HS	PROXIMA ESTACION: ESPERANZA
9	7	5	JACI VELASQUEZ	SONY DISCOS 84289	MI CORAZON
▶ HOT SHOT DEBUT ◀					
10	NEW		PUYA	MCA 112362	UNION
11	11	12	CONJUNTO PRIMAVERA	FONOVISA 6104 HS	ANSIA DE AMAR
12	13	13	BANDA EL RECODO	FONOVISA 6102 HS	CONTIGO POR SIEMPRE...
13	12	16	RICKY MARTIN	SONY DISCOS 84300	LA HISTORIA
14	15	40	CHRISTINA AGUILERA	RCA 69323/BMG LATIN	MI REFLEJO
15	10	12	SELENA	EMI LATIN 32119	LIVE, THE LAST CONCERT—HOUSTON, TEXAS FEBRUARY 26, 1995
16	18	5	ROCIO DURCAL	ARIOLA 85478/BMG LATIN	ENTRE TANGOS Y MARIACHI
17	14	9	LOS TUCANES DE TIJUANA	UNIVERSAL LATINO 950082/LIDERES	32 CORRIDOS LIDERES-SOLAMENTE EXITOS
18	19	28	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 71815	EN VIVO...EL HOMBRE Y SU MUSICA
19	17	30	VARIOUS ARTISTS	J&N 82754/SONY DISCOS	BACHATAHITS 2001
20	16	18	VARIOUS ARTISTS	SONY DISCOS/WEA LATINA 86679	NO. 1 UN ANO DE EXITOS
21	20	60	THALIA	EMI LATIN 26232 HS	ARRASANDO
22	24	16	INTOCABLE	EMI LATIN 31412	14 GRANDES EXITOS
23	25	2	SON BY FOUR	SONY DISCOS 84463	SALSA HITS
24	21	9	VARIOUS ARTISTS	ARIOLA 84338/BMG LATIN	BILLBOARD LATIN MUSIC AWARDS 2001
25	26	84	MARC ANTHONY	RMM 83580/SONY DISCOS	DESDE UN PRINCIPIO — FROM THE BEGINNING
26	22	4	GRUPO MOJADO	FONOVISA 6123	NO ES DESEO ES NECESIDAD
27	27	6	EL GENERAL	MOCK & ROLL 950102/LIDERES	EL GENERAL IS BACK
28	31	52	JOAN SEBASTIAN	MUSART 2280/BALBOA HS	SECRETO DE AMOR
29	40	38	GIPSY KINGS	NONESUCH 79541/AG	VOLARE! VERY BEST OF THE GIPSY KINGS
▶ GREATEST GAINER ◀					
30	45	2	CACHAITO LOPEZ	NONESUCH 79630/AG	CACHAITO
31	33	28	JUAN GABRIEL	ARIOLA 80227/BMG LATIN HS	ABRAZAME MUY FUERTE
32	38	15	JERRY RIVERA	ARIOLA 82955/BMG LATIN HS	RIVERA
33	39	8	RICARDO MONTANER	WEA LATINA 86821	SUENO REPETIDO
34	RE-ENTRY		GILBERTO SANTA ROSA	SONY DISCOS 84291 HS	INTENSO
35	37	19	JUAN LUIS GUERRA 440	KAREN 930237/UNIVERSAL LATINO HS	COLECCION ROMANTICA
36	32	33	LOS ANGELES DE CHARLIE	FONOVISA 6096 HS	UN SUENO
37	NEW		PEPE AGUILAR	MUSART 2503/BALBOA	LO MEJOR DE NOSOTROS
38	29	30	INTOCABLE	EMI LATIN 23730 HS	ES PARA TI
39	34	104	MANA	WEA LATINA 27864	MTV UNPLUGGED
40	23	5	ATERCIOPELADOS	ARIOLA/BMG LATIN 80899/ARISTA	GOZO PODEROSO
41	36	14	TIGRILLOS	WEA/WEA 87412/WEA LATINA	QUE LO BAILE BIEN
42	30	9	EL CHICHICUILOTE	LIDERES 950054	12 CHICHICUILOTAZOS CON BANDA
43	NEW		VICO-C	EMI LATIN 33576	VIVO
44	28	41	OV7	SONY DISCOS 83967 HS	CD00
45	41	13	GUARDIANES DEL AMOR	ARIOLA 83144/BMG LATIN	LO MEJOR DE GUARDIANES DEL AMOR
46	46	37	LUIS MIGUEL	WEA LATINA 84573	VIVO
47	42	37	CHAYANNE	SONY DISCOS 84098 HS	SIMPLEMENTE
48	35	6	EL COYOTE Y SU BANDA TIERRA SANTA	EMI LATIN 32954	CUANDO REGRESO A TUS BRAZOS
49	49	16	HUEY DUNBAR	SONY DISCOS 84297 HS	YO SI ME ENAMORE
50	44	66	SHAKIRA	SONY DISCOS 83775 HS	MTV UNPLUGGED

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 MARCO ANTONIO SOLÍS FONOVISA MÁS DE MI ALMA	1 VARIOUS ARTISTS J&N/SONY DISCOS BACHATAHITS 2001	1 LUPILLO RIVERA SONY DISCOS DESPRECIADO
2 CRISTIAN ARIOLA/BMG LATIN AZUL	2 SON BY FOUR SONY DISCOS SALSA HITS	2 VICENTE FERNÁNDEZ SONY DISCOS HISTORIA DE UN IDOLO VOL. 1
3 PAULINA RUBIO UNIVERSAL LATINO PAULINA	3 MARC ANTHONY RMM/SONY DISCOS DESDE UN PRINCIPIO...	3 CONJUNTO PRIMAVERA FONOVISA ANSIA DE AMAR
4 A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN SHHH!	4 EL GENERAL MOCK & ROLL/LIDERES EL GENERAL IS BACK	4 BANDA EL RECODO FONOVISA CONTIGO POR SIEMPRE...
5 AZUL AZUL SONY DISCOS EL SAPO	5 CACHAITO LOPEZ NONESUCH/AG CACHAITO	5 LOS TUCANES DE TIJUANA UNIVERSAL LATINO/LIDERES 32 CORRIDOS
6 MANU CHAO VIRGIN PROXIMA ESTACION: ESPERANZA	6 GILBERTO SANTA ROSA SONY DISCOS INTENSO	6 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE EN VIVO...EL HOMBRE...
7 JACI VELASQUEZ SONY DISCOS MI CORAZON	7 JUAN LUIS GUERRA 440 KAREN/UNIVERSAL LATINO COLECCION...	7 INTOCABLE EMI LATIN 14 GRANDES EXITOS
8 PUYA MCA UNION	8 HUEY DUNBAR SONY DISCOS YO SI ME ENAMORE	8 GRUPO MOJADO FONOVISA NO ES DESEO ES NECESIDAD
9 RICKY MARTIN SONY DISCOS LA HISTORIA	9 TITO NIEVES WEACARIBE/WEA LATINA EN OTRA ONDA	9 JOAN SEBASTIAN MUSART/BALBOA SECRETO DE AMOR
10 CHRISTINA AGUILERA RCA/BMG LATIN MI REFLEJO	10 VICTOR MANUELLE SONY DISCOS INSTINTO Y DESEO	10 LOS ANGELES DE CHARLIE FONOVISA UN SUENO
11 SELENA EMI LATIN LIVE, THE LAST CONCERT—HOUSTON, TEXAS...	11 SON BY FOUR SONY DISCOS SON BY FOUR	11 PEPE AGUILAR MUSART/BALBOA LO MEJOR DE NOSOTROS
12 ROCIO DURCAL ARIOLA/BMG LATIN ENTRE TANGOS Y MARIACHI	12 VARIOUS ARTISTS J&N/SONY DISCOS MEREHNITS 2001	12 INTOCABLE EMI LATIN ES PARA TI
13 VARIOUS ARTISTS SONY DISCOS/WEA LATINA NO. 1 UN ANO DE EXITOS	13 GLORIA ESTEFAN EPIC/SONY DISCOS ALMA CARIBENA... CARIBBEAN SOUL	13 TIGRILLOS WEA/WEA LATINA QUE LO BAILE BIEN
14 THALIA EMI LATIN ARRASANDO	14 VARIOUS ARTISTS J&N/SONY DISCOS SALSAHITS 2001	14 EL CHICHICUILOTE LIDERES 12 CHICHICUILOTAZOS CON BANDA
15 VARIOUS ARTISTS ARIOLA/BMG LATIN BILLBOARD LATIN MUSIC AWARDS...	15 ALEX BUELO J&N/SONY DISCOS UNICAMENTE	15 GUARDIANES DEL AMOR ARIOLA/BMG LATIN LO MEJOR DE GUARDIANES...

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

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Songwriters & Publishers

ARTISTS & MUSIC

Atlanta Hosts Rhythm & Soul Awards

The 14th annual ASCAP Rhythm & Soul Music Awards were held June 7 at the Hyatt Regency Hotel in Atlanta.

The event honored the songwriters and publishers of the top ASCAP songs on the R&B/hip-hop, rap, dance, and reggae charts for the year 2000.

Among the top awards were songwriter of the year, which went to Timbaland and Jermaine Dupri, and publisher of the year, which was shared by EMI Music Publishing and Warner/Chappell Music. Atlanta native Dupri hosted the gala, which was attended by more than 600 leading songwriters, recording artists, and music industry notables.



ASCAP Day in Atlanta. Atlanta Mayor Bill Campbell declared ASCAP Day in Atlanta in commemoration of the 14th annual ASCAP Rhythm & Soul Music Awards dinner and presented ASCAP with a proclamation at a City Hall press conference. Pictured, from left, are Michael Mauldin of So So Def, spoken-word artist Audra!, Kandi Burruss, ASCAP's Ian Burke, Campbell, ASCAP VP Jeanie Weems, songwriter Debra Killings, and ASCAP senior VP Phil Crosland.



Heritage Award for Bryson. Roberta Flack presented her friend Peabo Bryson with ASCAP's special Rhythm & Soul Heritage Award at the 14th annual ASCAP Rhythm & Soul Music Awards dinner in Atlanta. Bryson was also honored with a musical tribute by Kenny Lattimore, SoL, Debra Killings, and Gordon Chambers. Pictured, from left, are Lattimore, Flack, and Bryson.



EMI Music Publishing Shares Publisher Award. EMI Music Publishing joined Warner/Chappell as ASCAP's publisher of the year award winners at the 14th annual ASCAP Rhythm & Soul Music Awards dinner in Atlanta. Pictured, from left, are Big Jon Platt, EMI Music Publishing; John LoFrumento, CEO of ASCAP; Martin Bandier, EMI Music Publishing; Jermaine Dupri; and Jody Gerson, Bob Flax, and Brian Jackson of EMI Music Publishing.



Dupri and Timbaland Take Songwriter of the Year Honor. Songwriter/producer/artists Jermaine Dupri and Timbaland shared songwriter of the year honors at the 14th annual ASCAP Rhythm & Soul Music Awards dinner in Atlanta. Pictured, from left, are Dupri; Jeanie Weems, VP of ASCAP; and Timbaland.



Warner/Chappell Shares Publisher Award. Warner/Chappell and EMI Music Publishing won the ASCAP publisher of the year award at the 14th annual ASCAP Rhythm & Soul Music Awards dinner in Atlanta. Pictured, from left, are John LoFrumento, CEO of ASCAP; Kamala Gordon, Warner/Chappell; Rick Shoemaker, Warner/Chappell; Timbaland; and Todd Brabec, executive VP of ASCAP.

Nashville Underground Uses Fan Fair To Trumpet Its Songwriting Roster

FAN FAIR UNDERGROUND: The major labels seem to have abandoned the Fan Fair exhibition hall, but recently launched singer/songwriter indie label Nashville Underground (NU) was at country music's premiere fan event in Nashville last week in full force. Top-shelf roster artists, including **Victoria Shaw, Gary Burr, Chuck Jones, Pam Rose, and Stephony Smith**, tended NU's tiny booth, which was nevertheless well-stocked with NU product from the record collective's members.

"We've sold some of the sampler CDs and some of Victoria's," said label manager **Roger Osborne**, who also had NU T-shirts and giveaway buttons on hand. "People are definitely interested and coming over to find out more about us."

The label formed in 1999 to showcase the under-recognized artist side of some of Nashville's top hit songwriters. The booth, Osborne noted, proved a beneficial educational tool while presenting "another aspect" of Fan Fair:

"People come here to meet the stars they hear on the radio and see on TV and videos, but the true creative people aren't in that kind of limelight," Osborne said. "So we're educating them that if it weren't for these writers, they wouldn't have the music that they love."

Burr observed that half the visitors to the NU booth were knowledgeable about songwriters—"like we're ballplayers!"—while the other half "has no concept of what we're doing here and why." Some fans, oblivious to Burr's authorship of the **Ty Herndon** chart-topper "What Mattered Most," objected to finding the songwriter's version on the NU sampler.

"They go, 'Why are you doing this—and would you please stop?'" an amused Burr said. "But I've been hearing that sort of thing since I was 15, so I'm pretty much immune to it."

MARKETING McHUGH: Jimmy McHugh Music, which is owned and managed by the family of the late, great American songwriter and administered through various publishing companies, is reveling in heavy top-10 representation on the *Billboard* Top Jazz Albums chart.

A recent glance showed a total of 18 **McHugh** tunes on high-charting albums by five artists: **Diana Krall, Terence Blan-**

chard, Karrin Allyson, Louis Armstrong, and Steve Tyrell. But the past year has also seen the McHugh catalog exploited in the films *The Green Mile* and *Eyes Wide Shut*, as well as a Taco Bell TV commercial. A PBS-TV tribute to McHugh featuring Blanchard and **Jane Monheit** is now slated for July, and a BBC Radio special is due later this year.

"Part of it is luck and part of it is that about a year and a half ago we started doing our own marketing," says McHugh's grandson **Jim McHugh**. "We became very aggressive in promoting our material, and it's really paid off."

Having Krall sing "I Can't Give You Anything But Love, Baby" on the Grammy Awards show two

years ago was a huge lift, McHugh says. "But we also devised a mailing program to music supervi-

sors, artists, and labels and were fortunate to have cabaret artist **Wesla Whitfield** do an evening of Jimmy McHugh in New York, Los Angeles, Chicago, San Francisco, and Boston—and get fabulous reviews."

But Jimmy McHugh Music also updated its business practices, McHugh says. "My grandfather's executive secretary, the late **Lucille Meyers**, ran the company a long time and was responsible for having [the innovative McHugh music-based Broadway show] *Sugar Babies* produced. She did a really good job, but when she passed we realized we needed to be more sophisticated in our catalog marketing approach."

As the elder McHugh "kept absolutely everything," according to his grandson, "we had a huge archive of materials and digitized and scanned them onto a CD with a bio written by **Michael Feinstein**. So whenever there's interest in him, we can send out an in-depth 'knowledge package.' We also send it out to radio stations and Internet sites relating to jazz, and now all sorts of Web sites are offering our pages along with links."

But his grandfather's music "really stands up on its own," McHugh emphasizes, adding, "We felt for a long time that while Jimmy McHugh's material was still being used, he was being overlooked as a person. *The New York Times* called him 'the great forgotten songwriter of pre-war America,' so we're in the process of attempting to reposition him in the standard music community, using the new technologies that are now available to us."

Words & Music



by Jim Bessman

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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During the past few years, major labels and entertainment firms have been idle, watching with caution and confusion as innovative start-ups captured the attention of online music fans. The forces these companies set in motion changed the rules of music distribution and put the labels on the defensive in the eyes of consumers.

Now the industry is striking back. Will their legal victories insure their ongoing dominance, or have the record labels sealed their own doom by fighting their fans?

In its sixth year, PLUG.IN attracts all the key industry players to discuss and debate the critical issues impacting the digital music industry, including legislation and digital rights, distribution and retailing, label/artist relationships and the latest file-sharing technologies.

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Dae Bennett Marks New Beginning With Hometown Studio

BENNETT STUDIOS, a multi-room recording and post-production facility in Englewood, N.J., is nearing completion.

Operated by **Dae Bennett**, son of the legendary **Tony Bennett**, the studio represents convergence on a number of levels. In addition to marrying the best of old and new recording technology, Bennett Studios will be connected via fiber-optic cable to the nearby 1,500-seat John Harms Theater, thereby offering audio and video recording and post-production for concerts, TV, and theater. Also on-site at the studio will be the Tony Bennett Center for Media Arts, which will teach production technology to students from Englewood's Dwight Morrow School. Finally, the Internet Production Suite at Bennett Studios will encompass Webcasting and video confer-

encing, inter-studio collaboration, and an online store offering fulfillment services to independent artists.

Until April, Dae owned and operated Hillside Sound Studios, where many hip-hop/R&B, rock, and jazz albums—including **Naughty by Nature's** eponymous debut—were recorded. He closed Hillside to launch Bennett Studios.

"When you have a couple of successes like 'O.P.P.," says Dae, referring to the 1991 Naughty by Nature hit, "that really nails you down, business-wise. We've got a lot of companies sending us new acts. We've got a bit of a reputation going."

Though he grew up with the rock music of the '60s and early '70s, Dae says the music of his father and such peers as **Frank Sinatra** plays as large a part in his approach to production.

"As a musician," he states, "I'm a rock musician; I don't play jazz. But one of the interesting things about coming through it that way and knowing it intimately—jazz, the players, the people—is that I found that when I became an audio engineer, jazz people never had to tell me what it was supposed to sound like; it came naturally. I do a lot of jazz records, although I also make a lot of rock and rap records and R&B."

Bennett Studios features two main recording and mixing environments. The North Room, a

50x30-foot tracking space with four isolation booths, will house a 60-input Neve VR console with Flying Faders automation in its control room. The South Room, housing an 80-input Solid State Logic 4080 G+ console, will specialize in mixing sessions, but includes a 12x15-foot open recording space with additional isolation areas for drums and piano. A Pro Tools suite will feature the latest in plug-in software, as well as 5.1 mixing capability.

The North and South studios will each include 32 tracks of Tascam DA-98HR, while the Pro Tools suite will feature one DA-98HR. Bennett Studios will also offer two Studer A820 analog multitracks and, on a rental basis, a Sony 3348 digital multitrack recorder.

Bennett Studios was designed



Nearing completion, Bennett Studios is situated in a former railroad station, a 100-year-old slate-roofed Victorian brick building in downtown Englewood, N.J.

ater, we'll be able to do the entire thing!

"It started life as a Vaudeville theater," adds Dae of the John Harms Theater. "When I came up with this idea, I went over there to see how much it was going to cost and what it was going to take to hook up. I was pleasantly surprised that the sound engineer, who turned out to be someone I knew, had done an incredible job. The Meyer sound system is fantastic, and they piggybacked a building onto the back of the original theater. It's a four-story building with dressing rooms, rehearsal rooms. They left the bottom floor open and it's a full slip, so we can back a video truck right up there. Between that and this connection, we can record, or broadcast live out of the studio."

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by Christopher Walsh

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With favorable traffic, the town of Englewood is less than 30 minutes from Manhattan, N.Y., by car; recording away from the distractions of the big city is an attractive option for many artists and producers. Furthermore, Dae notes, out-of-town clients involved in longer-term projects will be able to stay in a nearby house, rented expressly for that purpose.

"From the video productions that I work on," Dae says, "I know the production staff usually likes to be on the ground a couple of weeks ahead of time. We wanted to make sure we wouldn't be adding huge hotel bills to the rates. This makes a lot of sense for everybody."

Bennett Studios' Englewood location also makes sense for this family affair: while Tony grew up in the Astoria neighborhood of Queens, N.Y., the family, including Dae and brother **Danny** (Tony's manager), resided in Englewood from the '50s through the early '70s.

One artist sure to take advantage of the new studio and connected theater is none other than Tony Bennett himself. Singing for more than 50 years,

Bennett's career is stronger than ever: a summer concert tour with **k.d. lang**, a new recording studio, and an upcoming blues album featuring artists that include **Sheryl Crow**, **Stevie Wonder**, and **B.B. King** (Studio Monitor, *Billboard*, June 2) are just some of the singer's current projects.

"Dae is off to a very good start," Tony says, "and I'm thrilled about it, because he's such a grand guy. This is absolutely promising, because, for instance, most classical artists do not like to record in a studio. They only record in natural, acoustical halls—churches or theaters. We have access to the John Harms Theater, and that's going to be busy day and night just with classical artists alone. It will be very prosperous. Dae's got such a good reputation already—the jazz and pop artists just love recording with him."

"I'm very fortunate to have all this happen," Tony adds. "This year I am going on 75 years old, and my career has never been hotter. We're sold out all over America with k.d. lang. I just count my blessings. I'm so fortunate that it's still going strong for me."

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PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 23, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE SALES
TITLE Artist/ Producer (Label)	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya, Pink/ M. Elliott, Rockwilder, R. Fair (Interscope)	FIESTA R. Kelly Featuring Jay-Z/ Tone and Poke, Precision (Jive)	I'M ALREADY THERE Lonestar/ D. Huff (BNA)	MY BABY Lil' Romeo/ M. Diesel (Soulja/No Limit/Priority)	SURVIVOR Destiny's Child/ B. Knowles, A. Dent (Columbia)
RECORDING STUDIO(S) (Location) Engineer(s)	WESTLAKE AUDIO (Los Angeles) ROYALTONE STUDIOS (N. Hollywood, CA) ENTERPRISE (Burbank, CA) Brian Springer, Michael C. Ross, Dylan "3D" Dresdow	ROCK LAND (Chicago) Abel Garibaldi, Ian Mereness	EMERALD (Nashville) Jeff Balding	DIESEL (Houston, TX) Myke Diesel	CHASE (Atlanta, GA) ENTERPRISE (Burbank, CA) Anthony Dent, Orlando Calzada, Brian Springer
CONSOLE(S)/ DAW(S)	Neve VR, SSL 4000, SSL 9000 J/ Pro Tools	SSL 4000 EG/ Pro Tools	SSL 9000 J/ Pro Tools	Mackie D8B	Neve Capricorn, Mackie D8B
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Alesis DAT	Pro Tools, Tascam DA-88
RECORDING MEDIUM	Pro Tools	Ampex 499	Pro Tools	ADAT	Pro Tools, DA-88
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENTERPRISE (Burbank, CA) Dave "Hard Drive" Pensado	HIT FACTORY (New York) Rich Travali	EMERALD (Nashville) Jeff Balding	THE VILLAGE (Los Angeles) Claude Achille	HIT FACTORY (New York) Tony Maserati, Flip Osman
CONSOLE(S)/ DAW(S)	SSL 9000 J/ Pro Tools	Neve VR	SSL 4064 E/G/ Pro Tools	Neve 8048	SSL 9000 J/ Pro Tools
RECORDER(S)	Pro Tools	Studer A827	Ampex ATR 102 1/2", Alesis Masterlink	Studer A800	Pro Tools, Tascam DA-88
MIX DOWN MEDIUM	Quantegy GP9 1/2"	2" analog tape	Quantegy 499	DAT	Pro Tools
MASTERING (Location) Engineer	OASIS MASTERING (Studio City, CA) Eddy Schreyer	BATTERY MASTERING (New York) Chaz Harper	MASTERING LAB (Los Angeles) Doug Sax, Robert Hadley	BERNIE GRUNDMAN (Hollywood, CA) Chris Bellman	STERLING SOUND (New York) Tom Coyne
CD/CASSETTE MANUFACTURER	UNI	BMG	BMG	EMD	SONY

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a b i l l b o a r d t r i b u t e

Glen Ballard

150 Million
Records Sold

PHOTO: ALIA

The Producer/ Songwriter Continues To Direct Debuts And Helm Hits

BY CHRISTOPHER WALSH

In setting out to determine and define how Glen Ballard, unquestionably one of popular music's Renaissance men, attained this level of artistic and commercial achievement, one finds a career marked by astounding diversity. Stylistically, he is all over the map. His songwriting and his production—two roles that, for him, are inextricably tied—veer into every corner of instrumentation and arrangement. He is equally at home with male and female vocalists, alternative, pure pop, R&B, hard rock—and truly defies categorization.

But there is a unity within that diversity of musical expression: an astounding number of immensely successful albums and songs. *Jagged Little Pill*, the debut album from Alanis Morissette, is an illustration of Ballard's ingenuity, as is her follow-up, 1998's *Supposed Former Infatuation Junkie*. The highest-selling debut in history and named by Billboard as the Top Pop Album of the '90s, *Jagged Little Pill* and *Supposed Former Infatuation Junkie* are articulations of a brilliant and keenly observant young woman, at turns angry, joyous or confrontational.

Ballard's invaluable contribution—he produced and co-wrote both albums—is a study in Zen-like intuition and emotional identification with the artist. "Part of what I think I do well is to really try to tap into where an artist is coming from and amplify that," he explains. "I really draw energy from whoever it is I'm working with. As long as we have a really good working relationship, I feel like I'm best at helping to design work for their voice. I think that's my real strength. When it's me sitting there singing, it's not as fun. I can sing, but when I have Shelby Lynne or Alanis Morissette or Dave Matthews in the room, hearing that is so much better! And I'm inspired by it; I truly am. I feel that commingling my DNA with someone else's is better than just cloning myself."

FAST TRACK TO SUCCESS

Creative collaboration with top artists is the fruit of great labor, the result of a journey that began in Natchez, Miss. With the Beatles-led British Invasion and the regional sounds of Al Green, Irma Thomas and Jerry Lee Lewis in the air, Ballard was playing the piano and writing songs as a child. He eventually added guitar to his repertoire and was playing in bands beginning in the fourth grade.

After graduating from the University of Mississippi, Ballard relocated to the West Coast and quickly found his way into the business, by way of Elton John's organization. "I came out essentially with no contacts and very little money," Ballard remembers, "and I somehow met somebody that was working at the new Rocket Records. I showed up with her one day and just made myself useful. I was a gofer, without ever really being hired. I knew that [Elton John] was the biggest artist in the world, and I loved his music. Soon, I was answering the phone and, from there, learning management. Then they found out I could play the piano, and it was 'Oh good. We have this artist, Kiki Dee.' They were always very generous. I went from being a gofer to being a piano player within two months. I really learned an enormous amount about both sides of the business—management and creative. It was the best thing that could have happened to me."

The success of Dee's recording of the Ballard-penned "One Step" in 1978 led him to a songwriting job at MCA Music Publishing. That move would bring him to the attention of Quincy Jones, when he produced George Benson's *Give Me the Night*, featuring Ballard's composition "What's On Your Mind." Ballard's hit songs continued, and, by 1985, he was writing and producing full-time for Jones' Qwest Records, working with such artists as Evelyn "Champagne" King, Teddy Pendergrass and Jack Wagner. Going independent, he wrote "You Look so Good in Love" for George Strait and co-wrote "Man in the Mirror," which appeared on Michael Jackson's *Bad*.

Continued on page G-16



PHOTO: ALIA

GLEN BALLARD

THE BILLBOARD INTERVIEW

By Melinda Newman

Piano-academy reject. Chekov lover. Screenwriter. These are hardly the first descriptions that come to mind when one thinks of Glen Ballard. Top songwriter and hit producer more readily apply. Over his nearly 30-year professional career, Ballard has worked on albums that cumulatively have sold a staggering 150 million copies.

The list of artists the 48-year-old has produced or written for is voluminous. From his first songwriting cut, when he was in college, for an obscure country artist named Cathy Couch to his first big success working with soap-opera star Jack Wagner and then Wilson Phillips to his more recent, accomplished work with Aerosmith, No Doubt, Alanis Morissette and Dave Matthews, Ballard has adopted a simple motto: "Don't go where you're not invited." Of course, there are precious few places where Ballard isn't welcome these days.

Sitting next to the console at his Aerowave Studio in Encino, Calif., Ballard took time out from co-writing and producing Shelby Lynne's follow-up to her acclaimed *I Am Shelby Lynne* to talk to Billboard about his life's work.

You grew up in Natchez, Miss. Although your mom and dad weren't musical, they had a piano that you gravitated to by the time you were 3.

It's funny; when you have an affinity to something, you can't really explain it. It just made sense to me. I kind of decoded it really early on. I could immediately understand the harmonies and could pick up just about anything. I don't think [my parents] thought of it as anything other than an interesting sideline.

Did you receive any formal training?

I took piano lessons from three people, and the last one was a serious musician. His name was Roman Durdeen, now deceased, from Boston. I was much more interested in composing, but nobody is allowed to do that. Usually, you have to learn the classics. He essentially kicked me out of the school. He got so mad at me one day, he said he wanted to pick me up, break me in two and throw me out the window. He basically said, "If you don't learn it like this, you'll never have a future in music." [laughs]

Who did you listen to while you were growing up?

I think the Beatles were, for me and 50 million other people, a revelation. I started analyzing the records. I started building the components of being a record producer. They didn't sound like any other records. And to this day they don't. I didn't like a lot of the syrupy pop music that I grew up with that was really squeaky clean. I really hated it, in fact. Jerry Lee Lewis lived 10 miles away [from me], and he was a really dangerous figure. I did get to see him play. He was unbelievably dynamic and talented and outrageous.

You started playing in a band, the Unknowns, when you were in third grade. Did you play gigs?

We were doing paying gigs, like dances, when I was in the fourth grade. At one point, my parents said, "If you play this gig and you're too loud, you're going to have to stop this." We played, and they got reports that it was too loud. I think I was in the fifth grade. I was forced into retirement for about two weeks. There was such an outcry among the young people in my town that they relented.

You didn't study music when you went to the University of Mississippi. Why not?

I didn't feel that there was any particular reason to, other than for my own amusement. I triple-majored: English, journalism and political science. I studied poetry very seriously in college. I think it had a great influence—not only that I understand the structure of it and can make things rhyme, but also the more subtle things and how you really have to encapsulate an idea and really distill it, because you only have this much room.

While in college, you released your one and only solo record, on Nashville-based Cherish Records. How did that come about?

Somebody got a tape of my songs in Nashville. I didn't send it. I didn't know anybody in Nashville. This guy called



Working Everyday with Dave Matthews

me up and said, "I like this stuff. Why don't you just come up here and we'll make a record?" One weekend, I just drove up, and he had his guys in there, who just played all of my songs. I didn't even play any of my songs. It was weird. I just sang. I think it sold 15,000 records, something like that. I didn't like the experience at all. I knew that I would prefer to be intimately involved in creating my own music.

You moved to California a week after graduation. Did your parents know what you were doing?

They thought it was a little vacation before law school. I had been offered a fellowship to Ole Miss law school. I knew I wouldn't come back. I [drove] a Ryder truck [from Jackson, Miss.] full of caps and gowns and yearbooks for graduation ceremonies to about 50 schools out here. My friend and I were paid a thousand dollars or something. At the end of each ceremony, I had to put them back in the boxes. It was the worst gig on the planet.

You found your way to John Reid Enterprises, run by Elton John's then-manager, and started working at his studio. What were you doing there?

I was just a gofer. Then they found out that I could play piano. Kiki Dee had just arrived, and suddenly I'm playing piano for her and writing songs with her and making demos. James Newton Howard, who was in Elton John's band, heard what I had done, and he gave me encouragement. In fact, he wrote the string arrangement to "Don't Go Breaking My

Heart," which is the first one he ever wrote, on my piano.

Did you ever meet Elton?

I did indeed. It was incredible to be around that. The most important thing for me [about] seeing him perform as much as I did was that he gave it up every night. In 1977, they would almost have to carry him off the stage. It's that kind of spirit that I like to encounter when I'm working with an artist, somebody who just could be dying and would go out and give an incredible show.

You were there for three years and then left in 1978 to become an MCA Music Publishing staff writer. There, with Kerry Chater and Rory Bourke, you wrote "You Look so Good in Love," which remains one of George Strait's biggest hits. Was that 1984 song based on anyone in particular?

I didn't even know who George Strait was at the time. We wrote it in like an hour in the basement. It was just an idea; it wasn't about anyone. You see somebody that really has that glow about them because they're in love. And you're like, "That used to be my girlfriend." Especially in country songs, you get a good idea like that, and you're done. It's very focused. There's so much to be learned from the great songwriters in Nashville. There's focus, there's usually wit, there's sometimes pathos. It's always clear; it communicates.

Around that time, you got introduced to Quincy Jones, when George Benson cut one of your songs. What was your first impression of Quincy?

He has a great talent for putting you at ease and making you feel like you've always been part of the family. Another lesson I learned from him is to create an atmosphere where people can be creative. I just remember that he had an aura about him that was incredible. It was kind of like the perfect combination of earthiness and being deeply educated to everything. As it turned out, we both had this abiding interest in Russian lit. I think of him as a father figure. He's among the most amazing people to ever walk this planet. I just love him dearly.

You started working for him at Quincy Jones Productions in 1985 and writing songs for artists like Jack Wagner, James Ingram and Patti Austin. Was that the start of your writing specifically for certain artists?

Yes. It's always been easier for me if I know whose voice I'm writing for. I've always done better when I know who's singing the song, because I'll figure out what their range is. I'll understand what I'm dealing with.

You started producing with Patti Austin. How did you know that you were ready to produce?

Quincy told me I was. He'd been in the studio with me a lot as an arranger, as a player, as a songwriter, and saw that I knew what was going on and that I got it. To me, the hardest part is the writing. The making of the record can be very difficult, too, but if the song is good, it just makes it easy. Then you don't have as much work to do. I always work the hardest on the songs that aren't as good. [laughs]

Is there one single piece of advice he gave you that you carry with you?

Yeah. He would always say, "Don't drive past the money. Stop and pick it up." In other words, don't overproduce it. Boy, do I go with that. I'm not one of those people who puts musicians through some wringer. I think I'm good enough to know when something's working and when it's not. You

Continued on page G-4

THE BILLBOARD INTERVIEW

Continued from page G-3

wear people out that way. I've seen people just lose every bit of what they started with. People like something, and, 10 hours later, nobody knows what's good about it anymore.

What happens if you're stuck in the studio, and everybody is just having a bad day, and you're under time pressure?

Well, I've always said that panic is never an option. [laughs] You'd be surprised how many times I have to remind myself of that. Once I have that mantra imprinted on my brain, I think, "OK, we'll get from point A to point B. We may not get there today." I don't think I've ever freaked out in the studio. It's not my nature. I've never seen Quincy freak out in the studio. I've seen plenty of other producers freak out in the studio, and I never liked it. I can't work that way. It takes so much energy for me to do something like that. I think if you don't have patience in large amounts, you shouldn't do what I do. It's a process [that] requires enormous amounts of patience and faith. It's an act of faith every time you go into it, thinking you're going to create something today. You sort of have to believe that.

You were really busy in the mid-'80s and were juggling a lot of artists at the same time. How did you keep yourself sane?

Well, I have an enormous capacity for work. Some people say I'm a workaholic. It was fun for me, because it was always interesting, always different. The variety for me is interesting.

What makes a good song?

I think basically there's always one thing in it that touches you or that gets your attention. If it's a really good song, there are a lot of other things you notice after that one big thing knocks you over the head. It can be the sound of it. It can be a melody. It can be one line. It can just be the sound of a record. For me, it's an emotional response. It's always emotional. I think that's why so many enduring songs are ballads, because there's usually some serious emotion.

One of your songs that definitely qualifies as emotional is "Man in the Mirror," on Michael Jackson's *Bad* album. How did you and Siedah Garrett write the song?

Quincy said, "We need a song for Michael." It's Saturday night, and it's the 11th hour, and we need a really great ballad. I'd been working with Siedah for years. She started off singing my demos. I wrote the music, and she wrote the words. I think I threw in one line "No message can be any clearer." I gave her the line for mirror. It only took a couple of hours to write.

It sounds like the muse is always there for you.

I think it's there for everybody. I think a lot of people indulge in this fantasy that, before you can write, some inspiration has to come and hit you like a thunderbolt. I don't think that any writer who does it consistently can wait for that. I think you will find inspiration in your life. I think, if you train yourself to be creative, to go to your creative place, it's all there. I can sit down and hit a chord and a melody line, and I'm off and running.

A lot of your songs have a spirit of hope and redemption: "Hold On," "All the Way to Love," "Man in the Mirror." What about that appeals to you?

I think I'm an unremittably positive person. I'm not saying that you have to look at the world through rose-colored glasses, but I've always felt music is a great component of inspiration. Even under the worst circumstances, I feel like the human spirit is so resilient, and it's at the core of who we really are. I mean, sometimes it could be about something negative, but I just have a hard time trafficking [in music] that is ugly or hateful.

That spirit is really clear on Wilson Phillips' "The Dream Is Still Alive," which you wrote as your little girl was dying of cancer. Is there anything that is too personal to write about?

No. God, no. When I was sitting in this room with Alanis, and we were just getting started on *Jagged Little Pill*, she asked me, "Am I crazy? Is this too personal?" I said, "I don't think you can be too personal. If it's honest and you do it artfully, I think that's what people want to hear." They need to hear it. There's so much that's not really sincere and true out there. When somebody really says something, people pay attention. To me, you use everything in life. Everything doesn't have to be heavy. For that song "The Dream Is Still Alive," that was a heavy moment in my life, but certainly, to me, it's something beautiful.

You'd never know what inspired it.

I'm just trying to relate Southern California. I knew who was singing it. I was thinking about John Phillips and Brian Wilson and how there was so much idealism when they were

growing up, and somewhere along the way they seemed to lose that, that loss of innocence. And, somehow, Wilson Phillips seemed to represent a return to that. In my own personal circumstances with my daughter being so ill, it seemed like the right thing to say.

You started working with Wilson Phillips and Alanis when neither one of them was signed. Why would you start working with people who were unsigned? What did you see in Wilson Phillips?

They were going to be signed. I'm going to be clear about that. They were involved with Richard Perry, and he called me in to develop it. I spent some time with them and very quickly wrote "Hold On," "You're in Love" and [arranged] "Release Me." That was our demo tape. We were walking around a tape that had three No. 1 singles on it.

With Wilson Phillips, you made the transition from producing cuts to producing entire albums.

I liked the idea that I had a little more range than to just



Accepting awards with Alanis Morissette

do a track here and a track there, that we could create 45 minutes of a whole journey—a whole book, as opposed to a chapter.

Some producers have a very identifiable sound. You don't. You can't tell when something is a Glen Ballard song or production.

Well, I try to disappear into the whole process. I am a chameleon. It's important that I'm with them and I'm not just plugging them into something that I do. I really prefer the collaboration with a real artist and letting it be about what they do, with me giving them different options about how to express it. I'm getting as much from the artist as they are from me, believe me. I always say if I'm not learning something, then something's wrong. But I always do.

You don't write a lot by yourself.

I much prefer to write with somebody, because I get all of this energy from someone else. It's much more interesting to me. The example for me would be if I cloned myself, it's just another me, and to me, that's boring.

You and Alanis met in 1994, when your publishing company matched you two up. What was your first meeting like?

When we met, it was just a blind date, you know? I got the call that she was in town, and we'd just had an earthquake here and the studio was in disarray. It certainly survived in fine fashion, but still a lot of stuff was broken. Then she knocked on my door, and, I'm telling you, within 15 minutes we were at it—just writing. "Ironic" was the third song we wrote. Oh God, we were just having fun. I just thought, "I don't know what this is—what genre it is—who knows? It's just good." I think she was just extraordinary, but I had no idea that we would sell 30 million records.

Then you go on to make the second album, *Supposed Former Infatuation Junkie*. Was it as easy to make the second one?

No, it wasn't as easy for me or as fun. But it was important for me to make the record that she wanted to make. As much as we tried to make sure that there wasn't that looming expectation hanging over us, I think, on some level, it influenced the way we looked at it. I think the influence it had on her was basically that she wanted to make a record that was more artistic. It had a lot more words. It was almost hard for me to keep up with all of the words and figure out how to get it into the form. I think she very consciously wanted to stretch the form of a pop song. I'm not sure I was

Glen's kindness, intelligence, openness and ability to create a fertile and safe environment are a few of the many reasons why Glen Ballard is an amazing collaborator and producer. Besides the fact that he is ridiculously funny and I love him.

—Alanis Morissette

They don't come any better or with a wider range than Glen. I'm privileged to have spent at least 1,000 hours in the studio with him, from "Man in the Mirror" to "The Places You Find Love."

—Quincy Jones

One of my fondest recent memories was visiting Glen during the making of the Dave Matthews Band record. Glen and the band were hard at work on overdubs for one of the tracks, but it was time to break for dinner. In a tent behind the recording studio, Glen had created a marvelous oasis, complete with candles, pillows and an amazing meal prepared by a chef. The vibe was magical, the atmosphere so completely relaxed that, as Dave, Glen and the band exchanged stories, you could see why artists truly love working with Glen. He makes them feel at home while staying completely focused on making brilliant music.

In a field not known for longevity, Glen Ballard has proven himself over and over, as his career has risen to new heights. Glen has pulled this off with a combination of humility, hard work and a talent that always brings out the best in the artist. We're thrilled that Glen has continued his 23-year relationship with our company, and we look forward to working with Glen as his career continues to grow and flourish.

—David Renzer, president, Universal MCA Music Publishing

Glen really creates so much space and grants tremendous freedom to the artists he works with. He is like a chameleon; he can convert into any mood or place that really captures where you want to go in a song. He is brilliant, and I am crazy about him. The only thing I don't like is that he can eat anything he wants, like an elephant, and doesn't gain a bloody pound!

—Lisa Marie Presley

entirely successful in being able to provide her that. I much prefer the first record.

After finishing Alanis' *Jagged Little Pill*, you headed down to Miami to work with Aerosmith. While you've said you had a wonderful time writing "Pink" for their album, you didn't get what you came for: to produce *Nine Lives*.

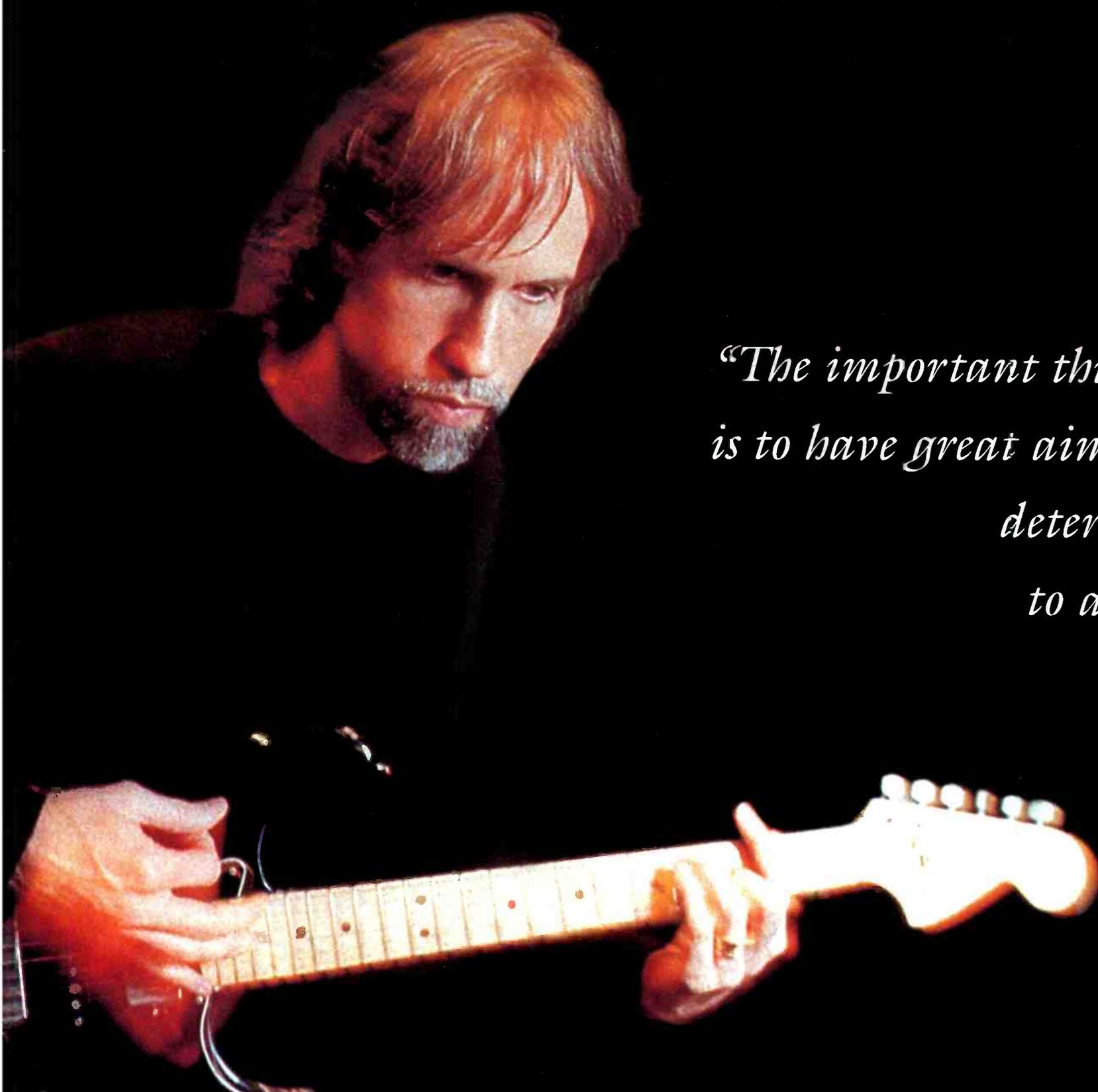
It was tough. I was dealing with a complicated organism called Aerosmith. I still have a positive feeling about it, but it was a long haul. The drummer, Joey Kramer, had to take a leave of absence right before we made the record. So there we are with everything. We're ready to go, most of the songs are written, and we have no drummer. It was a huge logistical thing, because they're a huge rock band. Joe [Perry] has 150 guitars down there. It's like going to war. The decision was made to bring in another drummer. We brought in Steve Ferrone and cut most of the record and started doing overdubs and were well along our way, and then Joey was ready to return. Then they said, "We've got to recut this record [with Joey]." It was like, "I don't know, guys. I don't think I can go." I'm not sure if I was fired or if I quit.

You went from Aerosmith to Van Halen to work on new songs for their greatest-hits set. What was that like?

Sammy Hagar was leaving the band, and David Lee [Roth] was coming back in, and I was right in the middle of that. I had just gotten back from Miami working on Aerosmith. Out of the frying pan into the fire. It was quite interesting. I felt like a referee. Ed would be standing just outside of the door of the studio, and David Lee would be singing. David didn't want him in the studio, but Ed is standing there trying to talk to me, saying, "No, I don't like that." I'm saying, "Ed, get the hell out of here, you've got to let me do this." It was hilarious, really. I was actually laughing. Ed is passionate, the most talented person. He's like Mozart or something. He's pure

Continued on page G-14

GLEN BALLARD



*“The important thing in life
is to have great aim, and the
determination
to attain it.”*

– Goethe

Glen, we are so proud and honored to be
your home for music publishing – for over 23 years!
Warmest congratulations from your UMPG family.



UNIVERSAL MUSIC PUBLISHING GROUP

PRODUCING ON A CASE-BY-CASE BASIS

Blues, Beatles And Beyond Influence Ballard's Collaborative Style As A Producer

by Christopher Walsh

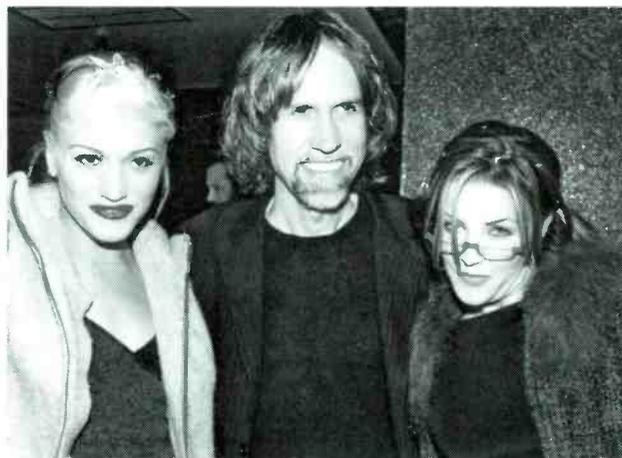
The first time I heard a Beatles record," says Glen Ballard. "I thought there was something fundamentally different about it. I didn't quite know why, but it just seemed different. Subsequently, having studied it, I realized they were doubling the vocals, they were using the backbeat prominently, whereas, up to that point, the drums were a lot more in the background on a lot of the 'squeaky clean' pop records. They were doing a lot of radical things."

Needless to say, Ballard himself has had an enormous impact on modern music, producing an enviable body of work that regularly takes the artist into uncharted creative terrain. In the process, he has earned the respect of artists, listeners and everyone in between.

FROM BLUES TO BEATLES

Ballard grew up in Mississippi, and the Beatles' influence would further inform a young mind that was absorbing rhythm and blues, the earthy music that itself had been born in the region and radiated in every direction from Memphis and New Orleans. "R&B, or even blues-oriented stuff, was what you heard locally," Ballard recalls. "It was really good. That feeling, the spirit of that kind of music, is right there with me. I certainly feel it."

The varied influences Ballard brought to Los Angeles would serve him well as a songwriter for Elton John's organization and, later, for legendary producer/composer Quincy Jones, who put him to work writing for Qwest Records artists, later adding the producer role. By the mid-1980s, Ballard was producing such artists as Patti Austin, Evelyn



With Guen Stefani (left) and Lisa Marie Presley

"Champagne" King, Teddy Pendergrass and actor-turned-pop star Jack Wagner.

Ballard's songwriting skills were steadily raising his profile, with his song "You Look so Good in Love" being recorded by George Strait, "Man in the Mirror," which he co-wrote, becoming a huge hit for Michael Jackson, and "State of Attraction," featured on Paula Abdul's enormous debut, *Forever Your Girl*.

In the 1990s, Ballard demonstrated his unerring talent for drawing the most from the artists with whom he works, open-

ing the decade with the debut from the daughters of Beach Boy Brian Wilson and John and Michelle Phillips of the Mamas & The Papas. Collectively known as Wilson Phillips, Carnie Wilson, Wendy Wilson and Chynna Phillips, with producer/co-writer Ballard, produced two No. 1 singles, "Hold On" and "Release Me," earning three Grammy nominations for the producer. Ballard also won a Grammy for Best Instrumental Arrangement Accompanying Vocals in 1990, for "The Places You Find Love," featured on Quincy Jones' *Back on the Block*.

CASE STUDIES

How does he do it? "I try to do a little bit of homework in every case," Ballard reveals, "in terms of someone's voice—what their range is, what the possibilities are, what they've done up to that point—and just being somewhat sensitive to the instrument, that voice."

"My approach has always been 'Let's give this song what it deserves; let's not try to make it something that it isn't or make it into something that people expect,'" he continues. "Just honor the song. I'm going through it with Shelby [Lynne] now. She has a tremendous stylistic range, from old-school, almost Barry White R&B, to hardcore punk, rockabilly and everything in between. At this stage, I'm not even worrying about what that all means together. I'm just trying to go with the song. Somehow, I think the rest will take care of itself. If you're doing well, on a song-by-song basis, when the smoke clears, you get 12 songs that aren't exactly the same. If they each work, I think you're OK."

Ballard's collaboration with Alanis Morissette, resulting in critical acclaim for both—not to mention more than 30 million albums sold—resulted in nominations for Producer of the Year, Song of the Year and Best Rock Song (for "You Oughta Know") and Best Rock Album and Album of the Year (for *Jagged Little Pill*) at the 38th Grammy Awards. Ballard and Morissette did win the Best Rock Song, Best Rock Album and Album of the Year Grammys in 1996, and followed up with a rare feat: a Grammy nomination for Record of the Year in 1997 for another track from the previous year's Album of the Year, "Ironic." Ballard also received a Grammy for Long Form Video Production, for *Jagged Little Pill Live*.

The ease with which Ballard and Morissette collaborated is inspiring. His compatibility with any artist with whom he works is simply extraordinary. "I try to make it easy and fun, and it usually works," Ballard confides. "I try to spend a lot of time making an artist feel comfortable and letting them understand I'm trying to amplify who they are. I'm not trying to say, 'This is what I do; come sing on this.' I much prefer to get in the trenches with them creatively and draw their best out of them—draw stuff out of them that they didn't know was there. It usually works that way. I try to bring a lot of sensitivity and care to it and spend time trying to

Continued on page G-14

Thank You, Glen!

For all your help on EVERYDAY



Dave Matthews Band

AS PRODUCER

The following albums and songs were produced by Glen Ballard:

- TRIP TO THE 13TH:** Bliss 66/Epic
- BRIDGET JONES'S DIARY:** Shelby Lynne "Killin' Kind"/Island/Def Jam
- THE MUMMY RETURNS:** Live "Forever May Not Be Long Enough"/Decca
- EVERYDAY:** Dave Matthews Band/RCA
- TITAN A.E. SOUNDTRACK:** (Including Texas and Jamiroquai)/Java/Capitol
- RETURN OF SATURN:** No Doubt/Interscope
- SUPPOSED FORMER INFATUATION JUNKIE:** Alanis Morissette/Maverick
- JAGGED LITTLE PILL:** Alanis Morissette/Maverick
- VAN HALEN/GREATEST HITS:** Van Halen/Warner Bros.
- JOHN HIATT/GREATEST HITS:** John Hiatt "Have a Little Faith in Me"/Capitol
- TALK ON CORNERS:** The Corrs "Queen of Hollywood"/Atlantic
- SHEENA EASTON:** Sheena Easton/MCA
- FRANCESCA BEGHE:** Francesca Beghe/Invasion Records/SBK
- LEA SALONGA:** Lea Salonga/SBK
- K.T. OSLIN GREATEST HITS:** K.T. Oslin/RCA
- TREY LORENZ:** Trey Lorenz/Epic
- SHADOWS AND LIGHT:** Wilson Phillips/SBK
- WILSON PHILLIPS:** Wilson Phillips/SBK
- FOREVER YOUR GIRL:** Paula Abdul "State of Attraction"/Virgin
- CURTIS STIGERS:** Curtis Stigers/Arista
- SHO 'NUF A STAR:** Stacy Earl/RCA
- PATTI AUSTIN:** Patti Austin (2 cuts)/Qwest/Warner Brothers

GLEN BALLARD
THANKS FOR DOING YOUR THING
FOR OUR THING



Defying Typecasting, Songwriter Ballard Is Comfortable In Multiple Genres

by Christa Titus

Writing and performing music has been a constant in Glen Ballard's life since the age of 4. But when he graduated from the University of Mississippi in 1975, he didn't really think he could make a career of it. So what does an honor student who majored in literature, journalism and political science do when he gets his diploma?

He impulsively packs his bags and moves to California to become a songwriter.

Twenty-six years, three No. 1 Billboard Hot 100 songs and five Grammys later, the famous names who have recorded songs Ballard either wrote or co-wrote include such icons as Barbra Streisand, Michael Jackson, Aretha Franklin, Celine Dion, George Strait, Aerosmith and Kenny Loggins. He has also helped introduce and shape the work of music's next generation through such projects as resuscitating Dave Matthews Band's new album when Matthews faced a daunting writer's block, assisting Lisa Marie Presley with her debut record and contributing to rising star Shelby Lynne's latest outing. And his name is practically synonymous with Alanis Morissette's, thanks to co-writing *Jagged Little Pill*, the best-selling debut album by a solo artist ever (30 million copies worldwide). Such fruits of spontaneity serve as a lesson for the rest of us to throw caution to the wind more often.

What's Ballard's method for consistently writing music that's not only of great quality but also happens to be commercially successful? "I try to be sure that I know what [an artist] can do, just from an arrangement standpoint, and, armed with that knowledge, I try to listen to what they've done so that I know where they're coming from," Ballard



With Shelby Lynne

explains. "If they're new artists, then I just need to hear them sing and find out what their tastes in music are and listen to them as carefully as possible—whether they're singing, talking, playing—just to pay attention and try to understand what motivates them as artists, as people. Then try to really understand what their goals are in music.

"I try to design something with or for that person that is more about them, rather than me saying, 'Here's the latest Glen Ballard track; why don't you just plug right into it?' I try to avoid that. I try to grow organically out of the artist's personality, musically and otherwise. It probably takes a

Continued on page G-10

AS SONGWRITER

Glen Ballard has written or co-written the following songs and albums, recorded by a variety of artists:

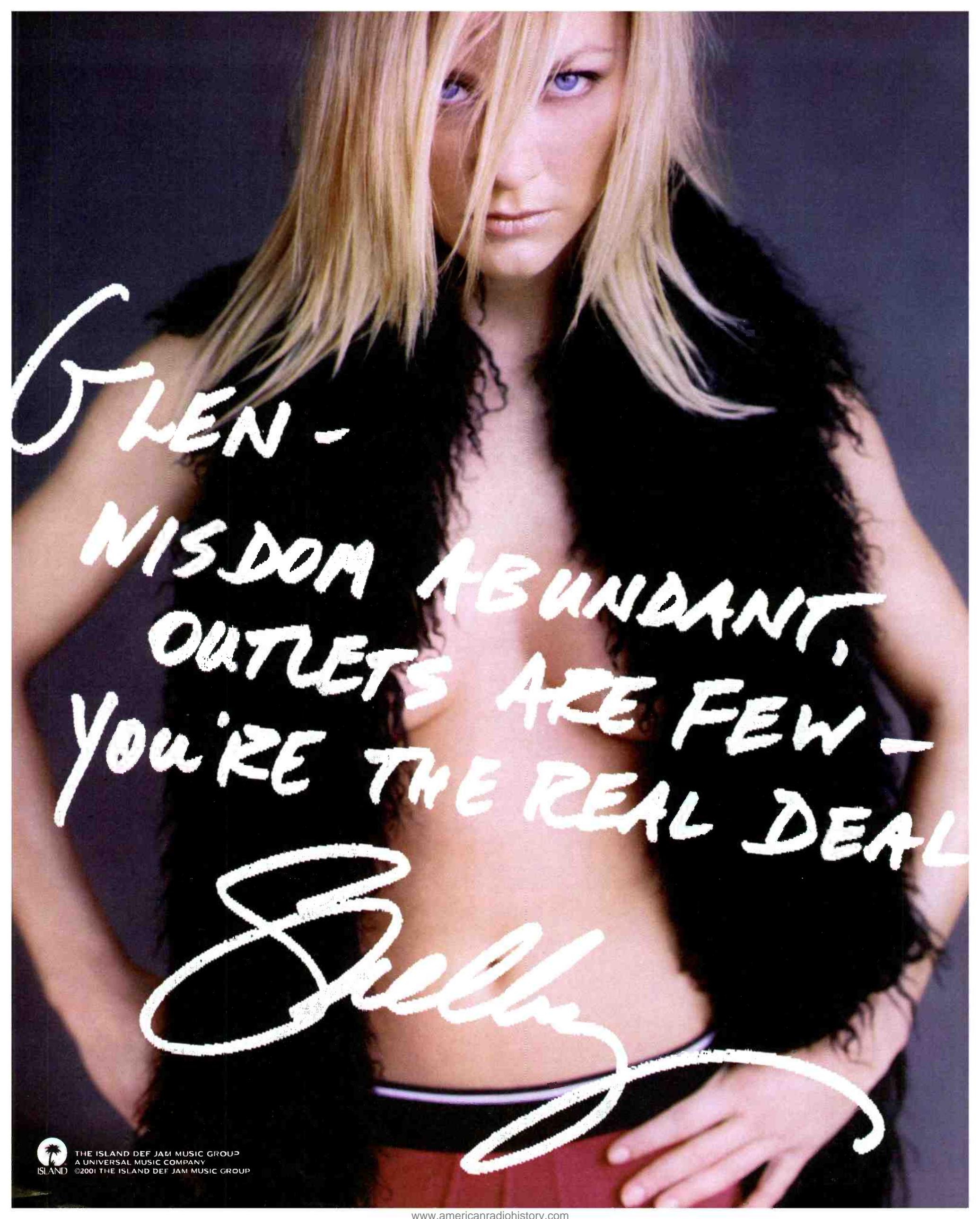
- PAULA ABDUL:** "State of Attraction"
- AEROSMITH:** "Falling in Love (Is Hard on the Knees)," "Pink," "Taste of India"
- PATTI AUSTIN:** "It's Gonna Be Special," "Shoot the Moon," "With Your Eyes"
- PHILIP BAILEY:** "For Every Heart That's Been Broken," "I Go Crazy"
- GEORGE BENSON:** "What's on Your Mind"
- JON BUTCHER:** "Pictures From the Front"
- TIA CARRERE:** "I Never Knew" (from the *Batman: Mask of the Phantasm* soundtrack)
- CHICAGO:** "Here in My Heart"
- NATALIE COLE:** "The Rest of the Night"
- COLORTONE:** *Colortone*
- SHAWN COLVIN/CURTIS STIGERS:** "The Big One," "Keep Me From the Cold," "Time Was"
- THE CORRS:** "Queen of Hollywood," "What I Know"
- RANDI CRAWFORD:** "Nightline"
- DAVE MATTHEWS BAND:** *Everyday*
- DEBARGE:** "Prime Time"
- EL DEBARGE:** "After You"
- CELINE DION:** "Love by Another Name"
- CHRIS DUFFY:** *Darkside of My Heart*
- ADA DYER:** "Keeping the Home Boy Home"
- STACY EARL:** "Sho 'Nuff a Star"
- EARTH, WIND & FIRE:** "Here Today, Gone Tomorrow"
- JOHN FARNHAM/SARAH M. TAYLOR:** "Love (That's Just the Way It Goes)" (from *The Slugger's Wife* soundtrack)
- FEELABELIA:** *East to West*
- ARETHA FRANKLIN:** "Mercy"
- SIEDAH GARRETT:** "All the Way to Love" (from the *Lean On Me* soundtrack); "Ruby Diamond"
- AMY GRANT:** "Nobody Home"

Continued on page G-10

Congratulations, Glen!



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Shelly

SONGWRITER IN MULTIPLE GENRES

Continued from page G-8

little more patience and care, but it's the only way I really wanna do it. I don't wanna just have a cookie-cutter approach and have everything sound the same."

RESISTING CATEGORIZATION

This technique supplements Ballard's knack for being able to write in more than one musical genre. He is not merely competent, he is chameleonlike. The variety of songs in his body of work makes it difficult to believe that the same person had a hand in composing them. He has captured the passion and soul of R&B (for such performers as Teddy Pendergrass, Chaka Khan and Franklin), the unrestrained energy of rock (Aerosmith), the carefree buoyancy of pop (Wilson Phillips, Paula Abdul), both the wholesome straightforwardness and the ever-evolving nature of country (Strait and Lynne, respectively) and the cathartic animation of alternative (Morissette).

"I've always had wide-ranging tastes in almost everything," Ballard observes. "It can be boring sometimes and not really intellectually nourishing to do the same thing over and over. I'm always seeking new influences; I just enjoy a lot of different things. Once I know who I'm dealing with, I'm able to kind of go into that world a little bit. It just seems to be something I'm able to do. I can't quite explain it. On some intellectual level, I think it's because I'm curious about a lot of things."

Ballard worked as a staff songwriter/producer at Quincy Jones' Qwest Records label for two years and calls Jones "my greatest influence and my model" because of his knowledge of music and the creative process. "[When] you're working with talented people, the trick becomes, How do you motivate them? How do you try to get the best performances out of them? How do you raise the bar high enough and help them get over it without destroying someone's confidence?" Ballard observes. "It's always striving for excellence and always really trying to apply good taste. I'm not sure you can learn that; you have to feel it. Quincy always feels it, and I think that's the way I approach it, too."

Ballard says he's fortunate to have projects come to him on a regular basis, but there are some other artists he'd like to make music with, given the chance. "U2 is incredible. I'd love to work with them just for the fun of it...but this is not

Man In The Moon

He climbs the clefs like a ladder to Heaven

If your singing is 10 he'll make it 11

He is what a brass pole is to a stripper

He's Cinderella in the magic slipper

He learned all that he knows from a man named Q

And can churn out a hit just from hanging witch U

—Steven Tyler

Glen, thank you for sharing music and life with me. It's an honor. Words aren't enough. I'll just have to sing it for you sometime.

—Shelby Lynne

Glen is a unique soul. The type of person that radiates inspiration and creativity in a soft, peaceful, ego-free way. The type of person we only wish we could be.

—Gwen Stefani

Musical fads come and go, but great songwriters and producers like Glen Ballard are with us decade after decade with the consistent quality that we all aspire to.

—David Foster

a solicitation for a gig," he remarks. "I admire their endurance and their passion and the spirit of what they do. I definitely wanted to have Sinatra cut one of my songs, but I just didn't get there in time."

When asked if he's considered recording music as a solo artist (he released an album while in college that was sold regionally), Ballard is open to the idea but doesn't see himself pursuing it right now. "I've had so much good luck with other people that it hasn't really occurred to me," he muses. "Working with Dave Matthews was nothing but fun for me. If I can make records like that, then I'm perfectly happy to continue in that mode." Who can blame him? ■

AS SONGWRITER

Continued from page G-8

LEE GREENWOOD: "Love in Time," "Someone Who Remembers"

D'ATRA HICKS/EVAN ROGERS: "Until Forever" (theme from *Everybody's All-American*)

GREGORY HINES: "Can't Escape This Rhythm" (from the *Tap* soundtrack)

THELMA HOUSTON: "Shake You," "What He Has"

JAMES INGRAM: "Try Your Love Again"

MICHAEL JACKSON: "Keep the Faith," "Man in the Mirror"

AL JARREAU: "Imagination"

QUINCY JONES: "The Places You Find Love"

CHAKA KHAN: "I Can't Be Loved"

EVELYN "CHAMPAGNE" KING: "Give Me One Reason," "Premonition"

ED KOWALCZYK: "Forever May Not Be Long Enough" (from *The Mummy Returns* soundtrack)

KENNY LOGGINS: "One Chance at a Time"

BRENDAN LYNCH: *Brendan Lynch*

SEIKO MATSUDA: "Who's That Boy"

ALANIS MORISSETTE: *Jagged Little Pill*; *Supposed Former Infatuation Junkie*

K.T. OSLIN: "You Can't Do That"

TEDDY PENDERGRASS: "I Want You Back in My Life," "One of Us Fell in Love," "Workin' It Back"

PRINCESS: "Everybody Says It's Love," "Jammin' With Your Love"

PLANET 3: "Born to Love," "I Don't Want to Say Goodnight" (from the *Navy Seals* soundtrack)

THE POINTER SISTERS: "Dance Electric," "Eyes Don't Lie," "Say the Word"

JENNIFER RUSH: "The Places We Find Love"

LEA SOLONGA: "Lessons of Love"

CURTIS STIGERS: "I Wonder Why," "People Like Us"

GEORGE STRAIT: "You Look so Good in Love"

BARBRA STREISAND: "The Places We Find Love"

JACK WAGNER: *All I Need* (co-writer on several tracks)

DENIECE WILLIAMS: "Water Under the Bridge"

WILSON PHILLIPS: "The Dream Is Still Alive," "Hold On," "Ooh You're Gold," "Over and Over," "You're in Love" ■

Glen -

All of us here have enjoyed the incredible music you've brought to us over the years and we thank you for allowing us to be a part of it.

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My Dear Friend Glen,

Someone once said that the difference between right and almost right is the difference between lightning and a lightning bug. 150,000,000 records is definitely lightning.

Thanks for all the years of friendship and beautiful sounds in the studio. Congratulations on this honor.

Love,

- Q -

WITH A WIDE-RANGING CATALOG, BALLARD IS PRIME FOR PUBLISHING POSSIBILITIES

by Jim Bessman

Twenty-three years after signing with Universal Music Publishing, Glen Ballard is still with the company.

"It was 1978 when he initially signed here, and one of the key points has got to be that he's been here his entire career," says Universal president David Renzer. "We continue to foster a great working relationship with him as a partner in his music-publishing business activities—and we're proud that he's had the faith in us to continue all these years."

In recognition of Ballard's tenure at Universal—and his extraordinary achievements there—the company has created a promotional double-CD career retrospective and classy sheet music, *The Glen Ballard Songbook* folio.

"We don't do that for many of our writers, but Glen's career and music are significant enough to warrant it," says Renzer. "He hits so many genres and artists, from Michael Jackson to country singers like K.T. Oslin—and now Shelby Lynne and Dave Matthews. What can't the guy do?" As this broad range of styles and stylists indicates, Ballard is "one of the hardest-working and most proficient people I've ever encountered in the music business," Renzer adds. "He's also one of the humblest and a devoted family man, with a lovely wife and two kids. I don't know how he does it all—other than that we all know he's a complete workaholic! But he has a nice, solid team of people around him, and he continues to



With Universal's Renzer

grow and wed his talent to just amazing artists—and magic happens."

Renzer points to Ballard's recent collaboration with Dave Matthews, which resulted in the artist's current *Everyday* album. "He met with Glen, apparently after already recording an album of material, and they just clicked immediately and spent a week writing nine new songs that actually became the new Dave Matthews album," says Renzer, noting that Ballard also produced the disc. "It's very similar to what he did with Alanis Morissette: She was signed to MCA Music for years before she

met with Glen. But it was very organic when they met and wrote songs, and those demos turned into her first album, *Jagged Little Pill*, which was a big Grammy winner."

BEYOND THE SONGS

Besides teaming Ballard with such suitable songwriting partners, Universal has been resolutely working to plug Ballard into such "ancillary areas" as film and television songwriting and producing, says Renzer. The company serviced Ballard's two-disc retrospective to the film and TV community, he notes, and hosted a lunch for him at Universal Studios, where he performed many of his career highlights before numerous key music supervisors.

"They were excited to be there, because here's a guy who's worked with and had big hits with everyone from Michael Jackson to Wilson Phillips, and who is now the hottest producer," says Renzer.

If Glen was an egg he'd be caviar. If he was a car he'd be a Jag. If he was champagne...Dom. I'm glad he's Glen.

—Dave Matthews

Glen is the shit! A.Jay and I were pretty nervous the first time we went to meet with him. After about five minutes, we felt like we'd been bros for a long time. It's rad when a guy who's as successful as Glen can remain totally humble and treat people with such respect. Just being around him spawns creativity. Of course, Rachel's margaritas and the smell of expensive candles doesn't hurt either!

—Jeremy, of Lit

Glen is one of the most likable and inspiring people I've ever met. I was stoked to have the opportunity to write with him, and I look forward to future chances to hang.

—A.Jay, of Lit

Recent triumphs in Universal's film and TV push on behalf of Ballard include his co-writing "Forever May Not Be Long Enough" with Live's lead singer Ed Kowalczyk and producing it as the end-title for *The Mummy Returns* and producing Shelby Lynne's single from the *Bridget Jones's Diary* soundtrack, "Killin' Kind." Lynne, notes Renzer, is another Universal artist, and Ballard is lined up to produce her next album, as well.

"So he keeps working with these great, credible artists," says Renzer, "and, 23 years after starting his working relationship with Universal, his career is soaring to new heights. But he remains the same humble, hardworking guy as ever—which you have to admire.

"What always impresses me the most with Glen is that he never overpowers the artists he works with: You don't hear a record and say, 'That's a Glen Ballard song or production,' but [recognize] an amazing record that just happens to be written or produced by Glen." ■

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PRODUCING ON A CASE-BY-CASE BASIS

Continued from page G-6

understand what their goals are, artistically.”

More recent projects by Ballard include *Return of Saturn* by No Doubt; the *Titan A.E.* soundtrack, which he produced for his own Java Records; and Dave Matthews Band's *Everyday*, which quickly went double-platinum and had Matthews, previously unhappy with his stalled work-in-progress, singing the praises of his new producer/co-writer. Another late-'90s project, Aerosmith's *Nine Lives*, features the captivating “Pink,” which Ballard co-wrote. Hearing the irresistible, Beatles-esque harmonies soaring above Steven Tyler's raspy blues shout in the chorus, one is reminded of the myriad sounds pouring out of the radio in Ballard's youth and ideas of infinite musical possibilities taking shape in the mind of a star producer-to-be.

Current projects include Lynne, winner of the Best New Artist Grammy this year, and the offspring of another celebrated Mississippi native, Elvis Presley's daughter, Lisa Marie.

BRINGING UP PRESLEY

“I don't think it's what anyone expects,” Ballard predicts of Presley's album. “But it is, I think, remarkable. She is a real artist, someone saying ‘This is who I am.’ Being authentic, something that she can own—I'm most proud of that. We took the long route, but we did it in the service of an artist. I'm certainly proud of the fact that we did this together, and I believe it is the real reflection of an artist.”

Presley's debut was three years in the making, and Ballard is adamant about applying his masterful approach to this young artist. The result, he feels, is a contemporary sound that is nonetheless heavily influenced by the raw, earthy sounds that influenced both Ballard and the King himself.

“She's a Memphis girl at heart,” says Ballard. “I think it informed her musical and spiritual sensibilities to whatever degree that is possible. There is a certain wonderful spirit in the music that radiates about 300 miles in every direction. We certainly understand that vocabulary and that vernacular of music. It's already there—it's in my DNA and in hers. At the same time, it's learning to use those influences in a modern context, using that vocabulary to say something new.” ■

THE BILLBOARD INTERVIEW

Continued from page G-4

genius. I feel like I didn't get to contribute as much because there was so much drama. I like the things that we did, but it was not a day in the park.

Around this same time, you were trying to launch your own imprint, Java Records, with Capitol Records. Why did you want a label?

I just want to help artists find the attention and care that is hard for them to get when they're making a record. [When an artist gets signed to a label], the development has to have happened because you're in the big leagues. I like the idea of having a few artists whom I can work with and can take the time and care with and then throw the weight of a major label behind it. That's the goal.

After almost five years, very little has come out on Java, and there have been artists who came and went, like Terence Trent D'Arby and Billy Idol, with no releases. What happened?

I guess we weren't in sync with Capitol. That's the only explanation I can give you. I started there with Gary Gersh, and he was gone relatively soon. Gary really wanted us to have a presence in the building, and we built a studio up there. We took a long time, because we planned to stay. So, for whatever reason, we really haven't had any real big releases. We really never seemed to get in sync with what the mission was there. The [proposed EMI/Warner Music Group merger] kind of paralyzed what was going on there for quite some time. And then it didn't happen. It's been a series of big events that I think have kept the focus off of why I wanted to be there, which is music. I have enormous respect for all of the people there, and I'm sure the dust will settle. But it's never really settled since I've been there. [Java is now slated to move to Island/Def Jam.]

Last year, you worked with No Doubt on *Return of Saturn* strictly as a producer and not as a songwriter. Was that weird for you, after more than a decade of having the two go hand in hand?

It was just a little frustrating for me, and I think it might have been frustrating for Gwen [Stefani] on some level. I think it's a wonderful record, and I'm very proud of the work that they did. I think that I could have helped [with the writ-

ing], if anything, because they'd been writing so long and in such an insulated way. I think there was a resistance to that. On some level, it might be perceived as a kind of desperate measure to bring in a quote “hit songwriter.” And I understand. I talked to Gwen the other day, and she said they're writing with other people for the next album.

You and Dave Matthews hit it off famously. He came out and wanted to do one or two songs at first, right?

We did 10 songs in nine days. We did one every day, and one day we wrote two. And then we wrote two while we were making the record. We would create this music together, and, honestly, it was like he was channeling. It was like he was speaking in tongues. Then, we had to figure out words and make some sense out of it. If anything, I helped him make sense out of things that sounded good, and it sounded like another language. Between him and Alanis—just channeling words out of the ether—I've never seen anything like it.

Who's your favorite co-writer?

Dave Matthews, probably. I just have so much fun with him. There's such a compatibility on a personal level, and he's so evolved as a musician. I love that we get to do fun stuff musically.

Favorite singer that you've worked with?

Alanis. There are no barriers between her soul and her voice. None.

What's the one record that got away?

There's this guy named Ephraim Lewis. We were doing wonderful stuff. He had this incredible voice. He was like 24 years old. He left the studio one day, was going back to England for a week, and he died that night. He was fucked up on some drug and was acting crazy. At the St. James Club or something. The police came, and he somehow jumped out of the window. We had five songs that are just wonderful. He died in '94. I'm still spooked by it.

You've been working with Lisa Marie Presley for almost three years. What's that like?

[When we met] she played me a couple of demos that she'd done with her ex-husband, Danny. They were so dark and so not what I expected. But intense. I thought, “Wow, there's a whole depth, something like angst in there.” I thought it would be interesting to see if I could help her evolve that into something that made sense as a musical expression. We spent

Continued on page G-16

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and
you deserve every accolade
you receive!

Love,
Lisa Marie Presley

THE BILLBOARD INTERVIEW

Continued from page G-14

much of the time on her craft as a writer. The record that we've made is all about what she has to say. It took a while. She wasn't a kid sitting around in a bedroom with an eight-track preparing for this moment. She had a much more complicated life, so she had to do some remedial work just to get to the point where she could become fluent as a writer. And you know what? She did it.

You've probably never done a record that was laden with so much expectation before anybody heard the first note.

No, I don't think anybody has ever made a record like this. As a debut record, this will be under the hot glare. We've had this conversation many times: For the first time in her life, it's about defining who she is, as opposed to everyone else defining it. There's darkness in this record, for sure, but

there's also passion, fire, a fun, funky, bluesy, edgy kind of expressiveness. It's fierce and unexpected.

You've said that your role model is Anton Pavlovich Chekov, who could say more in one paragraph than most lesser writers could say in a whole novel. Is there anything that can't be encapsulated in a three-minute song?

There are obviously exceptions to the rule. "Bohemian Rhapsody" by Queen—I like it just the way it is. I think you may need four minutes. I think that, certainly in the culture that we live in today, you should be able to be clear in that time. Chekov is not only my model, he's my hero. When he was writing some of the world's greatest literature, he was also a practicing physician. He just wrote in his spare time.

I think, in songs, there's a density. There's so much you can say if you do it right. I always like to say that the verses are the details and the chorus is the idea. If you do a song as perfect

as "One Step Up, Two Steps Back" by Bruce Springsteen or "Still Crazy After All These Years" by Paul Simon—they're not long songs, but they're perfect. They're perfectly constructed, and they're endlessly interesting and fascinating, and there are so many pictures and so much specificity in them—and yet, still, you understand emotionally what's going on. It's well made. It's like a watch. It does everything it's supposed to do.

Even though you've written screenplays and are working on novels, and you've produced dozens of artists, you've said you consider yourself first and foremost a songwriter.

Absolutely. I don't think I could stop writing on any level. I think I'm the most fluent in the song mode, but I like to think that I'm just a writer. I'm just trying to communicate. Songwriting is the most natural for me. I enjoy all of them enormously, but there is nothing more seductive than the music. It's the most natural, and there's the least artifice involved with people accessing music. You can be making love, you can be sitting in a car, you can be daydreaming, you can be walking across the street, and the music comes to you. You don't really have to pay attention to it. It just finds you, and it just wraps its arms around you, and, suddenly, it's done something to you, and you don't even know it happened. ■

THE PRODUCER/SONGWRITER

Continued from page G-2

DYNAMIC DEBUTS

In 1988, Ballard's song "State of Attraction" appeared on Paula Abdul's 15-million-selling *Forever Your Girl*. For Abdul, a former Los Angeles Lakers cheerleader, *Forever Your Girl* was a hugely successful debut; for producer Ballard, it was an indication of things to come.

The eponymous debut album from Wilson Phillips earned three Grammy nominations for Ballard. At the same time, he wrote and produced "The Places You Find Love" for Barbara Streisand. In 1991, he wrote and arranged "Keep the Faith" for Jackson's *Dangerous* and introduced artist Curtis Stigers to the world.

Ballard's relationship with MCA Publishing continued, and in 1994, Kurt Denny contacted him about a young, little-known Canadian artist named Alanis Morissette. "I didn't really know him that well," Ballard recalls. "He just called and said, 'This girl is in town from our Toronto office. I think it would be a great idea for you to write with her.'"

Jagged Little Pill earned Grammy Awards for Best Rock Album and Album of the Year, while "You Oughta Know" was awarded the Grammy for Best Rock Song.

Clearly, Ballard's collaborative, complementary style produces extraordinary results. With the dramatic success of *Jagged Little Pill*, Ballard has become one of the most sought-after producers in popular music, lending his skills to artists including Aerosmith (*Nine Lives*), No Doubt (*Return of Saturn*), and the Dave Matthews Band (*Everyday*). He also produced the *Titan A.E.* soundtrack, featuring Jamiroquai, Luscious Jackson, Lit and others. "I always say I'm a chameleon," Ballard states. "If the artist is feeling blue, I'm going to get blue too. Or I'm going to get to someplace that's complementary to blue."

ARTIST-ORIENTED JAVA

In 1996, Ballard and Capitol Records launched a joint venture, Java Records (now under Island/Def Jam), for which Ballard serves as producer, writer and A&R guru. Among the artists on the roster are Brendan Lynch, the Moffatts, Terence Trent D'Arby and a new artist by the name of Lisa Marie Presley.

"It's a work in progress," Ballard says of Java. "We haven't completed the mission. I don't have any huge hits under this label yet, but I think what we've done—and what I've always wanted to do—is to create a sanctuary where people can develop, as artists, at their own pace. We've spent three years really taking the time for [Lisa Marie Presley] to learn how to not only be a writer, but an artist. But especially a writer, because she wanted this to be from her own soul, an expression of who she is as a person, as a writer, a poet, an artist. Lo and behold, at the end of this time, I think we have a stunning record, and I think it will be the story of what I'm trying to accomplish. What's important is that the artist gets the proper attention and the proper patience and care."

Ballard operates two full-blown studios, located in Hollywood and Encino, Calif., both designed with the artist in mind. "For me, it's all about creating environments where people are comfortable and feel like they're not in a business, where it's just a place to be creative. We spent a lot of time trying to fine-tune it for the artist," he says.

In addition, Ballard has a writing room in the famed Capitol tower in Hollywood, which also houses Capitol's recording and mastering studios, site of legendary sessions by artists such as Frank Sinatra and Nat Cole. Says Ballard, "I certainly feel that every time I walk in: the obligation to uphold high standards." ■

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Thanks for letting us share in your success.

From your wine buddies...



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 The Couch
 Dance Electric
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 The Dream Is Still Alive
 Every Rainbow
 Eyes Don't Lie
 Falling In Love (Is Hard)
 Fighting The Night
 Find A Way
 Fresh And Blood
 For Every Heart That's Been Broken
 For Your Pleasure
 Forgiven
 Front Row
 Fueled For Houston
 Get Over Yourself
 Give It Up
 Good Intentions
 Hand In My Pocket
 He's The Mayor
 Head Over Feet
 Here In My Heart
 Here Today Gone Tomorrow
 Hold On
 House Calls (Cues)
 How Can The Girl Refuse
 I Can't Be Loved
 I Don't Want To Say Goodnight
 I Go Crazy
 I Never Even Told You
 I Was Hoping
 I Wonder Why
 If She Loves Like She Looks
 Imagination
 Ironic
 It Only Hurts When It's Love
 It's Gonna Be Special
 Joining You
 Just Can't Get To You
 Karma Slave
 Keep Me From The Cold
 Keep The Faith
 King Of Intimidation
 Knight Rider (Cues)
 Knight Rider Christmas
 Lady Of My Heart
 Legend Of Rudy Diamond
 Lessons Of Love
 Like Lovers
 Love (It's Just The Way It Goes)
 Love By Another Name
 Love Can Take Us All The Way
 Love In Time (I Found)
 Loving You Only
 Make My Day
 Man In The Mirror
 Mary Jane
 Me On The One Side (Him On The Other)

Meroy
 Miami Vice (Cues)
 Night Lace (Cues)
 Rock Kid (Cues)
 Moonlight (Cues)
 Mystified
 Nightline
 Not Quite Paradise
 Not The Doctor
 Nothing Is Better
 It's Gonna Be Alright
 One
 One Chance At A Time
 One Step
 Ooh You're Gold
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 Over And Over
 People Like Us
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 Queen Of Hollywood
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 The Road Goes On
 Sho Nuff A Star
 Shoot The Moon
 Show You The Way To Love
 Silent Night
 So Pure
 Someone Who Remembers
 State Of Attraction
 Stay Where You Are
 Taste Of India
 Thank U
 They Would Be Good
 These Are The Thoughts
 This Is Love
 Time Was
 Try Your Love Again
 Unsent
 Until Forever
 UR
 Waiting For A Miracle
 Wake Up
 Want You Back In My Life
 Water Under The Bridge
 Waves
 What He Has
 What I Know
 What You Are
 What's On Your Mind
 When He Kisses Me
 Where Are You
 Where Did We Go Right
 Who's That Boy
 Wonderful
 Would Not Come
 You Are The One
 You Better Be Ready To Love Me
 You Can't Do That
 You Learn
 You Look So Good In Love
 You Oughta Know
 You're In Love
 You Won't See Me Cry
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Glen Ballard

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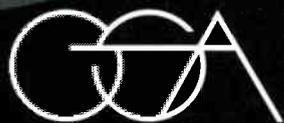
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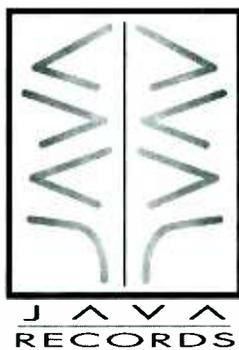
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The kind of testimonials contained in this tribute issue usually occur posthumously, so I'm thrilled I didn't have to die to find out how rich I am in the affection and respect of my friends and colleagues.



It's my nature to get off center stage as quickly as possible...so let me simply say how much I love what I do and the people I do it with...artists, of course, but also engineers, musicians, publishers, record executives on the top floor and hard-working people in the mail room...managers, roadies, attorneys, techs, receptionists, video directors...I'm proud that at our best we bring something nourishing to peoples souls, and at the very least, joy into their hearts. I feel a solidarity with virtually everyone who brings their best to our work. Music is truly a labor of love, and the most special commodity I can imagine...

Let me most especially acknowledge the support and indulgence of my precious sons BG and Mac, whom I want to be like when I grow up, and my companion in love, friendship and taste, Liv.

RUBIO SETS UP CROSSOVER

(Continued from page 11)

in the cross-section of people—from children to grandparents—who attend her shows.

"She has a complete album, from beginning to end," says Heidi Ríos, promotions and advertising manager for Latin American Records Distributions and Discolandia Record Shops. Discolandia in Chicago hosted Rubio at an album signing that brought in a record 3,000 people and was sponsored not by a pop station—Rubio's format—but by a regional Mexican radio station.

Rubio "came out with this song, 'El Último Adiós,' [a mariachi hip-hop track], which gave her a break in the *ranchera* stations," Ríos says. "People who would never buy a pop album buy hers."

As gimmicky as that may sound, *Paulina* works because it doesn't sound contrived. Rather, it's a solid pop album with remarkably good tunes and a clear personality that comes across in every song. "Let's be honest," says one top record executive. "No one could have imagined Paulina Rubio would sell like this. But ['Lo Haré Por Tí,' the album's first single] is so good, even I would have sold records singing it."

Everyone, Rubio included, is quick to point out that success is due in large part to her collaboration with songwriter Estéfano, who wrote

many of the album's tracks and whose team at Estéfano Productions produced the disc.

In Estéfano, Rubio says, she found a kindred spirit—someone who could take her ideas and put them into words and songs and who was also patient enough to coddle her in the nearly year-long making of her album.

"I think [EMI] saw me in a way that I didn't fit into," says Rubio, who had spent her early career singing what she was told to sing. "They tried out one thing and another, and finally I couldn't take it anymore." And, she adds, although she didn't see *Paulina* as her last chance, "I did see it as my risk return. I had to do it well or not do it at all."

With *Paulina*, Rubio did exactly as she pleased. When the album was complete, she stowed the mixed copy away in a drawer and went to Africa for three months. When she returned, she listened to the mix once more and only then requested final changes. "I'm really thankful to my label, because they did things for me that *they don't do*," Rubio says with a laugh.

First released in May 2000 in Mexico, *Paulina* was initially given a major push there, as the country is her homeland and main market. Yet the album seemed to take off on its own elsewhere. And not only was the

first single catchy, but the singer—previously a rather haughty, distant figure—made a conscious effort to change and become accessible.

"Divas are not fashionable," says Rubio, who—with her tousled blond hair, big movie-star sunglasses, and Diane von Furstenberg outfit—looks the part but doesn't act it (no make-up at all for this interview, conducted poolside at Miami Beach's Delano hotel). "Maybe the audience loves you in a certain way, no? But I think people feel closer to their artist, say, if they see Lenny Kravitz walking the streets with his guitar or Madonna with her daughter."

In that spirit, Rubio launched an extraordinarily aggressive promotional campaign that had her touring in Mexico while simultaneously promoting her album around the globe. In Colombia, for example, the single "El Último Adiós" (The Last Goodbye) was promoted at radio by having listeners call in and say why they were dropping their girlfriend or boyfriend.

In Miami, Power 96 PD Kid Curry requested a copy of "Y Yo Sigo Aquí" after hearing repeatedly that the track was the hottest thing being played in Cancun, Mexico. His interest coincided with Rubio's recording of an English version of the song, which Universal chairman/CEO Doug Morris personally sent to

Curry. The remixed version currently on rotation, Curry says, has become hugely popular with Power 96's predominantly female listenership.

"Whenever I go to clubs, there's always a really pretty girl and a not-so-pretty girl together," Curry says. "When I hear the songs, I watch their mouths, and they both know the song. They love the track. It connects."

Even as Rubio records in English, Universal is poised to release *Paulina*, the original Spanish album, in

France and Italy this summer. On Saturday (23) Rubio kicks off her U.S. tour, produced by Ralph Hauser for Hauser Entertainment, at the Universal Amphitheatre in Los Angeles.

"I see this as the moment in which I've been understood, liberated, and listened to—not only by the industry but by the generation I represent," says Rubio, who admits she wakes up every morning surprised at her success. "I spent all these years preparing for this moment."

STRAYHORN CATALOG ACQUIRED

(Continued from page 3)

owned by the Music Sales publishing company, which are not included in the DreamWorks acquisition. Jordan notes that, according to U.S. copyright laws, compositions return to the songwriter's heirs 56 years after being copyrighted. He adds that "everything returned to the heirs thus far is included in the DreamWorks acquisition."

To date, no Strayhorn compositions have been specifically placed in film or TV as a result of the DreamWorks acquisition. Yet Jordan estimates that there have been "approximately 15 uses" of a Strayhorn song in film and TV over the past year. A two-disc sam-

pler of the composer's works is being widely distributed by DreamWorks throughout the film and TV industries to promote awareness of the material.

Issued last year, *Ken Burns Jazz: The Definitive Duke Ellington* (Legacy/Columbia) includes such Strayhorn pieces as "Take The 'A' Train." Culled from Ellington's work across several different labels, the anthology disc has spent 22 weeks on the *Billboard* Top Jazz Albums chart to date.

Assistance in preparing this story was provided by Bradley Bambarger in New York.



glen,
to a great friend who makes great music.
HERE'S WISHING YOU CONTINUED HAPPINESS AND SUCCESS.



steve GREENBERG
AND everyone at S-CURVE RECORDS

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

British Indies Look To The East

U.K. Labels Investigate Ways Of Breaking Into Asian Markets

BY GORDON MASSON

LONDON—As Asian economies begin to show signs of recovery, U.K. independent labels are investigating ways of breaking into the Far East's music markets.

A delegation organized by labels body the Assn. of Independent Music (AIM) recently undertook a two-week fact-finding expedition to Beijing, Shanghai, Hong Kong, Taipei, Seoul, and Tokyo, with the aim of exploring business opportunities for its members.

Gavin Robertson, GM of music-indie.com, AIM's online label-support project, explains, "One of the main objectives of AIM is to try to benefit the business of our members, and it's quite clear that international trading is a problem for the smaller labels if their only office is in the U.K."

That problem is highlighted in Asia, Robertson says. "In China they talk about 80% of music being international music—i.e., not Chinese—but of that, about 80% is Japanese," he tells *Billboard*. "People in these countries don't really have the opportunity to see or listen to Anglo-American music, particularly U.K. indies. If they do hear anything it will be more than likely signed to a major."

Last year, AIM international committee chairman Martin Goldschmidt (managing director of London-based label Cooking Vinyl) undertook his own expedition to the Far East in an effort to change that situation. Encouraged by the response of the local music industry, Goldschmidt initiated a productive partnership with the British Council, the government body that promotes British industry abroad.

"The British Council was amazing in helping us out with a whole strategy for the AIM trip," Goldschmidt says. "We're a private company, and we are supposed to be the quick ones, but the British Council is moving faster than us."

In each territory visited by the U.K. party, the local British Council representative organized a reception at which they could meet and mingle with local music industry executives, broadcasters, distributors, and others. Six people participated in the AIM delegation.

Goldschmidt says, "Southeast Asia is like many different markets, all with their different problems and different opportunities—much in the same way Europe is. Cooking Vinyl has had quite good success in a few territories, but in general, U.K.-based indies have hit a brick wall in

China—the Great Wall," he jokes. "Japan is also hard [to break into], but there are great opportunities in these and other markets."

Robertson says, "Speaking to the broadcasters out there [in Asia] and distributors and local record companies, we asked them if the lack of demand for U.K. indie repertoire is because people don't want it or if it is rather that nobody knows we exist.



GOLDSCHMIDT

The basic feedback we got was that if people hear it, they will be really into it. We're going to have to work really closely with the people in these territories to make that happen."

As a result, AIM will make available to its members contacts that they can use if they want to license into a particular territory. "We're not kidding ourselves that we've done anything more than just meet the people and start the

introductions, but we're now a few percent down the line, and we've got a pretty good idea of what we should be doing. Continual communication is top of the list," Robertson says. "We also made it clear to the people that we met that independents in the U.K. are just as keen to license stuff from the Far East—it works both ways."

According to Goldschmidt, deals have already been inked as a result of the trip. "Already we've got seven deals offered to [Cooking Vinyl] and Ritz Music Group] in China. I don't know of any [other] independent labels doing deals in China."

He adds, "We definitely want to replicate the same idea elsewhere. South America or Eastern Europe may be next. We are all running companies so it is really hard to take the time out, but we should do a follow-up once a year and somewhere new once a year. That's probably as much as we can do."

HMV Australia's Sales Rise In A Flat Market

BY CHRISTIE ELIEZER

SYDNEY—The \$650 million Australian (\$338 million) annual retail market here may have been flat for two years in a row, but that hasn't stopped HMV from posting a sales rise of more than 10% for the year ending April 28.

The chain attributes its success to more effective marketing of music catalog, videos, and DVDs, as well as the rising impact of its Web site. The results, announced June 7, are adjusted for the effect of wholesale sales tax. The growth was underpinned by an increase in comparable store sales of 6.6%.

HMV, whose local market share is between 9.5% and 10%, does not release specific financial figures for its sales. But industry estimates suggest the chain, with

30 outlets in New South Wales, Victoria, and Queensland, turned over about \$70 million Australian (\$36.4 million) at retail prices. One record company executive says, "If that 10% figure was based on a 'like-store' basis, it would be a fantastic result, given the flat market." Considering that it includes sales from new stores, he adds, "it's still good."

HMV commercial director Martin Carr, who heads up the Australian operation, estimates catalog sales alone rose by 10%-15%. He attributes that to an improved range of stock and more effective in-store merchandising.

The chain's Web site at hmv.com.au, set up in November 1999, has significantly tapped revenue from niche genres. Six

(Continued on page 64)



Zucchero Heads The List Of IFPI European Million-Plus Sellers

BY PAUL SEXTON

LONDON—The latest Platinum Europe Awards brought together some big records of the 21st century, long-term rock and pop favorites of the 20th—and a group named after an artist from the 19th.

Half a dozen names of varying vintage and nationality made the cut in the latest list of European million-plus sellers issued by the International Federation of the Phonographic



Industry (IFPI). Universal led the way with three albums—two compilations, the other a live set—all by highly durable performers. At the top of the list was *The Best of Zucchero*, Polydor's retrospective of the Italian

favorite, which garnered certified European sales of 3 million units. The album was released in late 1996, reached its first million early the next year, and doubled the figure later in 1997. Zucchero's retrospective has enjoyed consistent sales in France and Switzerland, but his rock-hero status is most heavily underscored at home, where the album has climbed to 11-times platinum—representing 1.1 million sales to date.

A similarly impressive performance comes from the 1994 Mercury collection *The Greatest Hits* by Australia's INXS, which stepped up to double

European platinum during last month with sales of 2 million copies. Meanwhile, Polydor's Bee Gees, adopted Aussies on whom the U.K. and the U.S. also make strong claims, made the same move with 1998's *One Night Only*.

One of Europe's best-selling live albums of recent years, *One Night Only* was recorded in November 1997 in Las Vegas at the MGM Grand Garden. It was the Gibb brothers' first U.S. show in five years. Issued the following September, the album continues to sell alongside the trio's single "This

(Continued on page 67)



BORCHARD



Ready to Rumble? Koch International managing director Rashmi Patani was on hand at the recent WWF InsurreXtion Charity Dinner 2001 to present World Wrestling Federation CEO Linda McMahon with a gold disc marking 100,000 U.K. sales of the Koch album *WWF the Music Vol. 5*, composed and performed by Jim Johnston. The dinner raised 45,000 pounds (\$62,000) for the U.K.'s Make a Wish Foundation, which helps children aged 3-18 with life-threatening illnesses. Pictured, from left, are WWF wrestlers William Regal and Bradshaw, McMahon, and Patani.

BMG Spain Reshapes Operations

President Announces 'Most Sweeping Changes'

BY HOWELL LLEWELLYN

MADRID—BMG Spain president José María Cámara has announced what he claims are the most sweeping changes at the company since it was formed 15 years ago, reshaping the major's operations on the Iberian peninsula.

The moves, announced June 11, see BMG Ariola GM Carlos López appointed to the newly created post of managing director at BMG Spain and the unveiling of a new department,

Peninsula Services, which will be the central operations unit for the company in Spain and Portugal.

Peninsula Services is split into three divisions, dealing with sales, operations (covering most backroom functions, including distribution, accounts, and human resources), and international exploitation. They are headed, respectively, by BMG Spain sales director Cesar González, Juan Luis Calleja, and

(Continued on page 46)



CÁMARA

Canadian Singer/Guitarist Rita Chiarelli Takes 'Breakfast At Midnight' With NorthernBlues

BY LARRY LeBLANC

TORONTO—For more than 20 years, powerhouse singer/guitarist Rita Chiarelli has been the matriarch of Canada's vibrant R&B and blues scene.

Her earthy fifth album, *Breakfast at Midnight*—released May 8 in North America by Toronto-based NorthernBlues Music—underscores her status. Distributed in Canada by Vancouver's Festival Distribution, NorthernBlues is handled in the U.S. by Kenilworth, N.J.-based Big Daddy Music Distribution.

"Rita is the best blues-based female singer in this country," says blues aficionado Richard Flohil, executive-at-large of the Toronto Blues Society. "She's a class act."

"She's a hell of a singer," agrees Arkansas-born rockabilly singer Ronnie Hawkins, who laid the foundations of Canadian R&B 40 years ago with his backup band, the Hawks. Since then, Hawkins has been partnered in his group with such superb female singers as Chiarelli, B.J. Cook, and singer/actress Beverly D'Angelo. "Rita was too good to be in my little circuit," he says, "and she moved up."

"Being a woman playing such hard-hitting guitar always makes people do a double-take at Rita," adds another veteran, British singer Long John Baldry. Now living in Vancouver, Baldry recorded Chiarelli's "Midnight in Berlin" on his 1996 Stony Plain album, *Right to Sing the Blues*. "Her guitar style matches the muscle of her vocals."

In Canada, support for blues/R&B has never wavered over the years. While Toronto has remained the home of the genre, there are bars in almost every Canadian town that showcase the music. And yet, only a few acts—such as Chiarelli, Sue Foley, Colin James, Jeff Healey, Colin Linden, and the venerable Downchild Blues Band—have made the leap to national and international touring. Chiarelli has, in fact, toured Europe—notably Germany, where she has a sizeable following—at least once each year for the past decade.

Yet before *Breakfast at Midnight*, it had been seven years since Chiarelli released a studio album. Despite the popularity of blues/R&B in Canada, most releases are independently issued by the artists themselves. Airplay is limited to single radio shows on college stations and on CBC-Radio's weekly national program, *Saturday Night Blues*.

Chiarelli self-financed her album. "I used whatever money I had and borrowed the rest. Since it had been so long [between studio albums], I didn't want to do a 'quickie' album. I wanted the

kind of album I wanted to have—without any shortcuts."

Chiarelli says she also needed time to write the album's 11 deeply personal songs. "I went through a real bad breakup," she explains. "To write how I was feeling and talk about it took time. Now my writing is continuing—I've got a good start on the next recording."



CHIARELLI

While much of the album features such bare heartache songs as "Never Been Loved Before" or "I Can Change for You," there are lighter touches, such as the lead-off single "Memphis Has Got the Blues." Also included is the jazz-tinged "Midnight in Berlin," originally written for Baldry, whom she met in Germany in 1991.

When it came time to record, Chiarelli sought out Toronto

producer Danny Greenspoon, who had worked briefly with her a decade ago. When the two met in November 1999, she performed her new songs on acoustic guitar. Greenspoon was delighted with what he heard and immediately signed onto the project. "I didn't have anybody else in mind," Chiarelli says. "He did some remixing on my first album, and I always had a feeling he and I would work [together] again."

Chiarelli and Greenspoon gathered together an astonishing lineup of top musicians to record last winter at Lydian Sound in Richmond Hill, Ontario. It included guitarists Linden and Kevin Breit, keyboardist Richard Bell (of the Band), bassists George Koller and Pat Kilbride, and longtime Chiarelli stalwarts Al Cross (drums) and Papa John King (guitar).

The singer is enthralled with the results. "If I had spent 10

(Continued on page 46)

JASRAC Collections Rise Growth Attributed To Mobile-Ring-Tone Revenue

BY STEVE McCLURE

TOKYO—Copyright fee collections by the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) for the year ending March 31 rose a healthy 7.4% to 106.3 billion yen (\$866.8 million). The rise is attributed to increased revenue from karaoke and mobile-phone ring tones.

Performance right royalties collections by JASRAC rose 5.7% to 37.8 billion yen (\$307.7 million). Mechanical rights collections were up 5% to 53.1 billion yen (\$432.9 million), even though mechanicals from CD sales remained flat at 37.7 billion yen (\$307.7 million). Helping to boost the mechanicals figure was 2 billion yen (\$16.3 million) in revenue from ring tones pre-loaded into mobile phones.

JASRAC's collections for the year also included 2.7 billion yen (\$21.8 million) in fees from publications, down 0.4%; 4.1 billion yen (\$33.4 million) in fees from the rental of CDs and videos, down 8.1%; 7.5 billion yen (\$61.5 million) in "compound-use" income from online karaoke service operators and downloadable ring tones, up 63.8%; and 1 billion yen (\$8.2 million) in payments from SARAH, the society set up to administer home-copying compensation fees from makers of digital recording hardware and such software as DATs and MDs, a rise of 20.2%.

The winners of the annual JASRAC prizes have also been announced. The prizes recognize those songs that have garnered the most royalties during a given year. Singer/songwriter Keisuke Kuwata,

leader of veteran rock group the Southern All Stars, won JASRAC's Gold Prize for his song "Tsunami," which was the biggest earner in Japan during the year ending March 31. "Tsunami" was released on Victor Entertainment label Speedstar and co-published by Amuse and Seven Notes.

The Silver Prize went to singer/lyricist Ayumi Hamasaki and composer D?A?I for Hamasaki's hit single "Seasons," which was released by Avex and co-published by Fujipacific Music, Burning Publishers, and Prime Direction. The Bronze Prize went to composer/lyricist Tsunku for his composition "Love Machine," a major hit for female teen group Morning Musume. It was released on the Zetima label and co-published by Apollon Music Publishing, Yoshimoto Music Publishing, TV Tokyo Music, and Dentsu Music Publishing.

The International Prize, awarded to the Japanese composition garnering the most royalties overseas, went to composer Takanori Arisawa for the theme of the popular animated TV series *Sailor Moon*.

The Foreign Work prize, awarded to the foreign composition that collected the most royalties during the year, went to Desmond Child and Robi Rosa for their song "Livin' la Vida Loca." A Japanese-language version of the song (on Sony) titled "Goldfinger '99" and recorded by male vocalist Hiromi Go was a big hit. The song's Japanese subpublishers are Universal Music Publishing and Warner/Chappell Music Publishing.

JASRAC

newsline...



U.K.-BASED stationery/books/home entertainment retailer W.H. Smith (WHS) has acquired Auckland-headquartered Blue Star Consumer Retailing Group (BSCRG). BSCRG operates Angus & Robertson and

Whitcoulls, the leading bookselling chains in Australia and New Zealand, respectively. Both sell videos in addition to their core book businesses; the latter firm recently announced plans to sell music in its 65 New Zealand stores (*Billboard*, June 23). WHS paid Washington D.C.-based U.S. Office Products (USOP) \$126 million New Zealand (\$52.3 million) for BSCRG, one of four autonomous divisions within USOP's Blue Star Group, which controls the U.S. company's Australasian assets.

TOM FERGUSON

SEVERAL VETERANS of the U.K. music industry were recognized in the Queen's Birthday Honours List, published June 16. Guitarist Bert Weedon, whose guitar tutor books were required reading for budding players throughout the '50s and '60s, was made an Officer (of the Order) of the British Empire (OBE), while classical promoter Raymond Gubbay was named a Commander of the British Empire (CBE). Sir Colin Davis, principal conductor of the London Symphony Orchestra since 1995, became a Companion of Honour. Also honored were singer/songwriter Joan Armatrading, who was made a Member (of the Order) of the British Empire; radio presenter Roy Noble (OBE); and entertainer Dudley Moore (CBE).

LARS BRANDLE

THE BERLIN SENATE has stripped the city's Love Parade dance festival of its status as a "political demonstration." The local authority's move means that organizers of the street party, scheduled for July 21, will be forced to pay a cleanup bill for the first time. Costs for what will now be recognized as a commercial event were previously paid for by taxes. Planet.com, the company co-owned by Love Parade founder DJ Dr. Motte, is expected to help pay \$300,000 for renting toilets and cleaning Berlin's streets after the event, which last year drew approximately 1.3 million visitors.

WOLFGANG SPAHR

THE U.K. AFFILIATE of Munich-headquartered distributor/label group Koch International is to cease physical distribution of its own music product. Effective July 30, Koch product will be available in the U.K. through BMG. The Koch International U.K. distribution centre in Basingstoke, Hampshire, will now solely handle computer software and games from sister company Koch Media. The 16-member distribution staff formerly working on music product will be absorbed into the Koch Media operation. The company's U.K. promotion, sales, marketing, and telephone sales departments will all continue to be based at its London offices. According to U.K. managing director Rashmi Patani, the move "will allow the company time to fully concentrate on our range of music labels, both distributed and owned."

TOM FERGUSON

SONY MUSIC EUROPE has set up a London-based new-release department to handle the coordination and scheduling of all artist and strategic releases. Former new-release manager Anne van de Poel has been promoted to director of the department. She will work with all of the company's label groups to ensure that "all new releases are set up and released on schedule," says Sony Music Europe senior VP Julie Borchard, to whom she reports.

LARS BRANDLE

SWEDISH PRODUCER/SONGWRITER Per Magnusson has signed a worldwide publishing deal with peermusic Sweden for future material. Magnusson—formerly of the Cheiron production collective, whose works remain published by Jive/Zomba—recently formed aSide Productions with Cheiron partners Jörgen Elofsson and David Kreuger.

KAI R. LOFTHUS

EXECUTIVE TURNTABLE

RECORD COMPANIES. Alain Veille is named managing director of WEA France. He was VP of TV marketing at UM3, the London-headquartered strategic marketing division of Universal Music International.

Stan Roche is promoted to VP of TV marketing for UM3. London-based Roche was UM3 marketing manager.

David Holley is promoted to the new London-based role of commercial director at EMI Records U.K. He was financial controller.

Universal Germany names Rainier Tarara sales director. He was managing director of Alive AG.

Neffi Temur is promoted to managing director at Universal

Germany. He was head of A&R.

Konrad von Löhneysen is named managing director at the new Ministry of Sound affiliate in Berlin. He was managing director at Universal Germany.

MUSIC PUBLISHING. EMI Music Publishing (U.K.) names Declan Morrell senior A&R manager, based in London. He was A&R manager at Warner/Chappell Music U.K.

NEW MEDIA. Deborah MacCallum is named genre manager for classical channels at London-based digital audio broadcaster Music Choice. She was senior VP at Sony Classical.

HITS OF THE WORLD



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JAPAN (Dempa Publications Inc.) 06/20/01			GERMANY (Media Control) 06/20/01			U.K. (CIN) 06/17/01 Supported By worldpop			FRANCE (SNEP/FOP/Tite-Live) 06/19/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	POINT OF NO RETURN CHEMISTRY DEFSTAR	1	1	WHOLE AGAIN ATOMIC KITTEN VIRGIN	1	1	ANGEL SHAGGY FEATURING RAYVON MCA	1	1	HASTA LA VISTA MC SOLAAR EAST WEST
2	3	MESSAGE H. TOKIO/Y. SAKURABA/N. HABURASHI UNIVERSAL	2	4	LET'S GET BACK TO BED BOY SARAH CONNOR FEATURING TQ EPIC	2	NEW	ALL I WANT MIS-TEEQ INFERNO/TELSTAR	2	2	JE N'AI QUE MON AME NATASHA ST-PIER COLUMBIA
3	NEW	KURU KURU SOPHIA TOY'S FACTORY	3	2	CLINT EASTWOOD GORILLAZ PARLOPHONE/EMI	3	2	DO YOU REALLY LIKE IT? PIED PIPER & THE MASTERS OF CEREMONIES RELENTLESS	3	13	STARLIGHT SUPERMEN LOVERS VOGUE/BMG
4	4	KISS OF LIFE KEN HIRAI DEFSTAR	4	3	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	4	NEW	UNTIL THE END OF TIME 2PAC INTERSCOPE	4	3	PRES DE MOI LORIE EGSP/SONY
5	2	ALWAYS MAI KURAKI GIZA STUDIO	5	5	IT'S RAINING MEN GERI HALLIWELL EMI	5	NEW	HAVE A NICE DAY STEREOPHONICS V2	5	5	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA
6	15	LIFETIME RESPECT DOZAN MIKI TOKUMA	6	6	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS EAST WEST	6	NEW	MY WAY LIMP BIZKIT INTERSCOPE/POLYDOR	6	4	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT BARCLAY
7	6	JOENETSU KINKI KIDS JOHNNY'S ENTERTAINMENT	7	9	LET U GO ATB KONTOR/UNIVERSAL	7	5	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA	7	6	MY ONLY LOVE DISCONNECTION M6 INT./SONY
8	7	BEST FRIEND KIRORO VICTOR	8	NEW	FIESTA R. KELLY JIVE/ZOMBA	8	3	WE COME 1 FAITHLESS CHEEKY/ARISTA	8	9	LA VOIX DES SAGES YANNICK NOAH SAINT GEORGE/COLUMBIA
9	11	PIECES OF A DREAM CHEMISTRY DEFSTAR	9	7	POSSE (I NEED YOU ON THE FLOOR) SCOOTER EDEL	9	7	DON'T STOP MOVIN' S CLUB 7 POLYDOR	9	7	J'VOULAIS SULLY SEFIL V2
10	NEW	GAGA LIFE THE MAD CAPSULE MARKET'S VICTOR	10	11	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA	10	6	ROXO BASEMENT JAXX XL RECORDINGS	10	14	A MA PLACE AXEL BAUER & ZAZIE MERCURY
11	5	ZERO LANDMINE N.M.L. WARNER MUSIC JAPAN	11	8	TURN THE TIDE SYLVER UNIVERSAL	11	NEW	BOOO! STICKY FEATURING MS. DYNAMITE FFRR	11	11	HERE WITH ME DIDO ARISTA/BMG
12	NEW	WON'T LEAVE MY MIND INORAN EAST WEST	12	10	YOU'RE MY MATE RIGHT SAID FRED KINGSIZE/BMG	12	NEW	HERE AND NOW/YOU'LL BE SORRY STEPS JIVE	12	8	CAN'T FIGHT THE MOONLIGHT LEANN RIMES CURB/LONDON
13	8	ENDLESS SORROW AYUMI HAMASAKI AVEV TRAX	13	NEW	DREAM OF YOU SCHILLER & HEPPNER POLYDOR	13	11	ELECTRIC AVENUE (REMIX) EDDY GRANT EAST WEST	13	NEW	THE GIRL IN RED DADDY DJ M6 INT./SONY
14	18	FREE WORLD LOVE PSYCHEDELICO VICTOR	14	NEW	CRAWLING LINKIN PARK WARNER BROS./WEA	14	NEW	THANK YOU DIDO CHEEKY/ARISTA	14	10	ELLE EVE ANGELI M6 INT./SONY
15	10	ROJI AIKO PONY CANYON	15	14	ON THE MOVE BARTHEZZ UNIVERSAL	15	10	SING TRAVIS INDEPENDIENTE	15	15	ALL FOR YOU JANET JACKSON VIRGIN
16	9	HARUKA/FUNANORI SPITZ UNIVERSAL	16	NEW	BE.ANGELED JAM & SPOON ARIOLA	16	9	CLOSE TO YOU MARTI PELLOW MERCURY	16	NEW	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS EAST WEST
17	16	TENTAIKANNSOKU BUMP OF CHICKEN TOY'S FACTORY	17	13	UPTOWN GIRL WESTLIFE RCA	17	NEW	ROCK DA FUNKY BEATS PUBLIC DOMAIN XTRAVAGANZA	17	17	SURVIVOR DESTINY'S CHILD COLUMBIA
18	17	WAY TO LOVE MIHO KARASAWA PONY CANYON	18	12	ONE IN A MILLION BOSSON EMI	18	NEW	BEST FRIEND ALLSTARS ISLAND	18	16	DADDY DJ DADDY DJ M6 INT./SONY
19	NEW	TOROPIKA RU KOISITE RU AYA MATSUURA ZETIMA	19	NEW	COUNTRY ROADS HERMES HOUSE BAND POLYDOR	19	NEW	ALBUMS	19	12	PARLER TOUT BAS ALIZEE POLYDOR
20	14	THE ONLY ONE KIYOTAKA TOSHIBA/EMI	20	15	BUTTERFLY CRAZY TOWN COLUMBIA	20	NEW	TRAVIS THE INVISIBLE BAND INDEPENDIENTE	20	19	WHO'S THAT GIRL? EVE INTERSCOPE/UNIVERSAL
1	1	ALBUMS	1	NEW	ALBUMS	1	NEW	SHAGGY HOTSHOT MCA	1	1	ALBUMS
2	NEW	THE GOSPELLERS LOVE NOTES K/00N	2	1	BAP AFF UND ZO ELECTROLA/EMI	2	5	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA/EAST WEST	2	4	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
3	2	THE YELLOW MONKEY GOLDEN YEARS SINGLES 1996-2001 FUN HOUSE	3	NEW	R.E.M. REVEAL WARNER BROS./WEA	3	NEW	BLINK 182 TAKE OFF YOUR PANTS AND JACKET MCA	3	3	SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN
4	3	YOSUI INOUE UNITED COVER FOR LIFE	4	8	TRAVIS THE INVISIBLE BAND INDEPENDIENTE/EPIC	4	NEW	DIDO NO ANGEL CHEEKY/ARISTA	4	2	DIDO NO ANGEL ARISTA/BMG
5	4	YUMI MATSUOTOYA ACACIA TOSHIBA/EMI	5	3	LINKIN PARK (HYBRID THEORY) WARNER BROS./WEA	5	4	EDDY GRANT THE GREATEST HITS EAST WEST	5	16	RADIOHEAD AMNESIAC PARLOPHONE/EMI
6	NEW	KAZUMASA ODA LOOKING BACK 2 FUN HOUSE	6	4	DEPECHE MODE EXCITER MUTE/VIRGIN	6	3	RADIOHEAD AMNESIAC PARLOPHONE	6	5	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
7	5	TAKAKO MATSU A PIECE OF LIFE UNIVERSAL	7	5	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN	7	1	BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA	7	6	YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY
8	7	JUDY AND MARY THE GREAT ESCAPE EPIC	8	7	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY	8	13	BOB DYLAN THE ESSENTIAL BOB DYLAN COLUMBIA	8	7	DE PALMAS MARCHER DANS LA SABLE POLYDOR
9	10	YUKI KOYANAGI MY ALL... WARNER MUSIC JAPAN	9	12	GORILLAZ GORILLAZ PARLOPHONE/EMI	9	6	R.E.M. REVEAL WARNER BROS./WEA	9	10	MC SOLAAR CINQUIEME AS EAST WEST
10	8	VARIOUS ARTISTS IMAGE 2 SONY	10	2	SHAGGY HOTSHOT MCA/UNIVERSAL	10	NEW	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2	10	NEW	GAROU SEUL COLUMBIA
11	6	MISIA MARVELOUS ARISTA/BMG	11	10	RADIOHEAD AMNESIAC PARLOPHONE/EMI	11	9	ROXY MUSIC THE BEST OF VIRGIN	11	9	BERNARD LAVILLIERS ARRET SUR IMAGE BARCLAY
12	9	AMI SUZUKI FUN FOR FAN SMEJ ASSOCIATED RECORDS	12	NEW	DIDO NO ANGEL ARISTA/BMG	12	8	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND	12	12	M LE TOUR DE -M- (LIVE) DELABEL/VIRGIN
13	12	DEEN BALLADS IN BLUE—THE GREATEST HITS FUN HOUSE	13	9	KASTELRUTHER SPATZEN JEDES ABENROT IST EIN GEBET KOCH	13	8	GABRIELLE RISE GO! BEAT/POLYDOR	13	8	DEPECHE MODE EXCITER MUTE/VIRGIN
14	14	VARIOUS ARTISTS LOVE LIGHTS WARNER MUSIC JAPAN	14	6	RAMMSTEIN MUTTER MOTOR	14	7	DINA CARROLL THE VERY BEST OF MERCURY	14	13	PATRICK BRUEL RIEN NE S'EFFACE (LIVE) RCA/BMG
15	15	VARIOUS ARTISTS WOMAN UNIVERSAL	15	NEW	SAFRI DUO EPISODE II UNIVERSAL	15	NEW	DESTINY'S CHILD SURVIVOR COLUMBIA	15	14	MANU CHAO CLANDESTINO VIRGIN
16	NEW	AYUMI HAMASAKI A BEST AVEV TRAX	16	NEW	SCOOTER WE BRING THE NOISE CLUB TOOLS	16	10	ANASTACIA NOT THAT KIND EPIC	16	11	DAFT PUNK DISCOVERY LABELS/VIRGIN
17	16	VARIOUS ARTISTS IMAGE SONY	17	11	ELECTRIC LIGHT ORCHESTRA ZOOM EPIC	17	11	TOM PETTY & THE HEARTBREAKERS ANTHOLOGY: THROUGH THE YEARS MCA	17	NEW	ALIZEE PARLE TOUT BAS POLYDOR
18	19	VARIOUS ARTISTS THE MOST RELAXING—FEEL 2 TOSHIBA/EMI	18	NEW	DESTINY'S CHILD SURVIVOR COLUMBIA	18	14	TRAVIS GOOD FEELING INDEPENDIENTE	18	15	GORILLAZ GORILLAZ PARLOPHONE/EMI
19	13	EGO-WRAPPIN' MICHISHIO NO ROMANCE UNIVERSAL	19	13	SOUNDTRACK PEARL HARBOR HOLLYWOOD/WARNER BROS./WEA	19	NEW	GORILLAZ GORILLAZ PARLOPHONE	19	12	FONKY FAMILY ART DE RUE S.M.A.L.L./SONY
20	NEW	SING LIKE TALKING ROUND ABOUT FUN HOUSE	20	NEW	NO ANGELS ELLE'MENTS POLYDOR	20	NEW	ALBUMS	20	NEW	BLINK 182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL
20	NEW	VARIOUS ARTISTS PURE 2 UNIVERSAL	20	NEW	RUNRIG THE STAMPING GROUND COLUMBIA	20	NEW	GORILLAZ GORILLAZ PARLOPHONE	20	NEW	CERRONE CERRONE (MIXED BY BOB SINCLAR) BARCLAY

CANADA (SoundScan) 06/30/01			NETHERLANDS (Stichting Mega Top 100) 06/18/01			AUSTRALIA (ARIA) 06/18/01			ITALY (FIMI) 06/19/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	POP 'N SYNC JIVE/BMG	1	NEW	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	1	1	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	1	1	IT'S RAINING MEN GERI HALLIWELL EMI
2	1	DAYS LIKE THAT SUGAR JONES MCA/UNIVERSAL	2	1	WHOLE AGAIN ATOMIC KITTEN VIRGIN	2	NEW	STRAWBERRY KISSES NIKKI WEBSTER GOTHAM/BMG	2	4	CLINT EASTWOOD GORILLAZ PARLOPHONE/EMI
3	3	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER	3	4	WE COME 1 FAITHLESS CHEEKY	3	3	WHOLE AGAIN ATOMIC KITTEN VIRGIN	3	3	MC GUSTAS TU MANU CHAO VIRGIN
4	5	FILL ME IN CRAIG DAVID WILDSTAR/ATLANTIC/WARNER	4	11	SUPERGIRL REAMON VIRGIN	4	6	WITH ARMS WIDE OPEN CREED EPIC	4	5	INFINITO RAF CGD
5	2	PYRAMID SONG RADIOHEAD CAPITOL/EMI	5	16	IT'S RAINING MEN GERI HALLIWELL EMI	5	2	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK FESTIVAL	5	7	CANDELA NOELIA MUXXIC/ULTRALAB
6	RE	SURVIVOR (IMPORT) DESTINY'S CHILD COLUMBIA/SONY	6	6	SHE COULDN'T LAUGH TWARRES STRENGTH/EMI	6	4	BUTTERFLY CRAZY TOWN COLUMBIA	6	2	BUCATINI DISCO DANCE BONOLIS & LAURENTI ICE
7	4	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MCA/UNIVERSAL	7	3	I WAS MADE TO LOVE YOU SITA & BART ZOMBA	7	9	FREE MYA INTERSCOPE/UNIVERSAL	7	9	CRYING AT THE DISCOTHEQUE ALCAZAR TIME
8	8	ASTOUNDED BRAN VAN 3000 VIRGIN/EMI	8	5	MOI...LOLITA ALIZEE POLYDOR	8	10	LET'S GET MARRIED JAGGED EDGE COLUMBIA	8	6	BELLA VERA 883 CGD
9	6	SURVIVOR DESTINY'S CHILD COLUMBIA/SONY	9	2	I WANNA BE A ONE DAY FLY ONE DAY FLY SML/SONY	9	7	BOW WOW (THAT'S MY NAME) LIL' BOW WOW SO SO DEF/COLUMBIA	9	8	OOWN DOWN DOWN LOLLIPOPS WEA
10	14	DREAM ON DEPECHE MODE MUTE/REPRISE/WARNER	10	NEW	RIDE WIT ME NELLY FEATURING CITY SPUD UNIVERSAL	10	11	IT'S RAINING MEN GERI HALLIWELL EMI	10	12	SURVIVOR DESTINY'S CHILD COLUMBIA
11	7	A WHITER SHADE OF PALE SARAH BRIGHTMAN NEMO STUDIO/ANGEL/EMI	11	NEW	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK POLYDOR	11	5	I'M LIKE A BIRD NELLY FURTADO MCA/UNIVERSAL	11	14	UPTOWN GIRL WESTLIFE RCA/BMG RICORDI
12	RE	\$#!* ON YOU D-12 SHADY/RAWKUS/INTERSCOPE/UNIVERSAL	12	9	UN BESO MAS JODY BERNAL DINO	12	16	WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN	12	10	IMITATION OF LIFE R.E.M. WARNER BROS./WEA
13	12	RAYGUN MATTHEW GOOD BAND DARKTOWN/UNIVERSAL	13	12	RITMO GEORGINA FEATURING JANET JACKSON ZOMBA	13	NEW	UPTOWN GIRL WESTLIFE RCA/BMG	13	15	WHAT TOOK YOU SO LONG? EMMA BUNTON VIRGIN
14	13	GET OVER YOURSELF EDEN'S CRUSH 143/LONDON SIRE/WARNER	14	7	UPTOWN GIRL WESTLIFE RCA/BMG	14	12	WASSUUP! DA MUTTZ WEA	14	11	LA BOMBA (REMIX) KING AFRICA WEA
15	RE	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	15	NEW	EEUWIG ZOU TE KORT ZIJN VOLUMIA! RCA/BMG	15	14	THANK GOD I'M A COUNTRY BOY HAMPTON THE HAMPSTER SHOCK	15	13	LUCKY (IN MY LIFE) EIFFEL 65 BLISS CO.
16	9	RELAX KEOKI MOONSHINE	16	8	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA/WARNER	16	18	E.I. NELLY UNIVERSAL	16	NEW	MAD ABOUT YOU HOOVERPHONIC COLUMBIA
17	RE	PLAY JENNIFER LOPEZ EPIC/SONY	17	13	UNTIL THE END OF TIME 2PAC INTERSCOPE/POLYDOR	17	17	PLAY JENNIFER LOPEZ EPIC	17	18	ONE WILD NIGHT BON JOVI MERCURY
18	RE	MY IRON LUNG RADIOHEAD CAPITOL/EMI	18	14	ON THE MOVE BARTHEZZ PURPLE EYE	18	NEW	DANCING IN THE MOONLIGHT TOPLoader EPIC	18	16	PLAY JENNIFER LOPEZ EPIC
19	10	ROMEO BASEMENT JAXX XL/EGGARS BANQUET	19	15	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO MERCURY	19	15	ME, MYSELF AND I SCANDALUS FESTIVAL	19	19	IT TAKES A FOOL TO REMAIN SANE THE ARK VIRGIN
20	11	IT'S RAINING MEN GERI HALLIWELL VIRGIN/EMI	20	NEW	TURN THE TIDE SYLVER BYTE	20	13	BETTE OAVIS EYES GWYNETH PALTROW HOLLYWOOD/FESTIVAL	20	NEW	PIU CHE PUOI EROS RAMAZZOTTI & CHER ARIOLA/BMG RICORDI
1	NEW	ALBUMS	1	1	ALBUMS	1	1	ALBUMS	1	1	ALBUMS
2	1	BLINK 182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL	2	1	K-OTIC BULLETPROOF ZOMBA	2	NEW	SOUNDTRACK MOULIN ROUGE FESTIVAL	2	3	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
3	2	RADIOHEAD AMNESIAC CAPITOL/EMI	3	2	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY	3	3	BLINK 182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL	3	5	VASCO ROSSI STUPIDO HOTEL EMI
4	3	SOUNDTRACK MOULIN ROUGE INTERSCOPE/UNIVERSAL	4	6	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL	4	7	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO	4	NEW	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
5	4	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY	5	3	RADIOHEAD AMNESIAC PARLOPHONE/EMI	5	4	R.E.M. REVEAL WARNER BROS./WEA	5	4	BEST OF BOB MARLEY ISLAND/UNIVERSAL
6	5	STAIN'D BREAK THE CYCLE FLIP/ELEKTRA/WARNER	6	8	K3 ALLE KLEUREN ARIOLA/BMG	6	2	DIDO NO ANGEL ARISTA/BMG	6	2	BLINK 182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL
7	8	PAUL MCCARTNEY WINGSPAN—HITS AND HISTORY MPL/CAPITOL/EMI	7	4	VAN DIK HOUT HET BESTE VAN 1994-2001 SML/SONY	7	NEW	RADIOHEAD AMNESIAC PARLOPHONE/EMI	7	7	R.E.M. REVEAL WARNER BROS./WEA
8	7	SHAGGY HOTSHOT MCA/UNIVERSAL	8	20	SHAGGY HOTSHOT MCA/UNIVERSAL	8	5	TRAVIS THE INVISIBLE BAND EPIC	8	9	DIDO NO ANGEL ARISTA/BMG
9	11	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO/BMG	9	11	NELLY COUNTRY GRAMMAR UNIVERSAL	9	6	CREED HUMAN CLAY EPIC	9	6	DEPECHE MODE EXCITER MUTE/VIRGIN
10	13	SOUNDTRACK LARA CROFT TOMB RAIDER ELEKTRA/WARNER	10	5	DESTINY'S CHILD SURVIVOR COLUMBIA	10	8	ABBA COMPLETE GOLD COLLECTION POLYDOR	10	8	ADRIANO CELENTANO ECCO DI RADO E PARLO ANCOR MENO CLAN/SONY
11	9	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	11	9	ST. GERMAIN BOULEVARD F COMMUNICATIONS/PIAS	11	9	SOUNDTRACK SAVE THE LAST DANCE HOLLYWOOD/FESTIVAL	11	10	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY
12	NEW	WEEZER WEEZER GEFLEN/INTERSCOPE/UNIVERSAL	12	NEW	DIDO NO ANGEL ARISTA/BMG	12	13	VONDA SHEPARD ALLY MCBEAR: FOR ONCE IN MY LIFE EPIC	12	13	SHAGGY HOTSHOT MCA/UNIVERSAL
13	15	TRAVIS THE INVISIBLE BAND INDEPENDIENTE/EPIC/SONY	13	RE	THE BEATLES 1 APPLE/EMI	13	10	SHAGGY HOTSHOT MCA/UNIVERSAL	13	NEW	RONAN KEATING RONAN POLYDOR
14	17	JESSICA SIMPSON IRRESISTIBLE COLUMBIA/SONY	14	7	ANOUK LOST TRACKS DINO	14	11	RONAN KEATING RONAN POLYDOR	14	16	CRAIG DAVID BORN TO DO IT WILDSTAR/SHOCK
15	20	TRAIN DROPS OF JUPITER AWARE/COLUMBIA/SONY	15	10	ANASTACIA NOT THAT KIND EPIC	15	14	DESTINY'S CHILD SURVIVOR COLUMBIA	15	12	DESTINY'S CHILD SURVIVOR COLUMBIA
16	12	BOB MARLEY AND THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY AND THE WAILERS UTV/UNIVERSAL	16	12	R.E.M. REVEAL WARNER BROS./WARNER	16	15	NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL	16	17	BOB JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY
17	19	M.C. MARIO SUN FACTORY 2 SONY	17	13	ST. GERMAIN TOURIST BLUE NOTE/EMI	17	12	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY	17	19	INCUBUS MAKE YOURSELF EPIC
18	18	U2 ALL THAT YOU CAN'T LEAVE BEHIND INTERSCOPE/UNIVERSAL	18	NEW	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY	18	18	BEN HARPER LIVE FROM MARS VIRGIN	18	15	LENNY KRAVITZ GREATEST HITS VIRGIN
19	14	ST. LUNATICS FREE CITY FO' REEL/UNIVERSAL	19	RE	MARK KNOPFLER SAILING TO PHILADELPHIA MERCURY	19	16	INCUBUS MAKE YOURSELF EPIC	19	20	BEN HARPER LIVE FROM MARS VIRGIN
20	RE	NELLY COUNTRY GRAMMAR FO' REEL/UNIVERSAL	20	15	WESTLIFE COAST TO COAST RCA/BMG	20	15	LENNY KRAVITZ GREATEST HITS VIRGIN	20	14	INCUBUS MAKE YOURSELF EPIC

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	
06/23/01			
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	ANGEL SHAGGY FEATURING RAYVON MCA	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
2	3	IT'S RAINING MEN GERI HALLIWELL EMI	RADIOHEAD AMNESIAC PARLOPHONE
3	2	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	TRAVIS THE INVISIBLE BAND INDEPENDIENTE/SONY
4	4	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	R.E.M. REVEAL WARNER BROS.
5	6	CLINT EASTWOOD GORILLAZ PARLOPHONE	DIDO NO ANGEL CHEEKYARISTA
6	5	WE COME 1 FAITHLESS CHEEKYARISTA	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND
7	10	BOW WOW (THAT'S MY NAME) LI'L BOW WOW SO SO DEF/COLUMBIA	SHAGGY HOTSHOT MCA
8	RE	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT MCA	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY
9	8	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA	DEPECHE MODE EXCITER MUTE
10	NEW	UNTIL THE END OF TIME 2PAC INTERSCOPE	BLINK 182 TAKE OFF YOUR PANTS AND JACKET MCA

SPAIN		(AFYVE/ALEF MB) 06/14/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	ME GUSTAS TU MANU CHAO VIRGIN	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
2	7	SI ME MARCHA +3 SOBER ZERO RECORDS	MANOLO GARCIA NUNCA EL TIEMPO ES PERDIDO ARIOLA
3	3	LA DANZA DEL FUGO MAGO DE OZ LOCOMOTIVE MUSIC	TAMARA SIEMPRE MUXXIC
4	4	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
5	2	NUNCA EL TIEMPO ES PERDIDO MANOLO GARCIA ARIOLA	ANA BELEN PECES DE CIUDAD ARIOLA
6	6	IT'S RAINING MEN GERI HALLIWELL EMI	PAULINA RUBIO VIENE EL VERANO MUXXIC
7	NEW	PROHIBIDA RAUL HORUS	DAVID CIVERA DILE QUE LA QUIERA VALE MUSIC
8	NEW	DANCING IN THE MOONLIGHT TOPLOADER EPIC	UMBERTO TOZZI GRANDES EXITOS WEA
9	NEW	THANK YOU DIDO ARISTA/ARIOLA	
10	10	DREAM ON DEPECHE MODE MUTE/VIRGIN	

NEW ZEALAND		(Record Publications Ltd.) 06/17/01	
THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	SOUNDTRACK MOULIN ROUGE FESTIVAL	
2		HAYLEY WESTENRA HAYLEY WESTENRA 3 UNIVERSAL	
3	1	DIDO NO ANGEL ARISTA/BMG	
4	3	BOB DYLAN THE BEST OF BOB DYLAN VOL 1 & 2 SONY	
5	4	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO	
6	NEW	ROBBIE WILLIAMS SING WHEN YOU'RE WINNING CHRYSALIS/EMI	
7	NEW	WESTLIFE COAST TO COAST RCA/BMG	
8	7	LINKIN PARK (HYBRID THEORY) WARNER BROS.	
9	6	CRAIG DAVID BORN TO DO IT SHOCK/BMG	
10	9	GORILLAZ GORILLAZ EMI	

PORTUGAL		(Portugal/AFIP) 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	XOTOS & 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	ALBUMS
1	1	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	TOMAS LEDIN FESTEN HAR BORJAT—ETT SAMLINGS 1972-2001 ANDERSON/WARNER
2	2	DADDY DJ DADDY DJ R.K.G/SONY	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND
3	NEW	TILLSAMMANS VI TVA ULF LUNDELL EMI	TED GARDESTAD DROPPER AV SOLREGN POLAR/UNIVERSAL
4	3	(I WOULD) DIE FOR YOU ANTIQUE BONNIE	SAHARA HOTNIGHTS JENNIE BOMB RCA/BMG
5	NEW	PERFECT GENTLEMAN WYCLEF JEAN COLUMBIA/SONY	TRAVIS THE INVISIBLE BAND INDEPENDIENTE/SONY
6	4	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA/WARNER	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
7	8	ONE IN A MILLION BOSSON MNW	EXCELLENCE THE REGION OF EXCELLENCE BONNIE
8	6	UPTOWN GIRL WESTLIFE RCA/BMG	SHAGGY HOTSHOT MCA/UNIVERSAL
9	7	CLINT EASTWOOD GORILLAZ PARLOPHONE/EMI	LASSE BERGHAGEN SOM EN BLANKANDE SILVERTRAD NMG
10	5	NEED TO KNOW (EENIE MEENIE MINY MOE) EXCELLENCE BONNIE	RADIOHEAD AMNESIAC PARLOPHONE/EMI

DENMARK		(IFPI/Nielsen Marketing Research) 06/13/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	DU KAN GORE HVAD DU VIL CHRISTIAN SPIN/EDEL	SAFRI DUO EPISODE II UNIVERSAL
2	2	HEY BABY DJ OTZI EMI	RADIOHEAD AMNESIAC PARLOPHONE/EMI
3	NEW	WE COME 1 FAITHLESS ARISTA/BMG	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
4	4	BUTTERFLY CRAZY TOWN COLUMBIA/SONY	CREEDENCE CLEARWATER REVIVAL PLATINUM BONNIE
5	3	NEVER EVER LET YOU GO ROLLO & KING EDEL	FREEDOM HANG ON SCOOP RECORDS/EDEL
6	7	TEENAGE DIRTBAG WHEATUS COLUMBIA/SONY	R.E.M. REVEAL WARNER BROS./WARNER
7	5	UPTOWN GIRL WESTLIFE RCA/BMG	OLSEN BROTHERS WALK RIGHT BACK CMC
8	6	IT'S RAINING MEN GERI HALLIWELL EMI	SAVAGE GARDEN AFFIRMATION COLUMBIA/SONY
9	9	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA/WARNER	CREED HUMAN CLAY EPIC/SONY
10	NEW	DADDY DJ DADDY DJ SONY	ELVIS PRESLEY THE 50 GREATEST HITS RCA/BMG

NORWAY		(Verdens Gang Norway) 06/19/01	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	TRAVIS THE INVISIBLE BAND INDEPENDIENTE/SONY
2	NE	DADDY DJ DADDY DJ SONY	CAPE CAPABILITY MNW
3	4	WE COME 1 FAITHLESS ARISTA/BMG	R.E.M. REVEAL WARNER BROS./WARNER
4	5	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA/WARNER	BILLY IDOL GREATEST HITS CHRYSALIS/EMI
5	3	BUTTERFLY CRAZY TOWN COLUMBIA/SONY	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
6	1	SING NA NA NA SPIN-UP COLUMBIA/SONY	RADIOHEAD AMNESIAC PARLOPHONE/EMI
7	6	ONE IN A MILLION BOSSON MNW	CREEDENCE CLEARWATER REVIVAL PLATINUM AMIGO
8	NE	CORNERMAN ST. THOMAS UNIVERSAL	STING & THE POLICE THE BEST OF STING & THE POLICE A&M/UNIVERSAL
9	10	COME ALONG TITIVO WARNER	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
10	8	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	DIDO NO ANGEL ARISTA/BMG

FINLAND		(Radiomafia/IFPI Finland) 06/18/01	
THIS WEEK	LAST WEEK	ALBUMS	
1	3	ANSSI KELA NUMMELA RCA/BMG	
2	NEW	TEHOSEKOITIN RAKKAUDEN GANGSTERIT LEVY-YHTIO	
3	2	APULANTA HEINOLA 10 LEVY-YHTIO	
4	5	THE RASMUS INTO PLAYGROUND	
5	1	RADIOHEAD AMNESIAC PARLOPHONE/EMI	
6	4	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA/WARNER	
7	6	LINKIN PARK (HYBRID THEORY) WARNER BROS./WARNER	
8	8	MAIJA VILKKUMAA MEIKIT, KETJUUT JA VYOT EVIDENCE/WARNER	
9	7	STRATOVARIUS INTERMISSION SPINEFARM	
10	10	TO/DIE/FOR EPILOGUE SPINEFARM	

ARGENTINA		(CAPIF) 05/31/01	
THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	LOS NOCHEROS SENAL DE AMOR EMI	
2	2	LA MONA JIMENEZ LA HISTORIA WARNER	
3	6	VARIOUS ARTISTS EXAGERADISIMO 2001 BMG	
4	4	WALTER OLMOS A PURA SANGRE LEADER	
5	1	DIDO NO ANGEL ARISTA/BMG	
6	3	RAFAGA OTRA DIMENSION LEADER	
7	NEW	GARY CERCA TUYO BMG	
8	NEW	BON JOVI ONE WILD NIGHT LIVE 1985-2001 UNIVERSAL	
9	RE	ESTOPA ESTOPA BMG	
10	NEW	LUIS ALBERTO SPINETTA SILVER SORGO UNIVERSAL	

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

TRICKY, THE MAVERICK former **Massive Attack** collaborator who helped invent trip-hop, is back with his most accessible and commercial album in years (see story, page 15). *Blowback*, released July 2 on Dutch-based Epitaph Records, features guest appearances by **Alanis Morissette** and **Red Hot Chili Peppers**. "I feel this is the album that I should have made to follow *Maxinquaye*," he says in reference to his groundbreaking 1995 solo debut on Island. *Blowback's* release follows a difficult period in **Tricky's** life, which has seen him change management and record company and seek professional help for mental problems. "But I'm well again and ready to do whatever is needed," he tells *Billboard*. The first single, "Evolution Revolution Love," was released June 18 and won a good reception at radio, particularly on rock stations. The album even includes a version of the theme tune to *Wonder Woman*, which features the Chili Peppers. "My kid was watching the repeats one day, and I thought, 'That's a wickedly rocking tune,'" he says. **NIGEL WILLIAMSON**

Tori Amos with its strong-willed, piano-driven aura. The album title, she tells *Billboard*, is not necessarily autobiographical, but "about anybody that wants to do anything extraordinary in their lives." Pallot (the 't' is silent) recently played a run of Saturday dates at London's influential singer/songwriter haunt the Kashmir Club and supported **Semisonic** on its U.K. tour this month. **PAUL SEXTON**

ONE OF THE MOST POPULAR SERIES ever on South African TV is *Yizo Yizo*. Music plays a key part in the story about a township school and how it deals with such issues as AIDS, drugs, and teenage relationships. Its second series on state broadcasting channel SABC1 is accompanied by the release of the soundtrack *Yizo Yizo 2* (CCP/EMI). The likes of **Arthur, Mandoza, Ishmael, Brenda Fassie, and Doc Shebeleza** offer up sounds from *kwaito* to gospel, as well as showcase lyrics that speak unambiguously on a range of vital issues. **Desiree Markgraaff**, series co-producer, says, "We wanted tracks that were hit material but which also related to the stories and characters, so we encouraged collaborations like the one between Mandoza and the actor **Israel Makoe**. The result is a great new sound." **DIANE COETZER**

CHRISTIAN GOSPEL MUSIC may most often be associated with Rastafarianism, but increasingly it is becoming part of the Jamaican reggae soundscape. The reggae gospel movement is led by such artists as one-time **I-Three** member **Judy Mowatt, Stitchie, Junior Tucker, Carlene Davis, and Chevelle Franklyn**, who as members of **Soldiers of Jesus Christ** have contributed tracks to the double CD *Called to Serve* (Judy M Music), released in June. "We all agreed that this project was overdue, as a testimony to a new life in **Christ**," says Mowatt, executive producer of the album, who was born again in 1998. "I can do all things through **Christ**, who strengthens me," says Franklyn, who converted the same year after scoring international hits duetting with **Shabba Ranks** and **Bee-nie Man**. Her R&B-infused reggae gospel album *Joy* (Main St.) is also released this month. **KWAKU**

GERMANY'S MOST SUCCESSFUL jazz musician, **Klaus Doldinger**, is being honored on his 65th birthday with a four-CD boxed set, *Works and Passion 1955-2000* (WEA). The saxophonist claims more than 4,500 performances in a career lasting more than 40 years. With his group **Passport**, he boasts a repertoire of 300 pieces that he constantly reinterprets. "I always let myself be borne along by the mood of the evening. Everywhere I've traveled people have realized that Germany doesn't only produce folk artists," he says. **WOLFGANG SPAHR**

SELLO AUTOR, the nonprofit record label run by Spanish authors' and publishers' society SGAE, has signed a deal through Universal Venezuela to distribute the album *Encuentros con la Havana* across Latin America. The recording was made by Spanish and Cuban artists to raise money for Cuban music schools that lack instruments, strings, and music paper because of the U.S. trade embargo. The album, featuring artists such as **Ketama, Pablo Milanés, Carlos Varela, and Argentina's Fito Páez**, was originally intended for release in Spain and Cuba only (Global Music Pulse, *Billboard*, May 5). Autor director **Luis Francisco García** says, "I used to work for Universal Venezuela president **Camilo Muedra** when he was in charge at BMG Spain, and I asked him to help us out with this special album. Hopefully, this deal will lead to a permanent Autor-Universal distribution deal in Latin America." **HOWELL LLEWELLYN**

THE CHANNEL ISLAND OF JERSEY, off the English coast and some 15 miles from France, is not known as a rock-'n'-roll hotbed, as **Nerina Pallot** is the first to admit. But the 26-year-old singer/songwriter, who grew up there before moving to London, has made a debut record that should make for the island notable for more than cattle and knitwear. "Patience," her first Polydor single, is due in July. The album, *Dear Frustrated Superstar*, will follow, confidently treading the ground between **Fiona Apple** and



PALLOT

Universal Readies Zed For Export

BY DAVID McNICKEL

AUCKLAND, New Zealand—Following May showcases in Los Angeles and London, Universal Music is finalizing plans for global releases by Zed, the guitar-rock band that has dominated radio airplay in New Zealand over the past 18 months.

Zed has notched six top 20 hits and has had two sell-out tours of its home market during that period. And Universal Music's Sydney-based regional president, Peter Bond, believes that the band's success can translate abroad. "They're an excellent live band, with charisma as well as image," he says. "Great songs, great vocals, great sound."

The international version of the band's debut album, *Silencer*—originally released in New Zealand last August—will include fresh tracks and remixes. No release dates are yet confirmed, but a single, "Renegade Fighter," is due late July in Germany on Universal's Motor Music label and in



ZED

the Netherlands on Mercury.

A label is to be announced shortly for the U.K., where Zed performed May 29 for Universal's European execs and press at the Water Rats club in London. Tentative plans for the U.S. include a September drop for "Renegade Fighter" through Interscope. (Zed also performed May 23 at the Viper Room in Los Angeles.)

Interscope's L.A.-based VP of international, Martin Kierszenbaum, says he was struck by the band's songwriting and arranging abilities during a visit to New Zealand last year. Kierszenbaum adds that Zed's ability to pack a punch live will be emphasized for the U.S. market.

"Zed's ultimate appeal is broad, but at the beginning it will be key to underscore their rock foundations," Kierszenbaum says. "At the

same time, their command of melody and harmony should open up opportunities to cross format boundaries." Interscope will launch an Internet and street campaign before the U.S. release.

Meanwhile, the band is concentrating on its music. Vocalist Nathan King says, "We like to challenge ourselves, to do things differently and keep it interesting, and that's cool. I'd hate to get somewhere and think that this is the end of the trip, because, you know, where do you go from there?"

Zed has already made an impression in Australia, where it performed in March and returns in August to open for U.K. act Coldplay. Bond says, "We need to make them more visible in Australia." He adds that such Asian territories as Japan, Korea, the Phillipines, Malaysia, and Indonesia—as well as South Africa—are earmarked as potential markets, but that Universal will need to register U.K./U.S. success first.

Formed 1996 in high school, Zed scored its first top 20 single a year later with the self-produced "Oh Daisy." Now certified four-times platinum (more than 60,000 units) in New Zealand, *Silencer* is the country's biggest domestic seller since Stellar's *Mix* (Epic) in 1999.

Newly promoted managing director of Universal Music Australia George Ash (currently Universal New Zealand managing director) attributes Zed's rise to "secure focused management, a record company 100% committed to the band, and [the act] working 24 hours a day for a number of years." Zed is managed by Ray Columbus of Enzed Music; its music publishing is through Warner/Chappell.

At Wal-Mart-style retailer the Warehouse (which leads the market with a 40% share), music buyer Terry Anderson recalls that, after being impressed by the band at a performance, he invited Zed to perform at a Christmas product preview before 150 store managers. "Up till then we thought Zed might only appeal to a teen audience," he recounts. But the managers, who were mostly in their 40s, cheered and scrambled for photo opportunities with the act. "Knowing these guys were extra-hot property, we shipped gold [7,500 units] on day one."

Key to the New Zealand success of *Silencer* was multi-format radio play. At More FM, a top 40 format station nationally syndicated on the CanWest network, PD Rodger Clamp says, "The songs have all researched very well. We broke Zed on [alternative rock station] Channel Z with 'Oh Daisy,' and it crossed over minimally to More FM. 'Glorafilia' [the follow-up] was their first big crossover hit, and Zed became a core artist for Channel Z and More FM. The young girls loved them, and the young guys wanted to be them."

Assistance in preparing this story was provided by Christie Eliezer in Melbourne, Australia.



ASH

Universal Oz Makes Changes

Moves Designed To Raise Australian Market Share

The appointment of George Ash as new managing director of Universal Music Australia (*Billboard Bulletin*, June 19) reflects the company's desire to raise its profile and market share in the Australian market.

Ash, currently Universal Music New Zealand managing director, takes up his new post July 1. He will report to Sydney-based Peter Bond, chairman of Universal Music Australia and Universal Music International regional president for Australia/New Zealand/Africa. Ash replaces Paul Krige, who left the company in May (*Billboard Bulletin*, May 3).

Latest figures from labels body the Australian Record Industry Assn. show Sony and Universal running neck and neck for pole position in the local market, with Sony at a 22% market share and Universal at 21.3%. Bond says he wants to raise Universal's share to at least 25%.

One reason for Sony's lead is that its Australian roster accounts for 22% of its business, according to the label. In comparison, Universal's dozen domestic acts constitute 10% of sales, and Powderfinger releases make up most of those. The band has shifted 430,000 copies of its current album *Odyssey Number Five* (Grudge/Universal) in Australia. Bond says one challenge for Universal Australia is that "we are seen primarily as a rock label, and it's a perception we want to change."

In New Zealand, Universal is the clear market leader, with a 28% share. Ash knows the market well: Having worked at retail, then at BMG New

Zealand, he set up MCA Records in New Zealand in October 1995.

Sean Coleman, managing director of 51-store New Zealand music retail chain Sounds, which claims a market share of 23%-25%, describes Ash as "very much a music person." He adds, "George understands that you have got to sell new music, otherwise you don't get old music. He's a very good team player. He appreciates—perhaps more so than some of the

other MDs—the value of music-specific retail."

Zed manager Ray Columbus says Ash pulled the New Zealand company into a harmonious, tight unit. "With their hard work and enthusiasm it's been like dealing with a fired-up little independent in many ways."

Ash's replacement is New Zealander Adam Holt, who from 1997 to 1999 was managing director of Polydor Australia. More recently, Holt headed the New Zealand operations of Australian music publisher Mana Music. "He's a music person with a great pair of ears," says Paul Dickson, Sydney-based director at Festival Mushroom Records, who worked with Holt when Dickson was PolyGram Australia managing director.

Bond says, "Adam's strength as a music person brings a continuity to the New Zealand company and builds upon our strong position there."

This story was prepared by Christie Eliezer in Melbourne, Australia, and David McNickel in Auckland, New Zealand.



BOND

CHIARELLI TAKES 'BREAKFAST AT MIDNIGHT'

(Continued from page 43)

times the money on this album, it would be the same album. Everything on the album is the way I wanted it to be."

Greenspoon adds, "It's a much more mature album for her."

NorthernBlues Music president Fred Litwin couldn't believe his good fortune when he discovered last fall that Chiarelli's album was available. "Rita sent me an unmastered copy of the CD, and every song just hit me," he says. "I just knew I had to have it on my label—every time I listen to it, I can't believe how good it is." Litwin, a former marketing manager at computer firm Intel, founded NorthernBlues last August and had earlier released impressive blues albums by Ottawa, Ontario-based JW-Jones Blues Band and Denver-based Otis Taylor.

Like many young Canadian musicians growing up in the 1960s, Chiarelli—who was born in Hamilton, Ontario—listened to R&B and blues on U.S. radio stations. "Hamilton was an R&B town," Chiarelli recalls. "We'd sit around and listen to R&B stations from Rochester and Buffalo. One of the first 45s I bought was Linda Hopkins and Jackie Wilson doing 'Shake a Hand' [released in 1963]. I had just about everything Etta James did. I loved songs like 'Stop the Wedding,' 'All I Could Do Is Cry,' and that growling solo she did in 'Baby What You Want Me to Do.' Jackie Wilson has to be one of the best R&B vocalists of all time. I just fell to my knees when I heard his [1965] version of 'Danny Boy' four years ago."

While at high school in Hamilton, a 15-year-old Chiarelli sang with R&B-styled band the Tem-

pest, which played high-school dances and bars around southern Ontario. After high school, she formed nine-piece R&B band Battleaxe, which toured North America in the late '70s. Next, she joined Hawkins' band for two years, before leaving to live in Italy for six years.

Returning to Canada in the late '80s, Chiarelli formed the band Road Rockets and then struck a deal with Edmonton, Alberta, label Stony Plain Records. The label had an impressive blues roster that then included Baldry, guitarist Amos Garrett, and Canadian blues veteran Dutch Mason.

Chiarelli's Stony Plain albums—*Road Rockets* (1992), *Just Gettin' Started* (1994), and *What a Night: Live!* (1997)—and the use of her music in Canadian director Bruce McDonald's cult films *Roadkill* (1989) and *Highway 61* (1991) cemented her towering position in Canadian music.

With few exceptions, the songs she has recorded have been self-written. From the start of her recording career, Chiarelli had felt that this was her true path, rather than recycling vintage material. "I felt a need to tell things my way," she explains. "I had concentrated on developing a [vocal] style by listening to Etta James, Koko Taylor, and all those girls, but I felt I needed to sing about what I wanted to sing about."

Booked by Live Tour Artists of Oakville, Ontario, Chiarelli is looking forward to touring with her band in support of her new album. "I'm gearing up for a busy summer doing [Canadian] festivals."

BMG SPAIN RESHAPES OPERATIONS

(Continued from page 42)

Sonsoles Armendariz. The latter two move to Peninsula Services from similar positions within BMG Spain. The Ariola and RCA labels retain their own marketing, promotions, and international A&R departments. Local A&R is coordinated between the two labels.

"We need new structures to gain efficiency," Cámara explains. "Part of this means including BMG Portugal in the day-to-day running of BMG's operations in the Iberian peninsula [Spain and Portugal]. This is an important innovation and differs from previous situations where Portugal had been subservient to Spain. I think such a relationship is an error."

The Peninsula Services executives, as well as López, report to Cámara, who is also regional director for Spain and Portugal. The remaining executives in the Ariola and RCA labels report to López. In related moves, the position of GM at Ariola no longer exists, and the label's senior executive is now marketing director Chema Denche. Blanca Salceda remains in

charge of RCA as deputy GM.

"These are the most important changes in the company since BMG linked up with existing labels RCA and Ariola 15 years ago and are designed to free much of our energy into the creative side of our operations," Cámara says. "The reorganization launches a new era in which we must meet the challenges of creativity and efficiency demanded by the new market context. This is based on the idea of making business from music and not music from business."

Cámara adds that BMG Portugal managing director Pedro Gaspar will reorganize his company to emphasize the creative process and that Portugal will "receive equal and identical treatment" from BMG Spain from Peninsula Services. Calleja will visit Lisbon every two weeks for consultations with Gaspar.

Cámara says, "My aim now is to strengthen and defend our leadership in local repertoire and improve our international repertoire results so as to increase our market share from the current 12.7%."

Italy 2001

The Billboard Spotlight

Piracy, aging acts and a retail sector dominated by mom-and-pop hamper growth. But there's a feeling of gritty determination that things will get better.

BY MARK WORDEN

MILAN—Talk to the leaders of Italy's record industry, and you'll come away from those encounters with two distinct impressions.

The predominant one is a sense of gloom about an industry that suffered an 8.8% drop in unit sales last year and that now has an annual per-capita record consumption figure of less than one.

Less dominant, but more interesting, perhaps, is a feeling of gritty determination that things can only get better from here.

Universal president Piero La Falce, for one, confesses to being "tired of all the whining you hear every time there's an in-depth survey of Italian music. Sure, our market is small when you compare it to other European nations that have roughly the same population, such as France [where music sales are three times greater] and the U.K. [four times greater]. But, for me, that means one thing," he adds. "Whereas those markets could well have reached saturation point, we have vast, untapped resources that are there to be exploited. Italy is like an enormous game reserve." Talent hunters, please take note.

LOSING LIRA

According to figures published by HFPI in April, the Italian music market was worth \$532.2 million in the year 2000, a significant drop (17.1%) from the \$641.9 million mark of 1999.

"All of the other major markets were at least stable, whereas Italy was the only one that experienced a decline," notes Marco Albani, co-GM of Virgin Records in Italy.

Italy is currently the world's 11th-largest music market, wedged between Australia and the Netherlands—both countries with smaller populations. It accounts for 1.4% of the global market.

If 2000 was a bad year for Italy, then the first quarter of 2001 appears to have been even worse, with consumers staying away in droves from record shops after Christmas. At the end of February, the Sanremo Festival, once the be-all and end-all of Italian music, produced an interesting winner: The 23-year-old singer Elisa, signed to the indie label Sugar, is only one of three in 32 festival competitors whose Sanremo performance translated into a top-10 album, the others being Gigi D'Alessio and Giorgia of BMG Ricordi.

In some respects, the Italian market has shown signs of life in recent months, with local repertoire regaining some of the territory it lost to international acts. (In 2000, international acts accounted for 55% of the market in unit terms while local and classical artists accounted for 41% and 4%, respectively).

EVERGREEN ACTS

The hit album of 2001 so far has been Vasco Rossi's *Stupido Hotel*, which sold half a million units for EMI in its first two weeks of release. Yet Rossi is no spring chicken, nor are three other noteworthy acts who have scored top-

five albums this year—Columbia/Sony's Franco Battiato, with *Ferro Battuto* ("Wrought Iron"); the 63-year-old Adriano Celentano, with last year's Clan album *Esco di Rado e Parlo Ancora Meno* ("I Rarely Go Out and Speak Even Less"); and Giorgio Gaber with the CGD East West album, *La Mia Generazione Ha Perso* ("My Generation Has Lost").

Indeed, if you remove the foreign artists, the album charts this spring had been almost like a hall of fame of Italian music. Francesco De Gregori is there, as are Mina and Ornella Vanoni, artists who came of age in the 1970s and, in some cases, the 1960s.

Alessandro Massara, the GM of V2 Records, even goes so far as to say that the charts are dominated by *matusalemme*, a term of biblical origin which could be translated as "old fogeys." No disrespect is intended for these legendary figures, who clearly inspire great loyalty among their

fans, but the point made by Massara and many of his colleagues is that new acts are conspicuously absent from the album charts.

A slightly different picture emerges from the singles charts, where a new girl group, Lollipop, went straight to No. 1 with the English-language song "Down Down Down." At the same time, however, it mustn't be forgotten that Lollipop—like Hear-Say in the U.K., No Angels in Germany and Bardot in Australia—are the creation of the TV show *Popstars*.

MIXED-MEDIA BLESSING

The issue of television raises another recurrent beef in the Italian industry: the lack of media space for promoting new music. Italy has six (soon to be seven) major national

TV networks and several smaller ones, including two free video stations—MTV, which since May, has been hosted by its former rival, TMC (Telemontecarlo) 2, and VIVA, which has taken MTV's place at its former host, Rete A. This is in addition to 14 national radio networks and at least 1,300 local radio stations.

These statistics may sound like a promotion department's dream, but it's a mixed blessing; with so many opportunities for people to listen to music for free, their need to buy records is reduced.

"Sure, there's a vast number of radio stations playing music, but, in terms of format, they're incredibly similar," says Paolo Franchini, president of edel in Italy. "At the end of the day, there are about 20 songs that are getting decent airplay, and, if your song isn't one of those 20, then that's pretty much it."

A similar story is told of television, which also sounds promising in a country that, even in a bad year like this, can command an audience of 11 million for the Sanremo festival. Here again, the record labels accuse the TV stations of "playing safe" when it comes to their airing of music.

LUNA'S HEIGHTS AND DEPTHS

At the moment, established artist Adriano Celentano is producing impressive audiences as host of a controversial show, *125 milioni c.zz.te* (which could be translated as "125-cases-of-bullshit"), but younger musicians don't seem to have the same pull on TV. Last year, one of the few bits of good news for the Italian industry was the discovery of Lunapop, a band whose debut album with the indie label *Universo* shifted 800,000 units, a veritable hit by Italian standards. To crown the group's year, Lunapop's pre-Christmas concert was aired on state-owned RAI during prime time, but the ratings were so disappointing that the critics dubbed the show "Luna Flop."

Italian TV audiences, it seems, like their artists to be established, even if the Lollipop example does show that TV can work in launching new acts. Executives express

Continued on page 48



Universal Italy president Piero La Falce (right) re-signs top-selling artist Jovanotti

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THINGS GETTING BETTER

Continued from page 47

great hopes for the advent of a local version of the German channel VIVA. By virtue of its partial ownership by record companies, they believe it should be more open to local repertoire than is MTV in Italy. But the general impression is that obtaining decent media coverage is an uphill struggle for new Italian music.

Of course, there is a positive side to Italy's loyalty to older artists, and that is, in the words of EMI president Riccardo Clary, that "an age group that never bought records before is now doing so." Yet the picture for the more traditional youth market is disconcerting, to say the least. When Italian youngsters aren't being distracted by the Internet, TV, radio, video games and cell phones (Italy is one of the world's biggest markets for mobile phones, in

per capita terms), they do buy records. The problem is that they have a preference for foreign acts or, more importantly, CD-R copies.

PIRACY PROBLEM WORSENS

BMG Ricordi managing director Adrian Berwick cites the example of Gigi D'Alessio, who, somewhat ironically, is from Naples, the birthplace not only of modern Italian music but also of its piracy problem.

"Last year, Gigi's breakthrough album, *Quando La Mia Vita Cambierà* ("When My Life Changes"), sold 400,000 units," says Berwick, "which is an excellent result, but market research showed that 1.3 million copies of the album were bought in Italy." In other words, pirate versions, distributed either by ubiquitous street vendors or CD-R-friendly school kids, outsold legal copies by more than 2 to 1.

Caterina Caselli Sugar was herself a star in the 1960s and is now MD and talent spotter at Sugar, the indie label that produced Andrea Bocelli, Avion Travel and Elisa. She observes, "It is the hit records that are most prone to illegal copying. When you consider that this is a business in which the hits tend to subsidize a label's other artists, you

can begin to understand the extent of the problem."

Of course, the CD-R isn't an Italian invention, nor is Napster. But, in a country where piracy, according to Sony president Franco Cabrini, "is something I've had to deal with ever since I started in the business 30 years ago," such technologies have caught on with a vengeance.

"In per capita terms, Italy's legal music consumption is among the lowest of the main markets, while its CD-R consumption is known to be among the highest," says Warner Music Italy president Gerolamo Caccia Dominioni.

IFPI figures estimate that piracy in Italy is worth \$110 million a year, or 25% of the market, in unit terms. That's a lot better than Russia (70%), China (60%) or Brazil (45%). But, when it comes to Europe, only Greece comes close.

Enzo Mazza, director general of the Federazione Industria Musicale Italiana (FIMI), the body representing 105 record companies (including the five majors), reckons that the piracy figure for southern Italy is as high as 80%. He shares the view expressed by most industry people that the country really has two geographical markets: the northern and central regions, where people buy legal records, and the Mafia-dominated south, where they don't. Mazza has made the fight against piracy a key part of his mission, but, he admits, "We still have a long way to go." Important anti-piracy legislation has been put in place, but enforcement still leaves a lot to be desired.

R-E-S-P-E-C-T

While the cost of legitimate CDs is blamed for piracy in other countries, most industry executives in Italy attribute the problem here to what Warner's new MD, Massimo Giuliano, calls "a lack of respect for the CD as a physical object that owners in other countries tend to cherish."

Alessandro Massara of V2, for one, thinks that the cost of CDs in Italy is too high. "Most companies put new-release CDs on the market at 39,900 lire [roughly \$20]. We're making a point of selling two albums, by Shandon and Giuliano Palma and the Palmbeaters, at 29,900 [\$15], so it can be done."

In defense of the music industry, FIMI's Mazza points out that Italy's production and distribution costs are among the highest in Europe—not only for transport and labor, but also for business expenses like phones and electricity. Added to this is the sales tax of 20% on records, which, once again, is above the European average.

Not only is distribution in Italy costly, it is also relatively backward, with mom-and-pop stores still dominant. Mazza points out that there are far more major retail outlets in France and Germany. The U.K. still has a lot of smaller independent record stores, but "they have a far bigger market," says Mazza. "We have the double disadvantage of a lot of mom-and-pop stores in a small market."

GROUNDS FOR OPTIMISM

Dealing with several hundred record stores—rather than a handful of chains—is a nightmare, but in this regard, at least, there are considerable grounds for optimism. European retailers seem to understand that the Italian market is worth a shot.

The French chain FNAC opened up for business in Milan last year and is planning to add a second store. Virgin has been around for a while, as has the German Media Market, and the word is that Saturn, a specialist music store owned by the same company, has ambitious plans for Italy.

Major Italian retailers are also responding to the challenge. Ricordi, whose retail division was sold off after the company was bought by BMG, is setting up shop in new cities. Universal's La Falce points to the example of Titan, an independent store that recently opened for business in his native city of Genoa, "where the inhabitants are renowned for their miserliness. Yet here, a group of young entrepreneurs opened a store near the city's revitalized port. It's a great location, it's open all hours, and these guys have deservedly done a roaring trade."

La Falce also points to the impressive sales figures of cut-price compilations and catalog albums that are increasingly being sold as part of a package with newspapers like *La Repubblica* or magazines like *Espresso* and *Sorrisi & Canzoni* on Italy's newsstands: "When the consumer knows what's on sale and where to buy it, sales are spectacular," he explains. "I'm sure there's a lesson there for all of us."

GOVERNMENT INVOLVEMENT SOUGHT

Italy's music-business leaders also join a chorus of agreement in declaring the Italian government could—and should—do more for the industry. Like many people in the business, former PolyGram president Stefano Senardi, who last year set up a small but intriguing indie label called NuN Entertainment in collaboration with edel, looks with envy at the Italian film industry. "It receives so much more government support, particularly in the independent sector," says Senardi. "But also [look at] France, which is seen as a textbook example of what governments can do when they try—through tax breaks, an export

Continued on page 50

RELIGION:

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WARNER MUSIC ITALY

LATEST RELEASES



883
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This award-winning band has sold 5 million albums so far. "Uno In Più", the band's first original album with Warner Music, was released on June 22nd.



IRENE GRANDI
"Irek"

Irene Grandi is one of Italy's best-selling female artists. Her compilation album "Irek", which features two brand-new tracks, was released on June 1st.



RAF
"Iperbole"

Known around the world for his song "Self Control," he released his new album "Iperbole" on June 1st. The single "Infinito" has already topped the Italian charts.



UMBERTO TOZZI
"Grandes Éxitos"

Umberto Tozzi has sold over 26 million albums in the course of his career. The Spanish "Best Of" album, which includes the world-famous hits "Te Amo," "Glorie" and "Tú," was released in Spain on May 21st. It reached gold status one week after its release.

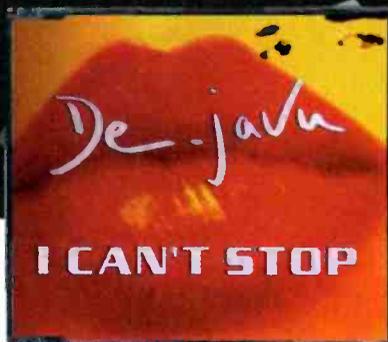
This highly successful girl group is the product of the tv show, "Popstars." The debut single "Down Down Down" went platinum and was number 1 for four consecutive weeks. The debut album "Popstars" was released on June 1st.

LOLLIPOP
"Popstars"



Most promising Italian dance pop act for summer 2001. "I Can't Stop", a great song with a great new video shoot in Los Angeles.

DE-JAVU
"I Can't Stop"



Best-selling Italian dance music act, with over 3 million singles and 4 million albums sold so far. The brand-new album "Contact!", which was released on June 22nd, includes the hit single "Lucky (In My Life)."

EIFFEL 65
"Contact!"



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THINGS GETTING BETTER

Continued from page 48

office and limitations on the amount of foreign music played on the radio."

One of the industry's other recent disappointments has been the failure of Italy's parliament to pass the long-awaited "Music Bill," which would have addressed at least some of these issues. The bill passed the Senate, but lack of time prevented the lower house from debating it before parliament was dissolved in time for this spring's general election.

And yet, there is a recognition that the industry is also at fault for the state of its business. "We could all be doing more to promote younger artists," says Massimo Giuliano at Warner.

BMG Ricordi's Adrian Berwick acknowledges that the industry "hasn't been delivering what the market wants.

Beatles' *1* sold a million units in Italy. When you give the market what it wants, it reacts."

Still, there are reasons to be cheerful: One only has to think of the export achievements of artists like Andrea Bocelli, Eros Ramazzotti, Laura Pausini, Zucchero and Nek.

INDIES DO DANCE

In creative terms, Italy's indie sector, which accounts for an estimated 15% of the market, is vibrant. In addition to Celentano, Lunapop and Elisa, the indies are also responsible for much of the dance music that has been a consistent Italian success story.

When you ask executives to describe the current market, they use such words as "difficult" and "tough." But you'll also hear the term "period of transition," which could just as easily apply to the global industry in the age of Internet uncertainty.

For EMI Italy president Riccardo Clary, "The planet as a whole is consuming more music than ever before, and this can only be a good thing. I'm convinced that, out of all this, an Italian act will emerge in the next 12 months, and it will take the world by storm." ■

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KEY ITALIAN RECORD COMPANIES

BMG Ricordi

President: Franco Reali (who retires in July)

Managing Director: Adrian Berwick

Key Artists: Lucio Dalla, Gigi D'Alessio, Pino Daniele, Giorgia, Eros Ramazzotti, Antonello Venditti

Priorities: "To maintain our leadership in local repertoire, where we currently have about 25% of the market, and, to gain ground in terms of international repertoire, where we have around 11%." Web site: www.bmgricordi.it



Do It Yourself Entertainment

General Manager: Max Moroldo

Key artists: Adamski, Carolina Marquez, Countermove, Mash, Regina, The Soundlovers.

Priorities: "Our first objective is a major reorganization, with the arrival of new staff and drastic reduction in the number of labels from seven to three—namely Do It Yourself, Nitelite Records and Liquid Sound. Our second objective is to create a strong Internet section." Web site: www.doityourself.it (under development)



Edel Italia

President: Paolo Franchini

Key artists: Domestic: Eugenio Finardi, Andrea Mazzacavallo, Saturnino. International:

Ash, Craig David, Everlast.

Priorities: "Our main objective is to continue in our role as the 'home of the indies.' We are an independent label with a strong sales network and catalog, and we want to put ourselves at the service of other indies. In the case of NuN Entertainment, for example, we even handle their administration." Web site: www.edel.it



EMI Music Italy

President & Managing Director: Riccardo Clary

Key artists: Angelo Branduardi, Francesco Guccini, Prozac, Vasco Rossi, Stadio, Roberto Vecchioni.

Priorities: "To consolidate not only our organizational structure but also our A&R division and our local repertoire. Although we have grown, both in turnover and profitability, local repertoire is our priority for the next two years." Web site: www.emimusic.it



NuN Entertainment

President: Stefano Senardi

Key artists: Otto Ohm, Pinomarinò, Polina, Nicola Arigliano.

Priorities: "To discover and promote artists, in a broad range of musical genres, who are in line with our founding philosophy of liberty, independence and quality." Web site: under development

Sony Music Entertainment

Sony Music Entertainment Inc

President and Director General: Franco Cabrini

Key artists: Claudio Baglioni, Franco Battiato, Riccardo Cocciante, Francesco De Gregori, Mina, Renato Zero.

Priorities: "To maintain the healthy balance in our turnover between 50% international repertoire and 50% local. For a multinational, this is something to be proud of, especially for one like ours, which hasn't been in Italy for that long." Web site: www.sonymusic.it

Sugar

President: Caterina Caselli Sugar

Managing Director: Filippo Sugar.

Key artists: Andrea Bocelli, Avion Travel, Elisa, Gazosa, Filippa Giordano, Gerardina Trovato.

Priorities: "Although we never have more than 10 artists on our roster, we'd like to bring them to an international audience. We want to be like the Italian fashion industry: good craftsmen who produce quality material for the world." Web site: www.sugarnet.it

Time

President and Director General: Giacomo Maiolini

Key artists: Black Legend, Love Connection, Magic Box, Billy More, Paps 'n' Skar, The Tampere.

Priorities: "To continue what we've been trying to do since we opened for business in 1984: producing international dance hits by uniting the writing, recording and promotion of music under one roof." Web site: www.timerec.it (under development).

Universal Music Italia

President and Managing Director: Piero La Falce

Key artists: Biagio Antonacci, Alex Britti, Carmen Consoli, Gianluca Grignani, Jovanotti, Zucchero.

Priorities: "To maintain a position of leadership, in terms of market share, to increase our roster of 42 artists and to create export opportunities, not only for our established names, but also for recent discoveries like Kelly Joyce." Web site: www.universal-italy.it



V2 Records

General Manager: Alessandro Massara

Key artists: Domestic: Giuliano Palma & the Bluebeaters, Shandon, SuperB. International: the Black Crowes, Tom Jones, the Stereophonics.

Priorities: "In purely financial terms, our objective is to break even. In creative terms, we want to be a point of reference for new music in Italy." Web site: www.V2music.com

Virgin Music Italy

Managing Director: Riccardo Clary

General Managers: Marco Alboni (Milan), Marco Cestoni (Rome).

Key artists: Roberto Angelini, Niccolò Fabi, Max Gazzé, Marlene Kuntz, Marina Rei, Tiromancino.

Priorities: "To consolidate and expand, both in international and local repertoire," says Marco Alboni. "With the help of Extra Labels and our new dance label, Ultralab, we want to carry on being one of the most attractive and competitive organizations for new artists." Web site: www.virginmusic.it



Warner Music Italia

President: Gerolamo Caccia Dominioni

Managing Director: Massimo Giuliano

Key artists: Eiffel 65, Ligabue, Lollipop, Nek, Laura Pausini, Piero Pelù.

Priorities: "To continue developing new artists in an environment that is constantly changing; to get to grips with new technology, without losing site of important things like marketing," says Caccia Web site: www.warnermusic.it



Zomba Records Italia

Director General and Managing Director: Roberto Biglia

Key artists: Domestic: Pietro Cristoforo, Luca Magglore, Misturafina. International: The Backstreet Boys, R. Kelly, Britney Spears

Priorities: "We have been in Italy for less than 12 months, and our main priority for this year is to consolidate international repertoire but, as a long-term objective, we want to build our local roster." Web site: www.zomba.com (Italian company site under development)



WATCH OUT!

universal music italy is baring its teeth



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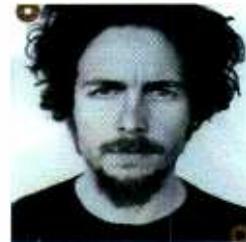
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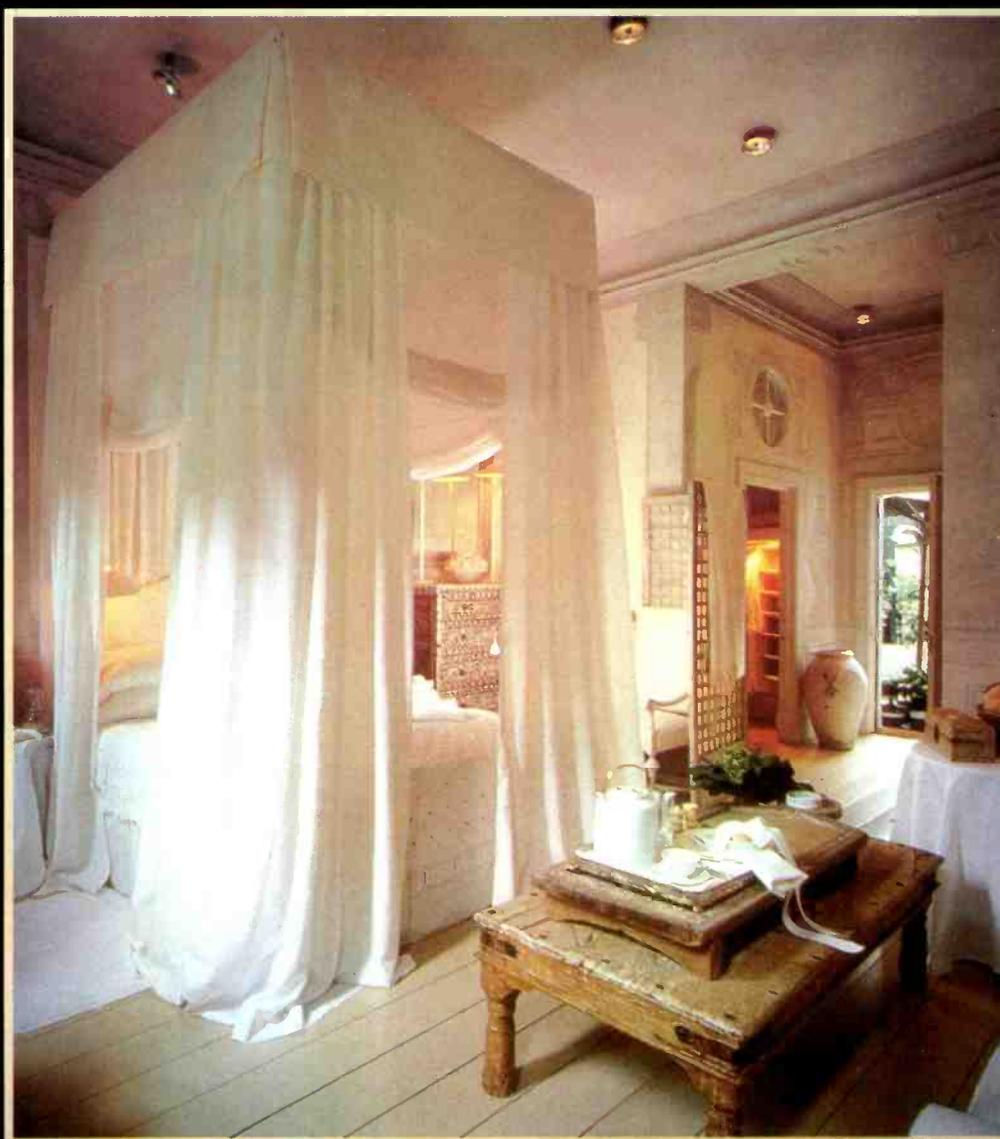
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Merchants & Marketing

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NIN's Reznor Draws Customers With Object's Web Exclusives

BY JILL PESSELNICK

Trent Reznor's concert-goods business is moving online.

Object, a Cleveland-based distributor of artist- and tour-related merchandise founded in 1989 by the Nine Inch Nails front man and his manager, John A. Malm Jr., recently launched a new online store, objectmerch.com.

Despite the inability of many e-tailers to stay in business, the company—which has quietly enjoyed success in the offline world—is banking on Web-exclusive offers and fan loyalty to its artist roster, which includes NIN, Radiohead, the Dandy Warhols, Amen, Fatboy Slim, G. Love & Special Sauce, Orbital, Sister Soleil, and Throwing Muses.

Object GM/director of client acquisitions David "Khan" Johnson says the computer-literate fan base of its acts is "the perfect market" for the Internet. "It's kind of like saying, 'Are malls doing well or not?'" Johnson says of Web retailing. "Well, maybe not every store in the mall is doing well, but those stores that have a built-in market are. I think we're going to survive just because we know what our fans are looking for, and we provide it for them."

Among the items on objectmerch.com are hats, T-shirts, posters, and stickers that are both artist- and tour-specific (which are products that feature tour dates and city names or more unique items, such as ticket holders that mimic backstage passes).

Object fulfills and ships all Web orders out of its Cleveland warehouse and is currently looking into fulfillment centers in both Europe and Australia. (For the brick-and-mortar and tour side of the company, U.K.-based Masons Music distributes merchandise to the U.K. and continental Europe.)

The site, which launched in February, has quickly become a vital part of Object. Though Johnson won't comment on revenue to date, he says the site already accounts for about half of Object's business and promises to become more critical in the future. "There's a couple of factors to that," he says. "One is the growth of Internet sites. The other is, I don't think the general retail market is as strong as it used to be."

The move online, however, has not been a quick one. The Object team spent a great deal of time

testing and researching different online options before setting up the site. "We really didn't want to come out and do this until it was right. I know that a lot of sites open up, and then they've got to shut down because it just didn't work right," Johnson says. "When we did go online, we felt like it was something that was going to be able to run awhile before we had to step back to maybe retune it."

Among the site's strengths are exclusive fan offers—such as a Nothing Records thermal hat and scarf and a limited NIN T-shirt from the band's private Los Angeles rehearsal for its Fragility V2.0 tour—and a mailing list feature to notify fans about new items. Johnson estimates that some 250,000 customers have signed up for the service.

Additionally, Object sells a variety of specialty items on the site that it would not pitch to its traditional retail clients, which include a nationwide group of music and apparel stores, such as Hot Topic.

Malm, who co-founded Nothing Records with Reznor in 1992, says an example of such an item is a NIN faux fur shirt. "Retail stores weren't interested in something like that because it didn't fit into what they know: It's not a black T-shirt, it's not a white T-shirt. We also made a rubber T-shirt, and a lot of people won't carry that. That's going to be one of the focuses of the company over the next year—coming up with new specialty items, working with new fabrics, and just experimenting. It's a very creative company."

Johnson also mentions a T-shirt printed inside out for neo-metal act Amen (Virgin), a unique item produced in accordance with lead singer Casey Chaos' desires. The band's manager, John Reese, says that Object seemed more open to his act's needs than behemoth merchandise companies he sought to do business with, such as Signatures Network.

"I found [Object] to be extremely hands-on in their operation in how they deal with art and the relationship with artists," Reese says. "Object provides the best level of service but are not too big to focus on what the band's needs are. They want to grow with us." Reese adds that, since the launch of objectmerch.com, he's seen a 20%-25% increase in Amen's merchandise sales. "I hope for a long-term relationship [with Object] that can be mutually beneficial."

Johnson plans for the site to feature products not typically handled by a merchandise company. He

relates that Object is currently in discussions with Capitol act the Dandy Warhols to offer songbooks and some earlier independent records on the site. "We're hoping that the Object Web site can become a marketplace where artists can bring in some other things they've been involved with."

Though the company is consid-

ering many Web expansion options, Object's relationship with traditional retailers is still a top priority, Johnson says, noting that the site doesn't compete with its brick-and-mortar partners on price. "It will always be a major factor to us to have our goods on display in stores."

"We have stores that have

bought from us for years and years, and we don't want them to feel that there's no point in having these goods when they're on the Internet," Johnson adds. "But, on the other hand, because there is a fan allegiance to the site, we try to do the occasional item that is exclusive to the fan who has made the effort to come in contact with the site."



Into The Music Specializes In Offbeat Titles

New & Used Hard-To-Find CDs And Vinyl Spur Winnipeg Retailer's Success

BY PATRICIA BATES

WINNIPEG, Manitoba—Here in the city that gave rise to such acts as Neil Young, Crash Test Dummies, the Watchmen, Chantal Kreviazuk, and McMaster & James, Canadian retailer Into the Music has forged a name for itself as a look-no-further destination for new and used product from those further out on the musical spectrum—indie rock acts, jazz artists, and hard-to-find/experimental musicians.

"What customers want to see in HMV—but don't—we have here," store manager Rob Barteaux says. "We never know when someone's going to ask for out-of-print Ukrainian waltzes on vinyl, such as fiddle player Andy DeJarlis' LPs."

Into the Music's top five artists in 2000 were not traditional chart-toppers: the Melvins, who released three separate CDs (*Maggot*, *Bootlicker*, and *Crybaby* on I Pecac) over a few months and a three-LP picture disc in a gatefold package, the Weakerthans' *Left & Leaving* (G7), Shellac's *1000 Hurts* (Touch & Go), Handsome Family's *In the Air* (Carrot Top), and Radiohead's

Kid A (EMI Music Canada). Other big sellers last year included Propagandi (G7), Our Lady Peace (Sony), and I Mother Earth (Universal).

Demand also has increased for Winnipeg talent, such as Kreviazuk and the Watchmen. "The Guess Who's double live album, *Running Back Through Canada* [BMG Canada], was a best seller for us at Christmas," Barteaux says of the Canadian band whose lead



vocalist, Burton Cummings, is a Winnipeg native. "Everybody knew how great their reunion concert was in August here last summer."

But Barteaux acknowledges that, in general, Into the Music doesn't sell a lot of hit Canadian rock except for a handful of acts, like Great Big Sea, Barenaked Ladies, and the Tragically Hip. Likewise, Francophone CDs are not big sellers. Most Winnipeggers would rather go to the French Quarter of St. Boniface, Barteaux says, because it is the second-largest French district in Canada beyond Quebec.

Into the Music acquires front- and backlist CDs from Woodland, Calif.-based distributor Valley Media and Canadian and import vinyl from Montreal-based suppliers F.A.B. Distribution and Fusion III. It stocks approximately 40% new and 60% used product. Of its 16,000 titles, there are 8,000 CDs, 6,000 vinyl albums, and 2,000 cassettes. These are divided into alternative, mainstream, and classic rock, which make up 55% of the store's overall inventory; jazz accounts for 15%; country, 8%; folk, 7%; classical, 7%; blues, 3%, and soundtracks and miscellaneous, 5%.

Into the Music charges \$17.95-\$23.95 Canadian (\$11.50-\$15.50) for new CDs. Imports—mostly from the U.S. and Europe—sell for \$20 Canadian (\$13), budget CDs retail for \$9.99-\$15.99 Canadian (\$6.50-\$10.50), and

used CDs sell for \$7-\$10 Canadian (\$4.50-\$6.50). Vinyl typically sells for \$15 Canadian (\$10) and up.

So far this year, new releases from Tortoise, Ben Harper, and Radiohead have ranked among the store's best sellers. Barteaux says business overall in 2001 is up from the same time last year; fueled, in part, by a 50% jump in gross margin in January. After posting one of its best years ever in 1999 amid the Internet boom, results in 2000 had proved decidedly mixed.

As one of the fiscally fittest stores in the area, Into the Music has survived as an independent for 14 years in Winnipeg, while other indies ceased operations by the 1980s and 1990s in the face of consolidation and competition from larger chains.

Aside from HMV, which claims six locations in the area, Canada's national chains have aggressively courted Winnipeggers. Sam the Record Man has two locations, and A&B Sound has one downtown. Chapters stocks music along with books, and Future Shop has CDs as well as electronics. An American retailer, Disc-Go-Round, (Continued on next page)



Into the Music, an independent retailer based in Winnipeg, Manitoba, specializes in indie rock, jazz, and hard-to-find experimental music. (Photo: Patricia Bates)



The 14-year-old retailer carries 16,000 titles and charges \$17.95-\$23.95 Canadian (\$11.50-\$15.50) for new CDs. (Photo: Patricia Bates)

INTO THE MUSIC SPECIALIZES IN OFFBEAT TITLES

(Continued from preceding page)

has three Winnipeg branches.

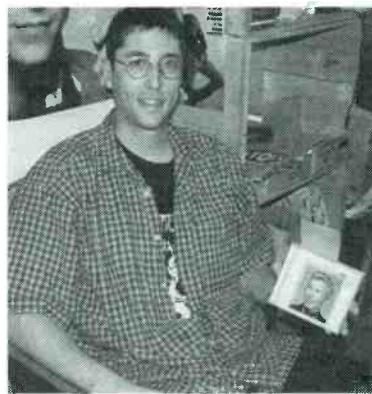
"There has been more competition in Winnipeg in the last several years," says Barteaux, who works for owner Greg Tonn. "We were the only store for 11 years on this road, and now there are three other [used-music

stores], with Music Trader the one nearest to us."

Into the Music (which was named retail store of the year two years ago at the Prairie Music Awards) distinguishes itself in part by catering to the diversity of its local community. More

than half of Manitoba's population lives in Winnipeg, with a population of 700,000 and at least 40 nationalities from Ukrainian to French residing here. The store also serves customers of all ages. "We're a 'Revisit the '60s' store, because we get all ages and decades here. Some people are 70 and 80 years old, and they are looking for country, easy listening, or jazz," Barteaux says.

Into the Music additionally benefits from its location across the street from nightclub the Zoo. Acts that play the Zoo, including members of Skid Row,



Manager Rob Barteaux says competition among music retailers in Winnipeg is on the rise. HMV, Sam the Record Man, A&B Sound, and Disc-Go-Round are among the store's local rivals. (Photo: Patricia Bates)

Nazareth, Platinum Blonde, and NRBQ, visit the store in between sound checks at the club. "Many of them buy their own out-of-print LPs," Barteaux says, "since they often can't get them from their record companies."

Whenever possible, Into the Music cross-merchandises around area music festivals, including the Jazz Winnipeg Festival (June 15-23), the Winnipeg Folk Festival (July 5-8), Manitoba Gospel Music Jamboree and World Beat Festival (both in July), and Folklorama (Aug. 5-18). "We always have a sale after the Winnipeg Folk Festival, with 15% off new and 25% off used CDs," Barteaux says,

In recent years, the store has also vended CDs in the lobby at the Cinematheque theater in connection with music-related films from the likes of Radiohead, Lou Reed, and Spinal Tap. *Vinyl*—a Canadian movie about record collectors—was sponsored by Into the Music and the *Uptown* newspaper.

The 6,500 students of the University of Winnipeg (UW) and the 20,000 students of the University of Manitoba are among the most aggressively targeted audiences. "We take a full-page ad in the UW monthly *Stylus*, on the back cover," Barteaux says. Into the Music also underwrites the entertainment guide on the campus station, CKUW 95.9 FM, and the *Rhino Dusty Classic* segment on Classic Rock 92 Citi at 92.1 FM with Rhino Records and Warner Music Canada.

Barteaux says the store often does promotions with Warner Music Canada and Rhino Records, featuring their artists and catalog. "But we don't do in-stores," he says. "We just don't have enough room."

newsline...

BEST BUY says soft music sales contributed to an operating loss in its Musicland chain of \$11 million in the first quarter, which ended June 2. In the same period last year, when Musicland was not part of Best Buy, the chain broke even on an operating basis. As previously reported, Musicland sales were \$385 million, vs. \$410 million last year (*Billboard Bulletin*, June 8). Overall, Best Buy posted net income of \$55 million, or 26 cents per share, beating the analyst estimate of 23 cents per share. In last year's first quarter, it earned \$72 million, or 34 cents per share.

WARNER MUSIC GROUP (WMG) is co-sponsoring an HBO promotion that will send a bus to tour 19 different cities this summer to plug HBO programming, WMG acts, and *Teen People* magazine. The bus will host live entertainment, musical performances, consumer giveaways, and celebrity appearances. As part of the event, known as the HBO Urban Bus Tour, Warner Bros. Records, Elektra Records, and Atlantic Records are arranging for artists to make appearances and/or perform in select cities throughout the tour, as well as contribute to a CD sampler that will be distributed to fans who visit the bus. Missy Elliot, Trick Daddy & Trina, Angie Martinez, Lil' Mo, and Philly's Most Wanted are among the acts scheduled to make appearances.

GRAND ROYAL RECORDS has signed a promotional deal with Napster to highlight new artists through the file-swapping service's "featured music" program. A download from Nullset is available now.

CENTERSPAN COMMUNICATIONS has secured approximately \$5.4 million in equity financing from undisclosed new and existing investors. The company says the funds will help with its rollout of Scour, the file-sharing company whose assets it acquired late last year (*Billboard Bulletin*, Dec. 13, 2000). A Scour subscription service will be launched later this year.

BUY.COM has been notified by Nasdaq that its shares may be delisted for failure to maintain a minimum bid price of \$1. Shares in the e-tailer, which sells a range of products that include music, recently closed at 28 cents.

LIQUID AUDIO is offering downloads of previously unreleased and rare tracks by Roadrunner acts Sepultura and Spineshank. The downloads from the hard-rock acts—which are available through retail Web sites in the Liquid Music Network—include live songs, demos, remixes, and B-sides.

BERTELSMANN is shifting three digital storage divisions from BMG Entertainment to a new-media services arm, Arvato. The change, effective July 1, involves CD manufacturer Sonopress, digital rights management firm Digital World Services, and Topac, a multimedia printer. The move will reportedly not affect personnel.

MP3.COM has rolled out its Premium Listener Service (PLuS). For either \$2.99 per month or \$29.99 per year, PLuS subscribers can burn CDs directly from their MyMP3.com storage lockers and can download songs from their lockers to compatible MP3 players. They can also search for music within their collections and the MP3.com library. MP3.com is being acquired by Vivendi Universal.

RITMOTECA.COM, a Latin music Web site, has inked a digital-distribution deal with WMG, allowing it to offer downloads of material by the major's artists. The site has also inked a licensing deal to stream music videos by Warner acts. Miami-based Ritmoteca also has deals with Sony, BMG, and Universal Music Group.

SONICBLUE, the maker of Rio audio players, says it has cut 30% of its staff—which stood at 813 at the end of 2000—as part of an effort to become profitable on an operating-income basis by early 2002. The Santa Clara, Calif.-based company also plans to cash in on half of its 283 million shares of Taiwanese semiconductor manufacturer United Microelectronics; the stake is worth about \$500 million.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		Suggested List Price VHS/DVD
			TITLE, Label Distributing Label, Catalog Number	Principal Performers	
			NO. 1		
1	2	10	ON BROADWAY Spring House Video Chordant Dist. Group 44403	Mark Lowry	29.95 VHS
2	3	26	THE UP IN SMOKE TOUR ▲ Eagle Vision Red Distribution 30001	Various Artists	19.95/ 23.97
3	4	7	TOURING BAND 2000 ▲ Epic Music Video Sony Music Entertainment 54010	Pearl Jam	19.95/ 24.97
4	5	27	SALIVAL Tool Dissection/Volcano BMG Video 31159	Tool	24.98/ 29.98
5	1	3	MY REFLECTION Image Entertainment 578	Christina Aguilera	14.98/ 19.99
6	10	274	HELL FREEZES OVER ▲ Geffen Home Video Universal Music & Video Dist. 39548	Eagles	24.95/ 24.99
7	7	27	BRITNEY IN HAWAII: LIVE & MORE ▲ Jive/Zomba Video BMG Video 41704	Britney Spears	19.95/ 24.97
8	8	18	I DO BELIEVE Spring House Video Chordant Dist. Group 44426	Gaither Vocal Band	29.95 VHS
9	19	40	SUPERNATURAL LIVE ▲ Arista Records Inc. BMG Video 15750	Santana	19.95/ 24.97
10	11	6	LA LUNA LIVE IN CONCERT Angel EMI Home Video 77894	Sarah Brightman	24.98 VHS
11	12	34	LIVE AT MADISON SQUARE GARDEN ▲ Jive/Zomba Video BMG Video 41739	'N Sync	19.95/ 24.97
12	9	18	WHAT A TIME! Spring House Video Chordant Dist. Group 44424	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
13	17	83	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95/ 24.97
14	6	17	TIMELESS-LIVE IN CONCERT ▲ Columbia Music Video Sony Music Entertainment 54020	Barbra Streisand	19.95/ 29.97
15	13	5	MARDI RAW-UP CLOSE & PERSONAL Jive Records BMG Video 41750	Mystikal	14.95/ 19.97
16	RE-ENTRY		HE TOUCHED ME: VOLUME 1 Spring House Video Chordant Dist. Group 44392	Elvis Presley	29.95 VHS
17	30	271	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95/ 19.97
18	RE-ENTRY		HE TOUCHED ME: VOLUME 2 Spring House Video Chordant Dist. Group 44393	Elvis Presley	29.95 VHS
19	36	22	THE COMPLETE VIDEO ANTHOLOGY 1978-2000 Columbia Music Video Sony Music Entertainment 49010	Bruce Springsteen	14.95/ 29.97
20	14	19	MAKING THE TOUR ▲ Jive/Zomba Video BMG Video 41726	'N Sync	19.95/ 24.97
21	18	43	AARON'S PARTY (COME GET IT)—THE VIDEO ▲ Jive/Zomba Video BMG Video 41721	Aaron Carter	9.95/ 14.97
22	20	17	BATTLE OF MEXICO CITY ● Epic Music Video Sony Music Entertainment 50213	Rage Against The Machine	14.95/ 19.97
23	32	196	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95/ 24.97
24	26	78	LIVE CONCERT HOME VIDEO ● Epic Music Video Sony Music Entertainment 50114	Sade	14.95/ 24.97
25	RE-ENTRY		LIVE AT THE BEACON THEATRE ▲ Columbia Music Video Sony Music Entertainment 50171	James Taylor	14.95/ 24.97
26	24	15	BITTERSWEET MOTEL Image Entertainment 9782	Phish	19.98/ 24.99
27	21	8	WHAT IT FEELS LIKE FOR A GIRL Warner Reprise Video 38539	Madonna	9.97 DVD
28	27	17	ALL THE WAY... A DECADE OF SONG Epic Music Video Sony Music Entertainment 50229	Celine Dion	19.95/ 24.97
29	22	5	SURVIVOR Columbia Music Video Sony Music Entertainment 79588	Destiny's Child	9.97 DVD
30	29	26	CRUSH TOUR LIVE ● Island Video Universal Music & Video Dist. 53331	Bon Jovi	19.95/ 24.97
31	39	110	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98/ 24.99
32	28	10	DIG Epic Music Video Sony Music Entertainment 79548	Mudvayne	9.97 DVD
33	25	68	DEATH ROW UNCUT ◆ Death Row Ventura Distribution 66200	2Pac/Snoop Doggy Dogg	19.98/ 19.95
34	16	2	GREATEST VIDEO HITS Capitol Video 77901	Poison	19.98 DVD
35	23	6	DOPEUMENTARY Capitol Video 77895	Kottonmouth Kings	19.95/ 17.97
36	33	8	METROPOLIS 2000: SCENES FROM NEW YORK Elektra Entertainment 40226	Dream Theater	19.95/ 24.97
37	RE-ENTRY		LIVE IN LONDON AND MORE... ● Venty Video 43150	Donnie McClurkin	19.95 VHS
38	35	19	ONE LAST TIME LIVE IN CONCERT Eagle Vision Red Distribution 300059	Tina Turner	19.95/ 23.97
39	38	66	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO ● Elektra Entertainment 40192	AC/DC	19.95/ 24.97
40	31	93	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Entertainment 50138	Michael Jackson	14.95/ 19.97

● 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.

England's Domino Sets Ball Rolling In The U.S.; NYNO Strikes Deal With Valley Entertainment

DOMINO EFFECT: England's Domino Recording Co., home to a variety of feisty U.S. and U.K. rock acts, is opening a U.S. office. The label's product will be distributed exclusively by Revolver in San Francisco.

Founded in 1993, Domino has had reciprocal arrangements with a number of indie rock labels on these shores, including Drag City, Merge, and Up. It has released projects by such domestic acts as **Sebadoh**, **Pavement** (plus offshoots by **Stephen Malkmus** and **Preston School of Industry**), **Will Oldham** (aka **Bonnie Prince Billy**), and **Royal Trux** (and former Trux member **Neil Haggerty**), and **Quasi**.

At the same time, some of Domino's home-grown acts have been licensed to the U.S. indies. While the company plans to continue these arrangements, it is establishing a New York office to serve as a dedicated beachhead for its in-house acts, as well as those on its distributed labels—London electronic label Certificate 18 and Glasgow, Scotland-based Geographic (an imprint founded by Scottish punk/pop group **the Pastels**).

The American operation will be headed by CEO **Daniel Kessler**, who previously worked at such outstanding U.S. indies as Jetset Records and Caipirinha Records.

The first release from Domino U.S. will be *Internal Wrangler*, the U.S. debut of unique Liverpool quartet **Clinic**. The album, which arrives Sept. 10, is a bracingly original and unpredictable collection that mashes together a potent pop sensibility, low-tech savvy, off-kilter dubology, and bristling punkish energy. It's a record that keeps coming at you from different angles, and its consistent ability to surprise will delight anyone who likes their pop with some unusual edges.

On Sept. 24, Domino will release *Pause*. It is the second album by **Four Tet**, the electronic-music guise of **Kieren Hebden**, who founded the rock trio **Fridge** (familiar to some as **Badly Drawn Boy's** backup band on his 2000 tour). That set will be followed Oct. 29 by *Tiny Waves Mighty Sea*, a new collection by **Future Pilot AKA**, a Scottish unit that straddles the pop and electronic genres. The label plans additional releases before the end of the year from **Empress**, **Pilote**, and **Woodbine**.

Domino will inaugurate its U.S. presence with a Sept. 13 show at the Knitting Factory in New York, featuring sets by Clinic, Four Tet, and Pilote.

NYNO-VALLEY PACT: NYNO Records, the label established by New Orleans musician **Allen Toussaint** and his partner **Joshua Feigenbaum**, has inked



by Chris Morris

a pressing and distribution deal with New York-based Valley Entertainment. Under the terms of the deal, NYNO's product will be primarily distributed through Woodland, Calif.-based DNA.

NYNO (an acronym for New York New Orleans) was established five years ago as an outlet for music from the Crescent City. It has released albums by pianist/arranger/songwriter Toussaint, R&B vocalist (and one-time Flag Waver) **Larry Hamilton**, the **New Birth Brass Band**, the late gospel singer **Raymond Myles**, trumpeter (and nephew of R&B singer **Jessie Hill**) **James Andrews**, saxophonist **Amadee Castenell**, and Caribbean acts **Cool Riddims** and **Sista Teedy**.

The NYNO/Valley association will kick off with a rollout of back catalog titles, with new albums from Toussaint and Andrews anticipated shortly.

QUICK HIT: Veteran promotion man **Jeff Cook** has joined Santa Monica, Calif.-based New West Records as head of promotion. Cook, who will remain based in Atlanta, most recently served as senior VP of marketing and promotion at Capricorn Records, after years as a promo exec at Elektra Records and Arista Records. He will report to New West president **Cameron Strang**.

STROKES WE LIKE: Indie folks in the know have been humming for a while about New York quintet **the Strokes**. For once, the advance word is on the money: The band's XL Recordings/Beggars Group EP *The Modern Age* is the most exciting record we've heard in a while. The three-song disc—which serves as a delicious warm-up for the band's full-length RCA debut, set for September—offers jittery, tuneful rock'n'roll that will appeal immediately to anyone who's ever loved **the Velvet Underground** or **the Feelies**. If you can't get enough (we can't), be on the lookout for the Strokes' new single, "Hard to Explain"/"New York City Cops," which is issued Monday (25) on Rough Trade in the U.K.

FLAG WAVING: Singer/songwriter/multi-instrumentalist **Joe Flood** has traveled all over the place. He finally gets a chance to bring music back home July 17, when Brooklyn, N.Y.-based Diesel Only Records releases his

album *Crippin' Crutch*.

Flood has been playing music since he was a teenager. Before he settled in playing around New York in the late '80s, he says, "I was on the road for a long time."

Much of that road work was in Europe; for many years, Flood wintered in Key West, Fla., and spent the rest of the year in Paris. Much of that work involved busking, he says: "I played a lot in Europe, but almost all the gigs were picked up on the street."

After finally settling down on the East Coast, Flood made his mark with the band **Mumbo**



JOE FLOOD

Gumbo (which cut two singles for Diesel Only in the early '90s) and as a songwriter, penning material for **the Band**, **the Bottle Rockets**, **the Flying Neutrons**, and labelmate **Laura Cantrell**.

An accomplished musician who plays guitar, mandolin, banjo, and even ukulele, Flood found side work on New York club stages and in the studio, where musician/producer **Eric "Roscoe" Ambel** became a longtime sponsor. "Roscoe started using me on a lot of records," Flood says. "But I got burned out on the bar gig thing, and I was trying to make a move out of being a full-time musician and into being a full-time songwriter."

With *Crippin' Crutch*, which Ambel produced, Flood gets a chance to show off his multitudinous talents. He's possessed of a forceful, distinctive voice that will appeal to fans of **John Hiatt** and the **Band's Levon Helm**, and his roots-based writing is heard to sparkling effect on tracks like the title song, "All the Same to You," "Automatic Monkey," and "High Maintenance Woman."

Flood, who has played in swing bands, R&B bands, and country groups during his travels, acknowledges the influence of **Chuck Berry**, **Hank Williams**, **Bob Dylan**, **Johnny Cash**, and **Ray Charles**, but adds, "I never consciously tried to be like any one person."

New Yorkers can catch Flood at a free outdoor concert July 25 at the World Trade Center.

Top Independent Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
			No. 1	
1	1	4	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP
2	2	2	VARIOUS ARTISTS EPITAPH 86615 (4.98 CD)	PUNK O RAMA 2001 VOL. 6
3	3	3	MARCO ANTONIO SOLIS FONOVIISA 0527 (10.98/16.98) HS	MAS DE MI ALMA
4	6	24	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK
5	9	47	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT
6	4	3	AIR SOURCE 10332*/ASTRALWERKS (16.98 CD)	10,000HZ LEGEND
7	5	4	STABBING WESTWARD KOCH 8204 (11.98/17.98)	STABBING WESTWARD
8	8	7	REMEDY FIFTH ANGEL 7001 (11.98/16.98) HS	THE GENUINE ARTICLE
9	22	4	JANE MONHEIT N-CODED 4219/WARLOCK (17.98 CD) HS	COME DREAM WITH ME
10	7	6	D.P.G. D.P.G. 1001 (12.98/17.98) HS	DILLINGER & YOUNG GOTTI
11	10	4	VARIOUS ARTISTS VP 1629* (9.98/15.98)	REGGAE GOLD 2001
12	14	6	MARK MCGUINN VFR 734757 (10.98/16.98) HS	MARK MCGUINN
13	13	17	JIM JOHNSTON ● SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5
14	18	8	TOMMY WALKER HOSANNA/INTEGRITY 1846/WORD (9.98/12.98) HS	NEVER GONNA STOP
15	11	2	KOOL KEITH OVERCORE 2270*/TVT (10.98/16.98) HS	SPANKMASTER
16	15	8	FEAR FACTORY ROADRUNNER 8561 (17.98 CD)	DIGIMORTAL
17	12	8	KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK
18	16	10	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD) HS	ESSENTIAL SPRING BREAK — SUMMER 2001
19	23	75	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
20	20	10	ANI DIFRANCO RIGHTEOUS BABE 024 (24.98 CD)	REVELLING/RECKONING
21	21	30	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
22	NEW		THE LOVE DOCTOR MARDI GRAS 1055 (10.98/16.98) HS	DOCTOR OF LOVE
23	19	3	EVERYTHING BUT THE GIRL ULTRA 1082 (16.98 CD)	BACK TO MINE
24	24	6	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM
25	32	5	JAMES HALL & WORSHIP AND PRAISE DESTINY 7701 (10.98/16.98) HS	WE ARE AT WAR
26	RE-ENTRY		RYAN ADAMS BLOODSHOT 20071 (15.98 CD) HS	HEARTBREAKER
27	28	15	SOUNDTRACK TVT SOUNDTRAX 6940/TVT (17.98 CD)	MISS CONGENIALITY
28	17	8	EVA CASSIDY BLIX STREET 10073 (16.98 CD)	TIME AFTER TIME
29	44	5	CHUCK BROWN YOUR GAME... LIVE AT THE 9:30 CLUB, WASHINGTON, D.C. RAW VENTURE 9/LIAISON (11.98/17.98)	
30	30	5	ROBERT CRAY RYKODISC 10611/RYKO PALM (16.98 CD)	SHOULDA BEEN HOME
31	25	4	JIGMASTAS BEYOND REAL 016*/LANDSPEED (17.98 CD) HS	INFECTIOUS
32	33	3	SIGUR ROS PLAY IT AGAIN SAM 1* (16.98 CD)	AGAETIS BYRJUN
33	31	6	VARIOUS ARTISTS JAMDOWN 40045 (10.98/16.98)	DANCEHALL XPLOSION 2001
34	26	4	MXPX FAT WRECK CHORDS 631* (11.98 CD)	THE RENAISSANCE EP
35	RE-ENTRY		ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT MUSIC MATTERS 9020 (13.98/17.98) HS	THE IRISH TENORS: ELLIS ISLAND
36	40	16	BAD BOY JEFF WHAT IF 364/E-LASTIK (15.98 CD) HS	THE BEST OF FREESTYLE MEGAMIX
37	27	13	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT
38	42	6	STRETCH ARMSTRONG SPIT 1601*/LANDSPEED (17.98 CD) HS	STRETCH ARMSTRONG PRESENTS SPIT
39	35	12	CONJUNTO PRIMAVERA FONOVIISA 6104 (8.98/12.98) HS	ANSIA DE AMAR
40	34	53	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
41	RE-ENTRY		REV. CLAY EVANS AND THE AACR MASS CHOIR MEEK 4014 (11.98/16.98)	CONSTANTLY
42	39	54	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
43	29	15	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION
44	37	5	VARIOUS ARTISTS JAMDOWN 40046 (10.98/16.98)	REGGAE XPLOSION 2001
45	NEW		VARIOUS ARTISTS VANGUARD 79582 (16.98 CD)	AVALON BLUES — A TRIBUTE TO THE MUSIC OF MISSISSIPPI JOHN HART
46	RE-ENTRY		DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW
47	43	13	BANDA EL RECODO FONOVIISA 6102 (8.98/12.98) HS	CONTIGO POR SIEMPRE
48	RE-ENTRY		DELBERT MCCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL
49	RE-ENTRY		VARIOUS ARTISTS JAMDOWN 40044 (10.98/18.98)	RIDDIM RYDERS VOL. 1
50	36	5	THE STRING CHEESE INCIDENT SCI 1009/FIDELITY (16.98 CD) HS	OUTSIDE INSIDE

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 (Gold). ▲ Certification of 200,000 units (Platinum). ◆ Certification of 400,000 units (Multi-Platinum). *Asterisk indicates vinyl LP is available. †Most tape prices are suggested lists. ‡Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ■ Indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

UMVD Alters Dating Policy As One-Stops Question Cutoffs

CHANGES: Universal Music and Video Distribution (UMVD) is tinkering with one of the basics of music retailing—the 60-days dating for product payments. Starting with music product bought in Sep-

tember, the company is rolling back its 2% early-payment discount to 30 days. Customers can still qualify for a 60-days early-payment discount, but it has been reduced—to 1.5% if payment is by check or

1.75% if payment is by electronic transfer of funds.

UMVD executives were unavailable for comment, but industry observers suggest a couple of reasons for the changes. First, apparently some of the larger music merchants are in the habit of missing the early-payment deadline but still taking a 2% deduction. Second, UMVD clearly is encouraging accounts to pay electronically.

But the primary reason appears to be because of the increased sophistication in managing inventory. Since the mid-'90s, music chains have changed the way they order product. In the old days, labels used to push chains to take eight weeks' worth of inventory on initial buy-ins, but today many accounts are only buying three or four weeks' worth, thanks to better inventory management tools and increased distribution capabilities on the part of the majors that truly allow for just-in-time delivery.

As one distribution type observes, "People can control inventory better and don't need to warehouse product as much anymore. Besides, most of the product is sold before they have to pay for it."

While some accounts may view it as a .25% price increase, those contacted by *Billboard* say they don't see the change as a negative. "It seems to me that [UMVD] is offering so many things that have extended dating, what's the difference if you get 360-days dating for classical and you pay for it in 330 days?" asks the head buyer for

one of the 10 largest accounts in the U.S. "While I don't like anything that can be viewed as an increase, I also realize that everyone has to look at how they can improve their business."

IN RESPONSE to its being cut off by UMVD, Norwalk Distributors has written an appeal to Vivendi chairman **Jean-Marie Messier** to be reinstated as an account. The letter, signed by Norwalk president **David**

been cut off, it is buying Universal product from a competitor, Valley Media, "at exorbitant prices," which is affecting the company's customer service and profitability.

Ogilvie dismisses the notion that he had anything to do with Norwalk's predicament. "If I am that powerful, maybe I should plan four more fishing trips," he quips. Urie was unavailable for comment.

Norwalk executives, like those at the other 15 or so one-stops that were cut off (Retail Track, *Billboard*, June 16), say that not only are they hurt by UMVD's actions, they are frustrated that the major wouldn't give any reasons for ceasing to do business with the targeted wholesalers—a silence that led to the Ogilvie-fishing-trip theory.

In an effort to get some answers for Norwalk and the other one-stops, I polled distribution and sales executives at the other majors and asked them to speculate on what caused UMVD to drop the one-stops. The consensus of UMVD's competitors is that UMVD executives apparently are viewing the Pacific Coast One-Stop Chapter 11 filing as a wake-up call.

One distribution executive says, "There is a lot of risk in the one-stop community right now. UMVD appears to be trying to be proactive by looking for potential problems, instead of waiting for another Pacific Coast to fall on them." Another suggests that UMVD looked at one-stops by geographic market and cut off the smaller ones in those markets. Still another worries that the UMVD action could trigger further bankruptcies—the very scenario that it is trying to avoid. Stay tuned on this one.

WHO'S ON FIRST? The on-again, off-again talks about BMG buying Columbia House are on again. At least that's what sources are saying this month. Supposedly, Warner Music Group and Sony Music Entertainment are once again trying to sell their record club to BMG, which would merge it with its own record club, BMG Direct. The deal would create a company with revenue of about \$1.5 billion. The last time the parties were negotiating the deal, its owners were trying to value Columbia House at about \$500 million.

ON THE BLOCK: Red Distribution is being shopped by Edel Music, sources say. Edel bought 80% of Red in October 1999, in a deal that called for the company to pay Sony Music Entertainment \$75 million. Executives at two of the majors confirmed to *Billboard Bulletin* that Edel has approached them to determine if they had any interest in buying the distributor.

But Edel chairman/CEO **Michael Haentjes** says rumors that Red is up for sale are "not true. We have said we are going to sell non-core assets, but Red is a core asset."



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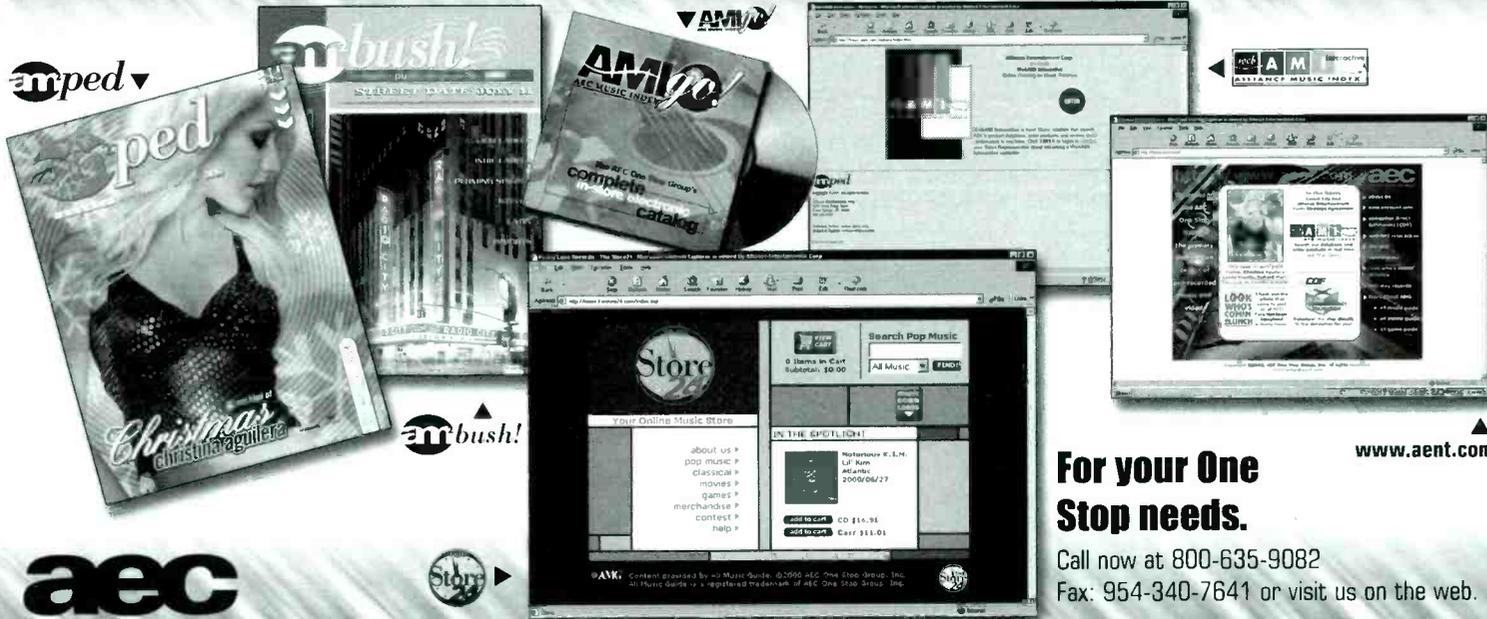
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Shropshall Sr., alleges that a fishing trip taken by UMVD president **Jim Urie** and **Bruce Ogilvie**, who is a principal in Super Discount CDs, a Norwalk competitor, may have played a role in the company being cut off. The letter points out that, prior to the fishing trip, Norwalk was not one of the one-stops listed on a widely distributed internal Universal memo that named the wholesalers UMVD would no longer sell to—but Norwalk was cut off immediately after Urie's return from his fishing trip.

Norwalk says that it is on target to do \$80 million in revenue this year and probably would have made \$15 million in purchases from UMVD. Since the company has

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Kidzup Launches Vaccination Plan, 'Toddlers' Series

KIDZUP'S WINNING SHOT: Kidzup, the Canadian children's label that dedicates 40% of its sales to charity, has taken an even more proactive approach to making the world a better place for kids. According to **Wendy Wiseman**, co-founder of the Montreal-based company (and one of its songwriters), her Kidzup Foundation has signed a deal with World Vision Canada in which the organization will vaccinate a child for every album it sells.

The arrangement is retroactive to May 1, 2000, which

equates to more than 300,000 vaccinations, based on last year's sales alone. "Next year, we're pledging to vaccinate 1 million kids," Wiseman says. The anticipated triple leap in sales is expected to occur following Kidzup's signing a major distribution deal. Wiseman says details will be announced in the near future.

"I love the direction that the Kidzup Foundation is moving [in]," she says. "It now feels tangible that we are actually helping children."

Kidzup is also working with

Wal-Mart on a back-to-school promotion featuring Kidzup audio. Themed displays of its product—33-count counter displays, holding 15 CDs and 18 cassettes in four titles—will be set up in various Wal-Mart departments, including clothing, toys, and back-to-school, Wiseman says. The promotion will run in the U.S. and Canada.

In addition, the company is coming out with its own line of Kidzup togs in spring 2002 in Canada (with the U.S. to follow), in the zero to 6X size range. It will include such items as girls' shorts, dresses, hats, gloves, and backpacks.

Wiseman says Kidzup is also doing a promotion with Canadian *Reader's Digest*, offering a three-title "Ultimate Toddlers Collection" (*Sleepy Time for Toddlers*, *Country Time for Toddlers*, and

ship theme and features vignettes centered on each of the American Girls—with plenty of singing and dancing."

Additionally, Pleasant Company recently released its first video, *Amelia's Moving Pictures*, spun off one of Pleasant Company's non-American Girls franchises, the Amelia books by **Marissa Moss**. Based on the book *Amelia's Notebook*, the animated *Amelia's Moving Pictures* came out in May.

LITHGOW-A-GO-GO: **John Lithgow**, the distinguished film/TV actor whose 1999 Sony Wonder album *Singin' in the Bathroom* was one of the finest kids' releases of that year, has a new book and audio product coming out in September on Simon & Schuster. Called *Marsupial Sue*, it's based on a comical, elegant song Lithgow wrote. The \$17.95 picture book (illustrated by **Jack E. Davis**) comes with a CD of Lithgow performing the song, along with an instrumental-only track included for sing-along purposes.

KID RHINO-RAMA: Kid Rhino has a slew of licensed-character audio to unleash on the world, including the just-released Powerpuff Girls' first book-and-cassette package, *Mojo Jojo's Rising Read-Along*. The \$7.98 title—starring the cartoon kindergarten superheroines Blossom, Bubbles, and Buttercup—chronicles the creation of the girls' archrival, Mojo Jojo, the hilariously over-spoken simian who fancies himself a genius. There's a new Powerpuff Girls musical album on the way, as well: *The City of Soundsville*, out Sept. 18.

The first Powerpuff Girls music compilation, last year's alt-rock-oriented *Heroes & Villains*, spent seven consecutive weeks atop the *Billboard* Top Kid Audio chart.

Also due are a number of cartoon-theme compilations, including a pair of "Toon Tunes TV Themes": *Action-Packed Anthems* (featuring music from *Spiderman*, *X-Men*, *The Tick*, *Sailor Moon*, *The Powerpuff Girls*, and more) and *Funny Bone Favorites* (featuring music from *George of the Jungle*, *Dexter's Laboratory*, *The Flintstones*, *Peanuts*, *Johnny Bravo*, and more). The street date is Aug. 7.

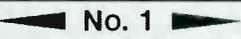
Plus, there's *That's All Folks! Classic Songs From Looney Tunes and Merrie Melodies*, out Aug. 21; *Cardcaptors: Songs From the Hit TV Series*, streeting Sept. 18; *Dance and Sing: The Best of Nick Jr.*, due Oct. 2; and *The Best of Nicktoons*, also in stores Oct. 2.

Assistance in preparing this column was provided by *Emily Meyer* in Chicago.

Billboard®

JUNE 30, 2001

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
				
				
1	1	2	KEB' MO' OKEH/EPIC 63829/SONY WONDER(9.98 EQ/16.98)	BIG WIDE GRIN
2	2	138	VARIOUS ARTISTS ● MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO(3.98/6.98)	TODDLER FAVORITES
3	3	16	VARIOUS ARTISTS WALT DISNEY 860693(11.98/17.98)	DISNEY'S GREATEST: VOL. 1
4	5	18	VARIOUS ARTISTS WALT DISNEY 860692(9.98/12.98)	RADIO DISNEY JAMS VOL. 3
5	4	236	TODDLER TUNES BENSON 84056(3.98/5.98)	26 CLASSIC SONGS FOR TODDLERS
6	7	16	VARIOUS ARTISTS WALT DISNEY 860694(11.98/17.98)	DISNEY'S GREATEST: VOL. 2
7	NEW ▶		WILLIE NELSON ISLAND 548810/IDJMG(11.98/17.98)	RAINBOW CONNECTION
8	8	285	VARIOUS ARTISTS ▲ WALT DISNEY 860605(6.98/9.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
9	12	3	READ-ALONG WALT DISNEY 860489(9.98 CD)	ATLANTIS-THE LOST EMPIRE
10	10	250	VARIOUS ARTISTS ● WALT DISNEY 860897(9.98/12.98)	DISNEY'S PRINCESS COLLECTION
11	9	35	READ-ALONG ● WALT DISNEY 860477(6.98/9.98)	TOY STORY 2
12	13	137	VEGGIE TUNES BIG IDEA/WORD 9468/LYRICK STUDIOS(5.98/8.98)	VEGGIE TUNES 2
13	6	4	THE COUNTDOWN KIDS 100 SONGS FOR KIDS: MOMMY AND ME 4 CD SET HEARTLAND 00831/TIME LIFE(29.98 CD)	
14	14	102	BEAR WALT DISNEY 860640(9.98/12.98)	BEAR IN THE BIG BLUE HOUSE
15	17	164	VEGGIE TUNES ● BIG IDEA/WORD 9451/LYRICK STUDIOS(5.98/8.98)	VEGGIE TUNES
16	15	4	DRAGON TALES KID RHINO 76727/RHINO(9.98/13.98)	DRAGON TUNES
17	11	12	TWILA PARIS SPARROW 51782(15.98 CD)	BEDTIME PRAYERS
18	16	35	FRED MOLLIN WALT DISNEY 860677(9.98/12.98)	DISNEY'S LULLABY ALBUM
19	21	41	VARIOUS ARTISTS BMG SPECIAL PRODUCTS 44570(1.98/4.98)	KID'S DANCE PARTY
20	19	68	VARIOUS ARTISTS WALT DISNEY 860980(9.98/12.98)	RADIO DISNEY JAMS VOL. 2
21	22	234	CEDARMONT KIDS CLASSICS ▲ BENSON 82217(3.98/5.98)	ACTION BIBLE SONGS
22	20	224	CEDARMONT KIDS CLASSICS ● BENSON 82218(3.98/5.98)	SUNDAY SCHOOL SONGS
23	18	30	VEGGIE TUNES BIG IDEA/WORD 86090/LYRICK STUDIOS(6.98/10.98)	QUEEN, A KING, AND A VERY BLUE...
24	RE-ENTRY		THE COUNTDOWN KIDS MOMMY AND ME: TWINKLE TWINKLE LITTLE STAR MADACY 50572(2.98/5.98)	
25	RE-ENTRY		THOMAS & FRIENDS KID RHINO 76757/RHINO(7.98/11.98)	THOMAS' SONGS & ROUDHOUSE RHYTHMS

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.



by *Moira McCormick*

Rock Time for Toddlers). The promotion may follow in the U.S., Wiseman says.

MORE BOOK EXPO: Child's Play brought back plenty of kids' audio news from the annual BookExpo America, held June 1-3 at McCormick Place in Chicago, some of which we covered in the last audio installment of Child's Play. But there was so much news that we weren't able to fit it all in, so what follows is more of what we gleaned. The rest will run in the July 14 *Child's Play*.

PLEASANT TIDINGS: There's a new American Girls audio release on the way from Pleasant Company, the Wisconsin-based creator of the phenomenally successful American Girls historical dolls, books, accessories, clothes, etc. So far, the company has released two first-rate music albums, *The American Girls Christmas* and *The American Girls Revue*. The latter consists of original music by **Gretchen Cryer** and **Nancy Ford** from the live musical staged at Chicago's American Girls Place, so far the world's only American Girls retail store.

According to company spokeswoman **Julie Parks**, a new live show will launch at the end of September called *Circle of Friends: An American Girls Musical*. "We're hoping for the CD to be available in October or November," Parks says, noting that the new show "has a friend-

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Talking With Microsoft About DRM Developments In Digital Music Players

DRM DEBATE: RealNetworks has become the latest entrant into the highly competitive business of digital rights-management (DRM) services. The company announced June 20 that it will launch RealSystem Media Commerce Suite—a security technology that will serve as the rules platform for the MusicNet subscription service from BMG Entertainment, EMI Recorded Music, Warner Music Group, and Real.



POOLE

But Real isn't the only company pursuing an end-to-end strategy that includes everything from media player software to rights management. Microsoft—one of the current leaders in music DRM—has long been pursuing a similar approach. *Sites + Sounds* recently caught up with Microsoft's **Will Poole**, VP of the Windows digital media division, to talk about the evolution of the digital music business and the company's position in the music marketplace.

What's your take on the state of DRM? As much as the music industry likes the concept of it, it is not in very active use at this point.

You have to look at two distinct uses of DRM in the music industry. The first is the commerce end. I want to go and buy a song and download it from a retailer. There's no question that that is not going as fast as anyone had hoped.

The second and more important use is to look at the success that DRM has had in enabling new models of promotion. If you think about it, for commerce, DRM is the ultimate try-before-you-buy. It will let you listen to something once and then click to buy it. So, in promotion, it's really the best tool that's come to the music industry since radio. The ability to take a new single and let that be downloaded, moved around on peer-to-peer distribution systems, and have some links to concert information and to retailers is an amazing tool. Without DRM, that would not be possible.

I suggest the commerce model will take a while to come around, as people try to figure out what is the right offering that will get people interested. The current belief is in subscription-based tethered music—you subscribe, [and then] you can download either a fixed amount or all you want, depending on the model. But that content then cannot be copied or can only be copied to devices that recognize the same business rules that the PC does. That's a model people believe will have a combination of commerce and promotional digital downloading that will make sense.

Are you one of the believers in that model?

I'm a believer that there needs to be a viable replacement for the richness that was offered by Napster. I'm a believer that consumers want the convenience in downloading

music. I'm also a believer that consumers are willing to pay to get that convenience—to get quality, to get confidence that what they're listening to is the entire song and that there's no problems when they download it, and it just happens. So, I'm a believer in the model overall. Whether a tethered download hanging off a subscription is the right answer, I can't tell you. I think it's a good start, but there has to be a portable device story as well.

There's no talk of transfer to device in the initial rollout of major-label-backed subscription offerings. Why is the transfer-to-device option rolling out slower?

The problem with subscription rental models, if you want to get geeky about it for a minute, is that they require a clock on the portable device. So when you download music to it, it recognizes, "This stuff expires at the end of the month." None of the portable devices have clocks.

So it will take another generation of devices before we see legitimate transfer capabilities?

There is going to have to be a happy medium. The services are not going to take off if they don't have good portable device stories.

Will the rollout of major-label-backed subscription services spur



by Brian Garrity

a vital DRM business as well?

There will be a more vital DRM business in the promotional area for music and around video than in commerce for music. But it is a necessary step and probably the biggest step ever taken for commerce-based distribution of music.

Is MSN Music, which supposedly wants to offer its own subscription service, separate from the Microsoft format/DRM effort?

That's correct. MSN Music is effectively an internal customer of ours. We're really the platform group. We work with MSN Music but at the same time with **Dave Goldberg** at Launch, and we work with people at MTV and VH1. We're the enabling technology service platform underneath the media player experience that you get in Windows.

An updated version of the Windows Media Player will be packaged with the new Windows XP operating system. What are the standout features of the latest version of the player?

Enhanced access from the Windows shell to be able to see things like album art within a folder view. Being able to burn CDs more easily—that will be built into the operating system. Being able to play a DVD in the same interface as when you're playing a CD. If you think about the dorm-room scenario, which is core to the music-buying public, the PC is becoming a central entertainment device. So now you can have an all-in-one interface where you can play your CDs, downloaded music, and DVDs in one simple, slick interface. We've also improved the quality of the video and audio, and we've improved integration with portable devices.

As this comes to market, the music-player business is as competitive as it has ever been, when you look at what RealNetworks and MusicMatch are doing. What is your read on that space, and how does Microsoft pick up market share?

Certainly there's a tremendous amount of competition for consumers' attention with media players. Those range to everything from AOL's Winamp to MusicMatch to Windows Media Player to RealJukebox. And on the Mac, Apple is pushing iTunes technology. So it's an area that's quite crowded—there's a lot of really good software out there.

We feel great about the progress we've made in the last year. We've had the highest growth rate of any of the major players since we launched Version 7 of the media player not quite a year ago. We've gained about 5 million new users over that time. I think the stats show right now about 50% of home users and 54% of work users use the Windows Media Player.

The interesting thing is that many

people use multiple players. So the challenge is to become the preferred player—the one people use most of the time, or all of the time, if it were appropriate. So that's really our goal now: adding more capabilities, increasing ease of use, adding CD-burning and the all-in-one playback capabilities. That's going to shift us from being one of the media players that people use to, in many cases, being their primary or preferred player.

Why are we operating in an environment where people use multiple players?

One reason is preferences. If you grew up downloading MP3s and using Winamp, you use that. But then when you want to rip your own CDs and manage a media library, you use Windows Media Player. People can choose them. If you watch younger people using PCs, they have lots of things open. They do lots of things. They're great at multi-tasking, and so they will use whatever piece of software seems appropriate to them for the need. The other reason is there are some formats that don't play across players. So if you have a promotional track you've downloaded that's offered in only, say, Liquid Audio, you might be using the Liquid Audio player. But your primary player may be Windows Media Player.

There's been a lot of press lately about companies—RealNetworks specifically—attempting to move the media player off the PC

and into other devices, like video-game consoles. Does Microsoft have similar plans? How important is it to get that software into other environments?

It's critical we get the media to become compatible everywhere possible. But our first goal is to get the Windows Media format supported ubiquitously. And there we are way out ahead. We've got over 60 devices shipping today that support our format, ranging from the Iomega device to the new Creative Nomad Jukebox, the new stuff from Rio, you name it. . . . Support of the media player itself is an interesting opportunity for us. Obviously, our player is supported in many of the devices that Microsoft makes, like the Compaq iPAQ. We provide the entire operating system for that device, and that includes our player. And we've downloaded huge numbers of players for Pocket PCs.

We also have our technology supported on things like the Zap Media Zap Station and set-top boxes. So we've been quite successful in the non-PC space in terms of getting our formats and technologies accepted there. But we'll certainly compete with Real on an ongoing basis. . . . That's why our No. 1 goal is to get the format supported in all devices. Because then, if the manufacturers want to license additional software from us to use our interface and playback software, that's fine, too.

TRAFFIC TICKER

Top Online Retail Sites

Traffic In May

TOTAL VISITORS (in 000s)	
1. amazon.com	18,928
2. bmgmusic.com	5,956
3. columbiahouse.com	4,914
4. cdnow.com	4,473
5. barnesandnoble.com	4,223
6. walmart.com	3,119
7. bestbuy.com	2,906
8. bluelight.com	2,600
9. buy.com	2,241
10. circuitcity.com	1,283

AVERAGE PAGE VIEWS PER VISITOR PER MONTH	
1. amazon.com	15.6
2. buy.com	12.4
3. columbiahouse.com	12.3
4. towerrecords.com	10.6
5. bestbuy.com	10.3
6. cdnow.com	9.3
7. walmart.com	8.0
8. bluelight.com	7.3
9. barnesandnoble.com	6.9
10. emusic.com	6.7

AVERAGE MINUTES PER VISITOR PER MONTH	
1. amazon.com	13.0
2. columbiahouse.com	12.0
3. cdnow.com	11.8
4. bmgmusic.com	8.5
5. buy.com	7.8
6. bestbuy.com	7.6
7. towerrecords.com	7.4
8. barnesandnoble.com	7.2
9. circuitcity.com	6.8
10. walmart.com	5.9

Source: Media Matrix, May 2001. Sites categorized by Billboard. Jupiter Media Matrix Media Matrix defines visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Matrix sample.

Billboard

JUNE 30, 2001

Top Internet Album Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST	BILLBOARD 200 RANK
1	NEW		TAKE OFF YOUR PANTS AND JACKET MCA 112627	BLINK-182	1
2	1	2	AMNESIAC CAPITOL 32764	RADIOHEAD	8
3	2	2	ESSENCE IDJMG 170197/LOST HIGHWAY	LUCINDA WILLIAMS	55
4	4	6	MOULIN ROUGE INTERSCOPE 493035	SOUNDTRACK	4
5	3	15	SONGBIRD BLIX STREET 10045	EVA CASSIDY	—
6	16	24	O BROTHER, WHERE ART THOU? ▲ MERCURY (NASHVILLE) 170069	SOUNDTRACK	16
7	10	30	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	ENYA	30
8	7	4	BREAK THE CYCLE FLIP/ELEKTRA 62626/EEG	STAIN'D	2
9	NEW		THE INVISIBLE BAND INDEPENDIENTE 85788/EPIC	TRAVIS	39
10	NEW		BIG WIDE GRIN OKEH/EPIC 63829/SONY WONDER CS	KEB' MO'	199
11	8	5	REVEAL WARNER BROS. 47946*	R.E.M.	58
12	15	13	DROPS OF JUPITER ▲ AWARE/COLUMBIA 69888/CRG	TRAIN	11
13	9	3	TIME* SEX* LOVE* COLUMBIA (NASHVILLE) 85176/SONY (NASHVILLE)	MARY CHAPIN CARPENTER	88
14	NEW		ZOOM EPIC 85336	ELECTRIC LIGHT ORCHESTRA	94
15	5	5	LIVE AT BLUES ALLEY BLIX STREET 10046	EVA CASSIDY	—
16	14	6	WINGSPAN: HITS AND HISTORY ▲ MPL 32946/CAPITOL	PAUL MCCARTNEY	25
17	NEW		SUGAR RAY LAVA/ATLANTIC 83414*/AG	SUGAR RAY	6
18	13	5	WEEZER Geffen 493045/INTERSCOPE	WEEZER	10
19	RE-ENTRY		EVERYDAY ▲ RCA 67988	DAVE MATTHEWS BAND	15
20	11	5	LATERALUS TOOL DISSECTATIONAL/VOLCANO 31160/ZOMBA	TOOL	9

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

Home Video

MERCHANTS & MARKETING

Paramount Has High Hopes For 'Godfather' Of All DVD Releases

BY ANNE SHERBER

By the end of the year, the Consumer Electronics Assn. estimates that 23 million homes will have purchased a DVD player. And Paramount Home Entertainment is counting on a pretty hefty percentage of those homes wanting to buy a copy of *The Godfather DVD Collection*.

Eagerly anticipated by consumers and available for the first time on DVD, the five-disc set will hit retail during a time of "unprecedented demand for content," says Meagan Burrows, Paramount executive VP of sales and marketing. She claims that the title's marketing campaign is the largest ever assembled by the

studio for a DVD title.

Sold only as a boxed set for \$74.95, *The Godfather DVD Collection* contains *The Godfather*, *The Godfather Part II* (on two discs), and *The Godfather Part III*. Consumers who purchase the collection will get nearly 15 hours of programming.

A bonus disc gathers three hours of extra material chosen by director Francis Ford Coppola, who collected three Oscars for his cinematic saga of the Corleone family.

"Paramount gave us the ability to supervise every aspect, and we've been able to prepare the archives for this release," Coppola says, adding that Paramount allowed him the cre-

ative vision to assemble the DVD set that he wanted to see released.

The bonus disc contains "Francis Ford Coppola's Notebook," an inside look at transforming *The Godfather* from book to screen; a look at many of the New York Lower East Side locations where the movies were filmed, with production designer Dean Tavolaris; a 73-minute documentary on the film's origins, including screen tests and rehearsals; "The Godfather Behind the Scenes 1971," a featurette from the original theatrical release; "The Cinematography of *The Godfather*" with Gordon Willis; two featurettes focusing on "The

Music of *The Godfather*" with music supervisors Nino Rota and Carmine Coppola; an interview with Francis Ford Coppola and *The Godfather* author/co-screenwriter Mario Puzo, who died in 1999; a Corleone family tree and time line; storyboards; Oscar acceptance speeches; deleted scenes; and the normal array of cast bios, trailers, and filmmaker biographies. Several hidden features are also included on the bonus disc.

Movie fans also had some input, according to Burrows. "We talked to consumers through Web sites, and as a result, this boxed set is a *Godfather* fan's wish list," she notes.

The appearance of the *Godfather* trilogy on DVD is a wish come true for retailers, too. At Amazon.com, the title has been the site's second-most-requested DVD to date, company spokeswoman Emily Glassman says. The site's most-requested title is the *Star Wars* trilogy, which has yet to be scheduled for a DVD release.

According to Glassman, on the first day of pre-sales for *The Godfather*, the title jumped to No. 1 at Amazon, outstripping pre-orders for *Gladiator* and *The Matrix* when their DVD release plans were set.

Glassman says that since *The Godfather* is one of the most-sought-after titles to be released on DVD, the site kept track of customers who wanted to purchase the title. When a release date was announced, each of those consumers received an e-mail informing them of its availability to pre-order. The set will arrive in stores Oct. 9.

Tower VP of sales and marketing John Thrasher says the chain is also accepting pre-orders for *The Godfather DVD Collection* and expects it will be a best seller.

"These discs are pretty rare in their quality, and actually having [Francis Ford] Coppola go back and talk about the movies makes the package very attractive," he says. In addition, Thrasher believes the price point for the collections will make it an attractive holiday purchase.

"With what *The Godfather* set has, it's roughly equivalent to what people paid for *The Sopranos*—which some people believe is a further installment of *The Godfather*," he says.

While single-unit sales for many

classic films reissued on DVD have sold in the millions, boxed sets are tougher to predict.

Paramount president of worldwide video Eric Doctorow offers no fore-



DOCTOROW

cast, but he says that the studio's marketing effort "will be enormous" and that "expectations for the set are very high."

Advertising for the title will be rolled out in two waves, including a monthlong series of ads at street date, followed by a holiday campaign. Burrows says the advertising effort will reach 95% of U.S. homes at least 10 times, from October to January 2002.

HBO Home Video Prepares For Whole New Ballgame With September Release Of '61*'

PLAY BALL: HBO Home Video many have had hits with *The Sopranos* and *Sex and the City*, but the company is looking to drive sales out of the park with *61**. The HBO film chronicles the historic 1961 home-run race between New York Yankee stars **Mickey Mantle** and **Roger Maris**, both of whom were out to break **Babe Ruth's** longstanding record of 60 home runs in one season. Maris won the contest, finishing the season with 61 homers. The infamous asterisk on the record footnotes that Maris played more games than Ruth to achieve the feat.

Directed by **Billy Crystal**, who followed the event as a child, *61** will arrive in stores Sept. 11, immediately prior to divisional championship contests and the World Series. The DVD video is priced at \$19.98, and for the first time, HBO will release the title at direct-to-sell-through pricing on VHS. The VHS version is priced at \$14.95.

"We hope the Yankees make it into the world series," HBO VP of marketing **Cynthia Rhea** muses, but she adds that "this movie

did well everywhere" when it originally aired on the network. In fact, in New York, she says, the telefilm ranked third in the national ratings.

Rhea says the "fully loaded" DVD will be the company's most ambitious to date, featuring audio commentary by Crystal, which Rhea describes as "classic Crystal: informative, but funny." Other bonus footage includes the hour-long documentary *The Greatest Summer of My Life: Billy Crystal and the Making of 61**, a time line of events during that famous season, and biographical information on Mantle and Maris.

Marketing plans include cross-promotions with Major League Baseball, with in-stadium giveaways of the DVD and VHS. Advertising is scheduled for *Sports Illustrated*, *Entertainment Weekly*, and *USA Today*. A radio promotion is also planned for the top 12 markets.

"This will be a strong collectable for the fourth quarter," says Rhea, "because it's about a moment in time that won't change."

'TIGER' BY THE TAIL: Columbia TriStar Home Entertainment reports that *Crouching Tiger, Hidden Dragon* is the company's fastest-selling DVD

title to date. The winner of four Academy Awards, the martial arts film is flying off shelves faster than the slick chops and karate kicks in the film. According to Columbia, the first-day sell-off rate was 23%, and the first-week sales rate was 60% of the total shipment of more than 1 million units to retail. The DVD was also the top renting title of the week, according to VidTrac results compiled by the Video Software Dealers Assn. (VSDA). *Crouching Tiger, Hidden Dragon* hit stores June 5.

KNOW YOUR RATINGS: The VSDA has designated July as "ratings awareness month" to ensure that R-rated movies and mature-rated video games are not sold or rented to minors.

The VSDA's Pledge to Parents has provided retailers with guidance for the past 10 years. But in light of recent Federal Trade Commission reports blasting the industry for not enforcing ratings codes, the trade organization thinks it's time for a refresher course.

The VSDA is encouraging retailers to retrain employees about Pledge to Parents policies, to make movie ratings materials available in-store for consumers, to display a poster (provided by the VSDA) explaining the Motion Picture Assn. of America rating system, and to revise any terms of the policy to reflect additional parental guidelines.

Retailers can get more information about Pledge to Parents and order in-store display materials by contacting **Kirk Bowman** at 800-955-VSDA, ext. 233.

In addition, the VSDA has snagged a cross-promotion with Nestlé that will run through Nov. 30. Called Nestlé/VSDA VideoCash, the promotion will offer consumers gift certificates worth up to \$5 off VHS or DVD rentals at VSDA member stores. The certificates are available by mail with the purchase of select Nestlé products.

More than 30 Nestlé brands, including Stouffer's, Taster's Choice, Coffee Mate, Juicy Juice, Alpo, and others, will be included in the VideoCash promotion. Consumers will be alerted to the offer through a series of national print ads scheduled for major market newspapers throughout the summer. A separate campaign will be targeted to Hispanic supermarkets.

PICTURE THIS



by Eileen Fitzpatrick

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VHS/DVD



PLAYBOY HOME VIDEO

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Top VHS Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY VIDEO SCAN SM

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
No. 1								
1	1	7	THE EMPEROR'S NEW GROOVE	Walt Disney Home Video Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
2	2	6	MISS CONGENIALITY	Warner Home Video 18976	Sandra Bullock	2000	PG-13	22.98
3	NEW		THE ORIGINAL KINGS OF COMEDY	Paramount Home Video 156513	Steve Harvey D.L. Hughley	2000	R	14.95
4	NEW		ME, MYSELF & IRENE	FoxVideo 2001496	Jim Carrey Renee Zellweger	2000	R	14.98
5	3	3	GONE IN 60 SECONDS	Touchstone Home Video Buena Vista Home Entertainment 21793	Nicolas Cage Angelina Jolie	2000	PG-13	19.99
6	NEW		THE QUEENS OF COMEDY	Paramount Home Video 860483	Miss Laura Hayes Adele Givens	2000	R	14.95
7	5	11	102 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99
8	4	3	TORA! TORA! TORA!	FoxVideo 2001292	Jason Robards Martin Balsam	1970	G	14.98
9	NEW		SHAFT	Paramount Home Video 156283	Samuel L. Jackson	2000	R	14.95
10	NEW		THE CELL	New Line Home Video Warner Home Video 5185	Jennifer Lopez	2000	R	14.95
11	6	3	WHAT LIES BENEATH	DreamWorks Home Entertainment 86404	Harrison Ford Michelle Pfeiffer	2000	PG-13	19.99
12	7	12	REMEMBER THE TITANS	Walt Disney Home Video Buena Vista Home Entertainment 21736	Denzel Washington	2000	PG	22.99
13	8	5	MISSION: IMPOSSIBLE 2	Paramount Home Video 156273	Tom Cruise	2000	PG-13	14.95
14	13	13	GLADIATOR	DreamWorks Home Entertainment 86026	Russell Crowe	2000	R	19.99
15	9	23	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	14.98
16	12	10	BIG MOMMA'S HOUSE	FoxVideo 2001291	Martin Lawrence	2000	PG-13	14.98
17	11	3	U-571	Universal Studios Home Video 86109	Matthew McConaughey Bill Paxton	2000	PG-13	19.98
18	10	12	RUGRATS IN PARIS: THE MOVIE	Nickelodeon Video Paramount Home Video 336723	Animated	2000	G	22.95
19	15	3	ROAD TRIP	DreamWorks Home Entertainment 86392	Tom Green	2000	NR	14.99
20	NEW		AUTUMN IN NEW YORK	MGM Home Entertainment 1001430	Richard Gere Winona Ryder	2000	PG-13	14.95
21	14	5	HOLLOW MAN	Columbia TriStar Home Video 04956	Kevin Bacon Elisabeth Shue	2000	R	14.95
22	18	37	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
23	RE-ENTRY		DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	9.98
24	17	3	BLUE'S CLUES: PLAYTIME WITH PERIWINKLE	Nickelodeon Video Paramount Home Video 839943	Not Listed	2001	NR	9.95
25	20	8	THE PATRIOT	Columbia TriStar Home Video 05702	Mel Gibson	2000	R	19.96
26	21	15	LOVE & BASKETBALL	New Line Home Video Warner Home Video 5063	Omar Epps Sanaa Lathan	2000	PG-13	14.95
27	NEW		THE ART OF WAR	Warner Home Video 18871	Wesley Snipes	2000	R	14.95
28	16	3	POWER RANGERS: TIME FORCE-FROM THE FUTURE	FoxVideo 2001287	Animated	2001	NR	14.98
29	23	15	LADY AND THE TRAMP II: SCAMP'S ADVENTURE	Walt Disney Home Video Buena Vista Home Entertainment 21226	Animated	2001	NR	26.99
30	NEW		DORA THE EXPLORER: WISH ON A STAR	Nickelodeon Video Paramount Home Video 874673	Animated	2001	NR	12.95
31	22	3	PITCH BLACK	Universal Studios Home Video 86110	Vin Diesel Cole Hauser	1999	R	14.98
32	31	3	STEPMOM	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon	1999	PG-13	9.95
33	25	12	MARY-KATE & ASHLEY: WINNING LONDON	Dualstar Video Warner Home Video 37332	Mary-Kate & Ashley Olsen	2001	NR	19.96
34	24	2	STEPHEN KING'S IT	Warner Home Video 3293	Richard Thomas John Ritter	1990	NR	24.95
35	26	20	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99
36	19	3	BOB THE BUILDER: CAN WE FIX IT?	Lyrick Studios 24101	Animated	2001	NR	14.99
37	27	15	MEET THE PARENTS	Universal Studios Home Video 86032	Ben Stiller Robert De Niro	2000	PG-13	22.98
38	NEW		DORA THE EXPLORER: SWING INTO ACTION!	Nickelodeon Video Paramount Home Video 874433	Animated	2001	NR	12.95
39	35	35	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	9.95
40	29	3	WHERE THE HEART IS	FoxVideo 2000726	Natalie Portman Ashley Judd	2000	PG-13	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications and VideoScan, Inc.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
No. 1					
1	NEW		CROUCHING TIGER, HIDDEN DRAGON (G-13)	Columbia TriStar Home Video 05938	Chow Yun-Fat Michelle Yeoh
2	1	2	TRAFFIC (R)	USA Home Entertainment 601813	Michael Douglas Benicio Del Toro
3	2	5	WHAT WOMEN WANT (PG-13)	Paramount Home Video 338383	Mel Gibson Helen Hunt
4	4	6	MISS CONGENIALITY (PG-13)	Warner Home Video 18976	Sandra Bullock
5	7	5	QUILLS (R)	FoxVideo 2001765	Geoffrey Rush Kate Winslet
6	5	4	BEST IN SHOW (PG-13)	Warner Home Video 18951	Eugene Levy Catherine O'Hara
7	10	3	VERTICAL LIMIT (PG-13)	Columbia TriStar Home Video 04964	Chris O'Donnell Robin Tunney
8	3	7	FINDING FORRESTER (PG-13)	Columbia TriStar Home Video 05717	Sean Connery Robert Brown
9	6	13	ALMOST FAMOUS (R)	DreamWorks Home Entertainment 87817	Billy Crudup Kate Hudson
10	18	15	MEET THE PARENTS (PG-13)	Universal Studios Home Video 86032	Ben Stiller Robert De Niro
11	19	3	REQUIEM FOR A DREAM (R)	Artisan Home Entertainment 11556	Ellen Burstyn
12	11	3	BEFORE NIGHT FALLS (R)	New Line Home Video Warner Home Video 5250	Javier Bardem Johnny Depp
13	12	4	PAY IT FOWARD (PG-13)	Warner Home Video 6799	Kevin Spacey Helen Hunt
14	15	2	SHADOW OF THE VAMPIRE (R)	Universal Studios Home Video 86309	John Malkovich Willem Dafoe
15	9	13	WONDER BOYS (R)	Paramount Home Video 332613	Michael Douglas Tobey Maguire
16	8	9	BILLY ELLIOT (R)	Universal Studios Home Video 87112	Jamie Bell Julie Walters
17	16	13	THE CONTENDER (R)	DreamWorks Home Entertainment 87808	Joan Allen Jeff Bridges
18	14	11	CHARLIE'S ANGELS (PG-13)	Columbia TriStar Home Video 05736	Cameron Diaz Drew Barrymore
19	17	6	ALL THE PRETTY HORSES (PG-13)	Columbia TriStar Home Video 04150	Matt Damon Penelope Cruz
20	13	9	MEN OF HONOR (R)	FoxVideo 2001670	Robert De Niro Cuba Gooding, Jr.

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Top DVD Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY VIDEO SCAN SM

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
No. 1					
1	NEW		CROUCHING TIGER, HIDDEN DRAGON (G-13) (21.95)	Columbia TriStar Home Video 05938	Chow Yun-Fat Michelle Yeoh
2	1	2	TRAFFIC (R) (26.98)	USA Home Entertainment 60181	Michael Douglas Benicio Del Toro
3	13	7	THE MUMMY-THE NEW ULTIMATE EDITION (PG-13) (29.98)	Universal Studios Home Video 21258	Brendan Fraser Rachel Weisz
4	2	3	VERTICAL LIMIT (PG-13) (27.96)	Columbia TriStar Home Video 05066	Chris O'Donnell Robin Tunney
5	RE-ENTRY		GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
6	RE-ENTRY		X-MEN (PG-13) (29.98)	FoxVideo 2000640	Patrick Stewart Ian McKellen
7	4	5	WHAT WOMEN WANT (PG-13) (29.99)	Paramount Home Video 338384	Mel Gibson Helen Hunt
8	3	2	CLOSE ENCOUNTERS OF THE THIRD KIND (PG) (27.95)	Columbia TriStar Home Video 12649	Richard Dreyfuss Teri Garr
9	5	3	DUNGEONS & DRAGONS (PG-13) (24.98)	New Line Home Video/Warner Home Video 5245	Justin Whalin Marlon Wayans
10	7	6	THE EMPEROR'S NEW GROOVE (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 21617	Animated
11	6	6	MISS CONGENIALITY (PG-13) (26.98)	Warner Home Video 18976	Sandra Bullock
12	9	29	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
13	8	4	TORA! TORA! TORA! (SPECIAL EDITION) (G) (24.98)	FoxVideo 2001317	Jason Robards Martin Balsam
14	11	9	MEN OF HONOR (R) (29.98)	FoxVideo 2001665	Robert De Niro Cuba Gooding, Jr.
15	16	88	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
16	12	4	PAY IT FORWARD (PG-13) (24.98)	Warner Home Video 18877	Kevin Spacey Helen Hunt
17	14	9	REMEMBER THE TITANS (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 22853	Denzel Washington
18	RE-ENTRY		ANY GIVEN SUNDAY (R) (24.98)	Warner Home Video 18322	Al Pacino Dennis Quaid
19	19	11	CHARLIE'S ANGELS: SPECIAL EDITION (PG-13) (27.96)	Columbia TriStar Home Video 06017	Cameron Diaz Drew Barrymore
20	NEW		THE REPLACEMENT KILLERS (R) (14.95)	Columbia TriStar Home Video 021629	Chow Yun-Fat Mira Sorvino

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Doors DVD Release On Image Entertainment Relights Fires

When Jim Morrison died in 1971, in many ways the Doors died with him. But to commemorate the 30th anniversary of Morrison's death, the remaining band members—keyboardist Ray Manzarek, guitarist Robby Krieger, and drummer John Densmore—reunited for *VH1 Storytellers: The Doors, a Celebration*. The Image Entertainment DVD/VHS release, due Tuesday (26), also features guest vocalists Scott Stapp from Creed and Scott Weiland from Stone Temple Pilots. *Billboard* spoke with Manzarek about the program and some of his other experiences with the Doors.

What was it like to reunite with your old bandmates?

Marvelous, absolutely marvelous—a great deal of fun. It was just like the old days, like an acid flashback. And it was good... it was good.

But, you know, you're not the same people. You grow up, you grow apart. The ice was broken by the joy of making music together. Playing "Light My Fire" again with John and Robby was one of the easiest things I've ever done.

Were you involved in making the DVD?

The Doors were all there for the

mixing of the sound. We worked with Bruce Botnick, our engineer/producer since the very beginning. I'm surprised everybody hasn't got-



ten onto DVD yet. The quality is infinitely better than VHS.

So I was very enthusiastic about the project. I thought it was a great idea to do Doors songs with a new group of lead singers.

What did that feel like?

It was wonderful. They were all artists who had an affinity with the Doors sound and Jim Morrison's lyrical ability. So it was like seeing different facets of Jim Morrison—both the light side and the dark side. The joy and the power that he projected were re-projected by these new singers.

It sounds like you felt his presence onstage.

Yes, I did—a spiritual presence,

as if an entity had joined us. Another energy source entered the psychic space we were occupying. Jim was a marvelous performer and loved singing onstage.

Were you with the Doors from the beginning?

Yeah. Jim and I both graduated from UCLA film school in 1965. By September, John and Robby had joined the band. We met them in one of the Maharishi's first meditation classes in Los Angeles. We did this so we didn't have to take LSD to stay high.

The name the Doors comes from the Aldous Huxley book, *The Doors of Perception*. It's about his mescaline experiments to open the doors of perception, to see things as they truly are, to become one with the universe.

What do you think the Doors' music means to listeners today?

I think it hasn't changed. Our music tapped into the consciousness

of the one. You take the energy of the universe and apply it to your music, where you explore all human activity. Joy and pain, death and life and rebirth—all of these ideas were approached by the Doors.

So I think our music represents a way of freedom, one that is beyond the ordinary structure of society, in which you become a conscious person of the planet.

CATHERINE CELLA

VSDA Elects Board Members

The Encino, Calif.-based Video Software Dealers Assn. (VSDA) has elected three new board members from an initial slate of eight candidates.

The new board members are Adrian Hickman from TLA Entertainment Group in Philadelphia; Nick Novakovich of That's Entertainment in St. Catharines,

Ontario; and Martha Vance Sims of Vance Cinema Rentals in Laurel, Miss. In total, the VSDA has 20 board members.

The new board members will serve a term of three years; they will assume their positions at the VSDA Regional Leaders Conference July 12-13 in Orlando, Fla.

EILEEN FITZPATRICK



Billboard

JUNE 30, 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	2	2	NASCAR RACERS: START YOUR ENGINES	FoxVideo 2000298	5.78	1	3	66	YOGA CONDITIONING FOR WEIGHT LOSS	Living Arts 1203	14.98
2	1	6	WWF: WRESTLEMANIA X-SEVEN	World Wrestling Federation Home Video 269	19.95	2	4	120	THE CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	14.98
3	3	10	WWF: DIVAS IN HEDONISM	World Wrestling Federation Home Video 281	14.95	3	1	128	BILLY BLANKS: TAE-BO WORKOUT	Ventura Distribution 2274	39.95
4	4	19	MICHAEL JORDAN TO THE MAX	FoxVideo 2001286	14.98	4	9	39	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	Artisan Home Entertainment 10152	14.98
5	NEW		WWF: BACKLASH	World Wrestling Federation Home Video 270	19.95	5	2	74	YOGA FOR BEGINNERS COLLECTION	Living Arts 1070	17.98
6	NEW		WWF: INSURREXTION	World Wrestling Federation Home Video 282	19.95	6	13	9	BASIC YOGA FOR DUMMIES	Anchor Bay Entertainment 11586	9.99
7	5	4	BALL ABOVE ALL	Ventura Distribution 0803	14.98	7	5	111	YOGA FOR BEGINNERS: ABS YOGA	Living Arts 1075	9.98
8	7	10	WWF: BEST OF RAW-VOL. 2	World Wrestling Federation Home Video 280	14.95	8	19	24	DENISE AUSTIN: BLAST OFF TEN POUNDS	Artisan Home Entertainment 10154	14.98
9	6	29	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 ♦	Redline Entertainment 77002	15.95	9	14	5	DENISE AUSTIN: POWER YOGA PLUS	Artisan Home Entertainment 11754	14.98
10	9	10	WWF: NO WAY OUT	World Wrestling Federation Home Video 268	19.95	10	7	101	BILLY BLANKS: TAE-BO WORKOUT ADVANCED/TAE-BO LIVE	Ventura Distribution 2271	34.95
11	8	2	GOLF DIGEST: PLAY GAME RIGHT	Global Fusion 50810	9.98	11	NEW		DENISE AUSTIN: HIT THE SPOT-FAT BURNING BLAST	Artisan Home Entertainment 10471	12.98
12	10	15	WWF: ROYAL RUMBLE	World Wrestling Federation Home Video 267	19.95	12	6	65	POWER YOGA FOR BEGINNERS: STAMINA	Living Arts 1078	9.98
13	14	3	I.E.-SKATEBOARDING	Redline Entertainment 77006	15.95	13	8	347	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Living Arts 1088	14.98
14	13	15	WWF: hardcore	World Wrestling Federation Home Video 278	14.95	14	11	21	MINNA LESSIG: OPTIMIZER-FAT ELIMINATOR	Parade Video 11213	14.98
15	11	15	WWF: REBELLION 2000	World Wrestling Federation Home Video 264	19.95	15	NEW		DENISE AUSTIN: HIT THE SPOT-BEST OF HIT THE SPOT	Artisan Home Entertainment 10475	12.98
16	RE-ENTRY		WWF: CHRIS JERICHO-BREAK DOWN THE WALLS	World Wrestling Federation Home Video 262	14.95	16	10	135	TOTAL YOGA	Living Arts 1080	9.98
17	15	43	WWF: DIVAS-POST CARDS FROM THE CARIBBEAN	World Wrestling Federation Home Video 261	14.95	17	RE-ENTRY		YOGA FOR BEGINNERS: STRESS RELIEF	Living Arts 1077	9.98
18	12	9	ECW: BARELY LEGAL	Pioneer Entertainment 71630	19.98	18	12	57	BILLY BLANKS: TAE-BO GOLD	Ventura Distribution 2276	24.95
19	18	3	CRUSTY DEMONS OF DIRT	Redline Entertainment 77003	15.95	19	16	41	THE METHOD PILATES: PRECISION TONING	Parade Video 572	12.98
20	20	3	DESTROYING AMERICA-SKATEBOARDING	Redline Entertainment 77004	15.95	20	15	28	THE METHOD PILATES: TARGET SPECIFICS	Parade Video 840	12.98

♦ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications and VideoScan Inc.

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Update

CALENDAR

JUNE

June 25, **Making Money in Music Panel**, presented by ASCAP, Borders Books & Music, Sherman Oaks, Calif. 323-883-1000, ext. 222.

June 26, **Music Executive of the Year Award Dinner**, presented by the UJA-Federation of New York, the Pierre Hotel, New York. 212-836-1233.

June 26, **Producing the Hits: An Evening With Multi-Platinum Record Producers**, presented by the National Assn. of Record Industry Professionals, Four Seasons Hotel, Los Angeles. 818-769-7007.

June 26, **Songwriters Showcase**, presented by the Songwriters Hall of Fame, Makor, New York. 212-957-9230.

June 28, **14th Annual T.J. Martell Foundation Music Industry Roast**, Irving Plaza, New York. 615-256-2002.

June 28, **Fourth Annual Country Music DJ Hall of Fame Awards**, Renaissance Hotel, Nashville. 615-327-4487.

June 29, **Country Radio Broadcasters Golf Tournament**, Ted Rhodes Golf Course, Nashville. 615-327-4487.

JULY

July 6-9, **Latin Alternative Music Conference**, Hilton New York & Towers, New York. 818-763-1397.

July 9-12, **Songwriters Guild of America Presents SGA Week New York**, various locations, New York. 212-768-7902.

July 16-19, **Songwriters Guild of America presents SGA Week Nashville**, Music Row locations, Nashville. 615-329-1782.

July 23-24, **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. 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.

NOVEMBER

Nov. 5-6, **What Teens Want: Marketing to Youth Ages 12-18**, presented by *Adweek*, *Brandweek*, *Mediaweek*, *Billboard*, and *The Hollywood Reporter*, Universal Hilton, Los Angeles. 888-536-8536.

Nov. 11, **Bogart Backstage: On Tour for a Cure**, presented by the Neil Bogart Memorial Fund, Barker Hangar, Santa Monica, Calif. 310-358-4970.

Nov. 17, **How to Get a Record Deal**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

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LIFELINES

MARRIAGES

Lori Adler to Neil Levine, June 8 in New York. Bride is a VP at EMI Music Publishing. Groom is a VP atTVT Records.

HMV AUSTRALIA

(Continued from page 42)

months ago, Carr told *Billboard* that online revenue was similar to that from one of its smaller stores, but since the site was given its third upgrade in March, sales have shown a marked rise. According to HMV, the site gets 380,000 page hits a month and is constantly in the top five of Internet monitoring group Hitwise's weekly list of leading local music sites. Another site revamp is due in six months, Carr says.

Carr took over the top job at HMV Australia from managing director John Hazell last March, just as the Australian music retail business started to shrink. However, HMV has continued to be aggressive. Carr says, "If you accept you won't get growth out of a flat market, then that's exactly what you get."

Suppliers say that it's obvious why HMV has maintained its market share. "Starting from the top down, it's all about music for them," says Ron Edwards, director of sales and retail marketing at Festival Mushroom Records. "They love music and understand that makes all the difference for a record company. They train their people exceptionally well, they're supportive of Australian talent, and they carry a wide range of back catalog."

Charles Caldas, CEO of the Shock Music Group, adds, "They've positioned themselves toward the serious music buyer—they have built a reputation for depth of product in back catalog and in new releases. They do very well in dance, country, and blues for us."

HMV operates in only three states, and that is a problem for some suppliers when it comes to national campaigns on specific releases. But HMV has gone early with some acts, notably Destiny's Child, Alex Lloyd, Something for Kate, and Creed. Edwards says, "Their share of our Moby sales [for the *Play* album] was by far the biggest, a clear No. 1."

Caldas points out HMV's early support of Craig David's *Born to Do It*. "Having a U.K. presence, they saw what was happening to the album there, when it was No. 1 and yielded two No. 1 singles," he says. "HMV was very aggressive early on and played an important part in breaking the act in this market and shifting its total sales here to 250,000 units."

Carr, who reports to Hong Kong-based Asia Pacific managing director Chris Walker, says the chain is currently scouting for new store openings and is investing more than \$1 million Australian (\$520,000) in refitting outlets to target further growth.

A recurring theme at HMV is the importance of each store manager in driving business. Carr says, "HMV puts a lot of responsibility on our store managers in managing their business in their own right, rather than being a key-holder."

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Stations Try Tricks To Generate Talk Promotions May Not Yield Ratings To Match The Hype

This story was prepared by Marc Schiffman, managing editor of Top 40 Airplay Monitor.

The past six months have seen numerous mainstream and adult top 40 stations declare themselves dead . . . serious about giving away money. Jocks have been fired . . . up about their station's new contest. And listeners are getting used . . . to this sort of stunt. But while they often generate lots of talk, how effective are these teases in the long term? Although some stunting stations had strong winter books—such as KDWB Minneapolis, up 5.9-7.1—results were mixed overall.

For heritage stations and talent, particularly in a market that has seen a lot of format changes, the “dead . . . serious” stunt has become a quick, cheap way to grab the attention of listeners.

“How do you create talk without blowing up your radio station?” asks adult top 40 KPLZ (Star 101.5) Seattle PD Kent Phillips. Take your station right to the brink without going “into the light.” Phillips says that “people were so used to stations blowing up, why not tease that.”

While many stunts lasted only for a long weekend, Star 101.5 announced weeks in advance that it would no longer be a music station. The punch line was that KPLZ became “the computer station,” giving away PCs four times a day for eight weeks. “It created talk about the station and all the things

you want when starting a format,” Phillips says. “If you pull up a trend for that month, it worked beautifully. It's a great way for a consistent long-term station to create talk without having to do anything.”

In fact, Phillips says, it counteracted the effect of other new formats in the market stealing curious KPLZ listeners. Phillips says that the month before the promotion, the station had dropped from No. 1 among women aged 25-54 to No. 7. “In February, we were back up to No. 2, in March No. 1, and in April No. 1 by a mile. It defused the changes that happened in January.”

A MILLION TO \$1

Several stations, including adult top 40 WCPT (the Point) Albany, N.Y., had an independent firm plant a \$1 bill in the market with a specific serial number. If a listener found the bill, he or she received a million others to add to it. The tease was that the Point was dead . . . serious about giving away \$1 million. PD J. Davis took his jocks off the air for the weekend and added the liner “The Point is dead” between songs.

Davis, who followed the teasers with not only the contest but also his station's first major marketing campaign, calls the promotion “very effective in terms of building awareness.” He also says that Albany had recently experienced so many format changes that the teaser campaign was about the only thing that would draw attention.

The leader of the pack was KMXV (Mix 93.3) Kansas City, Mo., which took its jocks off the air during the first week of January and aired “The Mix is dead” liners between every song. The station used the same million-dollar giveaway approach as WCPT and then spent four weeks waiting for a winner—who never materialized. “At the time, it felt really good,” PD Jon Zellner says. “It went off completely as planned. We were the lead story on all four TV stations. We were successful in generating a lot of market talk. It all felt positive. [But] it would have been better if we had someone” find the bill. Ultimately, he says, “according to Arbitron, it didn't spike our cume. Our cume was flat.”

WBLI (106.1) Long Island, N.Y., started its stunt with morning team Steve and Maria complaining about the price of gasoline and how the station didn't pay for their gasoline expenses. They called PD J.J. Rice on the air to complain. It built up to him pulling them off the air in the middle of their shift, followed by the morning producer and sidekick announcing that the team had been fired and instructing people to listen on Monday for more information. The Monday show returned the pair to the air to say they were fired . . . up about selling gasoline for \$1.06 per gallon through a local gas station.

AN EARLIER WAVE

Although this wave of dead stations and fired talent crested over the past few months, top 40 WZPL Indianapolis PD Scott Sands says, “It's the same thing morning shows and high-profile personalities have done for years.” He likens it to an earlier wave of morning personalities being “suspended” for alleged on-air comments before going on a scheduled vacation.

WZPL night jock the New Guy announced that he had quit . . . being the New Guy and would now go by his real name, Buzz Craven. Sands says the ploy “worked fairly well,” but adds, “I don't know that it works quite as well as it could for an established personality.” Craven had spent a little more than half a year on WZPL, so the impact wasn't as effective as, say, Rick Dees getting suspended. “This wasn't on a personal enough level,” Sands says. While it “accomplished the goal of creating attention for a new night show,” Sands warns that “in today's [media-focused] society, listeners have become numb to the hype.”



A Piece of the Pie. David Crowl, senior VP of radio for Clear Channel Communications, left, presents the \$5,000 Radio-Mercury Award prize and trophy to the winner of the radio station-produced spot category, Steve McKenzie, from Next Media in Crystal Lake, Ill. McKenzie wrote, produced, and served as creative director for the winning spot, “Kid Advertising,” which was produced for WZSR-FM client Pirro Brothers Pizza.

Although some PDs anticipated negative audience reaction, several were surprised by how little negative feedback they got. While Zellner says, “A large majority of our audience understood it was all done in fun,” he adds, “It's probably not a good idea to trick your audience in any way.”

KPLZ's Phillips says, “There were 30 or 40 that thought it was a stupid stunt and awful. But I expected more of that.” That might be because KPLZ decided to be upfront with anyone who asked what was really going on—and registered station Web site users could click a link to find out the truth as well. “So if you were already a core listener, we weren't going to lose you or piss you off,” Phillips says. Plus, it helped grow the database as people signed on to be able to know what was actually happening at the station.

Another thing that minimizes audience fallout is the giveaway itself. “The minute they hear you're giving away a million dollars, that tends to erase any bad feelings,” WCPT's Davis says. And the reassurance that the station is keeping its format is also placating to the core listener.

Adult top 40 WQAL (Q104) Cleveland's morning team was fired . . . up about adding local TV personality Carole Chandler to the show. PD Allan Fee received more than 300 e-mails. “The thing that scared me the most was that three wrote ‘good’ in response to the firing announcement” setting up the stunt, he says.

Fee took the following week to respond to every e-mail. He thought that was key to the promotion, because those e-mails were from his most passionate listeners, and he could reinforce that by responding to specific things they wrote.

WBLI “got thousands of e-mail [messages] and complaint calls,” WBLI's Rice says. “They couldn't believe we'd fired our morning show.” Listeners confronted him all weekend at station remotes, where “they thought I was Saddam Hussein.”

Once the promotion was revealed, “I was nervous,” Rice says. He thought he'd be fielding calls all day Monday from irate listeners angered over having been tricked. But listeners were more relieved than angry. In the end, Rice says, “we saved a couple thousand e-mails and put them in our database, and [now] they're winning prizes.”

THE COMPETITOR'S ADVANTAGE

One nice side benefit to these near-death experiences is that the station can do it and remain mostly insulated from a rival station's barbs.

KPLZ's Phillips thinks the best way for a rival to react to the stunt is not to react. He says that if another station talks up the pending flip, it's going to drive more people to his station, listening for the flip. Even if they try to debunk it and say, “They're not really changing,” it's only going to make the core KPLZ listener happy. Either way, you're getting your call letters on their air. “It's really a complete win-win situation,” Phillips says. “If they talk about it, it's great.”

But KMXV's rivals went on-air to suggest that there wasn't a winning \$1 bill floating around and that the contest was as false as the station's death. The Mix responded with lawyers and a cease-and-desist order: “Even though they had to run apologies,” Zellner says, “once there's a doubt in people's minds that we are tricking them, you're in jeopardy.”

WQAL's Fee detected rival stations nosing around during his
(Continued on next page)

Clear Channel To Resume Webcasting

Clear Channel Communications is preparing to resume broadcasting some of its traditional stations on the Internet next month. In March—as did most other radio station groups—it shut off the audio streams because of a deal inked in 2000 between advertising groups and the American Federation of Television and Radio Artists (AFTRA) that required union talent to be paid 300% of a customary fee if a spot originally recorded for radio was also Webcast.

On June 18, the group announced a deal with ad-insertion provider Hiwire that covers 250 Clear Channel stations in the top 50 U.S. markets beginning in July. Hiwire replaces over-the-air AFTRA spots with Internet-only ads, enabling Webcasters to circumvent advertisers' fees.

Clear Channel has also expressed reservations about streaming stations on the Web since the record industry, led by the Recording Industry Assn. of America (RIAA), is fighting to get broadcasters to pay additional licensing fees for their Webcasts. Although the two sides are negotiating and face a U.S. Copyright Office proceeding later this summer, Kevin Mayer, chairman/CEO of Clear Channel Interactive, is optimistic that the outcome will not be financially devastating to the company. “We have had enough discussions with the RIAA to think there's a comfort zone in terms of what the possible outcomes are.”

Clear Channel, the largest U.S. broadcast group, operates 850 radio station Web sites.

SEAN ROSS

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	1	16	THANK YOU ARISTA 13922* †	DIDO 2 weeks at No. 1
2	1	2	32	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
3	3	4	5	THERE YOU'LL BE HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	FAITH HILL
4	4	3	28	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
5	5	6	20	ONLY TIME WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE †	ENYA
6	6	5	18	ANGEL ISLAND 572831*/IDJMG	LIONEL RICHIE
7	7	7	39	THIS I PROMISE YOU JIVE 42746* †	'N SYNC
8	9	12	9	ONE MORE DAY ARISTA NASHVILLE ALBUM CUT †	DIAMOND RIO
9	8	8	21	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
10	10	9	37	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
11	12	10	43	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
12	11	11	90	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
13	13	17	40	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
14	20	21	8	GHOST OF YOU AND ME HOLLYWOOD ALBUM CUT †	BBMAK
15	16	13	65	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
16	17	16	60	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
17	19	19	10	EVERY DAY REPRISE ALBUM CUT †	STEVIE NICKS
18	18	20	7	MORE THAN THAT JIVE ALBUM CUT †	BACKSTREET BOYS
19	14	18	38	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
20	15	15	47	BACK HERE HOLLYWOOD 164040 †	BBMAK
21	21	23	6	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
22	22	24	11	DIDN'T WE LOVE CURB 73126 †	TAMARA WALKER
23	24	25	8	WALKING IN MY BLUE JEANS TRUMPET SWAN ALBUM CUT/RYKODI/SC	SOPHIE B. HAWKINS
24	28	—	2	BURN CURB ALBUM CUT †	JO DEE MESSINA
25	23	22	20	MY EVERYTHING UNIVERSAL ALBUM CUT †	98 DEGREES

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	3	19	DROPS OF JUPITER (TELL ME) COLUMBIA ALBUM CUT †	TRAIN 1 week at No. 1
2	1	2	19	HANGING BY A MOMENT DREAMWORKS ALBUM CUT †	LIFEHOUSE
3	3	1	22	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
4	4	4	32	THANK YOU ARISTA 13922* †	DIDO
5	6	9	17	DRIVE IMMORTAL ALBUM CUT/EPIC †	INCUBUS
6	5	5	11	MAD SEASON LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
7	10	12	5	WHEN IT'S OVER LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
8	8	6	34	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
9	7	7	38	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
10	12	11	10	THE SPACE BETWEEN RCA ALBUM CUT †	DAVE MATTHEWS BAND
11	9	8	39	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
12	11	10	30	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
13	13	14	13	HERE'S TO THE NIGHT RCA ALBUM CUT †	EVE 6
14	15	18	5	THERE YOU'LL BE HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	FAITH HILL
15	16	13	20	YELLOW CAPITOL ALBUM CUT †	COLDPLAY
16	14	17	28	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
17	20	22	8	DREAM ON MUTE 44982*/REPRISE †	DEPECHE MODE
18	21	19	23	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
19	17	15	10	IMITATION OF LIFE WARNER BROS. 42363* †	R.E.M.
20	19	20	25	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
21	18	16	22	JADED COLUMBIA 79555* †	AEROSMITH
22	22	21	12	WALK ON INTERSCOPE ALBUM CUT †	U2
23	27	28	7	IN YOUR EYES ARTEMIS ALBUM CUT	JEFFREY GAINES
24	24	25	8	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372*/WARNER BROS. †	MADONNA
25	29	31	6	SUPERMAN (IT'S NOT EASY) AWARE ALBUM CUT/COLUMBIA †	FIVE FOR FIGHTING

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. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2001, Billboard/BPI Communications.

STATIONS TRY TRICKS

(Continued from preceding page)

stunt. He says some calls were clearly "more than listeners calling to find out what's going on. A handful of phantom e-mails asked a little more about what's going on."

WBLI's Rice says Steve and Maria received job offers. "I'm sure the intelligent ones figured out it was a stunt."

One truth of this approach is that once you've done it, you can't ever do it again. But, Davis says, "your competitor can't do it then, either." So beyond its other benefits, the stunt can pre-empt a competitor from imitating the stunt, which can be doubly effective if it was planning to give away a million dollars.

NOW, A CALL FROM OUR SPONSOR

Advertisers "called the station almost immediately," KPLZ's Phillips says. "All of our salespeople were besieged by calls. We said, 'Look, here's what's really happening.'" Phillips wasn't concerned that sponsors might spilt the beans, because he thought KPLZ would get even more attention if a rival talked about it on the air.

WCPT had calls from advertisers as well, but their calls were from people asking to sponsor the contest once it was announced.

Zellner says KMXV's sales staff "was instructed to say, 'Everything's fine. We're doing a promotion that will make more listeners come to the station to hear your message.'"

'It's a great way for a consistent long-term station to create talk without having to do anything.'

—KENT PHILLIPS, KPLZ SEATTLE

Zellner's most surprising calls were from within the industry. "We created more talk in the industry than I thought we would," he says, particularly calls from jingle houses and syndicators offering their services for KMXV's "new" format. "I would have expected more from the industry. This is the No. 1 billing radio station in Kansas City—why would you blow that up?"

With other stations unveiling similar promotions, literally within a week of KMXV's stunt, Zellner now warns, "Before people do things like this, they should really talk to the people involved [with past teaser campaigns] and see how successful it was." At the time, Zellner told people that it was too early to tell, but he thought the vibe on the promotion was good. "Six months later, I look back and I say, 'You know what? I would have second thoughts.'"

In the end, though, "it was a positive promotion. We were successful in generating talk," Zellner says. "In Radio 101, when you generate talk, it's a positive, but ultimately, Arbitron determines the success and failure of our radio station. According to Arbitron, we didn't get any new listeners because of this promotion."

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	12	LADY MARMALADE INTERSCOPE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
2	2	2	17	HANGING BY A MOMENT DREAMWORKS	LIFEHOUSE
3	3	4	20	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
4	5	6	15	DROPS OF JUPITER (TELL ME) COLUMBIA	TRAIN
5	4	3	18	FOLLOW ME TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
6	8	10	9	IRRESISTIBLE COLUMBIA	JESSICA SIMPSON
7	6	5	16	ALL FOR YOU VIRGIN	JANET
8	7	7	19	I'M LIKE A BIRD DREAMWORKS	NELLY FURTADO
9	11	15	8	WHAT WOULD YOU DO? BOOGA BASEMENT/INTERSCOPE	CITY HIGH
10	9	8	5	POP JIVE	'N SYNC
11	13	21	5	ALL OR NOTHING J	O-TOWN
12	10	13	9	DRIVE IMMORTAL/EPIC	INCUBUS
13	15	18	8	GET UR FREAK ON THE GOLD MIND/EASTWEST/EEG	MISSY "MISDEMEANOR" ELLIOTT
14	16	24	5	WHEN IT'S OVER LAVA/ATLANTIC	SUGAR RAY
15	12	9	26	THANK YOU ARISTA	DIDO
16	17	26	7	LET ME BLOW YA MIND RUFF RYDERS/INTERSCOPE	EVE FEATURING GWEN STEFANI
17	22	31	4	BOOTYLICIOUS COLUMBIA	DESTINY'S CHILD
18	20	25	6	MORE THAN THAT JIVE	BACKSTREET BOYS
19	25	29	6	HERE'S TO THE NIGHT RCA	EVE 6
20	14	11	13	PLAY EPIC	JENNIFER LOPEZ
21	28	33	6	PEACHES & CREAM BAD BOY/ARISTA	112
22	33	—	2	SOMEONE TO CALL MY LOVER VIRGIN	JANET
23	26	27	5	THERE YOU'LL BE HOLLYWOOD/WARNER BROS.	FAITH HILL
24	19	16	20	STUTTER JIVE	JOE FEATURING MYSTIKAL
25	24	19	17	SOUTH SIDE V2	MOBY FEATURING GWEN STEFANI
26	23	20	10	THIS IS ME BAD BOY/ARISTA	DREAM
27	27	22	22	PUT IT ON ME MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING LIL' MO & VITA
28	37	40	3	FLAVOR OF THE WEAK ISLAND/IDJMG	AMERICAN HI-FI
29	34	39	3	THE SPACE BETWEEN RCA	DAVE MATTHEWS BAND
30	30	28	11	MAD SEASON LAVA/ATLANTIC	MATCHBOX TWENTY
31	21	12	16	SURVIVOR COLUMBIA	DESTINY'S CHILD
32	29	23	13	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M/INTERSCOPE	SAMANTHA MUMBA
33	32	34	23	JADED COLUMBIA	AEROSMITH
34	31	30	23	BUTTERFLY COLUMBIA	CRAZY TOWN
35	36	36	7	TAKE IT TO DA HOUSE SLIP-N-SLIDE/ATLANTIC	TRICK DADDY FEATURING THE SNS EXPRESS
36	NEW ▶	—	1	IT'S BEEN AWHILE FLIPI/ELEKTRA/EEG	STAIN'D
37	39	—	2	IN MY POCKET EPIC	MANDY MOORE
38	40	—	2	I LIKE THEM GIRLS RCA	TYRESE
39	35	35	18	NEVER HAD A DREAM COME TRUE A&M/INTERSCOPE	S CLUB 7
40	NEW ▶	—	1	FLY AWAY FROM HERE COLUMBIA	AEROSMITH

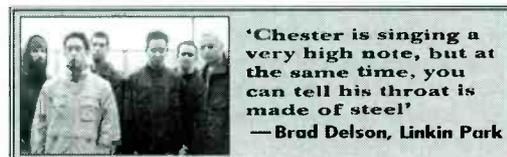
Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 249 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. (C) Tracks showing an increase in Audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

Linkin Park's guitarist Brad Delson says that dynamics are really important in the band's debut Warner Bros. album, *[Hybrid Theory]*, and in songs such as "Crawling," which is No. 5 on this issue's Modern Rock Tracks chart.

"I think 'Crawling' is a really dynamic song," he says. "I like a lot of really heavy music, but heavy only exists relative to soft. The chorus to 'Crawling' is very heavy, but one of the reasons it feels heavy is because it's contrasted to the verses, which are melodic and almost quiet."

Delson says that it was vocalist Chester Bennington who inspired the theme of this multi-layered song. "It was kind of an expression of

those feelings of insecurity and self-doubt that everyone goes through," he says. "There's a lot of cool things about this song. There's the chorus, which, if you listen to just the music without



'Chester is singing a very high note, but at the same time, you can tell his throat is made of steel'
—Brad Delson, Linkin Park

Chester singing, [is] very melodic. There's a ton of overlay guitars with different notes. It's a very rich sound. Chester's line is almost a static line. He's singing a very high note, but at the same

time, you can tell his throat is made of steel. The juxtaposition [of] what he's doing note-wise and tonality-wise with the actual music itself underneath creates a really cool relationship."

Linkin Park was able to produce such interesting sounds largely because of its use of a digital recording process. Delson says that this gives the group "the ability to really play around with parts and approach songwriting almost more from a hip-hop or electronic-based process than a rock one. In rock music, people used to always record on a tape linearly. When you do that, the first thing you lay down is the foundation of the song, and you can't really change it that easily."

Billboard®

JUNE 30, 2001

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	13	IT'S BEEN AWHILE BREAK THE CYCLE	STAIN'D OFLIP/ELEKTRA/VEEG †
2	2	2	7	SCHISM LATERALUS	TOOL TOOL DISSECTIONAL/VOLCANO †
3	3	3	8	RISE BEYOND GOOD AND EVIL	THE CULT LAVA/ATLANTIC †
4	5	4	15	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
5	4	5	17	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/DJMG †
6	6	6	11	CRAWLING (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
7	8	22	3	DAYS OF THE WEEK SHANGRI-LA DEE DA	STONE TEMPLE PILOTS ATLANTIC †
8	7	8	9	WAIT THE ECONOMY OF SOUND	SEVEN MARY THREE MAMMOTH †
9	12	9	25	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
10	14	13	9	JUST PUSH PLAY JUST PUSH PLAY	AEROSMITH COLUMBIA
11	15	5	5	REXALL TRUST NO ONE	DAVE NAVARRO CAPITOL †
12	11	11	38	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
13	13	14	7	OUTSIDE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/VEEG †
14	10	10	45	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 550 MUSIC/EPIC †
15	9	7	18	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
16	16	18	10	PAIN PERFECT SELF	STEREOMUD LOUD/COLUMBIA †
17	17	12	26	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
18	20	25	3	BE LIKE THAT THE BETTER LIFE & "AMERICAN PIE 2" SOUNDTRACK	3 DOORS DOWN REPUBLIC/UNIVERSAL †
19	18	16	42	ONE STEP CLOSER (HYBRID THEORY) & "DRACULA 2000" SOUNDTRACK	LINKIN PARK WARNER BROS. †
◀ AIRPOWER ▶					
20	21	20	16	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
21	24	34	3	DOWN WITH THE SICKNESS THE SICKNESS	DISTURBED GIANT/REPRISE †
22	22	21	9	ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND & "LARA CROFT TOMB RAIDER" SOUNDTRACK	U2 INTERSCOPE †
23	27	—	2	ASTOUNDED TANTRIC	TANTRIC MAVERICK †
24	23	23	10	SO FAR AWAY STABBING WESTWARD	STABBING WESTWARD KOCH †
25	28	30	6	BODIES SINNER	DROWNING POOL WIND-UP †
26	26	26	7	REVOLUTION MAN ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA †
27	30	38	3	BAD DAY SOMETHING LIKE HUMAN	FUEL EPIC †
28	NEW ▶	1	1	SOUL SINGING LIONS	THE BLACK CROWES V2
29	32	32	5	I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE	PRIME STH GIANT/REPRISE †
30	33	37	3	HASH PIPE WEEZER	WEEZER Geffen/INTERSCOPE †
31	29	29	23	JADED JUST PUSH PLAY	AEROSMITH COLUMBIA †
32	34	35	4	LINCHPIN DIGIMORTAL	FEAR FACTORY ROADRUNNER
33	36	33	4	GREEN LIGHT GIRL WELCOME	DOYLE BRAMHALL II & SMOKESTACK RCA †
34	NEW ▶	1	1	SWEET DAZE PETE	PETE WARNER BROS.
35	39	—	2	CAFEPUL WITH THAT MIC... PURE ROCK FURY	CLUTCH ATLANTIC
36	35	40	3	ISOLATED NEW KILLER AMERICA	SKRAPPE RCA
37	38	—	2	DEEP "LARA CROFT TOMB RAIDER" SOUNDTRACK	NINE INCH NAILS NOTHING/ELEKTRA/VEEG †
38	NEW ▶	1	1	SICK CYCLE CAROUSEL NO NAME FACE	LIFEHOUSE DREAMWORKS
39	37	36	4	THIS IS NOT MACHINE	STATIC-X WARNER BROS. †
40	31	24	11	MOTO PSYCHO THE WORLD NEEDS A HERO	MEGADETH SANCTUARY †

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 75 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip availability. © 2001, Billboard/BPI Communications.

Billboard®

JUNE 30, 2001

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
◀ No. 1 ▶					
1	1	1	13	IT'S BEEN AWHILE BREAK THE CYCLE	STAIN'D OFLIP/ELEKTRA/VEEG †
2	2	2	10	HASH PIPE WEEZER	WEEZER Geffen/INTERSCOPE †
3	3	3	7	THE ROCK SHOW TAKE OFF YOUR PANTS AND JACKET	BLINK-182 MCA †
4	4	6	7	SCHISM LATERALUS	TOOL TOOL DISSECTIONAL/VOLCANO †
5	7	7	14	CRAWLING (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
6	10	24	3	DAYS OF THE WEEK SHANGRI-LA DEE DA	STONE TEMPLE PILOTS ATLANTIC †
7	9	9	16	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/DJMG †
8	5	4	31	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
9	11	13	10	FAT LIP ALL KILLER, NO FILLER	SUM 41 ISLAND/DJMG †
10	6	5	17	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
11	8	11	10	ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND & "LARA CROFT TOMB RAIDER" SOUNDTRACK	U2 INTERSCOPE †
12	15	20	3	YOU WOULDN'T BELIEVE FROM CHAOS	311 VOLCANO †
13	12	10	11	THE SPACE BETWEEN EVERYDAY	DAVE MATTHEWS BAND RCA †
14	14	12	12	DREAM ON EXCITER	DEPECHE MODE MUTE/REPRISE †
15	13	8	19	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
16	17	17	8	OUTSIDE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/VEEG †
17	16	15	18	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
18	18	14	22	FLAVOR OF THE WEAK AMERICAN HI-FI	AMERICAN HI-FI ISLAND/DJMG †
19	19	18	6	DEEP "LARA CROFT TOMB RAIDER" SOUNDTRACK	NINE INCH NAILS NOTHING/ELEKTRA/VEEG †
◀ AIRPOWER ▶					
20	NEW ▶	1	1	SHORT SKIRT / LONG JACKET COMFORT EAGLE	CAKE COLUMBIA
21	24	30	4	REXALL TRUST NO ONE	DAVE NAVARRO CAPITOL †
22	29	34	3	BAD DAY SOMETHING LIKE HUMAN	FUEL EPIC †
23	22	21	8	WAIT THE ECONOMY OF SOUND	SEVEN MARY THREE MAMMOTH †
24	21	19	7	RISE BEYOND GOOD AND EVIL	THE CULT LAVA/ATLANTIC †
25	23	25	9	SO FAR AWAY STABBING WESTWARD	STABBING WESTWARD KOCH †
26	26	28	6	SICK CYCLE CAROUSEL NO NAME FACE	LIFEHOUSE DREAMWORKS
27	31	31	4	SMOOTH CRIMINAL ANTHOLOGY	ALIEN ANT FARM NEW NOIZE/DREAMWORKS
28	27	29	7	I MIGHT BE WRONG AMNESIAC	RADIOHEAD CAPITOL †
29	25	23	12	IT DON'T MATTER SOUTHERN DISCOMFORT	REHAB DESTINY/EPIC †
30	30	22	23	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
31	28	27	7	SHIVER PARACHUTES	COLDPLAY CAPITOL †
32	33	32	11	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
33	34	37	4	I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE	PRIME STH GIANT/REPRISE †
34	36	—	2	WHEREVER YOU WILL GO CAMINO PALMERO	THE CALLING RCA
35	38	—	2	BE LIKE THAT THE BETTER LIFE & "AMERICAN PIE 2" SOUNDTRACK	3 DOORS DOWN REPUBLIC/UNIVERSAL †
36	39	—	2	DOWN WITH THE SICKNESS THE SICKNESS	DISTURBED GIANT/REPRISE †
37	32	26	16	HEY PRETTY HAUNTED	POE FEI/ATLANTIC †
38	37	35	5	WEAPON OF CHOICE HALFWAY BETWEEN THE GUTTER AND THE STARS	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
39	NEW ▶	1	1	EVOLUTION REVOLUTION LOVE BLOWBACK	TRICKY HOLLYWOOD †
40	NEW ▶	1	1	PAIN PERFECT SELF	STEREOMUD LOUD/COLUMBIA †

IFPI PLATINUM SELLERS

(Continued from page 42)

Is Where I Came In."

Three current albums joined those catalog titles among the IFPI honors. Two are U.S. albums that raced toward platinum, while the other is a Spanish surprise. R.E.M.'s *Reveal* (Warner Bros.) hit the European million within two weeks of its May 14 release. It became the band's fourth consecutive album to win IFPI recognition.

Reveal shows every sign of becoming R.E.M.'s most successful European performer since 1992's *Automatic for the People*, according to Jon Uren, Warner Music Europe senior director of marketing and promotion. An initial shipment of more than 900,000 units in Europe was bolstered by R.E.M.'s open-air shows April 29 in London's Trafalgar Square and May 12 at the Domplatz in Cologne, Germany. "This was a campaign we had in the planning for a very long time," Uren says, "including getting the band into Europe twice in the launch period."

Also zipping to platinum within a month of release was *Survivor*, Destiny's Child's Columbia set. Since it hit stores April 30, the album has strengthened the R&B trio's frequent-flyer status in the Platinum Europe listings—the band appeared two months earlier to celebrate 2 million European sales of its previous album, *The Writing's on the Wall*.

Julie Borchard, senior VP of marketing at Sony Music Europe, believes such swift, widespread success has earned Destiny's Child the title of "the world's biggest pop group." The initial sales of *Survivor* are spread throughout Europe, with the U.K., Germany, France, and Holland leading. The girls delivered such a strong album, and with their work ethic and commitment to promotion and touring, we know we have the goods to deliver massive sales this year throughout the region."

Sony also had the month's most unusual European certifications entry in the shape of *El Viaje de Copperpot* (Copperpot's Journey), the sophomore album by Epic Spain pop group la Oreja de Van Gogh (Van Gogh's Ear). Ten-times platinum at home, the record has been on the charts there since debuting at No. 1 last September, when it sold 100,000 copies on its first day on the streets, according to Sony.

La Oreja de Van Gogh hails from the Basque town of San Sebastian in Spain, but unlike many of its peers in the politically divided region, the band sings in Spanish and in a lighter pop style than the angry punk of other Basque groups.

"The band's achievement in selling over a million albums is, quite simply, extraordinary, and we will still be selling the album at Christmas," Sony Music Spain president Claudio Conde says.

"They work hard—they're currently in the middle of the most successful tour ever by a Spanish band, with over 80 sold-out dates," he continues. "But they also have that wonderful gift to write hooks and melodies with timeless appeal for all generations, and they've now built up a huge audience that makes them, without question, [Spain's] most influential pop-rock act of the past decade."

Music Video

PROGRAMMING

Awards Crown 2001 Billboard Music Video Conference

MUSIC VIDEO CONFAB: Applications are now being accepted for the 2001 Billboard Music Video Awards. The Nov. 2 awards show will be the grand finale to the Billboard Music Video Conference, set to take place Oct. 31-Nov. 2 at the Beverly Hilton Hotel in Beverly Hills, Calif.

Awards will be given for best clip, best new artist clip, and best local/regional show in the following genres: adult contemporary, contemporary Christian, country, dance, hard rock, Latin, modern rock, pop, R&B, and rap/hip-hop.

Other awards will be presented to a music video director for the body of work in the voting year, and Maximum Vision, for the video that best advances an artist's career in the voting year.

Eligible music videos for this year's awards show are promotional videos released between Sept. 1, 2000, and June 30, 2001.

Videos considered for nomination must be submitted by the record companies. The deadline to receive submission forms from the record companies is July 13.

Voting for the music video nominations will be carried out by an expert panel of judges consisting of music video programmers, music journalists, and other music-industry professionals. (To prevent conflicts of interest, record company employees are ineligible to determine the nominees.) Nominations will be announced in the Aug. 25 issue of *Billboard*.

Once the nominations are determined, voting for the winners will take place via ballots distributed in U.S. and Canadian subscriber copies of the Sept. 15 issue of *Billboard*. The winners will be announced at the awards show.

Local/regional shows must be on the air at the time of submitting their application forms. Aug. 31 is the deadline to receive awards show application forms from local shows. Voting for the local shows will take place at the conference.

Awards show submission forms have already been mailed. Extra forms can be obtained by contacting **Michele Jacangelo** at 646-654-4660 or bbevents@billboard.com.

For conference registration, contact **Phyllis Demo** at 646-654-4643 or pdemo@billboard.com. Online registration for the conference is available at billboard.com/events/mvc. For sponsorship opportunities, contact **Cebale Rodriguez** at 646-654-4648 or crodriguez@billboard.com.

For questions about the conference panels or celebrity appearances, contact **The Eye** at 646-654-4730 or chay@billboard.com.

Stay tuned to this column for an announcement of the panel topics up for discussion at this year's Billboard Music Video Conference.

MTV CONCERT: Sources say that MTV will be televising a 20th anniversary concert, set to take place Aug. 1 at New York's Hammerstein Ballroom. At press time,

no acts were confirmed.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on the Birmingham, Ala.-based pop program *Shockwave*.

TV affiliate: KCBA-TV in Salinas, Calif.

Time slot: 11:30 p.m. to 12:30 a.m. Fridays.

Web site: mikeousleyproductions.com

E-mail address: curtis@mikeousleyproductions.com.

Key staffers: **Mike Ousley**, executive producer; **Curtis Martin**, producer.

Following are five videos from the episode that aired June 15: **Destiny's Child**, "Survivor" (Columbia); **OutKast**, "So Fresh, So Clean" (LaFace/Arista); **Christina Aguilera, Lil' Kim, Mya & Pink**, "Lady Marmalade" (Interscope); **Ja Rule Featuring Lil' Mo & Vita**, "Put It on Me" (Murder Inc./Def Jam); **Nelly**, "Ride Wit Me" (Fo' Reel/Universal).

THE EYE



by Carla Hay

PRODUCTION NOTES

LOS ANGELES

The **Black Crowes** filmed its "Soul Singing" video with director **Liz Friedlander**.

Rehab's "It Don't Matter" was directed by **Jeff Richter**.

OTHER CITIES

Jill Scott teamed with direc-

tor **Earle Sebastian** for the video to "The Way," filmed in Philadelphia.

Limp Bizkit's "Boiler" clip was directed by **Fred Durst** and **Dave Meyers** in Lisbon, Portugal.

Sara Evans filmed "I Could Not Ask for More" with director **Peter Zavadil** in White Sands, N.M.

FOR WEEK ENDING JUNE 17, 2001

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



Continuous Programming
1235 W. Street, NE
Washington, D.C. 20018

- 1 Alicia Keys, Fallin
- 2 Destiny's Child, Bootylicious
- 3 112, Peaches & Cream
- 4 Jagged Edge, Where The Party At
- 5 Three The... Let's Get It
- 6 Lil' Romeo, My Baby
- 7 St. Lunatics, Midwest Swing
- 8 Usher, U Remind Me
- 9 Isley Brothers, Contagious
- 10 Faith Evans, Can't Believe
- 11 Missy Elliott, Get Ur Freak On
- 12 Blu Cantrell, Hit'em Up Style
- 13 Ja Rule, I Cry
- 14 Eve, Let Me Blow Ya Mind
- 15 Various Artists, You
- 16 Erick Sermon, Music
- 17 Redman, Let's Get Dirty
- 18 Luther Vandross, Take You Out
- 19 R. Kelly, Fiesta
- 20 Ray J, Wait A Minute
- 21 D-12, Purple Hills
- 22 Lil' Mo, Superwoman
- 23 Tyrese, I Like Them Girls
- 24 Bilal, Love It
- 25 Koffee Brown, Weekend Thing
- 26 Jaheim, Just In Case
- 27 Aaliyah, We Need A Resolution
- 28 Dave Hollister, Take Care Of Home
- 29 Sisqo, Can I Live
- 30 Lil' Bow Wow, Puppy Love
- 31 Xzibit, Front 2 Back
- 32 3LW, Playas Gon' Play
- 33 Babyface, There She Goes
- 34 Craig David, Fill Me In
- 35 Musiq, Love
- 36 Lil Jon & East Side Boyz, Bia Bia
- 37 Sunshine Anderson, Heard It All Before
- 38 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 39 Jil Scott, The Way
- 40 Mariah Carey, Loverboy
- 41 Tank, Maybe I Deserve
- 42 City High, What Would You Do
- 43 Jimmy Cozier, She's All I Got
- 44 Petey Pablo, Raise Up
- 45 Project Pat, Don't Save Her
- 46 Afrika Bambaataa, Freestyle
- 47 OutKast, So Fresh, So Clean
- 48 Nelly, Ride Wit Me
- 49 Bishop, U Know U Ghetto
- 50 Foxy Brown, BK Anthem

NEW ONS

No New Ons This Week



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Kenny Chesney, Don't Happen Twice
- 2 Sara Evans, I Could Not Ask For More
- 3 Toby Keith, I'm Just Talkin' About Tonight *
- 4 Brad Paisley, Two People Fell In Love
- 5 Keith Urban, Where The Backtop Ends *
- 6 Faith Hill, There You'll Be *
- 7 Alan Jackson, When Somebody Loves You
- 8 Montgomery Gentry, She Couldn't Change Me
- 9 Nickel Creek, When You Come Back Down
- 10 Brooks & Dunn, Ain't Nothing 'Bout You
- 11 Lonestar, I'm Already There
- 12 Lila McCann, Come A Little Closer
- 13 Chris Cagle, Laredo
- 14 Cyndi Thomson, What I Really Meant To Say
- 15 Dolly Parton, Shine *
- 16 Gary Allan, Right Where I Need To Be
- 17 Travis Tritt, It's A Great Day To Be Alive
- 18 Charlie Robison, I Want You Bad
- 19 Billy Gilman, She's My Girl
- 20 Trick Pony, On A Night Like This
- 21 Rodney Crowell, I Walk The Line
- 22 Jamie O'Neal, When I Think About Angels
- 23 Elbert Sney, Diddle
- 24 Jessica Andrews, Who I Am
- 25 Faith Hill, The Way You Love Me
- 26 Lee Ann Womack, I Hope You Dance
- 27 Travis Tritt, Best Of Intentions
- 28 Jo Dee Messina, That's The Way
- 29 Keith Urban, But For The Grace Of God
- 30 Billy Ray Cyrus, You Won't Be Lonely Now
- 31 LeAnn Rimes, I Need You
- 32 Jamie O'Neal, There Is No Arizona
- 33 Carolyn Dawn Johnson, Complicated
- 34 Trisha Yearwood, I Would've Loved You Anyway
- 35 Dixie Chicks, Cowboy Take Me Away
- 36 Toby Keith, How Do You Like Me Now
- 37 Diamond Rio, One More Day
- 38 The Soggy Bottom Boys, I Am A Man Of Constant Sorrow
- 39 Darryl Worley, Second Wind
- 40 Sara Evans, Born To Fly
- 41 Aaron Tippin, Kiss This
- 42 Toby Keith, You Shouldn't Kiss Me
- 43 Mark McGuinn, Mrs. Steven Rudy
- 44 Tammy Cochran, Angels In Waiting
- 45 Billy Gilman, There's A Hero
- 46 Patty Loveless, The Last Thing On My Mind
- 47 Dixie Chicks, Without You
- 48 Kenny Rogers, There You Go Again
- 49 Dixie Chicks, Goodbye Earl
- 50 Dixie Chicks, You Were Mine

* Indicates Hot Shots

NEW ONS

Chely Wright, Never Love You Enough
Gary Allan, Man Of Me



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Destiny's Child, Bootylicious
- 2 'N Sync, Pop
- 3 Sugar Ray, When It's Over
- 4 Staind, It's Been Awhile
- 5 Eve, Let Me Blow Ya Mind
- 6 Weezer, Hash Pipe
- 7 City High, What Would You Do
- 8 Sum 41, Fat Lip
- 9 Backstreet Boys, More Than That
- 10 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 11 Blink-182, The Rockshow
- 12 R. Kelly, Fiesta
- 13 Mariah Carey, Loverboy
- 14 Eve 6, Here's To The Night
- 15 Alicia Keys, Fallin
- 16 Drowning Pool, Bodies
- 17 Linkin Park, Crawling
- 18 Train, Drops Of Jupiter
- 19 Missy Elliott, Get Ur Freak On
- 20 U2, Elevation
- 21 112, Peaches & Cream
- 22 Dave Matthews Band, The Space Between
- 23 Usher, U Remind Me
- 24 Sisqo, Can I Live
- 25 Erick Sermon, Music
- 26 Aaliyah, We Need A Resolution
- 27 Tyrese, I Like Them Girls
- 28 Redman, Let's Get Dirty
- 29 Craig David, Fill Me In
- 30 Lil' Mo, Superwoman
- 31 Nikka Costa, Like A Feather
- 32 Ja Rule, I Cry
- 33 St. Lunatics, Midwest Swing
- 34 Dave Navarro, Rexist
- 35 Mandy Moore, In My Pocket
- 36 Britney Spears, Don't Let Me Be The Last To Know
- 37 R.E.M., Imitation Of Life
- 38 Marilyn Manson, The Nobodies
- 39 Wilts Ford, I Wanna Be Bad
- 40 311, You Wouldn't Believe
- 41 Rehab, It Don't Matter
- 42 Tool, Schism
- 43 Aerosmith, Fly Away From Here
- 44 Gorillaz, Clint Eastwood
- 45 Jagged Edge, Where The Party At
- 46 Dream, This Is Me
- 47 98 Degrees, The Way You Want Me To
- 48 Depeche Mode, Dream On
- 49 Blink-182, What's My Age Again?
- 50 Destiny's Child, Say My Name

** Indicates MTV Exclusive

NEW ONS

No New Ons This Week



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Train, Drops Of Jupiter
- 2 Lifehouse, Hanging By A Moment
- 3 Incubus, Drive
- 4 Janet, All For You
- 5 Uncle Kracker, Follow Me
- 6 Weezer, Hash Pipe
- 7 Faith Hill, There You'll Be
- 8 Aerosmith, Fly Away From Here
- 9 Fuel, Bad Day
- 10 Mariah Carey, Loverboy
- 11 U2, Elevation
- 12 Dave Matthews Band, The Space Between
- 13 Sugar Ray, When It's Over
- 14 R.E.M., Imitation Of Life
- 15 Matchbox Twenty, Mad Season
- 16 Bon Jovi, One Wild Night (Live)
- 17 Backstreet Boys, More Than That
- 18 Sting, After The Rain Has Fallen
- 19 Destiny's Child, Bootylicious
- 20 David Gray, Please Forgive Me
- 21 India.Arie, Video
- 22 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 23 Depeche Mode, Dream On
- 24 Nicole Kidman & Evan McGregor, Elephant Love Medley
- 25 Erick Sermon, Music
- 26 Babyface, There She Goes
- 27 Staind, It's Been Awhile
- 28 Blues Traveler, Girl Inside My Head
- 29 Dido, Thank You
- 30 Fatboy Slim, Weapon Of Choice
- 31 Moby, South Side
- 32 Jennifer Lopez, Play
- 33 Smash Mouth, I'm A Believer
- 34 Madonna, Don't Tell Me
- 35 Fuel, Hemorrhage (In My Hands)
- 36 Nelly Furtado, I'm Like A Bird
- 37 Janet, Someone To Call My Lover
- 38 Jessica Simpson, Irresistible
- 39 Craig David, Fill Me In
- 40 Andreas Johnson, Superman
- 41 Five For Fighting, Superman
- 42 Go-Go's, Unforgiven
- 43 Aerosmith, Jaded
- 44 Cool Goo Dolls, Iris
- 45 Tricky, Evolution Revolution Love
- 46 Matchbox Twenty, Bent
- 47 Sade, By Your Side
- 48 U2, Beautiful Day
- 49 Shelby Lynne, Killin' Kind
- 50 Travis, Sing

NEW ONS

Stone Temple Pilots, Days Of The Week
Jeffrey Gains, In Your Eyes
Radiohead, Pyramid Song
Seven Mary Three, Wait
Slash's Snakepit, Shine

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 30, 2001.



Continuous programming
200 Jericho Quadrangle
Jericho, NY 11753

- Janet, Someone To Call My Lover (NEW)
Jagged Edge, Where The Party At (NEW)
311, You Wouldn't Believe (NEW)
D-12, Purple Hills (NEW)
Fuel, Bad Day
Dave Matthews Band, The Space Between
Mariah Carey, Loverboy
Destiny's Child, Bootylicious
Seven Mary Three, Wait
Lil' Mo, Superwoman Pt. II
Blink-182, Rock Show
City High, What Would You Do?
Sugar Ray, When It's Over
Radiohead, Pyramid Song
U2, Elevation
Travis, Sing
Weezer, Hash Pipe
Sum 41, Fat Lip
Eve 6, Here's To The Night
Eve, Let Me Blow Ya Mind



Continuous programming
8/F. One Harbourfront
18, Tak Fung, Street Kowloon
Hong Kong

- Jennifer Lopez, Play
Ronan Keating, Lovin' Each Day
Missy Elliott, Get Ur Freak On
Destiny's Child, Survivor
Janet, All For You
Emma Burton, What Took You So Long
Shaggy, Angel
Samantha Mumba, Always Come Back To Your Love
Madonna, What It Feels Like For A Girl
Robbie Williams, Let Love Be Your Energy



Continuous programming
1515 Broadway
New York, NY 10036

NEW

The Crystal Method, Name Of The Game
Disturbed, Down With The Sickness



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Coldplay, Don't Panic (NEW)
Maren Ord, All I Want (NEW)
Craig David, Fill Me In (NEW)
Big Sugar, Nicotina (NEW)
Jagged Edge, Where The Party At (NEW)
Delerium, Innocente (NEW)
Lil' Romeo, My Baby (NEW)
Oliver Haze, Save A Prayer (NEW)
Stone Temple Pilots, Days Of The Week
Janet, Someone To Call My Lover
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Sugar Jones, Days Like That
Staind, It's Been Awhile
Econoline Crush, Make It Right
Sum 41, Fat Lip
Our Lady Peace, Life
Wave, California
Weezer, Hash Pipe
U2, Elevation
Bran Van 3000, Astounded



Continuous programming
2111 Lincoln Rd
Miami Beach, FL 33139

- Dido, Thank You
Crazy Town, Butterfly
El Gran Silencio, Dejenme Si Estoy Llorando
Madonna, What It Feels Like For A Girl
Oreja De Van Gogh, Cuidate
Benjamin Diamond, Little Scare
Moenia, Molde Perfecto
Destiny's Child, Survivor
Aerosmith, Jaded
Backstreet Boys, The Call
Gorillaz, Clint Eastwood
Jennifer Lopez, Play
Ronan Keating, Lovin' Each Day
Creed, With Arms Wide Open
Modjo, Chillin'
Bon Jovi, One Wild Night
'N Sync, Pop
Westlife, Uptown Girl
Morbo, Ensename
Jumbo, Rockstar



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Tha Liks, Best U Can
Aaliyah, We Need A Resolution
2Pac, Until The End Of Time
Faith Evans, Can't Believe
Jay-Z, Guilty Until Proven Innocent
Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
Redman, Let's Get Dirty
112, Peaches & Cream
Coo Coo Cal, My Projects
Babyface, There She Goes
Peety Pablo, Raise Up
Chante Moore, Bitter
Funkmaster Flex, Goodlife
Usher, U Remind Me



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
Run-D.M.C., Rock Show
Ours, Sometimes
Joan Osborne, Love Is Alive



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Linkin Park, Crawling
3LW, Playas Gon' Play
Usher, U Remind Me
'N Sync, Pop
Blink-182, The Rock Show
Jessica Simpson, Irresistible
Lil' Romeo, My Baby
Eve, Let Me Blow Ya Mind
Mandy Moore, In My Pocket
Aaliyah, We Need A Resolution
Rehab, It Don't Matter
Train, Drops Of Jupiter (Tell Me)
O-Town, All Or Nothing
New Found Glory, Hit Or Miss
Eden's Crush, Get Over Yourself

LABELS STRIVE TO MAKE MOST OF AMERICANA TAG

(Continued from page 1)

of the term breeds awareness of a genre, or sub-genre, that has yet to see one of its artists break—save, maybe, the recent success of Williams, who Lewis says is still viewed by many as a country artist.

"Everybody's wanting to hang a moniker on this particular type of music, and no one seems to be comfortable with it, because it's sort of a little more all-encompassing, I think, than any other genre tends to be," Lewis says. "And, essentially, you're trying to second-guess the consumer. I don't think the consumer is particularly aware of the Americana handle... to the point where, if they're looking for a particular singer/songwriter, they would gravitate toward [an Americana] section."



CASE

Although many stand firmly on Lewis' side of the Americana fence, other labels are not at all bothered by the term. While he recognizes that "Americana" describes a style of music that the likes of Emmylou Harris and scores of Texas-based singer/songwriters have been "doing for 30 years now," Bob Freese, owner of the Cleveland-area indie FreeFalls Entertainment (which has issued a Willie Nelson album and is planning a Dickey Betts solo release as well as a Townes Van Zandt tribute), says the term will help further the careers of these artists. "Now that we have this name, we can concentrate on the two things that these acts desperately need—more support from corporate radio and smart package tours."

In fact, many see the increased use of the term, as well as the creation of the major-label-backed Lost Highway—formed earlier this year under the umbrella of Mercury Nashville, for which Lewis serves as chairman—as significant indications that Americana labels and the artists who are lumped into this category are on the verge of... well, something.

Both artists and label reps are careful not to call Americana "the next big thing," but they do agree that momentum seems to be building. "There's something that's going on out there," Ronnie McCoury of bluegrass outfit the Del McCoury Band says. "It's all starting to do a little turnaround. We just do what we do, but it seems like there's more and more people coming [to our shows]. I don't know how to explain it." Welk Music Group national sales and marketing manager Vince Hans adds, "I think we're really close. I kind of feel as if it's broken big already, because it's bigger than it ever was."

SHIFTING TASTES

The existing support for the music—which includes everything from the punk-influenced alt-country of Whiskeytown to the mix of chain-gang chants, bluegrass, delta blues, country, and gospel found on the smash soundtrack *O Brother, Where Art Thou?* (Mercury Nashville/Lost Highway)—proves that musical tastes are shifting, says Jeff Bransford, president of Atlanta-based indie Terminus, which counts Kevn Kinney and Danny Barnes among its artists.

"I think [as] more people get overloaded with manufactured, commercialized acts, there will be more of a shift in this direction—toward people wanting authentic, genuine music with integrity. There's a lot of demand already, and I think the demand is growing. In the 10-plus years I've been in the business, I've seen a quantum leap in demand for this music."

Growing it may be, but that demand is often overlooked by many major labels as well as the corporate radio realm, according to James McGurk, marketing director for Chapel Hill, N.C.-based distributor Redeye and its indie label Yep Roc. "The *O Brother* soundtrack, for example, shows that the fans are out there. It makes you wonder if anyone was taking this whole record-buying public serious. When that happened, I think a lot of people said, 'Hmmm, we need to do more bluegrass.'"

Redeye has been one of the many beneficiaries of the soundtrack's commercial success. The company distributes titles by two of the album's featured artists, Dan Tyminski and Ralph Stanley. Each title has been featured alongside the soundtrack at Borders Books & Music's 350 stores. As a result, each has moved several hundred units per week in recent months, according to McGurk.

Many in the radio world would no doubt like to show more support for these artists. But in today's marketplace, the launching of Americana stations can prove to be a risky move. They can either help launch or destroy executives' careers, says Bruce Kidder, PD at KHYI in Plano, Texas (a suburb of Dallas). Several such stations launched in various U.S. markets in recent years have lasted only months before being pulled off the air for attracting too few listeners and advertisers. "It takes a brave station to say, 'This fits and this works,'" Rounder Records GM Paul Foley says.

Lacking the promotional muscle of a major, many indie labels issuing Americana albums lean heavily on the print media (especially the genre's bible, *No Depression*, whose publishers occasionally refer to the magazine as "The alt-country [whatever that is] bimonthly") and such alternative radio outlets as National Public Radio (NPR) to support these artists. And, many times, they see handsome returns. There was an immediate boost in orders for Ron Sexsmith's new spinART release *Blue Boy* after the singer/songwriter recently appeared on NPR, says label head Jeff Price. Like *Blue Boy*, Vanguard's *Avalon Blues: A Tribute to the Music of Mississippi John Hurt* (which features Taj Mahal and Ben Harper, among others) quickly registered as one of Amazon.com's top sellers the day it was featured on NPR, says Hans, whose Welk Music Group includes the Vanguard and Sugar Hill labels.

But in lieu of any other substantial national radio support—and a select few TV outlets, including Country Music Television and the public-TV programs *Austin City Limits* and *Sessions at West 54th*—labels must fight to secure listening posts and vis-

ibility at retail, which, for some, emphasizes the need for an Americana category. But like many retailers specializing in Americana fare, Lewis and Hans question the parameters of such a category. "I can see that dilemma," Hans says. "How do you classify who is an Americana artist? Does Tom Petty fit in there? Does Bruce Springsteen fit in there? What about folks like Richard Thompson or Paul Kelly? Where do you draw the line?"

Lewis adds, "I don't think there are any easy answers to this. I wish there was. This is sort of like back in the mid-'70s, when out of country music came 'outlaw.' They didn't have an outlaw section in the record stores. It would have been ridiculous."

With Lost Highway, Chicago-based Bloodshot has emerged as one of the key labels in the Americana game. President Rob Miller says the use of both "Americana" and "alt-country" have significantly affected his label and its artists in a negative way. He says the label and its artists have fallen into an "alternative-country ghetto. It's gotten to the point where certain people in the press and radio see our logo, and they know exactly where the particular record they're holding is going to fit in."

Many of the label's acts—and label execs for that matter—have drawn just as much inspiration from Johnny Rotten as they have Hank Williams, Miller says, and as a result, they straddle the line between rock and country. He calls such current or onetime Bloodshot brethren as female singer/songwriter Neko Case and Ryan Adams "rock artists."



MILLER

"I would like to see an Americana-type thing exist," Miller says. "But it is such a hard thing to nail down. And I think that's the main problem. Again, you run the risk of, 'What happens to a record that moves beyond those parameters?' and 'Who decides those parameters?' It's something that has to happen organically, in the public. Unless you start to see 'N Sync-type numbers, or if Rodney Crowell or the Waco Brothers start selling the numbers of a Tom Petty, it's not gonna happen."

Miller likens classifying some of his artists as Americana or alt-country acts to a hip-hop or R&B act being labeled a rap act. "If you put something in the rap section, it's automatically going to turn a certain part of the populace off. But, then again, it's going to introduce fans of rap music to this artist."

Such artists as Case—whom purists may deem more of a country artist than most of those getting airplay on contemporary country stations these days—suffer from being improperly categorized, Miller says. "She's a rock artist to me, but she'll be placed in a country section. And that's a problem for our demographic, which is younger and comes more out of the punk-rock aesthetic than maybe that of a Rodney Crowell fan. And because of that, there's a lot of customers, or

potential customers, who are still uncomfortable with the 'C' word. I mean, people my age have grown up looking at what country music has become, saying 'Oh, God, why would I ever listen to this stuff?' And Joe Lunchpak, who may think of Billy Ray Cyrus every time he thinks of country, may be turned off right away if Neko is placed in a country bin."



LEWIS

But having her records occasionally stocked in the country racks doesn't bother Case herself. Despite the likes of Faith Hill and Tim McGraw watering down the traditional sound of country music, Case doesn't mind being placed in the same company. But, she says, the terms "Americana" and especially "alt-country" are "thoroughly irritating."

"Growing up, I just wanted to be a country singer," Case says. "I didn't want to be an alt-country singer. Agh! What's wrong with country? There's nothing wrong with calling it country. If I get some people [buying my CDs and going to my shows] who think country is Faith Hill, and maybe they like it, then that's cool, right on. And if they don't, so what? I don't need to be a big star. I just want to make ends meet."

"I really think the music speaks for itself," Case continues. "Alt-country. Americana—it's not something I can worry about as an artist. I don't want to be associated purely with a sub-genre genre. I grew up listening to country music, and that's what I play—it doesn't matter what it's called. I think the real issue is the music business vs. the musician."

REGIONAL BUYERS HELP

Miller says that another difficulty Case and other Bloodshot artists face is the shrinking number of regional buyers for major chains. Many of the label's acts are popular in certain parts of the country but may be largely unknown elsewhere. The Waco Brothers, for example, have a big following in their home base of Chicago, as well as in Atlanta and Lexington, Ky., while other Bloodshot acts may find more success on the West Coast. "The record retail landscape is sort of turning into the restaurant landscape," Miller notes, "where you have nothing but McDonald'ses and Burger Kings coast to coast."

Like Miller, Hans says he has had success thus far micro-marketing the acts on the Welk labels—essentially trying to pinpoint supporters of the music either in particular stores or in a chain's corporate office—pushing for in-store play, positioning, giveaways, and in-store appearances. It's a slow process, especially for a smaller company, but it's often necessary when facing a lack of radio and TV support. "You have to stick with a project for well over a year," Hans says. "We've been fortunate with our artists. They're in it for the long haul as well. They're out there shaking the hands and doing the in-stores. They're promoting the genre themselves in doing that."

Many chains' Web sites have provided tremendous help in driving

sales of Rounder artists to a bigger audience, Foley says. Such e-tailers as CDnow.com, barnesandnoble.com, and amazon.com offer an e-mail service that recommends certain albums to consumers depending on a particular purchase. For example, a customer who recently purchased a Lucinda Williams album from towerrecords.com may receive an e-mail from the e-tailer recommending the purchase of the new Cowboy Junkies album, *Open* (Rounder). But Foley says that most e-tailers charge for the once-free service.

More than anything else, retail listening-post placement—which can cost less than \$50 per month at an indie store and several thousands of dollars per month at a major chain—proves most valuable, Miller emphasizes. It's one of the only avenues for consumers—especially those who live in a market that has neither an Americana nor a triple-A station—to hear these artists without buying an album first. "And if you can get them on a post at Barnes & Noble or Borders, the response is immediate," Foley adds. "It's also a very good gauge of the potential for the record."

Both labels and retailers agree that touring is the most essential part of working an Americana act. Heavy touring allows an indie to "level the playing field a little bit," Elisa Sanders, label manager of Steve Earle's Nashville-based E-Squared imprint, says. "We basically do all the same things that a major would do. We work triple-A radio and press. But the best thing our artists can do is tour their little butts off. We can't compete with someone like Interscope with full-color ads. But we can send postcard mailings out and make retail calls, things that don't take a whole lot of money, just a lot of time and commitment."

Freese says many in the industry need to consider an Americana equivalent of Lollapalooza, where some of the genre's best new artists can share a stage or bill with some of its pioneers. "It's a way to expose new artists to consumers. There's no reason why you couldn't do it—look at the success SFX is having with these rock package tours with bands like Poison."

And with touring, we're not talking about something that can't be quantified, says Andrea White, label manager of Indigo Girl Amy Ray's Atlanta-based Daemon. "As soon as our artists hit the road, we've seen our SoundScan numbers go up," she stresses. "We can have really great airplay and nothing will happen. Radio is hard to define but touring is not. The bands that tour sell more records than the bands that don't."

While these acts are on the road, it's important for an indie label to be in regular contact with its distributor and local retailers—especially those reporting to the *No Depression* sales chart, Sanders says. "With these artists, you just try to tailor the cost for a reason-



HANS

(Continued on next page)

LABELS STRIVE TO MAKE MOST OF AMERICANA TAG

(Continued from preceding page)

able expectation of the incoming. You don't front-end spend on an artist whose record would be a huge hit if it sold 500,000 copies. You just try to get it to the people."

Both Sanders and White say that they have also found success working

directly with the customer via e-mail, keeping visitors to their respective Web sites aware of current upcoming albums and tours. For Daemon, White says, this interaction has formed a bond between the label and many of its customers. "Most of them started off as Indigo Girls fans, but a lot of what we do isn't folk music or

Americana. We've gotten to the point where a lot of our customers just trust us, like alternative-rock fans grew to trust the Sub Pop or Kill Rock Stars labels. They'll buy an album from one of our new artists without even hearing it first."

Kelly Keneipp, one of the heads of Winder, Ga.-based indie Backburner,

which has released albums by Vic Chesnutt and Jack Logan, adds, "I just think the industry is geared a lot more toward youth. I think most of the fans of Americana artists, if you sampled the audience, the median age is going to be 30-plus. The teenagers are probably not gonna go crazy for it. In a way, that's the crux of it. But there is an aging group that appreciates this music. It's just a matter of getting them off their ass to go out and buy the record."

Sanders says that many Americana indie labels don't really expect either the genre or most of its artists ever to break into the mainstream—that's understood by pretty much everyone involved. "What they and we do is worth doing whether it

goes platinum or not. I don't know that anybody in this genre is looking for the home run. I think staying in the game and being able to work with music that you love is enough."

This article is the second in a two-part series on Americana, the first of which appeared in the June 16 issue.

'Growing up, I wanted to be a country singer. I didn't want to be an alt-country singer. What's wrong with country?'

—NEKO CASE

SMELLIE GETS KEY BMG ROLE

(Continued from page 1)

chairman/CEO Rolf Schmidt-Holtz, to whom he reports. Smellie has been senior VP of BMG's Asia Pacific division for the past six years.

The appointment was announced by Schmidt-Holtz—who recently appeared in Bertelsmann corporate-image advertisements in Germany wearing a *Star Trek* uniform—just days after the surprise resignation of BMG executive VP/chief administrative officer Konrad Hilbers (*Billboard Bulletin*, June 14). Smellie, 47, takes over many of Hilbers' duties, including responsibility for finance, legal and business affairs, information systems, audit, and new technologies/strategic development.

"Rolf sees me working very closely with him and certainly looking after the day-to-day activities of the company," Smellie says.

Hilbers held his BMG job for a mere six months. A spokesman would only comment, "Hilbers resigned from his post at BMG to accept a yet-to-be-announced position at parent company Bertelsmann." Previously, he was executive VP/COO of AOL/Bertelsmann Europe.

"Michael's experience is in line with our priority of continuing to focus on our core business of creating and delivering music," Schmidt-Holtz said in a written response to *Billboard* questions. "[He] is a first-rate music executive."

Smellie says, "I'll be working very hard to get the company focused on what it always should have been focused on: music... and making hit records." Asked when his senior management team would settle down, Schmidt-Holtz replied that it "is firmly in place."

Australian-born Smellie has been with BMG since 1993, holding top slots in Sydney, Hong Kong, and

'Michael Smellie thinks through, cuts sensible deals, and he doesn't throw an embarrassing amount of money at anything. But he takes risks with executives he believes in.'

—GLENN WHEATLEY, TALENTWORKS

Tokyo. Previously, he spent 12 years at PolyGram, with finance and troubleshooting jobs in Australia, Brazil, and the U.K. He was also briefly employed by Australian talent manager Chris Murphy. "Excluding Africa and Antarctica," he says, "I've worked on every continent."

Ironically, Smellie was on the verge of leaving BMG some four years ago. A headhunting firm scoured the Asia Pacific region for a replacement; in the end, he did not depart. Later, Smellie was among those senior BMG executives affected by the January 2000 exit of international division chief Rudi Gassner, to whom he and the others reported.

Tim Read, who succeeded Smellie as head of PolyGram's Australasian business, says the executive has "as well-rounded a CV in administrative and international affairs as [BMG] could have hoped to find," especially now, when "stability seems to be critically needed in [its] senior management."

Talentworks managing director Glenn Wheatley, whose manage-

Americana Labels: A Guide To Their Acts

Most of the key Americana acts record for one or several indie labels. Following is a list of some of these labels, followed by a few of the artists who have recorded one or more albums for the company.

ATO Records, New York: David Gray, Chris Whitley.

Backburner, Winder, Ga.: Vic Chesnutt, Jack Logan.

Black Dog, Monticello, Miss.: Beaver Nelson, Hangtown.

Bloodshot, Chicago: Alejandro Escovedo, Waco Brothers, Neko Case, the Yahoos, Trailer Bride, Jon Langford, Kelly Hogan, Robbie Fulks, Andre Williams, Grievous Angels, Moonshine Willy, Old 97s, Pine Valley Cosmonauts, Rex Hobart & the Misery Boys, Rico Bell, Riptones, Ryan Adams, Sally Timms, Scroat Belly, the Blacks, the Meat Purveyors, the Sadies, Wayne Hancock.

Daemon, Atlanta: Amy Ray, Danielle Howle, Terri Binion, James Hall, Big Bang, Justin Hale, Ellen James Society.

Diesel Only, Brooklyn, N.Y.: Laura Cantrell, Joe Flood.

Dualtone, Nashville: Jim Lauderdale, Rodney Foster, Minton Sparks, Sister 7.

Eminent, Nashville: Eric Taylor, Greg Trooper, Kate Campbell, Heather

Eatman, Rosie Flores, Emmylou Harris.

E-Squared, Nashville: Steve Earle, V-Roys, Marah, Varnaline.

FreeFalls Entertainment, Chagrin Falls, Ohio: Dickey Betts, Willie Nelson.

HighTone, Oakland, Calif.: Dave Alvin, Tom Russell, Big Sandy & His Fly Rite Boys, Clarence Brewer, Ramblin' Jack Elliott, Chris Gaffney, Henry Gray, the Hollisters, Hot Club of Cowtown, James Keelaghan, Bill Kirchen, Kim Lenz, Buddy Miller, Mark Olson, Dave Stuckey, Hank Thompson.

Koch, New York: Amy Rigby, Asleep at the Wheel, Steve Forbert, Steve Earle.

Lost Highway, Nashville: Ryan Adams, Robert Earl Keen, Kim Richey, William Topley, Lucinda Williams, Whiskeytown, Tift Merritt.

Oh Boy!, Nashville: Willie Nelson, Todd Snider, John Prine, Donnie Fritts, Heather Eatman, R.B. Morris, Keith Sykes.

Razor & Tie, New York: Dar Williams, 16 Horsepower, Continental Drifters.

Red House, St. Paul, Minn.: Greg Brown, Ramblin' Jack Elliott, Guy Davis, Pat Donohue, Eliza Gilkyson, Rosalie Sorrels.

Rounder, Cambridge, Mass.: Cash Brothers, Ray Wylie Hubbard, Tony Rice Unit, Cowboy Junkies, Slaid Cleaves, Dave Van Ronk, Jimmy LaFave, Patty Larkin, Nanci Griffith, John Hartford, Rory Black, Joe Ely, Jimmie Dale Gilmore.

Ryko, Salem, Mass.: Jeh Loy Nichols, Andrew Bird's Bowl of Fire, Kelly Willis, Kelly Joe Phelps, the Honeydogs, Golden Smog, Peter Bruntell.

SpinART, Staten Island, N.Y.: Ron Sexsmith, Bill Janovitz, Vic Chesnutt, Echo & the Bunnymen, Apples in Stereo.

Sugar Hill, Durham, N.C.: Rodney Crowell, Scott Miller & the Commonwealth, Sam Bush, Doc Watson, Nickel Creek, Guy Clark, Tina Adair, Pat Alger, Sonny Landreth, Terry Allen, Chet Atkins, Austin Lounge Lizards, Clarence Gatemouth Brown, John Cowan, Don Dixon, David Grisman, Chris Hillman, Butch Hancock, Robert Earl Keen, Del McCoury, Dolly Parton, Tom Paxton, Ricky Skaggs, Marty Stuart, Townes Van Zandt, Doc & Merle Watson, the Whites, Jesse Winchester.

Terminus, Atlanta: Kevn Kinney, Danny Barnes.

Vanguard, Santa Monica, Calif.: Tab Benoit, Butterfly Jones, Peter Case, Rick Trevino, Patty Larkin, Bill Miller, John Hiatt, Lee Roy Parnell, David Wilcox, Ian Tyson, Ramblin' Jack Elliott.

Velocette (formerly Capricorn), Atlanta: Kevn Kinney, the Glands, Vic Chesnutt, Brute.

Yep Roc, Chapel Hill, N.C.: Swag, Two Dollar Pistols, Caitlin Cary, Tift Merritt, Nick Lowe, Los Straitjackets, Claire Holley, Greg Hawks & the Tremblers, the Comas, Laika & the Cosmonauts, Ronnie Dawson.

ment clients include BMG Australia's biggest act, John Farnham, says Smellie has "a strong sense of logic" gained from his accountancy background. "He thinks through, cuts sensible deals, and he doesn't throw an embarrassing amount of money at anything. But he takes risks with executives he believes in."

An international BMG colleague says, "Michael is not a pure music guy, but he's incredibly bright and good at building consensus, building a team." The recovery at BMG Funhouse in Japan that Smellie engineered was "a hell of a turnaround," the insider says. "When Asia overall was going into a slump, he saved the day for himself and the company. That put steel in his spine."

Murphy, former manager of INXS, says when Smellie took over Poly-

Gram Australia, he taught a then-demoralized staff with no local roster "to play as a team, and to win."

BMG Funhouse in Japan will continue to occupy Smellie's attention, as some high-level reorganization nears completion. "I will have to be less involved than I have been," he says, "but it's such an important business that I'm clearly going to keep a close eye on it, even if that's from New York."

Smellie assumes that his direct contact with Schmidt-Holtz, who holds regular strategy sessions with his senior managers, made an impression and led to his advance. "Did I covet this job? No. There have been jobs in my life I've driven hard after and got, but [not] this one. Possibly other people might have been

going after it—or something like it—but I wasn't one of them."

Indeed, the Australian was otherwise engaged in relocating BMG's Asia Pacific headquarters from Hong Kong to Sydney and had planned to be based in the latter city from July 1. Now he is moving to New York and has turned over his duties to Tim Prescott, himself newly appointed as Asia Pacific VP of marketing and regional GM.

In New York, those reporting to Smellie include the heads of finance (Joe Gorman), legal and business affairs (LaVerne Evans), information systems (Miles Braffet), and new technologies (David Kang).

Assistance in preparing this story was provided by Christie Eliezer in Melbourne, Australia.

U.K. GOV'T APPOINTS JOWELL AS DCMS SECRETARY

(Continued from page 8)

Hewitt as the DTI's minister for e-commerce, Deacon says. Her e-commerce role has been taken by Douglas Alexander, who combines it with the competition portfolio.

"As a newcomer when I came in [to a record industry executive position] in '96, I didn't really understand why we were going to be with the DCMS as opposed to the DTI," Kennedy recalls. "I have complete respect for the DCMS for the role they have in life, but I think an industry as successful and strong as the U.K. record industry should be with the DTI."

Yet Kennedy suggests that the DTI "needs to remember that it's there to encourage industry and prosperity, which in turn delivers tax payments and jobs."

On June 20, following the cabinet

changes, the Queen delivered her annual speech—written for the monarch by the government as the traditional curtain-raiser for a new term of Parliament—outlining the government's proposed legislation activity in the coming year.

Blair's re-elected Labour administration promises that a new bill—the Enterprise Bill—will be introduced "to encourage enterprise, strengthen competition laws, and promote safeguards for consumers," according to the Queen's speech.

Blair's government is committed to introducing legislation in order to drive down anti-competitive practices. A keystone of the Enterprise Bill will be the strengthening of anti-trust/competition watchdog the Office of Fair Trading (OFT). The body will be restructured by intro-

ducing a board—rather than the individual director general of fair trading—to run it. The Enterprise Bill would also increase the OFT's legal powers and enable it to rule on company mergers. Increased penalties for anti-competitive behavior are also planned.

The Queen's speech outlined plans for 20 bills in total and promised that "a draft [communications] bill to create a single regulator for the media and communications industries and reform the broadcasting and telecommunications regulations will be published [during the coming year]." The DTI will oversee the introduction of that bill.

Assistance in preparing this story was provided by Paul Sexton in London.

UNIVERSAL FILLS TWO GLOBAL POSTS

(Continued from page 1)

client) and played a key role in the global music charity fund-raising event Live Aid. For that, he was named an Officer of the Order of the British Empire in 1995.

"John has been on the short-list of one for quite a while, identified as a possible succession candidate," Larsen tells *Billboard*. "It's obviously a natural first step that he moves over to international, gets a large chunk of responsibility, and gets to know and learn about some of the geographic areas and [industry] issues that exist out in the world."

Larsen adds, "The time has come,

simply, to bring in somebody else to help shoulder the enormous responsibility [of running UMI]." Meanwhile, he confirms that an extension of his own employment contract is currently being negotiated, for five more years. "[The deal] is getting very close. For bureaucratic reasons, these things take forever, but there are no major disagreements."

Larsen, who is 59, reports to Universal Music Group chairman/CEO Doug Morris. He has headed UMI since 1993, and his division makes a major contribution to the group's performance. In fiscal 2000, before Vivendi's Seagram takeover, UMI generated an estimated \$3.5 billion in revenue and \$700 million in profits. Larsen says the current year "will end up being as good as last year, which is good under the market conditions."



GRAINGE

Kennedy's appointment also augurs well for his successor, Lucian Grainge, who, as expected, was promoted from deputy chairman to chairman of Universal Music U.K. and Ireland. Kennedy and Grainge have been with the company since 1996 and 1986, respectively.

The new posts for Kennedy, 48, and Grainge, 41, are effective July 1, although Kennedy will be taking some time off during the summer, followed by a short stint at Harvard Business School. After this "transition period," he will assume broad operating responsibility for all UMI functions and for all countries outside North America. Most regional and country heads will report primarily to him, apart from company heads in the U.K. (Grainge), Germany (Tim Renner), France (Pascal Negre), and Asia-Pacific (Norman Cheng), and Chris Roberts, chairman of Universal's global classical business, who all will continue to account primarily to Larsen.

"This is basically a job-sharing situation at a high level," Larsen says. "I'm the No. 1 guy, John is the No. 2 guy, and we share the job." Larsen will retain accountability for the larger



LARSEN

European territories because of certain ongoing issues with which he has been involved and his own familiarity with those markets, as well as to accommodate Kennedy's transition period.

"Also, if John wants to become—as he does—a truly international person, he needs exposure to those far-flung and exotic countries that will be reporting to him," Larsen adds. "Some of the individual markets may be quite small, but he still needs to know all of these things. It's a good place to start."

Kennedy knows he has much to absorb and much traveling ahead. "I don't lose sight of the fact that five

years ago, I was practicing as a music business lawyer, very happy and enjoying myself and very experienced in the music business from that point of view. I got the opportunity to run the biggest record company in the U.K. That was a big challenge and a learning curve."

Of his new role, Kennedy says, "It's going to take quite a period of time to come up to speed and add value. It's always good to have somebody to learn from, and Jorgen is a master of this."

The idea of a visible second-in-command at UMI is welcomed by several of its regional chiefs. One tells *Billboard*, "Jorgen had way too much on his plate. Even the best person reaches an overload scenario, and he was there." Long-distance telephone "meetings" were counted in minutes, says this source, and the briefer, the better for Larsen. None of these executives, however, suggests that he was not available when needed, and, just

(Continued on page 76)

HOT 100 SPOTLIGHT



by Silvio Pietroluongo

"LADY'S LUCK RUNNING OUT: "Lady Marmalade" by **Christina Aguilera, Lil' Kim, Mya & Pink** (Interscope) holds at No. 1 for a fifth and, most likely, final week on The *Billboard* Hot 100. Who's waiting in the wings? Well, you would have to search below the top 20 to find this contender: It is **Usher**, whose "U Remind Me" climbs 30-21.

Street-date violation sales of the CD single bring the title onto the Hot 100 Singles Sales chart at No. 66, with 1,400 units scanned. On the radio side, "Remind" increases its audience by 7.5 million listeners and climbs 24-18 on the Hot 100 Airplay chart. Its total audience stands at 50 million after only three weeks. In order to make the impressive 20-position jump to No. 1 on the Hot 100 next issue, "Remind" would have to scan more than 50,000 units—a manageable number, since Usher has surpassed that weekly figure with his past three retail releases, "You Make Me Wanna . . .," "Nice & Slow," and "My Way," from 1997 through 1998.

RADIO RATIO: Last issue, for the second time in the last month, four of the top five songs on the Hot 100 were unavailable at retail. While the songs remain the same this issue, the radio-only tally drops to three, as a 12-inch vinyl release for "Lady Marmalade" hits retail. A total of 850 units were scanned, not enough to place it on the sales chart. Besides Usher's release, two other top 25 airplay tracks will make their way to retail racks in the coming weeks, enhancing their Hot 100 positions in the process. "Bootylicious" from **Destiny's Child** (Columbia) will have a CD and maxi-CD released July 3, and **O-Town's** "All or Nothing" (J) will have a maxi-CD out July 10. On the Hot 100, "Bootylicious" climbs only one spot (No. 20) despite having the chart's second-largest audience jump (up 10 million listeners), while "Nothing" rises 29-24 on the strength of an 8 million audience gain.

TROPHY CASE: **Janet Jackson** earns the Greatest Gainer/Airplay award this issue: "Someone to Call My Lover" (Virgin) gains 13 million listeners and cuts its position in half on the Hot 100 (76-38), as well as Hot 100 Airplay (70-35). The Greatest Gainer/Sales winner is **Lil' Romeo's** "My Baby" (Soulja/No Limit/Priority), with an increase of 4,500 units for a total of 60,000 pieces scanned. This is the first sales award for "Baby," odd since it has been at No. 1 on Hot 100 Singles Sales for six consecutive weeks. On the main chart, "Baby" crawls up a spot to No. 3, as its sales gain makes up for a slight tumble on the airplay chart (54-55).

ANIMATED DEBUT: Media-shy **Belle & Sebastian** have the highest debut on Hot 100 Singles Sales, at No. 30 with "Jonathan David" (Jeepster/Matador). The Scottish septet scans 3,000 units of the single without the benefit of much, if any, airplay at radio. This is the act's second single to make the sales chart, following "Legal Man," which peaked at No. 47 in June 2000. Beyond these two singles, no other track by the band has made any *Billboard* singles charts. Belle & Sebastian formed in 1996 and have pretty much kept personal information about band members to themselves. In the same vein, press photos of the group are just about as rare as a mint **Honus Wagner** baseball card. The "Jonathan David" single includes two other newly recorded tracks: "Take Your Carriage Clock and Shove It" and "The Loneliness of a Middle Distance Runner."

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	50	KRYPTONITE	3 DOORS DOWN REPUBLIC/UNIVERSAL
4	4	4	66	HIGHER	CREED WIND-UP
5	6	5	150	MY OWN PRISON	CREED WIND-UP
6	5	6	90	COWBOY	KID ROCK ATLANTIC
7	7	8	54	VOODOO	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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE FEATURING/FULL TITLE	ARTIST PRODUCTION LABEL
Pop					
1	1	1	140	BELIEVE	CHER WARNER BROS.
2	2	3	33	MUSIC	MADONNA MAYBECK
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	136	DANCING QUEEN	ABBA POLYDOR
6	6	6	58	DON'T SPEAK	NO DOUBT TRUMA
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 MCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE FEATURING/FULL TITLE	ARTIST PRODUCTION LABEL
R+B/RAP					
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	80	THE DOCK OF THE BAY	OTIS REDDING ATLANTIC
4	4	3	152	WHAT'S GOING ON	MARVIN GAYE MOTOWN
5	5	4	26	E. I.	NELLY UNIVERSAL RECORDS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE FEATURING/FULL TITLE	ARTIST PRODUCTION LABEL
R+B/RAP					
6	6	7	5	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	144	MERCY MERCY ME	MARVIN GAYE MOTOWN
10	10	8	69	NO SCRUBS	TLC LA FACE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE FEATURING/FULL TITLE	ARTIST PRODUCTION LABEL
COUNTRY					
1	1	1	164	COPPERHEAD ROAD	STEVE EARLE MCA
2	2	2	102	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 BMC RECORDS
8	7	8	22	AMIE	PURE PRAIRIE LEAGUE MERCURY
9	9	9	13	AMARILLO BY MORNING	GEORGE STRAIT MCA
10	10	10	138	WASTED DAYS AND WASTED NIGHTS	FREDDY FENDER MCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE FEATURING/FULL TITLE	ARTIST PRODUCTION LABEL
LATIN					
1	1	1	116	BAILAMOS	ENRIQUE IGLESIAS INTERSCOPE
2	2	2	140	LA BAMBA	LOS LOBOS WARNER BROS.
3	3	3	57	CORAZON ESPINADO FEAT. MANA	SANTANA ARISTA
4	6	7	60	CLAVADO EN UN BAR	MANA WEA LATIN
5	4	6	42	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 WEA LATIN

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THE Billboard 200

JUNE 30, 2001

THE TOP-SELLING ALBUMS 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	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Hot Shot Debut ◀						
1	NEW	1	1	BLINK-182	TAKE OFF YOUR PANTS AND JACKET	1
2	1	1	4	STAIN'D	BREAK THE CYCLE	1
3	5	2	7	DESTINY'S CHILD	SURVIVOR	1
4	4	3	6	SOUNDTRACK	MOULIN ROUGE	3
5	3	—	2	ST. LUNATICS	FREE CITY	3
6	NEW	1	1	SUGAR RAY	SUGAR RAY	6
7	7	5	11	VARIOUS ARTISTS	NOW 6	1
8	2	—	2	RADIOHEAD	AMNESIAC	2
9	8	4	5	TOOL	LATERALUS	1
10	12	9	5	WEEZER	WEEZER	4
11	14	10	12	TRAIN	DROPS OF JUPITER	6
12	6	—	2	JESSICA SIMPSON	IRRESISTIBLE	6
13	17	17	34	LINKIN PARK	[HYBRID THEORY]	13
14	10	6	5	MISSY "MISDEMEANOR" ELLIOTT	MISS E...SO ADDICTIVE	2
15	19	24	16	DAVE MATTHEWS BAND	EVERYDAY	1
▶ GREATEST GAINER ◀						
16	44	40	25	SOUNDTRACK	O BROTHER, WHERE ART THOU?	13
17	11	7	8	JANET	ALL FOR YOU	1
18	13	—	2	SOUNDTRACK	THE FAST AND THE FURIOUS	13
19	16	12	13	112	PART III	2
20	NEW	1	1	SILK	LOVE SESSIONS	20
21	20	16	24	UNCLE KRACKER	DOUBLE WIDE	7
22	21	13	51	NELLY	COUNTRY GRAMMAR	1
23	NEW	1	1	AZ	9 LIVES	23
24	23	19	33	LIFEHOUSE	NO NAME FACE	6
25	27	15	6	PAUL MCCARTNEY	WINGSPAN: HITS AND HISTORY	2
26	18	11	45	SHAGGY	HOTSHOT	1
27	22	14	4	SOUNDTRACK	PEARL HARBOR	14
28	15	8	4	REDMAN	MALPRACTICE	4
29	25	20	35	LIMP BIZKIT	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
30	36	25	30	ENYA	A DAY WITHOUT RAIN	17
31	9	—	2	TURK	YOUNG & THUGGIN'	9
32	31	27	6	SUM 41	ALL KILLER NO FILLER	23
33	24	21	15	EVE	SCORPION	4
34	35	26	46	SOUNDTRACK	COYOTE UGLY	10
35	33	—	2	SOUNDTRACK	LARA CROFT: TOMB RAIDER	33
36	30	22	8	TIM MCGRAW	SET THIS CIRCUS DOWN	2
37	34	30	21	O-TOWN	O-TOWN	5
38	26	18	4	TYRESE	2000 WATTS	10
39	NEW	1	1	TRAVIS	THE INVISIBLE BAND	39
40	32	23	12	2PAC	UNTIL THE END OF TIME	1
41	40	28	5	SOUNDTRACK	SHREK	28
42	41	42	4	CITY HIGH	CITY HIGH	34
▶ PACESETTER ◀						
43	60	49	31	THE BEATLES	1	1
44	29	—	2	TRISHA YEARWOOD	INSIDE OUT	29
45	42	29	57	DIDO	NO ANGEL	4
46	38	34	36	JA RULE	RULE 3:36	1
47	39	32	25	NELLY FURTADO	WHOA, NELLY!	26
48	43	36	21	DREAM	IT WAS ALL A DREAM	6
49	48	41	56	LEE ANN WOMACK	I HOPE YOU DANCE	16
50	53	60	33	U2	ALL THAT YOU CAN'T LEAVE BEHIND	3
51	46	44	14	JAHEIM	[GHETTO LOVE]	9
52	56	54	81	INCUBUS	MAKE YOURSELF	47

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
53	47	43	4	LIL JON & THE EAST SIDE BOYZ	PUT YO HOOD UP	43
54	52	37	7	STEVIE NICKS	TROUBLE IN SHANGRI-LA	5
55	28	—	2	LUCINDA WILLIAMS	ESSENCE	28
56	72	66	38	KENNY CHESNEY	GREATEST HITS	13
57	49	48	35	LUDACRIS	BACK FOR THE FIRST TIME	4
58	51	35	5	R.E.M.	REVEAL	6
59	66	59	36	SARA EVANS	BORN TO FLY	55
60	58	45	38	AARON CARTER	AARON'S PARTY (COME GET IT)	4
61	74	56	9	BROOKS & DUNN	STEERS & STRIPES	4
62	68	58	90	CREED	HUMAN CLAY	1
63	70	84	15	AEROSMITH	JUST PUSH PLAY	2
64	45	38	3	SOUNDTRACK	WHAT'S THE WORST THAT COULD HAPPEN?	38
65	57	50	12	INDIA.ARIE	ACOUSTIC SOUL	10
66	55	39	5	DEPECHE MODE	EXCITER	8
67	64	62	48	JILL SCOTT	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	17
68	62	67	56	MATCHBOX TWENTY	MAD SEASON	3
69	59	53	28	3LW	3LW	29
70	61	51	13	TRICK DADDY	THUGS ARE US	4
71	50	46	8	CASE	OPEN LETTER	5
72	81	—	2	DROWNING POOL	SINNER	72
73	88	75	30	TIM MCGRAW	GREATEST HITS	4
74	75	72	4	BOB MARLEY AND THE WAILERS	ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS	60
75	54	33	4	STATIC-X	MACHINE	11
76	37	—	2	THE CULT	BEYOND GOOD AND EVIL	37
77	84	76	44	DAVID GRAY	WHITE LADDER	35
78	79	70	38	LIL BOW WOW	BEWARE OF DOG	8
79	63	55	33	OUTKAST	STANKONIA	2
80	92	69	25	SOUNDTRACK	REMEMBER THE TITANS	49
81	67	47	4	BON JOVI	ONE WILD NIGHT: LIVE 1985—2001	20
82	77	86	14	TANK	FORCE OF NATURE	7
83	65	61	12	SALIVA	EVERY SIX SECONDS	56
84	96	85	94	DIXIE CHICKS	FLY	1
85	76	31	3	BRAD PAISLEY	PART II	31
86	69	63	16	PROJECT PAT	MISTA DON'T PLAY EVERYTHANGS WORKIN	4
87	83	71	32	R. KELLY	TP-2.COM	1
88	73	52	3	MARY CHAPIN CARPENTER	TIME* SEX* LOVE*	52
89	95	99	60	DISTURBED	THE SICKNESS	29
90	85	65	21	JENNIFER LOPEZ	J.LO	1
91	101	89	39	FUEL	SOMETHING LIKE HUMAN	17
92	97	93	27	COLDPLAY	PARACHUTES	51
93	80	—	2	VARIOUS ARTISTS	PUNK O RAMA 2001 VOL. 6	80
94	NEW	1	1	ELECTRIC LIGHT ORCHESTRA	ZOOM	94
95	104	91	84	FAITH HILL	BREATHE	1
96	98	83	31	SADE	LOVERS ROCK	3
97	78	64	9	SUNSHINE ANDERSON	YOUR WOMAN	5
98	94	81	34	LENNY KRAVITZ	GREATEST HITS	2
99	112	100	21	VARIOUS ARTISTS	GOIN' SOUTH	28
100	71	78	18	TANTRIC	TANTRIC	71
101	87	77	31	MUSIQ SOULCHILD	AIJUSWANASEING (I JUST WANT TO SING)	24
102	125	—	2	PAUL OAKENFOLD	SWORDFISH: THE ALBUM (SOUNDTRACK)	102
103	90	73	30	BACKSTREET BOYS	BLACK & BLUE	1
104	105	119	16	EVE 6	HORRORSCOPE	34
105	89	102	17	VARIOUS ARTISTS	SONGS 4 WORSHIP — SHOUT TO THE LORD	58
106	82	57	6	SOUNDTRACK	A KNIGHT'S TALE	42

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [HS] indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
107	107	92	37	DONNIE MCCLURKIN ●	LIVE IN LONDON AND MORE...	69
108	86	74	11	GINUWINE ●	THE LIFE	3
109	121	110	76	TOBY KEITH ▲	HOW DO YOU LIKE ME NOW?!	56
110	103	94	65	'N SYNC ◆	NO STRINGS ATTACHED	1
111	134	124	7	MONTGOMERY GENTRY	CARRYING ON	49
112	106	97	33	GODSMACK ▲	AWAKE	5
113	120	117	36	TRAVIS TRITT ●	DOWN THE ROAD I GO	51
114	141	120	14	ERIC CLAPTON ●	REPTILE	5
115	100	90	26	SNOOP DOGG ▲	THA LAST MEAL	4
116	102	79	7	EDEN'S CRUSH	POPSTARS	6
117	99	68	8	SOUNDTRACK	ALLY MCBEAL: FOR ONCE IN MY LIFE FEAT. VONDA SHEPARD	34
118	111	107	39	MADONNA ▲	MUSIC	1
119	131	95	6	SOUNDTRACK	THE SOPRANOS: PEPPERS & EGGS	38
120	119	115	16	A*TEENS	TEEN SPIRIT	50
121	108	87	7	POINT OF GRACE	FREE TO FLY	20
122	135	—	7	VARIOUS ARTISTS ●	SONGS 4 WORSHIP — HOLY GROUND	122
123	140	133	40	THE CORRS ▲	IN BLUE	21
124	130	127	71	3 DOORS DOWN ▲	THE BETTER LIFE	7
125	132	121	41	GARY ALLAN ●	SMOKE RINGS IN THE DARK	84
126	113	96	4	AVALON	OXYGEN	37
127	124	114	57	BRITNEY SPEARS ▲	OOPS!... I DID IT AGAIN	1
128	128	111	20	LEANN RIMES ●	I NEED YOU	10
129	93	125	16	AMERICAN HI-FI	AMERICAN HI-FI	81
130	116	109	6	BILLY GILMAN ●	DARE TO DREAM	45
131	126	135	4	NIKKA COSTA	EVERYBODY GOT THEIR SOMETHING	120
132	114	108	30	CRAZY TOWN ▲	THE GIFT OF GAME	9
133	136	116	16	JESSICA ANDREWS ●	WHO I AM	22
134	127	113	31	VARIOUS ARTISTS ▲	NOW 5	2
135	110	82	10	SOUNDTRACK	BRIDGET JONES'S DIARY	36
136	142	123	19	SOUNDTRACK ●	WHAT WOMEN WANT	30
137	155	148	13	VARIOUS ARTISTS	WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	78
138	NEW	1	1	SOUNDTRACK	MTV'S HIP HOPERA: CARMEN	138
139	115	112	6	HI-TEK	HI-TEKNOLOGY	66
140	145	132	25	SOUNDTRACK ●	ALMOST FAMOUS	43
141	139	181	9	ORIGINAL BROADWAY CAST	THE PRODUCERS	139
142	143	101	4	PASTOR TROY	FACE OFF	83
143	144	134	56	EMINEM ▲	THE MARSHALL MATHERS LP	1
144	153	140	25	SOUNDTRACK ▲	SAVE THE LAST DANCE	3
145	122	104	3	MARCO ANTONIO SOLIS	MAS DE MI ALMA	104
146	118	98	17	COLD	13 WAYS TO BLEED ON STAGE	98
147	138	103	12	SOUNDTRACK ●	JOSIE & THE PUSSYCATS	16
148	148	136	12	BILLY IDOL	GREATEST HITS	74
149	133	128	5	SYLEENA JOHNSON	CHAPTER 1: LOVE, PAIN & FORGIVENESS	101
150	109	80	4	STICKY FINGAZ	[BLACK TRASH] THE AUTOBIOGRAPHY OF KIRK JONES	44
151	164	142	9	NICKEL CREEK	NICKEL CREEK	142
152	NEW	1	1	BRIAN SETZER	IGNITION!	152

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
153	RE-ENTRY	22	22	ALAN JACKSON ●	WHEN SOMEBODY LOVES YOU	15
154	129	106	5	OLIVIA	OLIVIA	55
155	146	186	13	LIONEL RICHIE	RENAISSANCE	62
156	151	139	22	MUDVAYNE	L.D. 50	85
157	149	126	9	ANGIE MARTINEZ	UP CLOSE AND PERSONAL	32
158	157	144	83	DR. DRE ▲	DR. DRE — 2001	2
159	160	146	34	SOUNDTRACK ▲	CHARLIE'S ANGELS	7
160	137	105	5	MEGADETH	THE WORLD NEEDS A HERO	16
161	91	137	5	VARIOUS ARTISTS	SONGS 4 WORSHIP — BE GLORIFIED	91
162	152	129	6	THE BLACK CROWES	LIONS	20
163	150	122	7	JT MONEY	BLOOD SWEAT AND YEARS	48
164	175	192	15	ALIEN ANT FARM	ANTHOLOGY	105
165	173	154	45	BAHA MEN ▲	WHO LET THE DOGS OUT	5
166	163	131	8	BEE GEES	THIS IS WHERE I CAME IN	16
167	156	141	28	K-CI & JOJO ▲	X	20
168	RE-ENTRY	26	26	SOUNDTRACK ●	THE SOPRANOS	54
169	187	173	33	VARIOUS ARTISTS ▲	WOW-2001: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND HITS	36
170	123	88	3	AIR SOURCE	10,000HZ LEGEND	88
171	177	—	43	BBMAK ●	SOONER OR LATER	38
172	188	174	29	RASCAL FLATTS	RASCAL FLATTS	122
173	158	130	13	JON B	PLEASURES U LIKE	6
174	159	153	27	XZIBIT ▲	RESTLESS	12
175	RE-ENTRY	17	17	SOUNDTRACK	CROUCHING TIGER, HIDDEN DRAGON	69
176	191	180	82	CELINE DION ▲	ALL THE WAY... A DECADE OF SONG	1
177	154	118	4	STABBING WESTWARD	STABBING WESTWARD	47
178	174	—	2	SNYPAZ	LIVIN' IN THE SCOPE	174
179	147	159	16	NEW FOUND GLORY	NEW FOUND GLORY	107
180	181	178	60	PAPA ROACH ▲	INFEST	5
181	180	167	93	CHRISTINA AGUILERA ▲	CHRISTINA AGUILERA	1
182	162	149	14	DAFT PUNK	DISCOVERY	44
183	RE-ENTRY	6	6	RUSSELL WATSON	THE VOICE	90
184	170	188	7	REMEDY	THE GENUINE ARTICLE	130
185	172	147	22	SAMANTHA MUMBA	GOTTA TELL YOU	67
186	183	183	99	DESTINY'S CHILD ▲	THE WRITING'S ON THE WALL	5
187	171	155	10	POE	HAUNTED	115
188	RE-ENTRY	33	33	THIRD DAY ●	OFFERINGS: A WORSHIP ALBUM	66
189	NEW	1	1	CESARIA EVORA	SAO VINCENTE	189
190	200	169	90	STING ▲	BRAND NEW DAY	9
191	RE-ENTRY	18	18	DIAMOND RIO	ONE MORE DAY	36
192	169	138	6	BLUES TRAVELER	BRIDGE	91
193	NEW	1	1	JANE MONHEIT	COME DREAM WITH ME	193
194	186	170	17	SOUNDTRACK	DUETS	102
195	166	161	6	D.P.G.	DILLINGER & YOUNG GOTTI	124
196	199	177	31	RICKY MARTIN ▲	SOUND LOADED	4
197	RE-ENTRY	26	26	KEITH URBAN ●	KEITH URBAN	145
198	185	158	50	PLUS ONE ●	THE PROMISE	76
199	NEW	1	1	KEB' MO' ●	BIG WIDE GRIN	199
200	165	145	16	DJ CLUE ●	DJ CLUE? THE PROFESSIONAL 2	3

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 19 2Pac 40 3 Doors Down 124 3LW 69	Aaron Carter 60 Case 71 Kenny Chesney 56 City High 42 Eric Clapton 114 Cold 146 Coldplay 92 The Corrs 123 Nikka Costa 131 Crazy Town 132 Creed 62 The Cult 76	Missy "Misdemeanor" Elliott 14 Eminem 143 Enya 3D Sara Evans 59 Eve 6 Eve 33 Cesaria Evora 189 Fuel 91 Nelly Furtado 47 Billy Gilman 130 Ginuwine 108 Godsmack 112 David Gray 77	Toby Keith 109 R. Kelly 87 Lenny Kravitz 98 Lifehouse 24 Lil Bow Wow 78 Lil Jon & The East Side Boyz 53 Limp Bizkit 29 Linkin Park 13 Jennifer Lopez 90 Ludacris 57 Madonna 118 Bob Marley And The Wailers 74 Angie Martinez 157 Ricky Martin 196 matchbox twenty 68 Dave Matthews Band 15 Paul McCartney 25 Donnie McClurkin 107 Tim McGraw 36, 73 Megadeth 160 Keb' Mo' 199 Jane Monheit 193 Montgomery Gentry 111 Mudvayne 156 Samantha Mumba 185 Musiq Soulchild 101	Nelly 22 New Found Glory 179 Nickel Creek 151 Stevie Nicks 54 'N Sync 110 Paul Oakenfold 102 Olivia 154 ORIGINAL CAST RECORDINGS The Producers 141 O-Town 37 OutKast 79 Papa Roach 180 Brad Paisley 85 Pastor Troy 142 Plus One 198 Poe 187 Point Of Grace 121 Project Pat 86 R.E.M. 58 Radiohead 8 Rascal Flatts 172 Redman 28 Remedy 184 Lionel Richie 155 LeAnn Rimes 128 Ja Rule 46	Sade 96 Saliva 83 Jill Scott 67 Brian Setzer 152 Shaggy 26 Silk 20 Jessica Simpson 12 Snoop Dogg 115 Snypaz 178 Marco Antonio Solis 145 SOUNDTRACK Ally McBeal: For Once In My Life Featuring Vonda Shepard 117 Almost Famous 140 Bridget Jones's Diary 135 Charlie's Angels 159 Coyote Ugly 34 Crouching Tiger, Hidden Dragon 175 Duets 194 The Fast And The Furious 18 Josie & The Pussycats 147 A Knight's Tale 106 Lara Croft: Tomb Raider 35 Moulin Rouge 4 MTV's Hip Hopera: Carmen 138 O Brother, Where Art Thou? 16 Pearl Harbor 27	Remember The Titans 80 Save The Last Dance 144 Shrek 41 The Sopranos 168 The Sopranos: Peppers & Eggs 119 What's The Worst That Could Happen? 64 What Women Want 136 Britney Spears 127 Stabbing Westward 177 Staind 2 Static-X 75 Sticky Fingaz 150 Sting 190 St. Lunatics 5 Sugar Ray 6 Sum 41 32 Tank 82 Tantric 100 Third Day 188 Tool 9 Train 11 Travis 39 Trick Daddy 70 Travis Tritt 113 Turk 31 Tyrese 38	U2 50 Uncle Kracker 21 Keith Urban 197 VARIOUS ARTISTS Goin' South 99 Now 5 134 Now 6 7 Punk O Rama 2001 Vol. 6 93 Songs 4 Worship — Be Glorified 161 Songs 4 Worship — Holy Ground 122 Songs 4 Worship — Shout To The Lord 105 WOW-2001: The Year's 30 Top Christian Artists And Hits 169 WOW Worship Green: Today's 30 Most Powerful Worship Songs 137 Russell Watson 183 Weezer 10 Lucinda Williams 55 Lee Ann Womack 49 Xzibit 174 Trisha Yearwood 44
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UNIVERSAL FILLS TWO GLOBAL POSTS

(Continued from page 73)

as important, they appreciated the business latitude he afforded them.

Larsen refutes the notion that the creation of the president/COO post resulted from the pressure of U.S. colleagues, with whom Kennedy is popular. He acknowledges that a reduction in the number of people reporting directly to him, from nearly 30 to half that number, will be useful. But he asserts that his close, personal involvement with so many UMI businesses worldwide made a powerful contribution to the company's effective integration with PolyGram.

Kennedy's appointment will not affect UMI executive VP Tim Bowen, who was developing the division's Voxstar music portal before its amalgamation with GetMusic International.

"Tim was a chief of staff, I would say, rather than a COO [at UMI]. He coordinated the activities handled by [our] international headquarters, sorted out problems, and he did that very well. He then went into the 'e' area about 18 months ago, and that made my need for [a No. 2] even more acute." Bowen remains responsible for UMI business affairs, Eastern

Europe, and, according to Larsen, "the 'e' activities that we still have. That will remain unchanged."

Meanwhile, Grainge's new London office in Hammersmith is a few minutes' taxi ride from his existing one (at Polydor Records) in Chiswick, but his promotion represents the completion of a long journey. "When I hit the extension number for that office, I've called three of my bosses in the last 15 years, all of whom I've respected immensely," he says, referring to Kennedy, Ames, and the latter's predecessor, Maurice Oberstein.

Grainge joined PolyGram to form its U.K. publishing unit, later graduating to managing director of Polydor, where he drove the label to a market-leading position. In his new post, Grainge will continue to head Polydor and assume overall responsibility for Universal's Universal/Island and Mercury labels, Universal Classics & Jazz, mail-order business Britannia Music, and compilations unit Universal Music TV, among other units.

"I need a structure that keeps me close to artists and music," Grainge says, adding that early plans call for the appointment of a managing director for Universal/Island. He has already appointed Nick Gatfield, former joint president of PolyGram Publishing and Polydor Records U.S., as consultant and head of A&R to the label. Howard Berman continues as managing director of Mercury.

Paul McGuinness of Principle Management (U2, PJ Harvey) says of Kennedy and Grainge, "I enjoy working with them both, and I'm delighted for both in professional terms." He calls Universal Music U.K. "quite a coherent organization," while noting that UMI is responsible for handling two-thirds of U2's global sales. The band's current album, *All That You Can't Leave Behind*, is at 9 million units to date, of which 6 million are outside North America.

COODER RETURNS TO CUBA

(Continued from page 6)

by Wim Wenders has been released on VHS and DVD video via Warner Home Video. From Te Neues Publishing, there is also a companion book to the documentary by Wim and Donata Wenders.

The revolutionary Buena Vista Social Club brand has also yielded 1999's 1.4 million-selling *Buena Vista Social Club Presents Ibrahim Ferrer*, as well as the solo discs by González, hit sets by star Club vocalists Compay Segundo and Omara Portuondo, and two albums by arranger Juan de Marcos González's Afro-Cuban All-Stars. According to Nonesuch, the tag line of "Buena Vista Social Club Presents" (used on Portuondo's album, as well

as Ferrer's first disc) will probably not be used any further, to avoid confusing those expecting an actual sequel to the *Buena Vista Social Club* album.

A multiple Grammy winner in his own right, Valdés—dubbed by some Latin jazz aficionados as "the Cuban Duke Ellington"—brings yet more spice to the Buena Vista line. The pianist has been translating Cuban tradition to a jazz language since he co-founded the seminal band Irakere in 1973 with his friends Arturo Sandoval and Paquito D'Rivera. Since, he has recorded with such artists as Portuondo and young American trumpeter/bandleader Roy Hargrove.

newsline...

TOWER RECORDS parent MTS has had its debt ratings downgraded by Moody's Investors Service. Given the "current weakness in the music retailing segment," the rating agency said MTS may find it difficult to find the necessary funds to meet the terms of its revolving credit facilities and to continue operating. **MATTHEW BENZ**

THREE OF THE COUNTRY'S LARGEST fair and festival talent buyers and producers have formed the Alliance, a talent-buying network. Jimmy Jay, president of Jayson Promotions in Hendersonville, Tenn.; David Snowden, president of Triangle Talent in Louisville, Ky.; and Suzanne Wilson, president of Wilson Events in Petaluma, Calif., have formed a consortium that will enable the companies to operate independently while offering coast-to-coast buying clout to booking agents and event clients. Collectively, the companies produce talent for more than 100 fairs and festivals. **RAY WADDELL**

ABOVEPEER'S AIMSTER, the peer-to-peer service sued by the Recording Industry Assn. of America (RIAA) and its member labels for copyright infringement (*Billboard Bulletin*, May 25), is asking its buddy-list users to send voluntary payments to defray legal costs. Aimster president John Deep says he hopes that users will send in payments "in the range of \$5-\$10." The RIAA suit claims Aimster software violates copyright law and is not restricted to buddy-list members. **BILL HOLLAND**

A FEDERAL JUDGE in New York declared a mistrial in the penalty phase of TVT Records' copyright-infringement case against MP3.com. The ruling follows an April 6 jury verdict that erroneously awarded TVT \$290,000 in damages instead of an intended \$3 million (*Billboard Bulletin*, April 9). A new damages trial is scheduled for Nov. 5; sources say a defendant will now be Vivendi Universal, which plans to acquire MP3.com regardless of the suit's outcome (*Billboard Bulletin*, June 20). **ERIK GRUENWEDEL**

REALNETWORKS is launching its own digital rights management (DRM) technology, RealSystem Media Commerce Suite. It will serve as the rules platform for MusicNet, the planned subscription service from RealNetworks, Warner Music Group, BMG Entertainment, and EMI Recorded Music. Competing DRMs—such as those from Microsoft, InterTrust, and Liquid Audio—will not initially be compatible with the format. But Real's DRM is ultimately expected to be compatible with other systems that follow a new common-standards initiative announced by the company in conjunction with the new technology. **MATTHEW BENZ and BRIAN GARRITY**



by Geoff Mayfield

BLINK OF AN EYE: Since each of the past six No. 1 albums on The Billboard 200 began with sums of at least 400,000 units, and because **Blink-182's** first-day numbers suggested the band would follow suit with a 400,000-plus week, there's a temptation to be underwhelmed by the 350,000 copies that place *Take Off Your Pants and Jacket* (MCA) atop the list. But, lest you fall in with the jaded crowd, consider that it took more than a month for the five-times platinum *Enema of the State* to sell as many as the new one has in just its first week.

Enema opened at No. 9 in 1999 with 110,000 units. That first week marked the only time when it would stand in the top 10, but it was a solid seller, racking up 86 weeks on The Billboard 200, including five when it surpassed 100,000 copies. In its fattest week, during Christmas '99, it scanned 211,000 pieces. The 1997 album that opened the door for Blink, *Dude Ranch*, spent 48 weeks on the big chart, peaked at No. 67, and has sold 1.1 million units to date, according to SoundScan, including 50,000 sold in 2001.

Opening-day numbers suggested that *Pants* might surpass 400,000 units. Instead, it's become the latest example of how misleading first-day numbers can be. Certain acts have a dedicated fan base that just must own a new album the moment it's available, and, in such cases, momentum slows by week's end.

This is the fifth week in a row that a rock band has topped the chart, following **Staind** (three weeks) and **Tool**. It's the second straight week, and the third of the past five, in which rock albums have monopolized the top two ranks, but that streak ends next issue.

HE'S BACK: The question buzzing around music circles for weeks has been how much **Eminem's** group, **D12**, would sell. My astute but fuzzy answer has always been, "It will sell better than a lot of rap albums but not as well as an Eminem album." First-day numbers for the album that headlined a jam-packed June 19 release schedule validate my contention. Of course, since last year's *The Marshall Mathers LP* rang up the second-largest opening week in SoundScan history, at 1.76 million units, my answer leaves a lot of breathing room—just as intended. One savvy prognosticator estimates D12 will launch in the neighborhood of 420,000-450,000. We'll see.

Four other albums figure to crash next week's top 10 with starts in the range of 100,000 or more, with **Stone Temple Pilots** on a course that might take the band to 140,000 units. If that happens, the sum would be larger than the first week tasted by its last album in 1999, but not as large as those of its second and third sets. **Luther Vandross'** first release for J might do 120,000, which would be the largest SoundScan start of his career. **311** and **Sisqó** also look good for six-figure openers.

THE GAP: While we wait to see what happens with **Eminem's D12** project, the rapper's success in 2000 continues to cast a shadow on 2001's year-to-date album numbers. A year ago, in his fourth chart week, Eminem's album topped the chart with 520,000 units, almost 200,000 copies ahead of this issue's chart-topper. **Britney Spears** added another 324,000 units to the fire during the corresponding week of 2000, while each of the albums in the top 10 surpassed 100,000. Only a half-dozen beat 100,000 on the current list.

This is the fifth straight week that album sales were below those of the comparative week in 2000. The last time that a 2001 issue showed a better yield than the same 2000 week was the May 26 *Billboard*. The following issue found music stores competing with the week that Spears started with 1.3 million units, and her foray was immediately followed by Eminem's big start.

On the other hand, with Father's Day shopping, gifts for graduates, and the June 13 TNN & CMT Country Weekly Awards in play, album sales are up 8% over those of the previous issue. The uptick also includes the first top 10 album ever by **Sugar Ray** (No. 6), which, with 106,000 units, essentially ties the band's biggest sales week. Its first set, *Floored*, sold just a hair less during Christmas week of 1997.

Raising its profile even more is critics' darling **Travis**, which bows at No. 39. The Scottish band's first album peaked at No. 135 last year.

Father's Day campaigns helped lift the likes of **the Beatles** (60-43, winning the Pacesetter with a 42% gain) and **Wings** (27-25, up 22%). The latter also benefits from a direct-response campaign on Nickelodeon. Re-entries to the catalog chart by **Credence Clearwater Revival** (No. 29, up 39%), **the Eagles** (No. 30, up 44%), **the Beach Boys** (No. 31, up 42%), and **Frank Sinatra** (No. 43, up 41%) also smell like gifts for Dad.

Meanwhile, another Father's Day type, **Andrea Bocelli**, stages his own catalog chart invasion, as a direct-response effort has *Viaggio Italiano* making its first-ever appearance on the chart (No. 19), while *Romanza* re-enters (No. 33). Although not featured in the campaign, two more recent Bocelli albums have also seen increases since the spots hit TV. *Verdi and Puccini: La Bohème* both appear on the biweekly Top Classical Albums, which returns to the magazine next issue.

Also percolating is **Enya** (36-30 on the big chart, plus an 8-3 jump on Top Pop Catalog Albums). She has a top five hit at AC radio.

BOUTIQUE DISTRIBUTORS MAKE NOISE UNDER THE RADAR

(Continued from page 1)

press, Calif.; Subterranean in Berkeley, Calif.; Lumberjack Distribution in Toledo, Ohio; Parasol in Urbana, Ill.; and Southern Records and Carrot Top Distribution (CTD), both based in Chicago—started as labels and moved into distribution because they felt the existing distribution network wasn't doing enough to support their records.

HUMBLE ORIGINS

Ron Schneiderman, owner of Boston-based Surefire, remembers that his company's original office was a 140-square-foot space "under a butcher shop, with blood coming through the floor. We were so cramped that after you took an order, you would have to stand up from your seat so you could use it as a place to pack the box and ship out the order." Surefire's current location is a 4,000-square-foot warehouse.

Whether based in a house (like Bill Karras' Sounds of California and James Agran and Chandra Tobey's Darla) or a warehouse, these distributors play a role essential to the health of rock music, according to indie-label executives.

"The independent music culture gives a voice to artists who might not have an outlet," says Epitaph owner Brett Gurewitz, who is back in the studio with Bad Religion, the veteran L.A. punk band he co-founded. "Indie distributors are a vital element in the system that supports this culture, along with indie labels and small record stores. As long as the indie culture is alive and exciting, there will always be challenging new forms of music."

In addition to Epitaph, stateside labels benefiting from the boutique channel include Bloodshot, Hydra-

head, Big Wheel, Trust Kill Records, Dischord, Gear Fab, Second Nature, Out of Missouri, Idol Records, Victory, Lookout!, and Upper Cut Records, among many other domestic and import imprints.

A diverse array of artists benefit from such labels and their distributors, including punk stars like Bad Religion and Pennywise and hardcore heroes like Fugazi and Murphy's Law. Indie-rock favorites like Bettie Serveert and power-pop stalwarts the Posies channel their indie efforts via these companies, as do frat-rock acts like Far Too Jones and Jump Little Children. Cafe-jazz act Pink Martini goes the boutique route in the U.S., as do emo rock bands like Reggie & the Full Effect, alt-country acts like the Handsome Family and Trailer Bride, and bands ranging from metal (Cave In) to modern rock (the Nixons) and dark pop (the Headcoast).

The product of these bands, among scores of others, leads Larry Mansdorf, a buyer at Boston-based retailer Newbury Comics, to say that boutique distributors "have the stuff that the kids want. People reading all the indie fanzines want these records, and these guys have them."

COMMUNITY, NOT COMPETITION

Such boutique firms operate so far off the beaten path that they don't even consider the major labels competition. Calvin Johnson, owner of K Records in Olympia, Wash. (which operates as a label and distribution company), says, "The majors don't enter into our radar, and I am sure we don't enter into theirs, so it works out fine."

Bill Karras says there are key differences between the independent rock distributor community and the majors: "We promote bands, as opposed to the majors, who promote radio hits."

Most boutique distributors began as regional, all-comers punk-rock one-stops, selling grass-roots music that others didn't bother with. Today, though, most carry some labels on an exclusive basis (even as they supplement their offerings by still carrying a wide array of complementary titles). Danielle Soto, president of Southern Records in the U.S. (an affiliate of U.K. parent Southern Studios), says that while she sells thousands of titles on a nonexclusive basis, "that is not a primary function." The company's focus is its dozen or so exclusive labels, including long-esteemed Washington, D.C.-based Dischord (home to Fugazi).

Redeye—which began as a roots-rock one-stop but went on to win last year's small indie distributor of the year award from the National Assn. of Recording Merchandisers—landed many of its early exclusives by default, reports co-owner Tor Hansen, who oversees sales/marketing at the firm he founded with Glenn Dicker. In other instances, Redeye went after labels. "You do as good a job as you can until they are committed to you and you prove yourself," Hansen says. "Initially, it's not a big contract, and then you write into it the things you need."

Among the artists Redeye is now handling exclusively is John Mayer on Aware Records, Pernice Brothers on Ashmont, Nick Lowe and Los Straight Jackets on Yep Roc, Eddie From Ohio on Virginia Soul, and Blue Rodeo on Blue Rodeo Productions.

Joe Pernice of Pernice Brothers—whose new record, *The World Won't End*, is on Ashmont (the label he co-founded with his manager)—thinks Redeye and these other distributors "definitely fill a void. There are many artists who sell 10,000-20,000 albums that no majors will touch, because 20,000 is a loss to them. If I sell 20,000 albums, I make great money, and Redeye does pretty well, too. Forget unattainable profit margins. Who can afford to scoff at profit, period?"



Many distributors sell their exclusive labels to their counterparts to achieve national distribution, which has created a sense of community, rather than the atmosphere of competition one might expect when companies carry many of the same titles. "We rely on each other to get our music out there," says John Walsh, a partner in Disgruntled Music Distribution. "We couldn't survive without the others."

Proof that the community of distributors is thriving can be found in the number of companies that have moved into larger warehouses or are upgrading their systems. For instance, CTD started five years ago in founder Patrick Monaghan's living room and now has seven employees working in a 3,000-square-foot warehouse. Likewise, Parasol—which began life in the owner's house—has moved into a 7,000-square-foot warehouse, employing 10 people, reports Jim Kelly, the company's head of sales/marketing. Southern has an 8,000-square-foot facility, as does Anaheim, Calif.-based Hep Cat. Redeye is now in a 16,000-square-foot space, Mordam is in a 21,000-square-foot space, and Dallas-based Crystal Clear (which also does merchandising, mail order, and manufacturing) has about 30,000 square-feet of warehouse space.

Most boutique distributors are computerized and have perpetual inventory systems. Few use bar codes in running their warehouses, but that is changing. Hep Cat currently scans inventory and is setting up its warehouse for random stocking. "It's happening as we speak," states Hep Cat president Gabby Castellana. "It will add years to my life."

Independent distributors interviewed for this story say they sell to anywhere from 30 to 1,000 stores, with most of their active account base at about 200 stores. They report generally carrying 4,000-6,000 titles from hundreds of labels.

Distributors that lean toward exclusives have leaner inventories. The N.A.I.L. catalog used to have 11,000 titles, but Rose says that has been reduced to about 2,000 as the company evolved from the punk one-stop business toward being an exclusive distributor. Similarly, at the end of last year, Parasol carried thousands of titles from 100 labels; it now carries hundreds of titles from about 20 labels.

Most independent distributors pay \$6-\$9 for their albums, sell them to a retailer for \$7.50-\$9.50, and give them a list price of \$12.99-\$14.99. Newbury's Mandsdorf observes that one of the "best things about dealing with the indies is their pricing is a lot more friendly to us and our customers. They don't have the \$17.99 list."

Boutique distributors say they try

to keep their prices affordable for the younger fans who buy their music. But despite the lower pricing, unit sales are at the lower end of the industry's barometer, albeit with some notable exceptions. Distribution executives say titles that exist in the one-stop side of their businesses might sell a couple of hundred units, while exclusive titles can average 2,500-5,000 units, with strong releases selling 15,000-30,000 units.

A few hits bring even bigger numbers. N.A.I.L.'s Rose reports that the Pink Martini catalog has sold 150,000 units over the past few years, while Crystal Clear's Irv Karwalis reports that Pat Green has moved a similar number, and Soto says that Fugazi discs can move 200,000 units.

EMBRACING THE FUTURE

Although many indie distributors still carry vinyl, they have embraced the future in other ways. Most have online sites where customers can order music. Some also allow customers to listen to music or download MP3s. Practically all view the Internet not as a threat but as a marketing tool that will grow the business.

"I believe that folks into the sort of music coming out on my label and other specialized indie labels are more likely to shell out for the CD than somebody who just wants to listen to the new Madonna single," says CTD's Monaghan, who thinks the majors are more likely to get hurt from pirate sales because of this difference between hardcore music fans and casual consumers. "From a distribution standpoint, I can't see that it has affected us at all. Our business is still growing steadily after five years."

One way to grow is to work more with the major chains, but that means taking on more risk. Monaghan sees selling to large chains "as a way to go out of business." Large music chains get terms of 60 days, which often turn into 120 or 150 days, and then they return 50% of their purchases, he complains. "Your margin is only 15%, so when the [chains] put you over the barrel, you are done."

Others, though, complain that the chains don't want to do business with the smaller distributors. Stan Denski of Or Distribution in Indianapolis says, "I understand they want to limit their vendors. But try to call Borders in Ann Arbor [Mich.] on Monday, and then try to call the CIA in Langley [Va.] on Tuesday and see if it isn't a similar experience."

To achieve penetration into the chains, these sub-distributors also sell to some of the larger distributors, like

Revolver, as well as Caroline and Dutch East in New York.

Hansen at Redeye reports that he was able to grow into chains, thanks to the company's rights to exclusive material by such bands as Whiskeytown, Trailer Bride, the Backsliders, and Two Dollar Pistols, who became sought-after when chains began realigning their stores to reflect regional tastes in the mid-'90s. N.A.I.L. also seeks to grow by doing business with chains but decided that it needed help in dealing with them—so it is negotiating to be purchased by Allegro, an established indie distributor also based in Portland, Ore.



The key to dealing with chains is to resist the temptation of pushing product into their stores, says Revolver's Paul Ashby. "Hyping a line or artist usually just means more pain—read: returns—later. And we hate returns more than anything. File-sharing and CD-burning are goddamn Barney the Dinosaur compared to returns."

At the opposite end of exclusivity, some boutique distributors have switched their genre specialties in pursuit of growth. Sheal Trunk, who heads up Mean Street Distribution, says, "We used to sell tons of punk and ska, but ska went to hell, so we got into hip-hop." Mean Street had carried more than 4,000 titles from about 140 punk and ska labels, he notes. "Now we have 80 urban labels and maybe 400 titles, but our volume is bigger, maybe five times more."

Some successful independent distributors are now faced with the proposition of evolving to the next level, which could be a worrisome prospect. "I am a die-hard independent," says Ruth Schwartz, who founded Mordam, which exclusively carries 3,000 titles from some 30 labels. "I have a lot of scruples, and I don't know how to reconcile the next level."

To CTD's Monaghan, the next level just doesn't sound like an attractive place to be. "I don't have a dream about waking up one day and having 75 employees and not knowing who half of them are," he says. "That doesn't sound like fun to me."

Yet dreams can be relative. Darla's Chandra Tobey says, "Someday, we would love to move out of the house and get a warehouse."

This story was prepared with assistance from Wes Orshoski.

THIS WEEK @

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Schmidt, Conroy, Barry Added To Plug.In Lineup

This year's Plug.In conference has assembled perhaps the most impressive speaker lineup ever for a digital music event. Newly confirmed for keynote sessions are Bertelsmann eCommerce Group president/CEO Andreas Schmidt, AOL Music senior VP Kevin Conroy, and Napster interim CEO Hank Barry. They join Vivendi Universal vice chairman Edgar Bronfman Jr. and Maverick artist Alanis Morissette as featured speakers at the conference, presented annually by Jupiter Media Metrix in association with *Billboard*.

Plug.In will take place July 23-24 at the Sheraton Hotel in New York. In addition to the featured speakers, the conference has a full agenda of panels examining the critical issues involved in digital music distribution, including the viability of the latest business models, the changing relationship between artists and labels, legislation and digital rights, next-generation file-sharing platforms, and the direction of Internet radio.



SCHMIDT



CONROY



BARRY

The featured speakers represent a variety of viewpoints. Schmidt oversees Bertelsmann's activities in the digital realm, including the nascent BeMusic initiative, and its interests in Napster and MusicNet, which is being developed with RealNetworks, Warner Music Group, and EMI. Conroy, formerly BMG's worldwide new-media czar, is now charged with developing AOL Music's subscription-based services. Bronfman is involved in such Universal Music Group projects as GetMusic and Pressplay, the subscription service (formerly Duet) being created in partnership with Sony Music.

Barry has often been on the other side of the fence, defending Napster against the music industry establishment with which it is now attempting to coexist. And Morissette is an outspoken proponent of artist rights in the new digital landscape.

To register and for more information, contact 800-414-6627 (ext. 6424) or check out the Web site jupiterevents.com/plugin.

New Miles Bio Is 'Electric'

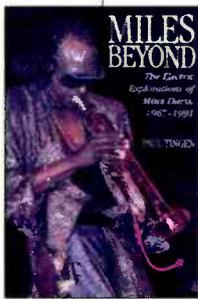
Billboard Books/Watson Gup-till has just released *Miles Beyond: The Electric Explorations of Miles Davis, 1967-1991*, by Paul Tingen. This highly focused biography takes an in-depth look at the later years in Davis' career and examines his controversial electric period.

Davis was a pioneer of such jazz styles as cool and hardbop, yet when he experimented with rock and African music in the late '60s, giving birth to fusion or jazz/rock, reactions were mixed. Davis alienated many of his traditional jazz fans but also gained new

ones for his revolutionary electric explorations.

Tingen's book examines this remarkable aspect of Davis' career authoritatively with compelling research and firsthand recollections from more than 50 musicians, producers, and songwriters, including Wayne Shorter, Herbie Hancock, George Duke, and Chick Corea.

Miles Beyond: The Electric Explorations of Miles Davis, 1967-1991 is available wherever books are sold. For author interviews, contact Lee Wiggins at 646-654-5455 or email lwiggins@watsonguptill.com.



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Blink Keeps Rock On Top With 'Off'

ALTHOUGH THE GROUP has never had a top five album before, **Blink-182** comes on strong with its fourth entry on The Billboard 200, topping the chart with *Take Off Your Pants and Jacket* (MCA). Each Blink-182 title to chart has improved on the performance of its predecessor: *Dude Ranch* only managed to reach No. 67 in December 1998. *Enema of the State* flushed out at No. 9 in June 1999, and *The Mark, Tom, and Travis Show (The Enema Strikes Back!)* took its revenge at No. 8 last November.

The success of *Take Off* makes Blink-182 the third rock outfit in a row to achieve pole position. *Take Off* breaks the three-week run of **Staind's** *Break the Cycle*, which replaced **Tool's** *Lateralus*. It's the longest succession of rock albums at the summit since the autumn of 1999, when **Nine Inch Nails' The Fragile**, **Creed's Human Clay**, **Santana's Supernatural**, and **Rage Against the Machine's The Battle of Los Angeles** reigned consecutively. It was almost a five-band sweep, as **Faith Hill** followed **Rage Against the Machine** for a week with *Breathe* before **Korn** took over with *Issues*.

POWER SURGE: There's no shortage of electricity on The Billboard 200, as **Jeff Lynne** returns with the first **Electric Light Orchestra** album to chart in 15 years. *Zoom* (Epic) opens at No. 94. While the album still has a chance to move up the chart, if it slides instead, it will become the lowest-charting album of ELO's career.

The last ELO album to chart was *Balance of Power*, which peaked at No. 49 in April 1986. The group's first album that charted was an eponymous

set that peaked at No. 62 in 1973, giving ELO a chart span of 28 years, two months, and one week.

Billed as a solo artist, Lynne charted with *Armchair Theatre*, which went to No. 83 in 1990. As a member of **Traveling Wilburys**, Lynne peaked at No. 3 in 1989 with *Volume One* and No. 11 in 1990 with *Vol. 3*. We're still waiting for *Volume Two*.



by Fred Bronson

A CHART'S BEST FRIEND: Hard to believe, but in his long album career, **Neil Diamond** has never topped The Billboard 200. His highest-ranked album is *Jonathan Livingston Seagull*, which spent a lone week at No. 2 in 1973. But at long last, almost 35 years after he first appeared on the *Billboard* albums chart with *The Feel of Neil Diamond*, the Brooklyn, N.Y.-born artist is sitting on top. Thanks to a promotion at Costco (Between the Bullets, *Billboard*, June 23), *12 Greatest Hits, Vol. II* (Columbia) is No. 1 for a second week on Top Pop Catalog Albums.

'HOPE' SINKS: In April, the *O Brother, Where Art Thou?* soundtrack tied *Hope Floats* as the longest-running No. 1 soundtrack in the history of Top Country Albums. But *O Brother* slipped the following issue, missing its chance to surpass *Hope* and own the crown all by itself. But two months makes all the difference in the world, as the DVD and VHS release of the film, plus a live-concert performance of the soundtrack's songs, fuel a 4-1 move on the chart, giving *O Brother* its 10th week on top and the opportunity to dethrone *Hope*. *Urban Cowboy*, which had an eight-week run at the top in 1980, slips to third place.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	2000	2001
TOTAL	355,348,000	334,700,000 (DN 5.8%)
ALBUMS	327,725,000	317,622,000 (DN 3.1%)
SINGLES	27,623,000	17,078,000 (DN 38.2%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001
CD	289,797,000	293,862,000 (UP 1.4%)
CASSETTE	37,175,000	23,144,000 (DN 37.7%)
OTHER	753,000	616,000 (DN 18.2%)

OVERALL UNIT SALES THIS WEEK	
14,619,000	LAST WEEK
13,589,000	CHANGE
UP 7.6%	THIS WEEK 2000
15,853,000	CHANGE
DOWN 7.8%	

ALBUM SALES THIS WEEK	
14,032,000	LAST WEEK
12,993,000	CHANGE
UP 8%	THIS WEEK 2000
14,940,000	CHANGE
DOWN 6.1%	

SINGLES SALES THIS WEEK	
587,000	LAST WEEK
596,000	CHANGE
DOWN 1.5%	THIS WEEK 2000
913,000	CHANGE
DOWN 35.7%	

	2000	2001	CHANGE
CHAIN	165,076,000	164,382,000	DN 0.4%
INDEPENDENT	43,703,000	39,824,000	DN 8.9%
MASS MERCHANT	75,734,000	79,472,000	UP 4.9%
NONTRADITIONAL	5,285,000	10,185,000	UP 92.7%

ROUNDED FIGURES FOR WEEK ENDING 6/17/01

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

Billboard

s p o t l i g h t s

Jeff McClusky & Associates



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Billboard salutes Jeff McClusky & Associates, a premier independent promotion company. This landmark special looks at the company's rich history and profiles its recent expansion into soundtracks, research services and internet marketing. In addition, we will look at the executives and milestone achievements that have made Jeff McClusky & Associates the promotion powerhouse it is today.

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In 1967 thousands of hippies got together
to celebrate the Summer of Love.
If all of them could be here today,
they would get their asses kicked.

WELCOME TO THE SUMMER OF SICKNESS.



DISTURBED

2/4-24738

THE SICKNESS

FEATURING STUPIFY, VOICES & DOWN WITH THE SICKNESS

ALBUM SALES REACHING EPIDEMIC PROPORTIONS OF OVER 1.5 MILLION

- Slaying Ozzfest all summer long
(June 8th through August 12th)

And after just one day on the tour, Disturbed has been moved
to the main stage due to an overwhelming amount of rampant fans!

- "Down With The Sickness"
Rapidly infecting radio with heavy requests
across the country and massive multi-format spins
- Prepare yourself for the new LIVE "Down With The Sickness"
video airing this summer on MTV

Produced by Johnny K and Disturbed
Mixed by Andy Wallace
Management: Jeff Battaglia/
Andy Georgin for KMA Management

www.disturbed1.com
www.giantrecords.com



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