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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JULY 7, 2001

Bluesman John Lee Hooker Is Gone But Not Forgotten

Collaborators Pay Tribute

Bonnie Raitt Remembers

BY CHRIS MORRIS

LOS ANGELES—In 1998, in a *Billboard* interview commemorating his decades as a recording artist, John Lee Hooker recalled the prophetic words of another fabled bluesman, who had become one of Hooker's first fans in Detroit 50 years before.

Hooker said, "I'll never forget, T-Bone Walker told me, 'Man, your style will never die. You got a personal style. You doin' the true blues, the true blues.'" (Continued on page 70)



HOOKER

BY MELINDA NEWMAN

LOS ANGELES—John Lee Hooker had no shortage of fans among his fellow musicians, but among his most ardent cheerleaders was Bonnie Raitt. In an exclusive interview with *Billboard*, Raitt shares some of her recollections of a man she calls "a leprechaun of joy."

Raitt had known Hooker, who died June 21, for more than 20 years by the time she first recorded with him. As well-acquainted as they were, Raitt says she (Continued on page 70)

Jazz Lives Thanks To Handful Of Vets

Expert Reissue Producers Mine Gold For Legacy, Verve, Blue Note, RCA, More

BY CHRIS MORRIS

It takes all kinds to preserve and maintain the classic jazz archives.

The leading lights of today's reissue business—the people charged with compiling the elaborate, often comprehensive CD packages recounting the history of 20th-century jazz—came to the game with a variety of backgrounds. Orrin Keepnews, one of the pioneers of the postwar jazz business, began his career as a music journalist. Michael Cuscuna, co-founder of leading collectors' imprint Mosaic Records, was a former jazz writer and DJ who became a label staff producer with a fixation for the

Blue Note Records catalog. Bob Belden, who has done extensive catalog work for Blue Note and Columbia/Legacy, is a well-known saxophonist, composer, and

and a dedication to the quality preservation and presentation of seminal jazz recordings.

At age 78, Keepnews is the grand old man of jazz reissues. In 1952, he was managing editor of *The Record Changer*—a collectors' magazine published by his former Columbia University classmate Bill Grauer Jr.—when RCA Victor approached Keepnews and Grauer to create a series of jazz reissues under the unusual rubric Label X.

"We ended up where they put out a total of maybe 40 10-inch jazz LPs," Keepnews recalls. "There were a few compilations. It ranged from their (Continued on page 68)



BELDEN



CUSCUNA



SCHAAP

arranger. And Phil Schaap, a seven-time Grammy winner for his reissue work, got his start as a teenage broadcaster and engineer. Despite their differences, the four men share a passion for the music

Nominees Are Announced For Annual Radio Awards

BY CHUCK TAYLOR

Eight major-market radio stations could be cleaning up—with a sweep of five nominations apiece—at the upcoming *Billboard*/Airplay Monitor Radio Awards Oct. 6 in Miami Beach.

Top 40 outlets dominate the multiple nominations field, with five such stations earning nods in the major radio categories: station, operations manager/PD, assistant music director/music director, air personality, and promotions/marketing director of the year.

Three rock stations garnered as many as five nominations, while one country station and one R&B station each earned four nominations.

AC WLTV New York, mainstream top 40s KIIS Los Angeles and WHITZ (Z100) New York, and adult top 40s (Continued on page 63)



Traditional Crossroads Aims For Cultural Harmony In Middle East

BY RICHARD HENDERSON

To Westerners in 2001, the cultural and temporal distance to Armenia circa 1912 might seem insurmountable. Yet thanks to the Traditional Crossroads label, age-old music of the Middle East comes alive for today's scholars, musicians, and music lovers.

Since 1994, Traditional Crossroads has brought the esoteric sounds of Turkish, Armenian, and Persian music to a larger audience, via beautifully packaged audiophile recordings that showcase the finest

musicians of past and present. Label founder Harold Hagopian has channeled his enthusiasm for his ancestral culture—as well as considerable studio expertise—into enabling this civilization to endure. Alongside the arcane sounds rediscovered on archival albums like *Istanbul 1925*, Hagopian's label gives wide currency to such contemporary talents as Iranian composer and *kamancheh* virtuoso Kayhan Kalhor, a remarkably in-demand musician who has worked (Continued on page 77)



Jive's 'N Sync: Shouldering The Burden of 'Celebrity'

BY LARRY FLICK

Justin Timberlake's jaw is getting a little tight. The topic of conversation is 'N Sync's forthcoming *Celebrity* (Jive, July 24)—and for a guy asserting that he's "completely cool and happy," he sounds a bit angry.

"The truth is that it can be tiresome to be continually blasted by critics because we don't fit their preconceived notion of what a 'credible' group is," Timberlake says. "I wonder if they listen to our music before venturing an opinion."

Looking around the cavernous Cleveland arena where the act is about to play another show in a string of sold- (Continued on page 67)

EXCLUSIVE



'N SYNC

IN RETAIL NEWS

October Promises Record Sales For DVD Video

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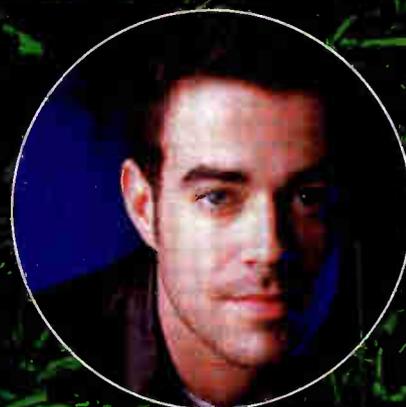
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The Summer Heat Of Doyle Bramhall II & Smokestack

Step across the *Welcome* mat and prepare for swampy, high-fever Texas blues rock—with a smoldering, erotic undercurrent. In one of the best club concerts this columnist has witnessed this year, Doyle Bramhall II & Smokestack cast an unbreakable spell over several hundred perspiring spectators on the night of June 20 at the Village Underground on West Third Street in New York's Greenwich Village. As the band roared into "So You Want It to Rain" from its new *Welcome* album (RCA), the music utterly possessed the room, making the band feel "We've got a place to go/A place to call our own" in a mutual bond that encompassed the entire college-age audience. Bramhall's wife, co-writer, and backing vocalist, Susannah Melvoin, thinks she knows why.

"That song has a sensuality to it, like the damp air in a hot cabin, and Doyle's music has that quality overall," Melvoin says with a bashful laugh. "In the lyric, I tried to write about a moment, a feeling as a little girl of 'Where do you want to be right now—if you could be anywhere?' and the answer would be in the rain, a perfect rain. We wanted an atmosphere, deeply romantic but simple, and so it's a love song, too." And like virtually all of *Welcome*, it's near-torrid in its ardent intensity.

Smokestack, Bramhall's band, is a compact, strong-willed squad with a fastidious sense of phrasing and tone but a dramatic elasticity in the structure of its songs and sets. Bassist Chris Bruce and drummer J.J. Johnson pace the music with elongated textures that snap back into form with startling precision. Second guitarist Craig Ross also shines as a guest asset onstage and on record. Meanwhile, Melvoin's voice rides under and between the rhythms and the emotional diction of Doyle's left-handed '64 sunburst Strat as if it were an exhortatory horn section. Pouring out of '67 Marshall Plexy SuperBass amps, the music is muscular but deliriously lithe in its hungry sexuality, and it builds to a hoof-pounding charge like a bull in heat.

Gloriously aroused rock like "Soul Shaker" seldom makes it onto recordings with the nostril-flaring gusto heard on *Welcome*. And on the cut named for the group, the combustible "Smokestack," you get a furnace's worth of shifting warmth and stinging fumes. "Smokestack" was written in band rehearsal with a chorus idea I had for a couple of years that I never did anything with, and it just fit perfectly," Bramhall says. "The reason the songs sound so much different on this album than the other records [*Doyle Bramhall II* (Geffen, 1996), *Jellycream* (RCA, 1999)] is because we recorded it live—all the vocals, guitar solos, everything. In order to do that, we went in for seven weeks to rehearse every day with the help of [Tom Petty & the Heartbreakers'] Benmont Tench [co-producer of *Welcome* with Jim Scott and Bramhall]. He arranged a lot of the songs with us. He's a genius and helped get the songs as tight as we could possibly get them, so then we could experiment and be spontaneous in the moment."

Thus, the band members achieved a well-accustomed comfort zone with the new material before they took it on the road, helping ensure the piping-hot peak of the Village Underground show with the explosive live rendition of "Green Light Girl," another *Welcome* track (and its initial single). Co-authored by Bramhall and Melvoin, the song is about a wishfully wanton young woman on the prowl: "Too hot to handle now/Spend all night/In a red light town/Looking for a green light."

"Green Light" was a song I came up with the music for in about five minutes," Bramhall says, "and I didn't have a tape recorder, so I called my own cell phone mail and sang the parts on it—the vocal melody, the guitar lick in the front. I called back when I got home to Studio City in Los Angeles, where I've lived for six years, and I notated it and took it to band rehearsal. We played it out once, and that's how it sounded."

Besides plying his sound on additional club dates, Bramhall II & Smokestack will be touring arenas through August with Eric Clapton, who sought out Bramhall after hearing his *Jellycream* release and invited him to appear on Clapton's 2000 *Riding With the King* collaboration with B.B. King (the blues legends cutting two Bramhall songs in the process), as well as Clapton's new *Reptile* record (for which Bramhall and Melvoin co-wrote "Superman Inside" with Clapton).

Come autumn, Bramhall and band will pursue their own circuit of shows, a prospect he looks forward to, particularly since his wife and newborn child can be along for the

ride. "We got married on Aug. 16, 1997," he says of Melvoin, "and we have a 2-month-old girl, India Willah Bramhall—that's after [Nebraska-bred novelist] Willa Cather. I'm reading *O Pioneers!* right now."

Like the themes of the pastoral novelist Bramhall and his wife admire, his own story contains considerable struggle on the fringes of America's Western ranching and farming region. Born Dec. 24, 1968, at Baylor University Hospital in Dallas, Bramhall is the son of gifted guitarist/songwriter/producer Doyle Bramhall and accountant Linda (née Clifford). He has a younger sister, Georgia ("after the Ray Charles song"), by his since-divorced parents, and three step-siblings.

Until age 5, Doyle lived in a "communal house" in Austin, Texas, with his family as well as Jimmie and Stevie Ray Vaughan. "Jimmie was at my birth in the hospital," Bramhall recalls with a fond chuckle, "and Stevie called me his little brother. Later, I got hired in Jimmie's band, the Fabulous Thunderbirds, on Stevie's recommendation, because I'd been sitting in with Stevie since I was 14 or 15. Jimmie was looking for a guitar player after he recorded [the Thunderbirds' 1989 album] *Powerful Stuff*, so Stevie said, 'Definitely get Doyle—he's the new shit!'"

Reared on rock and blues ranging from Jimi Hendrix and Sly Stone to Albert King, the left-handed Bramhall started out playing a right-handed guitar but now relies on his lefty Strat "with the strings upside down, like Otis Rush."

After his late-teens stint with the Thunderbirds, Doyle fronted the Arc Angels beside cohort Charlie Sexton, a learning experience in every sense. "Charlie and myself, we grew up around serious alcoholics and drug addicts," Bramhall says, "and the way we dealt with it was the complete opposite of one another. He

didn't want to touch it because he saw what it did to his family, but I was the kind of person who went right for it because I thought it was cool and bad-assed to be a tough drinker and drug addict, too. From my experience, I think it is hereditary, and I think it does get worse every generation, especially alcoholism, if you just let it go. I think the 'X' gene is always there, but there are things you can do to combat it. Luckily for me, I've done so much to get a grasp on it. I work constantly on my personal life and go to therapy and A.A. [Alcoholics Anonymous]. The more work I do personally on myself, the better my music sounds, the more focused I am as an artist, and the clearer I see myself."

Bramhall explains that melancholy songs on *Welcome*, like "Life," are derived from seeing "a lot of people go down because of drug addiction, like Susannah's brother [Jonathan Melvoin], who was in Smashing Pumpkins and had recently died [of a heroin overdose in 1996 at age 34]." Bramhall notes that he was newly sober in '96 when he met his future wife, who was summoned to sing backup on his Geffen album by her sister Wendy Melvoin, a former member of Prince's the Revolution band and co-producer of Bramhall's solo debut with Lisa Coleman (her partner in the Revolution and in Wendy and Lisa).

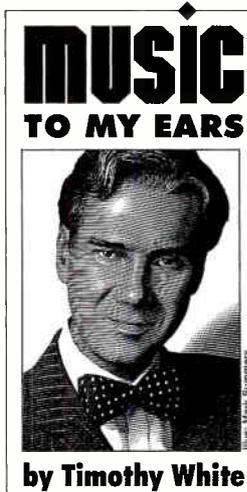
Susannah had been a vocalist with the Family, a quintet whose eponymous 1985 album appeared on Prince's Paisley Park label. She also sang on Prince's *Around the World in a Day* (1985) and *Parade* (1986) albums, after which she became a backing vocalist for Quincy Jones.

"Wendy thought Susannah would be great for my record," Bramhall relates with a laugh, "but that turned into a secret love affair, which blossomed into a beautiful marriage. I was really shy at first and avoided eye contact, and after recording sessions, we would just watch a lot of *Mystery Science Theater 2000* together—but that didn't last long!"

Looking back on his recent history in a Manhattan hotel room with his wife and baby, Bramhall seems humble and grateful but not at all dazed by the distance he's covered in the past five years—because it's been damn hard work. And he believes the best is yet to be.

"When I first met Eric after he'd heard the *Jellycream* record," Bramhall recounts, "he said, 'Why aren't you well-known?' I talked with him about my own experiences personally and in the business, and he's obviously a good person to bounce it off of, because he'd gone through hard times and is still at the top of his game."

What advice did Clapton offer? "Basically," Bramhall confides, "he told me not to get discouraged. 'You are the one who knows what you need to do,' he said. 'You need to follow your heart, and everybody else will get on board.' Because of the way he said it, I got it, you know? So I've just been doing it."



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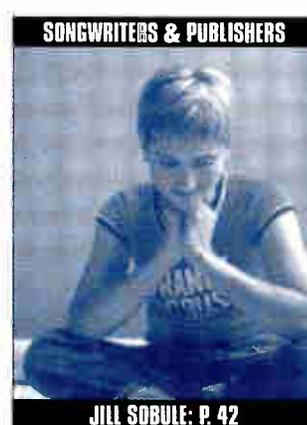
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Memorial Pays Tribute To Jazz Vet Simon

BY JILL PESSERNICK

Bebop singer Helen Merrill, jazz pianist Dick Katz, and pianist/composer Dr. Billy Taylor were among the performers who paid tribute to George T. Simon—jazz writer, musician, producer, and a former executive director of the New York chapter of the National Academy of Recording Arts and Sciences (NARAS)—at a June 14 memorial at New York's St. Peter's Lutheran Church. The service also included speeches by NARAS president/CEO Michael Greene, trumpeter Richard Sudhalter, and producer George Avakian.

Approximately 125 members of the New York music community attended in honor of Simon, who died Feb. 13 at New York University Medical Center at the age of 88. He passed away from pneumonia following a battle with Parkinson's disease.

At the memorial, Taylor spoke about

Simon and performed a piece called "A Bientot." It was a work that Simon particularly liked, Taylor recalls.

"When NARAS was organized, we were among the five founding members of the New York [chapter]," Taylor says. "He devoted the rest of his working life to that. George's job as executive director [from 1958 to 1976 and later as a consultant] was to keep things moving and

make people aware about the ideals that the organization had. In my opinion, NARAS would not have gone in some of the directions that it did go in had he not been there to beg and cajole and put people back at the table when they stormed out. He made a lot of things happen, because he had

respect from people."

Simon began his music industry career in 1935 as associate editor of the music magazine *Metronome*. In 1939, Simon became editor in chief, a position he held until 1955.

Simon played drums on the first recordings of the Glenn Miller Band in 1937 and wrote lyrics for Duke Ellington and Alec Wilder, under the pseudonym Buck Pincus. During World War II, he was a member of Miller's Army Air Forces Band.

Simon, who wrote several books about swing, later acted as a supervisor at the record company Jazzone and as president of the record production company Bouree Productions from 1958 to 1960. In 1977, he won a Grammy Award for his liner notes to *Bing Crosby: A Legendary Performer* (RCA).

He is survived by his wife of 53 years, Beverly; a daughter; a son; and three grandchildren.



SIMON

DR. DOLITTLE 2 ORIGINAL SOUNDTRACK

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ORIGINAL SOUNDTRACK

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FLIPMODE SQUAD featuring BUSTA RHYMES.

**BEGINNING NEXT WEEK,
HIT AFTER HIT AFTER HIT WILL EXPLODE**

October Promises To Be Biggest Month Ever For DVD Sales

BY EILEEN FITZPATRICK

LOS ANGELES—Over the past few years, DVD-Video shipments have logged record numbers each November and December as studios cram their summer box-office hits into the holiday selling season.

But this year, as DVD player penetration increases at a staggering rate, Christmas will come early with a slew of long-awaited DVD catalog titles hitting stores in October. Retailers are preparing—and hoping—for it to be the biggest month ever for DVD sales.

Three of the most requested and most collectable films are debuting on DVD, beginning Oct. 9, when Buena Vista Home Entertainment's *Snow White and the Seven Dwarfs* and Paramount Home Entertain-

ment's *The Godfather DVD Collection* hit the street (*Billboard*, June 30). A week later, *Star Wars Episode I: The Phantom Menace* arrives in stores. It is the first of the four *Star Wars* titles to be released on DVD (*Billboard*, June 30).



THRASHER

“On a unit sales basis, *Phantom Menace* has a good chance to be the biggest seller for the entire fourth quarter,” says Sam Sutherland, managing editor of Amazon.com's video and DVD store. “*Godfather* will probably be the top-dollar champion, since the price point is higher.”

The five-disc set has a minimum advertised price of \$74.95.

Other first-time catalog DVD titles for the month include MGM Home Entertainment's *Fiddler on the Roof* and *The Terminator*, both scheduled for Oct. 2. “We're not anxious that it's a crowded month,” says MGM executive VP of sales Robert Wittenberg. “Consumers will buy more than one disc, and frankly, it works to our advantage.”

The number of high-profile

catalog titles coming this October is in marked contrast to October 2000, when the only significant catalog title released was Buena Vista's *Toy Story* collector's set, which included *Toy Story*, *Toy Story 2*, and a bonus disc. The rest of the month was filled with new releases from that summer, including *The Patriot*, *Shanghai Noon*, *Rules of Engagement*, and *U571*.

This year, the only new release

on the October schedule is Universal Studios Home Video's *The Mummy Returns*, slated for Oct. 2.

“So far, the release schedule is better by leaps and bounds over last year because these epic titles just don't come along that often,” says DVD Empire.com director of business development Erik Ross. “I think *Star Wars* will be the hands down best seller for the season.”

To reach that status of top-sell-
(Continued on page 73)

Universal Purchases Tropical Indie RMM

BY MATTHEW BENZ

Universal Music Group (UMG) is acquiring the assets of RMM Records—the legendary indie tropical label founded 14 years ago by Ralph Mercado—for close to \$18 million.

The sale, which should close in the next few weeks, concludes a process that began in late November, when New York-based RMM filed for Chapter 11 bankruptcy protection. At the time, the

label had estimated assets of \$31.9 million and was facing liabilities of \$12.73 million. Five months earlier, a federal judge in Puerto Rico ordered RMM to pay singer Glenn Monroig \$7.7 million for illegally recording one of his songs.

In May, RMM was granted permission in U.S. Bankruptcy Court of the Southern District of New York to sell itself to the highest bidder. Universal, RMM's distributor, and Sony Discos, which has done distribution for RMM in the past, submitted offers. A decision was reached on the basis of opinions by a court creditors committee and Mercado himself.

A Sony Discos spokeswoman did not have any comment at press time.

RMM's music legacy includes recordings by the late Latin bandleader Tito Puente, who was a client of RMM Management, the artist-management and booking agency Mercado founded in 1972. Celia Cruz also recorded for the label.

RMM also launched the career of India, whose next album will be released by UMG, and is home to Kevin Ceballos. The label's catalog comprises more than 400 titles and 130 artists—including Marc Anthony's Spanish-language albums, *Todo A Su Tiempo* and *Contra La Corriente*, which will revert to Universal when the current distribu-

tion agreement with Sony expires.

Pointing to the distribution agreement recently struck with Univision Communications' new

label, UMG president/COO Zach Horowitz says the RMM purchase is evidence of UMG's desire to build its Latin-music presence further. “We think the combination of RMM and Rodven [the Venezuelan record company UMG purchased in 1995 for

\$55 million] really positions us as the leading home for tropical music.” He adds that UMG will continue to be “very aggressive” in terms of acquisitions.

For now, it remains unclear how exactly RMM will be integrated at UMG, or what will become of the



HOROWITZ

RMM name. “We know that the RMM name is a recognizable brand and is associated with a certain kind of quality music,” Horowitz says. “The plan is to use it where appropriate to both further the brand and that kind of music.”

Also uncertain is what role there will be at UMG for Mercado, a prominent and sometimes controversial figure in the Latin-music scene.

In a statement, Mercado said, “I am excited that our family of RMM recording artists has found an appropriate new home with Universal,” adding, “I look forward to a continuing role in the music industry.”

Mercado could not be reached for further comment. His daughter, Debra Mercado, RMM's national director of publicity, did not return calls by press time.

Don Romeo Remembered As Pioneer Talent Buyer Was The First To Book National Acts Into Festivals

BY RAY WADDELL

NASHVILLE—Described as an honorable man always ready with a story, pioneering fair and festival talent buyer Dominic (Don) Romeo died June 23 of liver and kidney failure at the age of 76 at his home in Omaha, Neb.

As a youth in Omaha, Romeo taught himself to play guitar and won the *Arthur Godfrey Talent Search* on TV in 1945 as part of the Metro Tones Trio, a musical comedy group. After a stint in the Korean War with the U.S. Army, Romeo returned to Omaha in 1952 to work for the Paul Moorehead Agency. He purchased the agency two years later and formed the Don Romeo Agency.

“He was a pioneer in the fair business, but people need to realize Don Romeo was really about show business, period,” says Paul Moore, who heads up the fair division for the William Morris Agency in Nashville. “He booked as many clubs, ballrooms, and other venues as he did fairs. He booked Ak-Sar-Ben Arena (in Omaha) for years, with acts ranging from Bob Hope and Red Skelton to the Fifth Dimension and Tony Bennett.”

Moore says Romeo and the late William Morris agent Sidney Epstein in Chicago were the first to book national talent into fairs. “Don Romeo

was one of the first customers Sidney talked into selling fairs name stars. Much of what we know of the modern-day fair industry as it relates to talent started with those ideas that Sidney and Don came up with.”

As a fair booker, Romeo worked with acts ranging from Lassie and the Three Stooges to the Rolling Stones and nearly every country act that ever played fairs. Romeo retired in 1989 and sold the company to Bob Romeo, his son. In 1999, TBA Entertainment Co.

acquired it as Romeo Entertainment Co. The younger Romeo now heads TBA's fairs and festivals division, based in Crescent, Iowa.

“He was my father, business partner, and mentor,” Bob Romeo says. “I remember being on the bus with the Three Stooges and Dad when he had them at the fair in Imperial, Neb. As I look back, some of the best times I ever had were just sitting back with Dad and telling stories.”

As a talent buyer, Romeo was respected by both agents and artists. “Mr. Romeo exemplified what's good about the music busi-

ness, with honor, integrity, and by really caring about the people he worked with,” performer Charlie Daniels says. “He sure will be missed.”

Country singer John Anderson recalls the professionalism of Romeo and his organization. “He was one of the premier talent buyers in country music for many, many years. Every Romeo show I ever worked was first-class, and we never had to worry about our money—which is saying something.”

Rod Essig, agent with Creative Artists Agency, adds, “Don helped me out when I was just starting out 26 years ago. He always had a smile on his face and a great story to tell.”

Romeo is survived by his wife, Martha; children Bob Romeo, Fran Romeo, Lisa Romeo Rhines, and Julie Romeo Ryfa; two sisters; and four grandchildren. Funeral services were held June 27 in Omaha.

Bob Romeo says his father died “with a smile on his face,” with his family by his side. “My father collected life stories and [had] the ability to tell them to people to help them, educate them, or just to make them laugh.”

The family asks that in lieu of flowers, memorial donations be made to the Don & Martha 4-H Scholarship Fund.



ROMEO

EXECUTIVE TURNTABLE

RECORD COMPANIES. Joel Klaiman is promoted to senior VP of promotion for Epic Records in New York. He was VP of promotion.

Abbey Anna is named VP of product development for Concord Records in Concord, Calif. She was director of production for Avenue Jazz/Bethlehem Archives.

Matthew Lansburgh is promoted to senior counsel for Sony Music Entertainment in New York. He was counsel.

Ellen Gildersleeve is appointed to oversee international promotion, publicity, and touring for DreamWorks Records in Beverly Hills, Calif. She was international department coordinator.

Derek Simon is promoted to senior director of marketing for Universal Records in New York. He was director of marketing.

Joan Fallon is named senior director of promotion administration for J Records in New York. She



KLAIMAN



LANSBURGH



RUNYON



ANTON

was senior director of promotion operations for Arista Records.

Glenn Korman is promoted to senior director of BMG Vault and Archives for BMG Entertainment in New York. He was director of BMG Vault and Archives.

PUBLISHERS. Jeff Runyon is promoted to VP of royalties for Warner/Chappell Music in Los Angeles. He was assistant VP of royalties.

Ellen Wood is promoted to director of BMI Archives in Nashville. She was director of media relations for BMI.

RELATED FIELDS. Fred Anton is promoted to CEO of Warner Bros. Publications in Miami. He was president/COO.

Adrienne Becker is promoted to VP of corporate affairs for Ticketmaster in Los Angeles. She is also VP of corporate communications for USA Networks.

Helmer Friedman LLP names **Anthony J. Callie** counsel and **Kenneth A. Helmer** counsel in Los Angeles. They were partners at Bennett, Callie & Helmer.

1938

NIGHT CLUBS-VAUDEVILLE

Vaudeville Reviews

...that does not very often... this house comes to pass... a quarter-hour show... The Jimmie Lunceford... the sole stage attraction... the outfit scarcely does... which may or may not be... the cap of the Harold... ed aggression, as the diving... he overing film is dubious... makes full use of its short... however, best from... opening of *Get Me Out* Du... the equally swingy and novel... of *For Dancers' Only*, their... pper, it crowds every second... numbers and specialties that... approval all around. Lunc... and intelligent intro... no specialties, but with... the occasional blasting and... g the swing output to a sane... piece of accompaniment was... by the band, what remained... stand. In following the trio... Smith, Eddie Tompkins and... in a novel *Bob White* har... here each of the boys speak... of the three birds in the... living themselves with card... uds, Willie Smith also com... or his recording version of... brass section is then given... shine in a special arrange... the shade of the Old App... a jam combo of drums, piano... met, sax, clarinet and ba... pin by Smith, gets in the... Put on Your Old Gr...

new year for live entertainment if only... the moguls that he would will it. Flicker... is full of variety turns and it is an in... teresting commentary that none of the... shadows showed as satisfying as the... fresh.

Gets under way with a candid camera... atmosphere, the Campbell Boys focusing... the soubert in song. Gao Foster gets... emerging from the lens drop, attired in... male morning regale, and trot that a... strolling-in-the-park soft shoes routine... camera or no.

Edna Hall is the initial specialty... that really clicks, camera or no. Confining her... showing as one trainer who works as... her trained dog. Confines her... self to acro terps, balancing the pair... for the most part, for effect that is ef... fective.

Tip, Tap and Toe, top tap sepa boys... have an easy time of it with socko... challenges. Boy and Trent, male duo on... the follow, follow with the pleasing no... and for their hand-to-hand acro twister... end for their hand-to-hand acro twister... and for their hand-to-hand acro twister... end for their hand-to-hand acro twister...

The Billboard

boast of as smooth and as speed... an act.

Next production spec has a few... gile heroines, the remaining side... ting thru an Oriental swing bit in... Chinese briefs. An atmospheric... for Hahn and De Negro in their... staged gold dance in which th... Dorothy Miller, attractive... whose strong asset is a wim... pipes *That Old Feeling*, and... *Want To Make Rhythm*, bot... arranged for her rhythmic voi... sonality.

Dr. Hoffman, "the drinks a show... magician, stopped the show... amusing "think a drink" mat... His act is as mystifying as l... taining. Four of the live kid... dances his work with a brill... chaucer.

A mirror routine is the r... argument in which Mlle. I... temperative dancer, gets a... Girts engage in showgirls fe... which is still clean and fun... sortment of musical contrap... ing odd noises good for a m... laughs.

A Latin cabaret scene is... finale but is not very imp... the dim-lit cabaret of the... was originally used in this... which is still clean and fun... On screen, Alice Faye... Spectacular (Universal). E... show opening day. Sam

1947

The Billboard

MUSIC POPULARITY CHART

Record Reviews and Possibilities

Week End January

RECORD POSSIBILITIES

In the opinion of The Billboard music staff, records listed below are to achieve popularity as determined by entry into best selling, most played heard features of the Chart.

SANTA CATALINA Freddy Martin with vocal by Stuart Wade and the Martin Men

This island of the Pacific Coast, while not associated with romantic well become a native "Capri" in this lovely ballad creation by Harold weaves a beautiful melody fabric around a blending song story. Tender soft Strads bring out all of its melodic charm, while Stuart Wade, the Martin Men, spin strong for the lyrical appeal. Backside is a love ballad that holds just as much promise, Maestro Martin providing

1967

SPOTLIGHT

Number of Singles Reviewed This Week, 97—Last Week, 42

POP SPOTLIGHTS

TOP 20 Spotlights—Predicted to reach the top 20 of the Hot 100 Chart

THE ROLLING STONES—LET'S SPEND THE NIGHT TOGETHER (Prod. by Andrew Loog Oldham) (Writers: Jagger-Richards) (Gideon, BMI)

RUBY TUESDAY (Prod. by Andrew Loog Oldham) (Writers: Jagger-Richards) (Gideon, BMI)

UNITED STATES DOUBLE QUARTET—TOKENS-KIRBY STONE FOUR (Prod. by L.L. Groovy) (April, BMI) (Writers: Kirby Stone Four and the Tokens, with an infectious beat arrangement has all radio program smash. With appeal for all radio program the toe tapper can't miss. Flip: "Split" (B Tunes, BMI).

JAMES & BOBBY PURIFY—WISH YOU DID HAVE TO GO (Prod. by Papa Don Ent.) (Writers: Penn-Oldham) (Fame, BMI)—Having made Top Ten mark with "I'm Your Puppet," duo another sure-fire winner in this blues wailer an easy-go beat. Smooth performance could top their initial hit. Flip: "You Can't Keep a Man Down" (Rustland, BMI).

UNITED STATES DOUBLE QUARTET—TOKENS-KIRBY STONE FOUR (Prod. by L.L. Groovy) (April, BMI) (Writers: Kirby Stone Four and the Tokens, with an infectious beat arrangement has all radio program smash. With appeal for all radio program the toe tapper can't miss. Flip: "Split" (B Tunes, BMI).

TOP 60 Spotlights—Predicted to reach the top 60 of the HOT 100 Chart

EDDIE FISHER—PEOPLE LIKE YOU (Prod. Al Schmitt) (Writers: Kusik-Snyder) (Fled, ASK)

ROGER WILLIAMS—SUNRISE, SUNSET (Prod. by Hy Grill) (Writers: Harnick-Bock) (S BMI)

CONNIE FRANCIS—ANOTHER PAGE (Prod. Charles Koppelman & Don Rubin) (Writers: off-Kornfeld) (Chardon, BMI)

TRINI LOPEZ—GONNA GET ALONG YA' NOW (Prod. by Don Costa) (Writers: Famous, ASCAP)

THE BRASS RING—DIS-ADVANTAGE (Prod. by Phil Rodner) (Writers: ASCAP)

THE SHIRELLES—DON'T GO ROBBING DARTS (Prod. by Paul Vance) (Writers: Lebowitz) (Loveable Music, BMI)

THE LEGION OF SUPER-HEROES—NAME DROPPER (Prod. by Al Cerf) (Writers: Frith-Winter) (Resistance/A)

ALBUMS

ALBUMS

ALBUMS

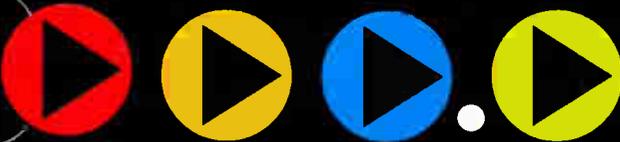
1996

Reviews & Preview

<p>ALBUMS</p> <p>EDITED BY PAUL VERNIA</p> <p>POP</p>	<p>SPOTLIGHT</p>	<p>SPOTLIGHT</p>	<p>SPOTLIGHT</p>
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JEFF MCCLUSKY - Issue Date: Aug 18 • Ad Close: July 24

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

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

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FREDDIE RECORDS RAMON AYALA 100TH ALBUM - Issue Date: Sept 1 • Ad Close: Aug 7

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Come's Thalia Zedek Goes Solo For Matador

BY JILL PESSLEIN

Thalia Zedek hadn't planned on a solo career, but now that it looms with the July 31 release of *Been Here and Gone* (Matador), the former lead vocalist of rough-and-tumble rock act Come isn't merely replaying her past.

Singer/guitarist Zedek—who also headed esteemed late-'80s/early-'90s indie bands Live Skull, Uzi, and Dangerous Birds—presents a moodier vision with *Been Here*, one that diverges from the sounds of her



ZEDEK

mostly covers with [pianist] Beth Heineberg and with [viola player] David Michael Curry. People were soon asking me if I had recorded anything like this. I started writing originals geared toward that, then I really wanted to record. It just came naturally."

Been Here and Gone exposes Zedek's alto growl to a mixture of new tunes and covers accented with instruments that are unusual for edgy singer/songwriter rock, such as the glockenspiel and trumpet. Highlights include Zedek's "Traacherous Thing," which delves into a difficult relationship and features a spare guitar riff, and a cover of Leonard Cohen's "Dance Me to the End of Love," in which Zedek spills out lyrics like she's delivering a poetry reading set to music. (Zedek's own songs are published by Thalia Zedek Publishing and are administered by Bug Music.)

Zedek enlisted many of the musicians who had played the first small shows with her to contribute to the album, while also working closely with former Come guitarist Chris Brokaw. Despite the familiarity of her collaborators, the process was less democratic than her past band experiences. "The musicians definitely [came up with] their own parts, but the songwriting wasn't collaborative, like with Come," Zedek says. "Everything now doesn't have to be a group decision—which is kind of nice."

In addition to circulating advance copies of *Been Here and Gone*, Matador has shrewdly put together a nine-track promotional-only sampler disc that gives those new to Zedek a taste of her talents via songs by Come (including a handful from the band's three Matador discs) and one each by Live Skull, Uzi, and Dangerous Birds. The sampler also includes the first single from *Been Here*—"1926," a piano-based cover of a song originally recorded by early-'80s band V.

Matador will be working "1926" to modern-rock specialty shows and triple-A stations. Brian Turner, music/program director for Hoboken,

N.J.'s public station WFMU, anticipates playing further tracks. Echoing Cosloy, Turner says, "Thalia's voice has real power and expressiveness. I was blown away every time I had the chance to see Come, especially the way her voice worked with the tension in the guitars and rhythm section. We hope [listeners] have the good taste to buy her record."

When Zedek—who is booked by Steve Kaul of the Agency—goes on tour this September, a program of local press, radio spots, and in-stores will be coordinated. And she will likely play many nontraditional venues, such as bookstores and coffee shops, according to Matador product manager Donovan Finn.

A retail campaign with the Allston, Mass.-based Newbury Comics chain is expected, and Matador will invest in listening posts with a number of smaller chains. Josh Mandel, co-owner of Other Music—a two-store, alternative-minded chain in New York and Cambridge, Mass.—says his

'Albums from moody singer/songwriters are a dime a dozen. That the singer/songwriter in question has smarts and guts to spare—that's unique.'

—GERARD COSLOY, MATADOR

outlets have a strong history with Zedek via her Boston-based bands.

"We sold a lot of Come records, and before that, Live Skull," Mandel says. "I don't think [the solo project] will disappoint her fans at all, even though it's mellower. We post our employees' top 10 lists, and it's already made a couple of them."

Buffalo Springfield Boxed '60s Supergroup Gets Deluxe Rhino Set

BY WES ORSHOSKI

Working with Neil Young in choosing material for the new four-disc Buffalo Springfield boxed set "was like watching a home movie and visiting your therapist at the same time," Stephen Stills says, before erupting in loud, throaty laughter. "Neil and I just sat there and laughed and cried and held hands and hugged."

"At one point," Stills adds, "Neil and I even went, 'Wow! You can hear us—we're starting to deteriorate right there, we're starting to fall apart.'"

The fruits of that "therapy" see the light of day on July 17, when Rhino issues the 88-track, \$59.98 *Box Set*, a project Young has been working on sporadically for about a decade. With more than 30 priceless demos—including several tracks featuring Young on solo guitar and lead vocal—*Box Set* is the first multi-disc set to honor the revered, short-lived supergroup. Over just 19 months in 1967 and '68, Buffalo Springfield established itself as a folk/country/rock pioneer, producing the transcendent political anthem "For What It's Worth" along the way.

Stills notes that, in addition to Young, production coordinator Joel Bernstein deserves much of the credit for unearthing, obtaining, listening to, and laboring over the music used on *Box Set*. "I couldn't listen to it all at one time. Neil and I nearly went mad. It was so emotionally draining. It's like

revisiting your childhood."

While Young worked on the project in between albums and tours, Bernstein invested a couple of years into cataloging the tracks considered for *Box Set*. The collection includes remastered versions of the band's first two albums—*Buffalo Springfield* and *Buffalo Springfield Again*—in their entirety.

The Los Angeles-based group's third and final album, *Last Time Around*, was released after the band (Stills, Young, singer/guitarist Richie Furay, drummer Dewey Martin, and bassist Bruce Palmer, who was later replaced by Jim Messina) broke up. It was completed without the full involvement of its members. Though the band wasn't entirely happy with *Last Time Around*, all but two tracks from the album are included on *Box Set*. Two of the songs have been remixed.

Furay, now a minister living in Boulder, Colo., says the recent completion of *Box Set* also has him strolling down memory lane. "I found myself sitting there saying, 'Oh, my God. I forgot about this,' or 'I forgot that this was even recorded,'" he says. "One of the biggest surprises for me was when we got around to the third disc, and I heard a song that I wrote called 'What a Day,' and Steven's singing it. That blew me away because, No. 1, it sounded really good. And, No. 2, I never remembered him even doing a vocal on it."

(Continued on page 73)



BUFFALO SPRINGFIELD

hard-driving bands. "It's a different style of music," Zedek insists. "It's not a guitar-rock band. I'm into different textures now."

Matador co-owner Gerard Cosloy stresses that although Zedek's solo album harks back to her earlier work, it displays true growth. "There's obviously a common thread," he says, "but even a cursory listen to this album will reveal a more delicate, nuanced side of Thalia. Solo albums from moody singer/songwriters are a dime a fucking dozen. That the singer/songwriter in question has smarts and guts to spare and possesses the most powerful voice in rock—well, that's kind of unique."

Zedek began exploring a subtler sound while still a member of Come in the late '90s, when she played New England gigs that didn't need a full band setup. Before Come eventually disbanded, the group "was kind of taking a break, so I just started playing

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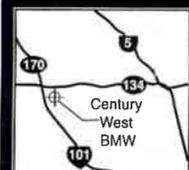
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Marc Almond Steps Into The Light

Lauded Soft Cell Reunion To Hit U.S. As Part of *Wotapalava*

BY WAYNE HOFFMAN

Marc Almond has always lurked in the shadows, waxing poetic about dark fantasies and brooding over bittersweet affairs. So it comes as something of a shock to hear "Glorious," the first single from his new Blue Star/XIII Bis Records album, *Stranger Things*. The song is so bright that it sounds as though Almond has finally stepped into the sunlight, as he sings: "Feelings wider than the sky/Surround me on all sides."

"'Glorious' is a hymn about inspiration and optimism," Almond says. "People often expect me to come up with something darker. The last album [1999's *Open All Night*, on Instinct] was more down-beat, so I wanted to start this one with a more uplifting song, something that would surprise people."

The single, released June 19 across most of Europe, will be released July 2 in the U.K. Mark Langthorne—Almond's U.K. manager, working with 17.59 Management in London—says he is targeting "serious, musician-oriented radio, rather than pop," although he admits that "'Glorious' seems to cross over to quite a few radio types." Almond will make a range of British TV appearances in July to promote the single, including such shows as BBC's *Top of the Pops* and VH1's *Talk Music*.

Almond's U.S. manager, Vicki Wickham of New York-based Take Out Productions, says that no singles will be released to American radio until next year

because *Stranger Things*—released June 18 in Europe—has no American distributor yet.

Almond says, "I lost out for years because my management were just interested in promoting me as a European artist, and America got neglected." But he hopes his new team of Langthorne and Wickham can change that situation. "There's a lot of lost ground to catch up. I never set my sights on selling millions of records, but it would be nice to have them available there."

Almond works with a new producer/arranger on *Stranger Things*: Johann Johansson from Iceland. Johansson had created experimental pop for the group Luke, mixing strings, samples, and electronic orchestration. Almond calls Johansson "a kindred spirit" musically; the two co-wrote many songs, and Almond lifted two songs for the album—"Come Out" and "Love in the Time of Science"—from an "esoteric" set that Johansson had written for Icelandic group Dip.

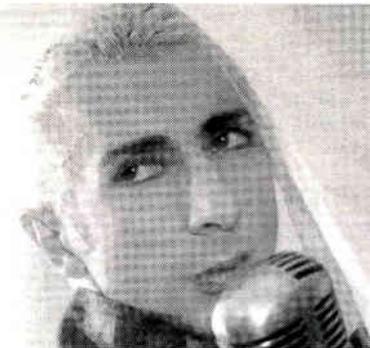
Working with a "very strict" producer, Almond says, gave *Stranger Things* "a musical coherence" that some of his earlier efforts eschewed. Arrangements are soaring and melodramatic—as Almond always is—but the sound finds a middle ground between the spare gothic synth-pop of *Open All Night* and the orchestral grandeur of 1991's *Tenement Symphony* (Sire/Reprise).

"I've found my direction more clearly," Almond explains. "I've

become a more competent singer and songwriter. That's something that's come with time."

Almond's career spans 20 years, from his days as the singer for new wave duo Soft Cell through a series of brief collaborations and a string of solo releases.

In the U.S., Langthorne says, Almond has always maintained "underground status." His only solo single to chart was "Tears Run Rings," which peaked at No. 10. (Continued on page 19)



ALMOND



Baby Boys at Work. Snoop Dogg and Tyrese recently teamed up for the video to their single "Just a Baby Boy," the first offering from the soundtrack to John Singleton's new movie, *Baby Boy*. The movie also features Snoop and Tyrese. Pictured on the set, from left, are Snoop, Singleton, video director Dave Meyers, and Tyrese.

From Ruth Brown To Ratt: Coffee-Table Book Charts Atlantic's First 50 Years

HISTORY LESSON: In many ways, the history of Atlantic Records is the history of modern pop music. Nowhere is that more apparent than in *What I'd Say: The Atlantic Story—50 Years of Music* (A Publishing Co., Ltd.), a new coffee-table book that tells in pictures and interviews the story of Atlantic's first half-century. It is compulsory reading for any music fan.

Arriving in stores in July, the extremely heavy book (it could actually serve as the coffee table, given its heft) features essays by some of music's top chroniclers, including **Nat Hentoff, Robert Christgau, David Fricke, and Will Friedwald**. The real gems, though, are the photos—many of them extremely rare—and the accompanying text, culled from hundreds of interviews with recording artists, producers, record executives, and most important, Atlantic Records co-founder **Ahmet Ertegun**.

Whether they had their greatest success on Atlantic or on another label, most artists, it seems, passed through Atlantic's doors at some point, and their glorious stories are captured here in a way that continually delights and inspires.

"Although there were a great many [records] that were not on Atlantic, they are somehow mirrored by the things on this company," Ertegun tells *Billboard*. "We were friends with a lot of people who didn't record for us, and that's part of our history... **the Beatles, the Who** were all people we somehow admired and got to know. We were music people."

That simple statement comes across on every page. It's impossible to imagine many heads of labels today displaying the same kind of passion for artists—whether they sold 10 records or 10 million—that is captured in these pages.

The book, which was originally supposed to be ready for Atlantic's 50th anniversary in 1997, was compiled and edited by **C. Perry Richardson**, but its heart was provided by Ertegun. "When I finally saw the finished volume, I thought, 'My God, it's beautiful, it's incredible,'" Ertegun says.

Atlantic started humbly, but always had grand aspirations—including, at one point, releasing the entire works of **William Shakespeare** on record, starting with *Romeo and Juliet*. "The first rule was self-preservation," Ertegun says. "Anything that resembled anything we thought would sell had some appeal to us. With [Shakespeare], we thought every college in the world would buy at least one copy. I don't think we sold 100 copies."

With the confidence that only an executive who has experienced the uppermost reaches of success could exude, Ertegun adds, "This is a very heavy book—it

has many hundreds of pages. What would be a heavier and bigger book would be the history of our flops. I think it would be a great lesson to the people. If we get one of five, that's tremendous. You've got to just get up to bat."

Ertegun says that, thankfully, he's forgotten many of his misses, but a few stay burned in his memory. "**Bill Graham** asked me to come up [to San Francisco] and hear a band—he said it was mainly a guitar player," recounts Ertegun. "So I went up and said, 'Oh my God, his drummer's not here, there's no bass player, and there's only a [percussionist].' They messed around, and I said, 'I don't know, they're kind of good, but I don't know what I can do with them,' so I did nothing. That was **Santana**."

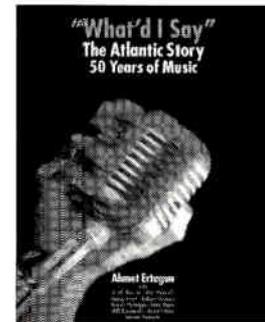
A much earlier misstep into country music in the '50s makes Ertegun chuckle: "Of course, we couldn't afford to go down South to record what we called hillbillies," he laughs. "The only hillbilly band we could get was **Bill Haley & the Comets**. We recorded them playing country music, and it was a disaster." The band moved to Decca, switched to recording rock songs, and—well, as they say, the rest is history.

Our suggestion? Raid your shelves for all your Atlantic records—**Ruth Brown, the Spinners, Solomon Burke, Crosby, Stills, Nash & Young, Led Zeppelin, Aretha Franklin, Ray Charles, even your Ratt, Savatage, and Twisted Sister**... throw them on while reading the book and let Atlantic's history wash over you. It's guaranteed to make your day better.

IN BRIEF: Industry vet **Ted Gardner** is in talks with Left Bank Organization about joining the company. Gardner, who has managed **Tool** and **Jane's Addiction** in the past, could apply his hard-rock expertise to Left Bank's growing hard-rock roster, which includes **Tantric, Orgy, and Coal Chamber**... **The Cranberries**, formerly on Island Def Jam, will release their first album for MCA on Oct. 23. *Wake Up and Smell the Coffee* was produced by **Stephen Street**... **Green Day's** summer tour ends Aug. 5 at the Bill Graham Civic Auditorium in San Francisco. VH1's *Behind the Music* episode on the band will debut July 15... **Oasis** will commemorate the 10th anniversary of its first live gig with a six-date U.K. tour starting Oct. 7 at London's Shepherd's Bush Empire.



by Melinda Newman



Storytelling Rockers. Fuel and Train gather backstage after the recent filming of VH1 *Storytellers: Fuel and Train*, shot at Sony Music Studios in New York. The program includes Fuel performing "Shimmer" and "Bad Day" and Train doing "Drops of Jupiter" and "Meet Virginia." For the finale, both bands take the stage for a rendition of Led Zeppelin's "Ramble On." The show is scheduled to air later this year. Pictured from left to right, top row: Brett Scallions and Carl Bell of Fuel; Doug Cohn, VH1 director of talent and music programming; Rick Krim, VH1 executive VP of talent and music programming; Train's Jimmy Stafford; Kevin Miller of Fuel; and Bill Flanagan, executive producer of VH1 *Storytellers*. Pictured from left to right, bottom row: Charlie Colon of Train; Jeff Abercrombie of Fuel; Pat Monahan of Train; Scott Underwood of Train; and Rob Hotchkiss of Train.

Despite Calamities, Nettwerk's Ivy Gets Lift From Far East

BY JONATHAN COHEN

It's something you don't hear every day, but Ivy's Andy Chase insists that being dropped from the rosters of Atlantic and 550 Music/Epic Records was the best thing that ever happened to the New York-based pop/rock trio. Rising from that tumultuous chapter in the Ivy story is *Long Distance*, released in Japan last November by EastWest and finally arriving in the rest of the world July 10 via Nettwerk.

Indeed, Ivy's 10-year career has been full of calamities that range from the aforementioned label problems to



IVY

studio fires and disastrous tours. But it took another rock cliché—getting big in Japan while being ignored in the U.S.—to help the band find the inspiration to carry on. Without worldwide support, *Long Distance* took off in the Far East. It also brought Ivy to Nettwerk's attention.

Long Distance was intended to be Ivy's first album for 550 Music/Epic, which had reissued 1997's *Apartment Life*, the group's final Atlantic release before being dropped by that label. But 550 Music/Epic severed ties with the band before *Long Distance* was finished. To add insult to injury, the New York studio that Chase ran with Ivy's Adam Schlesinger and ex-Smashing Pumpkins guitarist James Iha burnt to the ground during the recording process. Chase and Ivy vocalist Dominique Durand were also expecting their first child.

"We took a little hiatus because of Dominique's pregnancy, and the first night of our little vacation, I get a call saying, 'You gotta come back! The whole building is on fire!'" Chase recalls. "It took us two months to figure out where we were going to record."

The solution: Chase and Durand's apartment, a setup that afforded the latter the opportunity to literally "do some vocal takes while breast feeding." Although probably unintentional, the homespun intimacy of this setting seeped into the sound of *Long Distance*, which wraps Ivy's melodic indie pop in inviting electronic textures far removed from the group's earlier, guitar-centric leanings.

"The first songs Ivy recorded were jangly and simple and straight-ahead," Schlesinger says, who (along with the rest of the band) is published by Universal, ASCAP. "We started gravitating toward the groovier, slightly more melancholy stuff. It works well with Dominique's voice."

(Continued on page 20)

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Jimmy Eat World Rebounds On DreamWorks

BY ERIC AIESE

Being dropped by a major label could be a discouraging blow for many a band. But when Jimmy Eat World parted ways with Capitol Records in 1999, the quartet didn't fret. Instead, they embarked on a European tour as free agents.

After several weeks, the group saved enough money to record *Bleed American* (July 24) an album that eventually landed them a deal with DreamWorks.

In the absence of label deadlines, singer/guitarist Jim Adkins says the group was able to properly contemplate every creative decision while making *Bleed American*. "We've really taken our time—from picking tunes to dealing with management. Every step of the way, we've made sure to do exactly what we wanted to do."

With the album completed and a core cult of fans waiting, Jimmy Eat World was an attractive entity for major labels. "It was highly competitive to sign the band, since they had a finished record," says DreamWorks A&R executive Luke Wood. "The industry heard it and fell in love with it."

Bleed American features songs that range from the rapid-fire, guitar-charged tone of the title cut and "A Praise Chorus" to the tender "Hear You Me."

Wood thinks the element that is most attractive about this project is that the band clearly hasn't compromised its initial vision—to be naturally versatile. "They're a modern rock band, an active rock band, and a pop band. But they do this with a tremendous amount of credibility. Jimmy Eat World is ultimately a band that's completely driven by songwriting. At the heart of this record are 11 great songs—every single one of them [contains] a unique voice, a unique point of view."

Adkins says, "The lyrics are observational and autobiograph-

ical to some extent." Although all members of the band are active in writing, each plays a different part, he says. "Usually, I'll have an idea first, then it'll get tweaked around with the band and maybe with Mark [Trombino, producer]. It's not a true team collaboration, but we all have our roles. Everyone's good at what they do. We found a way to make it work."

DreamWorks' marketing plan for the album extends well into next year. At the heart of the plan is "touring, touring, touring" that



JIMMY EAT WORLD

will continue through the end of the year, Wood says. After a month spent touring Australia, Europe, and Asia, the band (which is booked by Tim Edwards at Chicago's Flower Booking Agency) returns to the U.S. in time for the Warped Tour, performing on dates from July 25 through Aug. 5.

Following that jaunt, Jimmy joins Blink-182 in Canada and the Northwest U.S., along with Weezer on the Canadian dates. The group will headline its own tour in September.

"We want to put this band in an environment where the natural energy between them and their fans is addictive and contagious," Wood says. "The more people see that, the more they'll want to be a part of it."

As *Bleed American* was shopped to labels earlier this year, copies found their way to key radio outlets and made it on the air before the band even had a record deal. The

album's title cut was serviced to active and modern rock June 5, and a three-song sampler sent to college radio has helped propel the band up the college charts.

The preliminary video for "Bleed American," serviced to MTV2 and regional local video channels, was shot at a recent sellout show in the band's hometown, Tempe, Ariz.

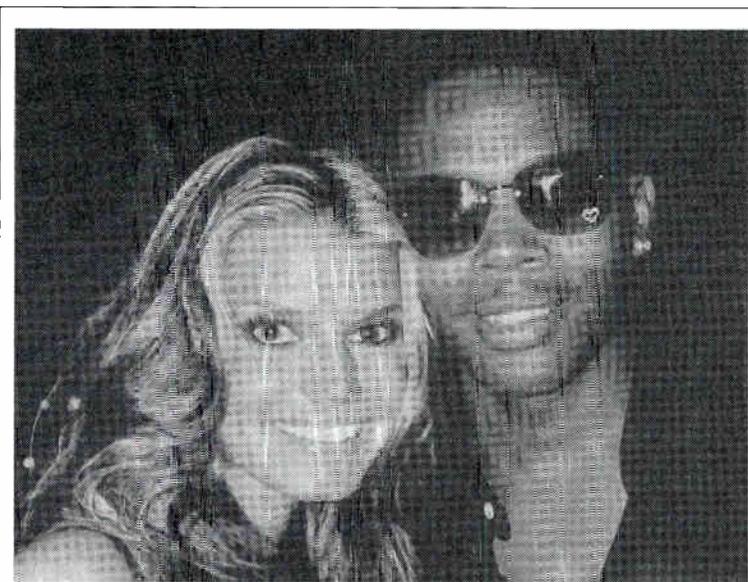
"We had amazing footage [that] we turned into a video," says DreamWorks' Darin Soler, product manager for the album. But he adds that the label plans to produce a standard, big-budget video for the song to be ready by late-July.

The Internet will also be a key factor in DreamWorks' promotional efforts surrounding *Bleed American*. The label recently gave away a limited-edition, one-track disc to fans over the Internet, exhausting its supply in just days after receiving thousands of responses. DreamWorks has also assembled online street teams that will spread news of the album and drum up interest on musical bulletin boards.

The act's Web site, jimmyeatworld.com, will be relaunched July 4 with new features, and the label has launched a second, secret site exclusively for fans that buy the CD. The enhanced disc will link to the new site, where a new live video can be seen, and live tracks may soon become available.

For Adkins, the new album brings with it optimism, yet he holds no grudge against the past. "We made a lot of ill-informed decisions in the past, but now we're really grateful for them. The mistakes we learned were priceless. You don't learn that in a music-business class.

"Given our physical limitations and everything we know about music, we've done the best work we can," Adkins says. "I'm proud that we're all completely ourselves, we've been really lucky, and I'm thankful for that."



Dante Visits Jessica. RCA artist Dante, right, was among the well-wishers at a New York bash to celebrate the recent release of Jessica Simpson's new Columbia opus, *Irresistible*. Dante is currently promoting "Lawdy, Lawdy," the first single from his debut disc, *Inferno*. Simpson is currently trekking the U.S. in support of *Irresistible*.

amusement

business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
'N SYNC, B2K	Giants Stadium East Rutherford, N.J.	June 3-5	\$7,364,012 \$75.50/\$29.50	154,359 176,817 three shows	SFX Music Group
DAVE MATTHEWS BAND, MACY GRAY, ANGELIQUE KIDJO	Giants Stadium East Rutherford, N.J.	June 11-13	\$6,077,066 \$49.50	124,773 150,000 three shows	SFX Music Group
'N SYNC, DREAM, B2K	Soldier Field Chicago	June 16-17	\$4,739,359 \$75.50/\$29.50	85,650 103,903 two shows	SFX Music Group
'N SYNC, B2K, DREAM, TONYA MITCHELL, LIL' ROMEO	Veterans Stadium Philadelphia	June 13	\$2,534,204 \$65.50/\$29.50	46,005 54,212	SFX Music Group
WANGO TANGO, BACKSTREET BOYS, AEROSMITH, RICKY MARTIN, BEE GEES	Dodger Stadium Los Angeles	June 16-17	\$2,279,903 \$95/\$35	86,115 94,393 two shows	SFX Music Group, 102.7 KIIS-FM
'N SYNC, B2K	Ralph Wilson Stadium Orchard Park, N.Y.	June 10	\$2,175,436 \$65.50/\$29.50	43,406 55,874	SFX Music Group
JIMMY BUFFETT & THE CORAL REEFER BAND	Alpine Valley Music Theatre East Troy, Wis.	June 2	\$1,129,274 \$57.75/\$25.25	35,134 sellout	SFX Music Group
ERIC CLAPTON, DOYLE BRAMHALL II & SMOKESTACK	Palace of Auburn Hills, Auburn Hills, Mich.	June 6	\$973,777 \$75/\$39.50	16,540 20,602	SFX Music Group
BACKSTREET BOYS, KRISTAL, SHAGGY	Nissan Pavilion at Stone Ridge Bristow, Va.	June 15	\$870,863 \$126.50/\$29.50	16,009 22,448	SFX Music Group
ERIC CLAPTON, DOYLE BRAMHALL II & SMOKESTACK	HSBC Arena Buffalo, N.Y.	June 15	\$856,390 \$65/\$35	15,991 sellout	SFX Music Group

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How will they make you pay?

GYPSIES, TRAMPS AND THIEVES

The hackers, the inventors and the entrepreneurs are already working on the next digital challenge to the status quo.

Who are the leaders of the next digital revolution?

What new technologies are poised to overthrow the powers-that-be?

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Who will own the music?

HERE COME THE LAWYERS

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THE STORY SO FAR

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Play

The digital music revolution cannot be stopped, derailed, diverted, taxed to death, or legislated out of existence. A new generation of music lovers demand nothing less, and the visionaries in the industries are cued up to deliver it all. Or...

HEAR FROM:

Gene Kan

Enutella Project

Nicholas Butterworth

MTV

Kevin Conroy

AOL Music

Gerry Kearby

Liquid Audio

Johnny Deep

AIMster

Bill Holland

Billboard Magazine

Zach Zalon

Radio Free Virgin

Kevin Mayer

Clear Channel Internet Group

Jonathan Potter

DiMA

Jenny Toomey

Coalition for the Future of Music

Ian Clarke

Freenet & Uprizer

Andrew Rasiej

Digital Club Network

Michael Dorf

KnitMedia

Pause

The recording industry has forced a delay in the march to the future – and good thing, too. Serious issues have to be resolved among artists, labels, distributors, retailers and the Internet pioneers before we can let the music play. Or...

HEAR FROM:

Steve Gottlieb

TVT Records

Ted Cohen

EMI Recorded Music

Marc Geiger

ARTISTdirect

Manus Cooney

Napster

Jeff Camp

MSN Music

Jim Long

RiaPort

Andrew Nibley

GetMusic

Frank Hausmann

CenterSpan

Clay Shirky

The Accelerator Group

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Eject

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HEAR FROM:

Dennis Mudd

MusicMatch

Kenneth Steinthal

Weil, Gotshal & Manges

Ann Chaitovitz

AFTRA

Jonathan Zavin

Richards & O'Neil LLP

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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	2	EVA CASSIDY BLUX STREET 10045 (11.98/16.98)	NO. 1 SONGBIRD 3 weeks at No. 1	14
2	4	MOBY ▲ V2 27049* (10.98/18.98) [RS]	PLAY	98
3	3	ENYA ▲ REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	67
4	5	METALLICA ▲ ¹² ELEKTRA 61113*/VEEG (11.98/17.98)	METALLICA	515
5	1	NEIL DIAMOND ▲ ³ COLUMBIA 38068/CRG (10.98/17.98)	12 GREATEST HITS, VOL. II	31
6	6	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 536003 (12.98/18.98)	COME ON OVER	190
7	10	BOB MARLEY AND THE WAILERS ▲ ¹⁰ TUFF GONG/ISLAND 846210/IDJMG (12.98/18.98)	LEGEND	626
8	9	CREED ▲ ⁵ WIND-UP 13049 (11.98/18.98) [RS]	MY OWN PRISON	195
9	8	WEEZER ▲ ³ DGC 424629/INTERSCOPE (10.98/11.98) [RS]	WEEZER	88
10	11	DIXIE CHICKS ▲ ¹¹ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [RS]	WIDE OPEN SPACES	178
11	18	LIMP BIZKIT ▲ ⁶ FLIP 490335*/INTERSCOPE (12.98/18.98)	SIGNIFICANT OTHER	105
12	16	JOURNEY ▲ ¹⁰ COLUMBIA 44493/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS	499
13	12	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	552
14	7	STAINED ▲ FLIP/ELEKTRA 62356/EEG (12.98/18.98) [RS]	DYSFUNCTION	67
15	15	KID ROCK ▲ ⁹ TOP OOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [RS]	DEVIL WITHOUT A CAUSE	130
16	13	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	348
17	17	U2 ● ISLAND 524613/IDJMG (12.98/18.98)	THE BEST OF 1980-1990	71
18	14	MILES DAVIS ▲ ² LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE	114
19	25	GODSMACK ▲ ³ REPUBLIC 153190/UNIVERSAL (12.98/18.98) [RS]	GODSMACK	129
20	20	PINK FLOYD ▲ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1264
21	22	AC/DC ▲ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	358
22	26	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	100
23	32	RED HOT CHILI PEPPERS ▲ ⁴ WARNER BROS. 47386* (10.98/17.98)	CALIFORNICATION	104
24	27	BLINK-182 ▲ ⁵ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE	90
25	23	AEROSMITH ▲ ¹⁰ COLUMBIA 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	344
26	24	SANTANA ▲ ¹⁴ ARISTA 19080 (11.98/18.98)	SUPERNATURAL	104
27	40	DEF LEPPARD ▲ ² MERCURY 528718/IDJMG (10.98/17.98)	VAULT — GREATEST HITS 1980-1995	237
28	34	SNOOP DOGGY DOGG ▲ ⁴ DEATH ROW 63002* (11.98/17.98)	DOGGY STYLE	77
29	39	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/17.98)	CRASH	258
30	—	BON JOVI ▲ ⁴ MERCURY 526013/IDJMG (10.98/17.98)	CROSS ROAD	100
31	21	BEE GEES ● POLYDOR 559220/UNIVERSAL (12.98/18.98)	ONE NIGHT ONLY	52
32	41	SUBLIME ▲ ⁵ GASOLINE ALLEY 111413/MCA (12.98/18.98)	SUBLIME	238
33	29	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS	386
34	46	TOOL ▲ ² TOOL DISSECTIONAL/VOLCANO 31087*/ZOMBA (11.98/17.98)	AENIMA	187
35	36	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	GREATEST HITS	411
36	28	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	160
37	35	FLEETWOOD MAC ▲ ⁹ WARNER BROS. 25801 (10.98/17.98)	GREATEST HITS	427
38	37	DAVE MATTHEWS BAND ▲ ⁶ RCA 66449 (11.98/17.98)	UNDER THE TABLE AND DREAMING	223
39	30	EAGLES ▲ ²⁷ ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	THEIR GREATEST HITS 1971-1975	320
40	47	DR. DRE ▲ ³ DEATH ROW 63000* (11.98/17.98)	THE CHRONIC	112
41	—	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	127
42	43	FRANK SINATRA ▲ ² REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	55
43	—	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	101
44	42	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	GREATEST HITS	370
45	48	MATCHBOX 20 ▲ ¹¹ LAVA/ATLANTIC 92721*/AG (10.98/17.98) [RS]	YOURSELF OR SOMEONE LIKE YOU	220
46	44	2PAC ▲ ⁹ DEATH ROW 63008* (18.98/24.98)	ALL EYEZ ON ME	145
47	31	THE BEACH BOYS CAPITOL 21860 (10.98/16.98)	THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS	16
48	33	ANDREA BOCELLI ▲ ³ PHILIPS 539207 (12.98/18.98) [RS]	ROMANZA	183
49	38	JIMMY BUFFETT ▲ ⁵ MCA 325633* (12.98/18.98)	SONGS YOU KNOW BY HEART	490
50	50	ABBA ▲ ³ POLYDOR 517007/UNIVERSAL (12.98/18.98)	GOLD	217

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

MARC ALMOND STEPS INTO THE LIGHT

(Continued from page 12)

67 on The Hot 100 in February 1989, from his Capitol album, *The Stars We Are*—which was his only solo set to hit The Billboard 200, hitting No. 147 the same month.

Even when Soft Cell had a series of hit singles during the early '80s, the duo only sent one single to the American singles charts: "Tainted Love," which hit No. 8 in May 1982. So despite a successful European career, Almond is frequently perceived as a one-hit wonder stateside—something he has recently learned to handle.

"Tainted Love" has been both a curse and a blessing," Almond says. "There have been times I've wanted to run away from it, but I've learned to embrace and accept it. If it can open new doors for me, that's fine."

SOFT CELL REUNITES

One new door that's opening is actually an old one. After Soft Cell broke up in 1984, Almond went solo, and former bandmate Dave Ball found success as a producer and as a musician with techno act Grid. But now that they've found success apart, Almond and Ball are getting back together.

"Both of us had intended at some point to do a Soft Cell project, but the fear of raising old ghosts was daunting," Almond says. But in March, the duo played three dates at a new London venue, Ocean, "as an experiment to see how people would react." And the reaction was tremendous: "Man and machine in perfect harmony," London's *Evening Standard* raved in a concert review.

With the experiment a success, a reunited Soft Cell is going on the road—to America. The Wotapalava gay music festival is a 17-date amphitheater tour starting July 13 in Miami and ending Aug. 11 in Houston, covering such cities as New York, San Francisco, and Detroit along the way. Soft Cell will appear on the bill alongside the pair that, in many ways, picked up where they left off: the Pet Shop Boys.

"It's a great thing to get the two most influential British synthesizer duos on the same bill," Almond says.

Rufus Wainwright and Magnetic Fields are also part of the Wotapalava line-up.

There are no plans for Almond to play solo dates to push *Stranger Things* during Soft Cell's Wotapalava tour. Still, renewed interest in Soft Cell may help Almond land an American license for *Stranger Things*, says Wickham, who is currently looking for a label to release the album stateside in early 2002. "Anything that keeps Marc's name out there helps."

After Wotapalava, Almond will play European solo dates in Sep-

tember. Then Soft Cell will tour the U.K. in October, to coincide with a Universal release there of a greatest-hits package containing new remixes. After that, the group will finish up an album of new material for release in 2002—Soft Cell's first new set since Sire/Warner Bros.' *This Last Night in Sodom* in 1984.

Almond and Ball will produce the as-yet-untitled album. They're currently in negotiations to land a label for the project, which will include a few new songs they'll play live on tour: "Monoculture," "Divided Souls," and "Last Chance."

"I don't ever want to do Soft Cell permanently again. I like the freedom of being solo," Almond says. "But it'd be nice for a while."

Reuniting Soft Cell isn't a step backward "as long as we have something new to perform," Almond explains. "I'm wary of being part of the whole retro '80s revival. I'd find it very unrewarding to only be playing my old hits. But I'm happy to do older stuff as long as there's newer stuff to go with it. I don't mind people having their nostalgia bit. I'm proud of those old songs."

Almond's New Book Of Poetry Inspired By 'Seedy New York'

Marc Almond is making more than music. July sees the release of *The End of New York*, a small, illustrated book of his own poetry about the Big Apple, accompanied by a spoken-word CD of Almond reading his texts. The limited-edition U.K. printing of 3,000 copies will be published by Ellipsis, which released his larger book of poetry and lyrics, 1999's *Beautiful Twisted Night*.

The seedy side of New York has long been an inspiration to Almond, former front man of Soft Cell. *The End of New York* includes two poems that became Soft Cell songs in the '80s, for instance: "Baby Doll," an ode to a stripper, and "L'Esqualita," about a Latino drag bar. But, Almond says, New York's sleaze has been "cleaned up" in recent

years, which leaves him feeling a loss.

"It's interesting to watch a city like New York, [and observe] how it's changed. The nightlife has changed—the clubs, the burlesque, the porno places have closed down. I feel sad about it. The New York I love is something of a dangerous place, a little on the edge. Now it's become a little homogenized."

London has picked up some of the edge that New York has lost, says Almond, citing the once-conservative British capital's "hedonistic, decadent nightlife." And New York, he adds, will never cease to inspire him: "The tantalizing, thrilling side of New York will always be there. You'll just have to look for it a little harder."

WAYNE HOFFMAN



Out of Town. Caitlin Cary and Mike Daly, former members of alt-country heroes Whiskeytown, were in the studio recently working on material for Cary's first full-length solo album, *Ponyball*, scheduled to be released in the fall on Chapel Hill, N.C.-based indie Yep Roc.



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Top 10 Favorite Artist Picks June 15, 2001

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Clearview 77	Punk, Alternative	1
2	Merge	Rock, Alternative	3
3	OAG (Old Automatic Garbage)	Rock, Alternative	1
4	Alexz Johnson	Pop	38
5	Brickfoot	Pop, Rock	30
6	Christos	Pop, Dance	14
7	Supathrive	Rock, Funk	2
8	Ingrid Sophia	Pop, Rock	4
9	Autumn	Pop, Dance	10
10	Redlyn	Alternative, Rock	6

Weekly results are based on votes cast by Broadband's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio Play Favorite Song Requests June 15, 2001

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	What's it Take, Supathrive	Rock, Funk	1
2	Trendy, Wild Nine	Alternative, Hard Rock	8
3	Thought You Were Gettin Over, Naeemah Harper	R'n B, Hip Hop	6
4	The Zone Mission, J-Zone	Hip Hop	6
5	Deaf, Merge	Rock, Alternative	2
6	Heat Of The Night, Catherine Phoenix	Pop, Country	38
7	Star Light, Ecstasy	Hip Hop, Urban	6
8	Broken, Merge	Rock, Alternative	2
9	Your Sister, Supathrive	Rock, Funk	2
10	Surprise Ending, Brickfoot	Pop, Rock	31

Weekly Radio Play rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

CHRISTINA ZAMPIERO

At first glance into the superficial world of Christina Zampero, it is easy to quickly glean a few things. She is without a doubt beautiful and vocally talented. If you stopped there, that alone might be enough. But look and listen a little deeper, and you'll encounter a woman with uncompromising passion, intriguing complexity, and knockout pop songs! Get an eye-ful and an ear-ful at Broadband Talent Net, and feel the beautiful buzz!



For further artist details log on to www.broadbandtalentnet.com/christinazampero

Genre: Pop, R'n B, Dance From: New York NY Deals sought: Recording Contract Booking Agent

For details about these and other up and coming artists visit our website at www.broadbandtalentnet.com

Artists & Music

IVY GETS LIFT

(Continued from page 13)

Durand's sensual vocals are beguiling as ever on such regret-tinged love songs as "One More Last Kiss," "Disappointed," and "Worry About You." Among the other highlights are the trip-hop-infused "Edge of the Ocean" and "Blame It on Yourself," the chorus of which sports some unexpected distorted guitar blasts.

Both the band and the label believe the new arrangement will help Ivy transcend its bad luck. "What attracted us to Nettwerk right away is that their roster was similar to Ivy across the board," Schlesinger says.

"The success in Japan has already filtered through to the States to a certain extent," says Marie Scheibert, Nettwerk head of marketing. "[*Long Distance*] is one of the top import releases on Amazon.com. I expect that when we do start getting in-store play and exposure, the band will really stand out in people's minds."

The group's songs have already gained additional visibility via appearances in the film *Angel Eyes* and the WB Network TV show *Roswell*. Also, "Disappointed" will appear on a Nettwerk sampler that will be distributed with the purchase of Levi's products in 850 Sears stores nationally, while "Edge of the Ocean" is included on a Nettwerk/Capitol sampler being given away throughout labelmate Coldplay's current North American tour.

To emphasize Ivy's strong indie base, Nettwerk is opting to distribute *Long Distance* via Caroline instead of usual distributor, EMI Music.

According to Nettwerk head of promotion Tom Gates, the label is planning a multi-format push at radio for *Long Distance*. A cover of the Blow Monkeys' "Digging Your Scene" went to modern rock in mid-June, while "Disappointed" and "Edge of the Ocean" were serviced to triple-A outlets. In May, Ivy played a special showcase in Louisville, Ky., for public radio stations, which have long been supporters. On July 13, the band will play live on KCRW Los Angeles' *Morning Becomes Eclectic* show, which has been spinning tracks from the set since it was released in Japan.

Acoustic performances are set for the week of release in San Francisco, Los Angeles, Boston, and New York, as are in-store gigs at Rhino Records in Los Angeles' Westwood area (July 14) and Sam Goody in New York's West Village (July 11). In early fall, the band will tour the U.S., as well as return to Japan, where Chase has recently produced albums by such native artists as Chara and Chocolate. Booked by Mitch Okmin at New York's MOB Agency, the tour will coincide with Nettwerk's reissue of *Apartment Life* and Ivy's 1995 debut, *Realistic*, Sept. 18.

Meanwhile, the members of Ivy are keeping busy with side projects. Schlesinger produced the Verve Pipe's forthcoming RCA album *One for You ... Two for Me*, while Chase will again be behind the boards for French pop/rock outfit Tahiti 80's next set. Schlesinger's Fountains of Wayne side project, which recorded two albums for Atlantic but is now without a label, will "make a new record over the summer if we can squeeze it in."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK



MIGGS MAKING MOVES: "Music wasn't a choice for me. It defined me throughout my childhood and teen years. It gave me a voice, and it helped me find a place of my own."

Those are the words of **Don Miggs**, the front man/songwriter for **Miggs**. They're simple yet earnest words that many an artist can and does tap into. And that's the key to Miggs—the band and its leader: to bring forth universal ideas and sounds.

Working with a lineup that also features **Mark Baker** (bass), **Jason Gianni** (drums), and **Mike Muller** (guitars), Miggs offers pop tunes that proudly wear the influence of early **U2** and the **Replacements**. Cuts on *Anyway* (the band's self-made disc) like "Lie to You" and "Piece of Mine" are distinguished by a timeless quality that will keep them fresh-sounding for years to come.

Don Miggs has been writing songs and performing since he was 8 years old. He was originally the leader of a New York-based band called **Aim Cryer**. "We got as far as receiving a development deal with BMG Music and signing with Big Crunch Records."

Under that deal, the band issued *Elusivity* in 1996. "It was not headed in the direction that I wanted it to go," Miggs says. "I wrote or co-wrote the songs, but I wasn't a fan of all of them. We played it too safe. We did what we were told because we were inexperienced, and we wanted everyone to love us. [It] didn't work out that way in the end."

After the project failed, Miggs left New York for San Francisco to form the band **Miggs**.

"This record is mine. All the songs won't be hits, but they are creative, diverse, spiritual, and drive a big, insidious chorus into your head that will make your weekend."

Miggs is unshamed in his desire to not only be successful, but to also be in control of his musical destiny.

"I know it is probably ego-driven, but I wanted one direction for the band and this record—one statement and one theme. It is a completely democratic process, and everyone lends a hand with arrangement, but I wrote all the songs on this album. This album is my vision. I have trusted my gut, and feel we've created a cohesive pop rock record."

He continues, "We are not trying to be the next big thing, nor are we breaking down any musical barriers. We just want to play good pop-rock music. The music isn't made to have a message, and I didn't set out to be a 'commercial' songwriter. I write what comes to me."

Look for Miggs to spend much of the summer touring the West Coast in support of *Anyway*. For more information, visit the band's Web site selfishmusic.com.

OH, BABY: We love keeping up with bands that continue to fight the good fight on the streets of this industry. One of our favorites in recent times remains **Lava Baby**, a New York-based female rock trio that took the concept of the **Go-Go's** and the **Bangles** (with a smattering of **Dixie Chicks**-like sass and twang) and ran with it.

Their first album, 2000's *In the Right Place ...*, continues to sound fresh and inviting—and it's clearly drawing attention. The act—which comprises siblings **Robyn** and **Jen Celia** and **Andrea Brown**—has locked in a summer slate of gigs that includes a series of dates for **Radio Disney**, as well as an opening slot on **Dave Davies'** forthcoming trek of the States. Why a major label hasn't dropped a butterfly net around these spunky divas-in-waiting remains a mystery. Perhaps things will finally fall into place this summer—though the act is doing quite nicely on its own, thank you.

For additional details, visit the group's Web site lavababy.com.



MIGGS

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	3	PAUL OAKENFOLD WARNER SUNSET/FFRR 31169/LONDON-SIRE (18.98 CD)	No. 1 SWORDFISH: THE ALBUM (SOUNDTRACK)
2	6	16	ALIEN ANT FARM NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98)	ANTHOLOGY
3	NEW		BACKBONE AKA MR. FAT FACE 100 FEATURING SLIC PATNA UNIVERSAL 014117 (12.98/18.98)	CONCRETE LAW
4	2	5	NIKKA COSTA CHEEBA SOUND 10096*/VIRGIN (12.98/17.98)	EVERYBODY GOT THEIR SOMETHING
5	NEW		EL ORIGINAL DE LA SIERRA UNIVISION 976001 (7.98/13.98)	HOMENAJE A CHALINO SANCHEZ
6	4	6	SYLEENA JOHNSON JIVE 41700/ZOMBA (11.98/17.98)	CHAPTER 1: LOVE, PAIN & FORGIVENESS
7	5	21	NICKEL CREEK SUGAR HILL 3909 (16.98 CO)	NICKEL CREEK
8	3	4	MARCO ANTONIO SOLIS FONOVISA 0527 (10.98/16.98)	MAS DE MI ALMA
9	8	3	SNYPAZ RAP-A-LOT 10367/VIRGIN (12.98/17.98)	LIVIN' IN THE SCOPE
10	NEW		AFRO CELT SOUND SYSTEM REAL WORLD/NARAOA 10184/VIRGIN (17.98 CD)	VOLUME 3: FURTHER IN TIME
11	49	2	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	PLAY IT LOUD
12	7	55	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98)	RASCAL FLATTS
13	11	3	CESARIA EVORA WINOHAM HILL 11590/RCA (11.98/17.98)	SAO VINCENTE
14	NEW		ESHAM OVERCORE 2260/TVT (10.98/16.98)	TONGUES
15	19	3	CRISTIAN ARIOLA 85324/BMG LATIN (10.98/15.98)	AZUL
16	12	5	JANE MONHEIT N-CODED 4219/WARLOCK (17.98 CO)	COME DREAM WITH ME
17	9	30	NEW FOUND GLORY DRIVE-THRU 112338/MCA (8.98/12.98)	NEW FOUND GLORY
18	16	34	JAMIE O'NEAL MERCURY (NASHVILLE) 170132 (11.98/17.98)	SHIVER
19	21	26	PAULINA RUBIO UNIVERSAL LATINO 543319 (9.98/16.98)	PAULINA
20	13	7	D.P.G. D.P.G. 1001 (12.98/17.98)	DILLINGER & YOUNG GOTTI
21	14	60	KEITH URBAN CAPITOL (NASHVILLE) 97591 (10.98/16.98)	KEITH URBAN
22	10	8	REMEDY FIFTH ANGEL 7001 (11.98/16.98)	THE GENUINE ARTICLE
23	25	5	STEREOMUD LOUD/COLUMBIA 85483/CRG (12.98 EQ CD)	PERFECT SELF
24	26	6	RAY MUNNS KINETIC 54679 (17.98 CD)	RAY'S HOUSE
25	28	12	PETE YORN COLUMBIA 62216/CRG (12.98 EQ CD)	MUSICFORTHEMORNINGAFTER

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	18	3	RUFUS WAINWRIGHT DREAMWORKS 450237/INTERSCOPE (18.98 CO)	POSES
27	15	3	KEB' MO' OKEH/EPIC 63829/SONY WONDER (9.98 EQ/16.98)	BIG WIDE GRIN
28	31	15	NONPOINT MCA 112364 (8.98/12.98)	STATEMENT
29	22	4	REHAB OESTINY 63648/EPIC (11.98 EQ/17.98)	SOUTHERN DISCOMFORT
30	47	5	OURS DREAMWORKS 450036/INTERSCOPE (8.98/12.98)	DISTORTED LULLABIES
31	41	2	THE LOVE DOCTOR MAROI GRAS 1055 (10.98/16.98)	DOCTOR OF LOVE
32	27	19	LUPILLO RIVERA SONY DISCOS 84276 (8.98 EQ/13.98)	DESPRECIADO
33	24	7	MARK MCGUINN VFR 734757 (10.98/16.98)	MARK MCGUINN
34	33	11	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CO)	ESSENTIAL SPRING BREAK — SUMMER 2001
35	30	3	KOOL KEITH OVERCORE 2270*/TVT (10.98/16.98)	SPANKMASTER
36	32	30	GOOD CHARLOTTE DAYLIGHT 61452/EPIC (11.98 EQ/17.98)	GOOD CHARLOTTE
37	20	5	SARINA PARIS PLAYLAND 50175/PRIORITY (11.98/17.98)	SARINA PARIS
38	23	6	TRUE VIBE ESSENTIAL 10619/ZOMBA (11.98/17.98)	TRUE VIBE
39	29	11	SONICFLOOD GOTEE 72827 (15.98 CO)	SONICPRAISE
40	17	5	ROY D. MERCER CAPITOL (NASHVILLE) 32515 (10.98/16.98)	ROY D. MERCER VS. YANKEES
41	34	12	BOND MBO 467091/OECCA (17.98 CD)	BORN
42	35	31	VICENTE FERNANDEZ SONY DISCOS 84185 (9.98 EQ/15.98)	HISTORIA DE UN IDOLO VOL. 1
43	38	25	BLUE MAN GROUP BLUE MAN GROUP 48613/VIRGIN (17.98 CO)	AUDIO
44	42	7	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM
45	36	6	BUDDY GUY SILVERTONE 41751/ZOMBA (17.98 CD)	SWEET TEA
46	RE-ENTRY		SYSTEMATIC TMC/ELEKTRA 62595/EEG (11.98 CD)	SOMEWHERE IN BETWEEN
47	NEW		DRY KILL LOGIC SCRAP 60 8479/ROADRUNNER (13.98 CD)	THE DARKER SIDE OF NONSENSE
48	NEW		OUTSIDAZ RUFFLIFE 61201* (12.98/17.98)	THE BRICKS
49	45	33	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 490747/INTERSCOPE (10.98/15.98)	AWESOME WONDER
50	NEW		BRIAN CULBERTSON ATLANTIC 83444/AG (17.98 CD)	NICE & SLOW

POPULAR UPRIISINGS

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

HAVING FAITH: British dance act **Faithless** has been taking Europe by storm with its latest single, "We Come 1." The song is from the new Faithless album, *Outrospective*, due



Moke Makes Music. Blues-influenced rock band Moke has returned with its second album, *Carnival*, due July 10 on Ultimatum/Artemis Records. The band worked with a producer for the first time on *Carnival*. Lead singer John Hogg said that the experience of working with producer Paul Stacey "added a new dimension to our music." Moke will be on tour later this year.

for U.S. release July 10 on Cheeky/Arista Records. Stateside, "We Come 1" has been rising on the Hot Dance Music/Club Play chart, where it stands this issue at No. 27.

Although Faithless has had other singles hit the *Billboard* dance charts, the act's albums have yet to break through on any *Billboard* chart. However, that may change with the release of *Outrospective*, based on the strong chart showing for "We Come 1." **Dido** (who happens to be the sister of Faithless member **Rollo**) makes a guest appearance on the album track "One Step Too Far."

ON WAX: Alternative hip-hop artist **Scapegot Wax** comes from the same musical sensibilities as **Beastie Boys** because his music isn't pure rap but combines elements of rock, R&B, and pop. It's not too surprising that Scapegot Wax's music caught the attention of Beastie Boy **Mike D.**, who helped sign the artist to the group's label, Grand Royal. Scapegot Wax's major-label debut, *Okeebow* (Grand Royal/Goodvibe/Virgin Records), was released June 19.

Scapegot Wax, whose real name is **Marty James**,



Simon Says. The music of Simon Shaheen combines Arabic, jazz, and classical, as heard on his current album, *Blue Flame* (Ark 21 Records), with his band Qantara. Shaheen, who is on a U.S. tour, says he wants his music to be "satisfying to the ear and soul."

hails from Northern California, where his music has been heard on several local mix shows. *Okeebow* features the first single, "Aisle 10 (Hello Allison)," which has been released to modern rock and top 40 radio.

BRANCHING OUT: Pop/rock singer **Michelle Branch** is off to a promising start with "Everywhere," the first single from her Maverick Records debut, *The Spirit Room*. The single is getting airplay on such adult top 40 stations as WMBZ Memphis; WSSR Tampa, Fla.; KLLC San Francisco; KUCD Honolulu; and KSTP Minneapolis. *The Spirit Room*, due July 31, was produced by **John Shanks** (**Stevie Nicks**, **Melissa Etheridge**), and Branch is expected to tour later this year.

release July 31 on DreamWorks Records.

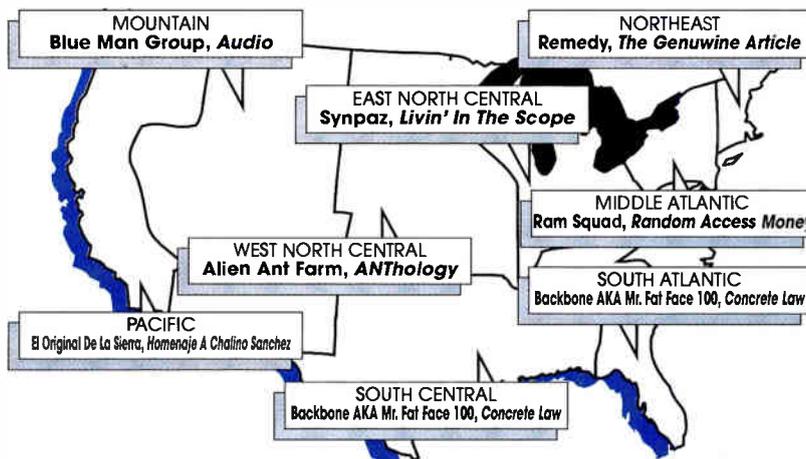
Apex Theory concert dates on the Warped tour include Friday (6) in Bozeman, Mont.; Saturday (7) in Salt Lake



Out of the Gate. Contemporary Christian band the Benjamin Gate was formed in 1998 as a tribute to a musician friend of the band named Ben who was killed in a car accident. The band's album, *Untitled* (ForeFront Records) has a "very South African spirit," says lead singer Adrienne Liesching, in reference to the band's native country. It will play select U.S. dates in September.

City; and Sunday (8) in Brighton, Colo. The band toured with **Stabbing Westward** in May and June.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH ATLANTIC
1. El Original De La Sierra Homenaje A Cholino Sanchez	1. Backbone AKA Mr. Fat Face 100 Featuring Slic Patna Concrete Law
2. D.P.G. Dillinger & Young Gotti	2. Paul Oakenfold Swordfish: The Album (Soundtrack)
3. Paul Oakenfold Swordfish: The Album (Soundtrack)	3. Sylenea Johnson Chapter 1: Love, Pain & Forgiveness
4. Nikka Costa Everybody Got Their Something	4. Alien Ant Farm Anthology
5. Alien Ant Farm Anthology	5. Marco Antonio Solis Mas Oe Mi Alma
6. Afro Celt Sound System Volume 3: Further In Time	6. Cristian Azul
7. Marco Antonio Solis Mas Oe Mi Alma	7. Nickel Creek Nickel Creek
8. Cesaria Evora Sao Vincente	8. Nikka Costa Everybody Got Their Something
9. Lupillo Rivera Despreciado	9. Remedy The Genuine Article
10. Chico & Coolwadda Wild 'N Tha West	10. Rascal Flatts Rascal Flatts

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY MICHAEL PAOLETTA

POP

★ BRIAN ENO & J. PETER SCHWALM

Drawn From Life

PRODUCERS: Brian Eno and J. Peter Schwalm
Astralwerks 10148

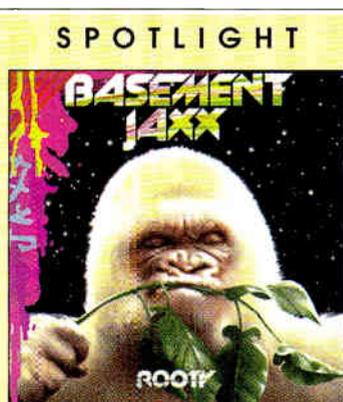
Over the years, Brian Eno has taken ambience into abstraction on such albums as 1997's *The Drop* and a more recent series of limited-edition releases drawn from his visual installation projects. But *Drawn From Life* features some of Eno's most tightly structured and accessible music in years. He crafts a languid cyber-noir sound, with dark shadows and mysterious voices, including a dream-like Laurie Anderson. German drummer/composer J. Peter Schwalm has refined the electro-jazz sensibility Eno has been striving for since 1992's *Nerve Net*. Schwalm brings a subtle rhythmic push that gently propels Eno's ambiences into cinematic expanses on "Persis" and "Night Traffic." Like Eno's best music, there are curious experiments here but also an underlying charm and unaffected lyricism—something for which Eno rarely gets credit and to which such artists as Moby owe a huge debt.—*JD*

★ TRICKY

Blowback

PRODUCER: Tricky
Hollywood Records 62285

The artist's fifth album (his first for Hollywood) should surprise many. As on 1995's essential *Maxinquaye* and 1999's schizophrenic *Juxtapose*, Tricky continues to mine a potpourri of mood swings, but his signature claustrophobic paranoia is now accented by rays of sunshine. Breathtaking and beautiful, as well as haunting and bleak, *Blowback* finds Tricky surrounding himself with an eclectic bunch of guest artists, including Alicia Keys; Ed Kowalczyk of Live; Anthony Keidis, Flea, and John Frusciante of Red Hot Chili Peppers; reggae artist Hawkman; and two singers who have been MIA for way too long: Cyndi Lauper and Ambersunshower. Alt-rockers



SPOTLIGHT

BASEMENT JAXX

Rooty

PRODUCER: Basement Jaxx

XL Recordings/Astralwerks 10423

Brimming over with inspiration these days, Basement Jaxx masterminds Felix Buxton and Simon Ratcliffe have delivered delicious sonic diversity with their sophomore set. Titled after the British duo's underground parties in London, *Rooty* revels in exploiting rhythmic combinations that shouldn't work—but definitely do. While the pair accomplished this feat on its debut, *Remedy*, here, the mix is decidedly more brazen. Such tracks as "Get Me Off" and the Gary Numan-sampling "Where's Your Head At" are as punky as they are funky. The Chic-shaded "Jus 1 Kiss" and the Earth Wind & Fire-sparkled "Breakaway" recall the early days of disco and Prince, respectively. The lead single, the Kele Le Roc-fronted "Romeo," is the type of fiery, sassy track that deserves heavy radio rotation. The rousing gospel-toned throwdown "Do Your Thing" closes the set on a most incredibly buoyant high. Jump and shout, indeed.—*MP*

will likely embrace such tracks as "Evolution Revolution Love" (Kowalczyk and Hawkman), "Wonder Woman" (Frusciante and Flea), and the wickedly hazy "You Don't Wanna" (Ambersunshower). "Your Name," also a vehicle for Ambersunshower, is sweet and endearing. On the brooding "Five Days," Tricky and Lauper get it on—vocally, that is—on what may very well be the year's most gorgeous duet.—*MP*

★ THE TINDERSTICKS

Can Our Love . . .

PRODUCERS: The Tindersticks and Ian Caple

Beggars Banquet 222

For their fifth studio album (and first for Beggars Banquet), the U.K.'s Tindersticks seem and sound quite at ease—that is, as



SPOTLIGHT

PATTY LOVELESS

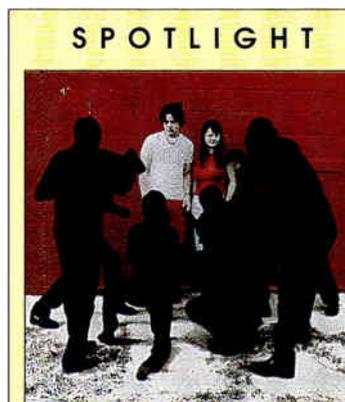
Mountain Soul

PRODUCER: Emory Gordy Jr.

Epic EK 85651

This is the record that Patty Loveless was born to make. She returns to her coal-country roots with an acoustic-based, bluegrass-tinged wonder that is ideally served by Loveless' pure-as-rain voice and the righteous production of Emory Gordy Jr. (the artist's husband). "The Boys Are Back in Town" is a good-hearted backporch romp, and "The Richest Fool Alive" is a soulful ballad. Throughout, Loveless has ample help:

Ralph Stanley's classic "Daniel Prayed" features dead-on assistance from Ricky Skaggs, and well-chosen duets with John Randall ("Someone I Used to Know") and Travis Tritt ("Out of Control Raging Fire") are instant country classics. Gordy and Loveless pair as writers and/or arrangers on four cuts, including the neo-gospel jubilee "Rise Up Lazarus" and the rambunctious wannabe child-bride treatise "Pretty Little Miss." Such ballads as "You'll Never Leave Harlan Alive" induce goosebumps. A triumph from start to finish, this labor of love may well benefit from an overall bluegrass boom.—*RW*



SPOTLIGHT

THE WHITE STRIPES

White Blood Cells

PRODUCER: Jack White

Sympathy for the Record Industry 660

A live sensation, the White Stripes have been selling out clubs in rock hubs across the country (including three recent New York shows that saw several rock celebrities getting their eardrums splintered along with those of the unwashed). Recorded in Memphis, this is the Detroit brother-and-sister duo's third disc for the Sympathy for the Record Industry label, and it trades in the Robert Johnson and Dolly Parton covers that go over so well live for more of singer/guitarist/keyboardsist Jack White's hard-blues, garage-rock originals. Elemental is the word—Meg White's drumming is strictly AC/DC—but that doesn't mean there isn't ambition here. Unlike with such precursors as the Cramps, the songs aren't just about girls and cars. And Jack has an exciting, individual guitar sound that really powers colossal rockers like "Expecting." On the other side of the dynamic range, there is the organ-drenched, *Citizen Kane*-derived mini-epic "The Union Forever." Obviously, it's still Detroit rock city for these kids.—*BB*

ducers that includes Eric Valentine (Smash Mouth) and Mario Contaldo Jr. (Beastie Boys), he succeeds in pulling off a few fresh ideas, sweetening such tracks as "Light of the Moon" and the single "Aisle 10 (Hello Allison)" with fun sound effects and clever keyboard lines. James is an adept, if somewhat technically limited vocalist. He brings an easy-going, everyman tone to his music that makes him an ultimately endearing figure.—*LF*

R & B / HIP-HOP

▶ JAGGED EDGE

Jagged Little Thrill

PRODUCERS: various

So So Def/Columbia CK 85646

Apparently having its sophomore effort hit No.1 last year was not enough for Jagged Edge. The Atlanta-based quartet—Kyle Norman, Richard Wingo, and brothers Brandon and Brian Casey—returns with its second album in as many years with (the Alanis Morissette-referenced) *Jagged Little Thrill*. The set's aptly titled lead single, "Where the Party At" (featuring Nelly)—with its kinetic, guitar-laced foundation—is zooming up the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart. Happily, this isn't the album's sole uptempo track. In fact, this album's strong suit is its fine balance of party tracks and ballads. While the group continues to prove it knows how to croon (see "Best Man" and "Goodbye"), the guys also keep the party live with such tracks as "Cut Somethin'." And at the end of the day, guest appearances from Ludacris, Trina, and newcomers Big Duke and Joe Blak don't hurt either.—*RH*

▶ ALICIA KEYS

Songs in A Minor

PRODUCERS: various

J Records 0002

Alicia Keys makes it look so easy on her debut. Mixing bits of contemporary R&B, hip-hop, and classic soul, the native New Yorker leaves few genres returned on *Songs in A Minor*. Unlike her contemporaries, Keys chooses to keep things mellow while tackling serious issues well beyond her 20 years. "Fallin'," the album's first single, displays both the sheer power of Key's voice and her remarkable skill on the ivories. Keys is equally strong when she tackles Prince's "How Come You Don't Call Me . . ." Covering an artist of such caliber is no small feat, for sure, but Keys ably makes the song her own while still paying homage to its creator. On the Caribbean-flavored "Mr. Man," the singer/songwriter teams with labelmate Jimmy Cozier; the result is a smooth-sailing, hip-swaying summer jam, with the two newcomers complementing each other wonderfully, trading verses like veterans.—*RH*

(Continued on next page.)

MAHALIA JACKSON

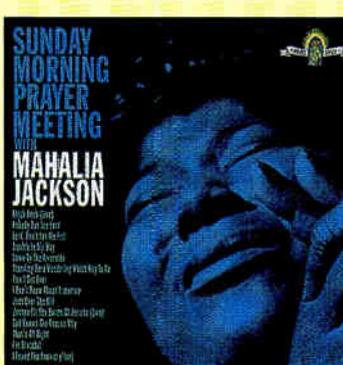
Sunday Morning Prayer Meeting With Mahalia Jackson

ORIGINAL PRODUCERS: Irving Townsend, George Avakian

REISSUE PRODUCER: Nedra Olds-Neal

Columbia/Legacy 63592

Gospel music begat soul music, and soul singing (albeit a debased form of it) informs many of the R&B-laced pop hits of today. The patron saint of real deep-soul singing is the towering gospel heroine Mahalia Jackson. Although the Baptist churchgoer would never sing the actual blues herself, the New Orleans-born and Chicago-bred artist was deeply influenced by iconic blues belter Bessie Smith. Jackson's brand of gospel vocalizing re-sounds with the bluesy melismas and syncopated rhythms of the black American vernacular. As a result, listeners don't have to be singing from the same choir-



book to be in harmony with the down-home sound of Jackson enlivening a spiritual like "How I Got Over" or "Trouble in

VITAL REISSUES®

My Way." This beautifully remastered set of mid-'50s performances comes with seven previously unreleased tracks, such as a thrillingly live "Elijah Rock" with Jackson accompanied by the earthy piano of Mildred Falls. The studio cuts feature an expanded lineup, including the likes of organist Billy Preston, guitarist Herb Ellis, and drummer Shelly Manne. No collection of American music is complete without this disc—or *Recorded Live in Europe* and *Mahalia Jackson in Concert*, also just reissued by Legacy.—*BB*

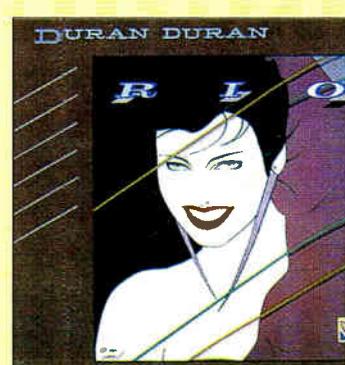
DURAN DURAN

Rio

PRODUCER: Colin Thurston

Capitol/EMI 72435-29924-0-9

With the original lineup of Duran Duran reunited for a new album and tour, the



timing seems right for the reissue of 1982's *Rio*. The album has been remastered for this enhanced CD, which also fea-

tures three of the band's influential videos: "Hungry Like the Wolf," "Rio," and "Save a Prayer." In addition, the enhanced portion contains a photo gallery and notations by Duran Duran's Simon LeBon and Nick Rhodes. A limited-edition version of the CD reissue (only 7,500 copies in the U.S.) is packaged in a mini-gatefold similar to the original vinyl album. "Lonely in Your Nightmare," "Save a Prayer," and "The Chauffeur" show the band in a mysterious mood, but the danceable pop tracks (the title cut, "Hungry Like the Wolf," "My Own Way") embody the exuberant sex appeal that enabled the band to first take the world by storm. More than a trip down memory lane, *Rio* reminds us how a band with the right package—songs plus image—at the right time can have it all.—*CH*

CONTRIBUTORS: Bradley Bambarger, Scott Brooks, Leila Cobo, John Diliberto, Larry Flick, Steve Graybow, Rashaun Hall, Carla Hay, Richard B. Henderson, Gail Mitchell, Michael Paoletta, Philip van Vleck, Ray Waddell
SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** 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 bureau.

(Continued from preceding page)

★ RES

How I Do

PRODUCERS: various
MCA 2310

This is how Res (pronounced "reese") does it on her MCA debut: She effortlessly blends elements of rock, hip-hop, and R&B into a smoothed-out, soul-satisfying set. Teaming with producer Doc, known for his collaborations with trip-hopper Esthero, the Philadelphia native offers lyrics that challenge listeners to take a look at themselves. On the fantastically truthful "Golden Boy," Res warns listeners that those "golden boys" aren't always what they seem, while the funk-ed-up "Ice King" finds Res detailing an affair with a drug dealer. The hip-hop-hued "Sittin' Back" is anything but laid back, with the singer confidently riding the hip-twitchin' rhythms. The album's title track proves that Res has what it takes to please the pop contingent, too. The light-hearted "How I Do" is both vibrant and defiant.—**RH**

PATTI AUSTIN

On the Way to Love

PRODUCER: Paul Brown
Warner Bros. 47911

The lauded voice behind such R&B/crossover hits as "Baby, Come to Me" and "How Do You Keep the Music Playing" teams with producer Paul Brown (Al Jarreau, Boney James, George Benson) on her 15th outing. Musically, this mix of R&B, jazz, and pop doesn't stray far from Austin's trademark sound. And, unfortunately, given radio's narrow state of mind, this album won't get the play it may deserve. But it contains several rewarding moments in which fans will surely revel. Highlights include the friendship-themed "Girlfriend" (whose co-writers include Austin and Brown), "What Can I Say?," the title track (co-written by Siedah Garrett), "Playin' Around," "If You Really Need Me Now" featuring Boney James (which also reteams Austin with duet partner James Ingram), and "Let Me Be Me"—which sums up in a nutshell Austin's aim to musically do just that.—**GM**

DANCE

KARL ZÉRO

Music for Cabriolets and Otros Tipos de Vehículos

PRODUCER: Alexandre Desplat
Naïve 3381-1

As mod as the many early-'60s cars adorning its booklet, *Music for Cabriolets* is ostensibly intended as a tribute to that timeless Cuban dance, the cha cha cha. It is altogether stranger than that, though, with a Frankie Valli-styled falsetto introduction, latter-day Louis Prima nuances, and risqué Serge Gainsbourg inflections. Ringleader Karl Zéro recorded this catchy oddity in a series of vacation spots (Acapulco, Portofino), and it shows; the frothy confections gathered here are imbued with tropical loopiness. Xavier Cugat's "Perfidia" (retitled "Inouis") places Zéro's lyrical additions over a celestial bed of strings and muted trumpets. The lascivious reading of "I Love You for Sentimental Reasons" recalls the late Vivian Stanshall (leader of the Bonzo Dog Band), known in his time for equally sordid renditions of romantic standards. With vocals in English, French, and Spanish (and possibly Esperanto)—and orchestrations from Mars—*Music for Cabriolets* should be wafting from Danish Modern hi-fi consolettes in backyards everywhere this summer. Distributed by Harmonia Mundi.—**RBH**

COUNTRY

RICK FERRELL

Different Point of View

PRODUCER: James Stroud
DreamWorks 13688

Producer James Stroud is known as a savvy judge of commercial talent, and he brings those skills to bear on Rick Ferrell's debut. Ferrell had a hand in writing all 12 cuts, and he's a vocalist of considerable range. Style-wise, he's not likely to offend anyone, save country

purists. "Someday She'll Start Missing Me," "Just Do It," and the title cut are smooth, snooze-inducing ballads, and such peppy uptempos as "You Don't Stand Alone," "The Girl's Got It Goin' On," and "See the World With You" are pure country pop in the time-honored tradition of Rascal Flatts. Ferrell's at his best on the more musically and lyrically edgy fare, such as the soaring "I Still Want You Back," the acoustic-based "Lucky Man," and the narrative "Blazin' a Trail." Given what country radio is leaning toward these days, Ferrell's *Different Point of View* includes a good half-dozen tracks that have a solid chance of airplay success.—**RW**

LATIN

★ CAFÉ QUIJANO

La Taberna del Buda

PRODUCERS: Humberto Gatica and Kenny O'Brien
WEA Latina/WEA Rock 88066

With only two albums to its name, Café Quijano has already established a singular sound—a mix of surf-rock guitars, ridiculously wonderful melodies, and cinematic lyrics that make albums sound like a collection of short stories. On *La Taberna del Buda*, the band sticks to this sound, even as it incorporates the slightest touch of calypso, bossa nova, and salsa. Ironically, the consistency works against them, and several listens later, you're wondering if the song you loved was track one, track two, or track three. Café Quijano compensates with musicality—the piano solo at the end of "Otra Vez," the fine vocal harmonies of "En Aquel Hotel Jamaicano"—but even a contrast in tempos, not to mention arrangements, would have gone a long way here. Still, there's no denying a collection of great songs. Any of these could be your favorite for the year.—**LC**

JENNI RIVERA

Déjate Amar

PRODUCER: Pedro Rivera
Fonovisa 10125

On her major-label debut, Jenni Rivera (Lupillo's sister) takes her brother's route and sings with *banda*, adapting *rancheras* and *corridos* to the format. Rivera's powerful yet subtle voice provides a good balance for the rough *banda* accompaniment, even on such tunes as "Agente de Ventas," a corrido about drug dealers penned by Lupillo. At the same time, Rivera has the spirit and personality to bring alive such tunes as "Querida Socia," a letter from a gloating mistress to a wife, and the versatility to carry off Freddie Fender's "Wasted Days and Wasted Nights" in English.—**LC**

JAZZ

AARON GOLDBERG

Unfolding

PRODUCER: Aaron Goldberg
J Curve 1014

Pianist Aaron Goldberg's new outing exemplifies everything right about jazz's current crop of developing artists—and everything that makes jazz so difficult to sell in the current retail marketplace. This disc is, at the very least, a well-played, thoughtful date by a talented young musician and his equally skilled sidemen, drummer Eric Harland and bassist Reuben Rodgers. But with the media over-saturated by pop artists who may or may not write and perform their own repertoire, persuading consumers to purchase music by an artist whose calling card is unadorned musicianship is bound to be a struggle. This fine project finds Goldberg's fleet fingers dancing up a storm, as he spontaneously develops a wealth of possibilities in his original compositions and transforms Stevie Wonder's "You Are the Sunshine of My Life" into a bebop tour-de-force. Let's hope that the public will listen.—**SG**

WORLD MUSIC

★ TRILOK GURTU

The Beat of Love

PRODUCER: Wally Badarou
Blue Thumb 314 549 745

Percussion wiz Trilok Gurtu opens in high style with the track "Maya," a monster groove that falls upon the lower brain like a thunderbolt. It's the first brilliant stroke in a record that is one of the most dynamic, virtuosic world-fusion projects in recent memory, a beatific fusion of Asian underground and African grooves. Angélique Kidjo, Zap Mama vocalist Sabine Kabongo, Nandini Sirkar, Malian griot Salif Keita, and Senegalese vocalist Wasis Diop join Gurtu in a superb ensemble effort, evocative of so many worlds. Dip into the cool juju vibe of "Dance With My Lover," "Have We Lost Our Dream?" (with Keita's soaring vocal and Kabongo's English counterpoint), or the Asian rhythmic soul of "Ola Bombay." Without question, this is one moveable feast. On last year's *African Fantasy* album, Gurtu began to intermingle African and Indian music, but *African Fantasy* is to *The Beat of Love* as flirtation is to consummation. This is one of the groundbreaking world titles of the year.—**PVV**

BLUES

LEE ROY PARNELL

Tell the Truth

PRODUCERS: Lee Roy Parnell and John Kunz
Vanguard 79589

With Keb' Mo' sitting in on mandobanjo and harmonica, Lee Roy Parnell gets into the countrified blues of "I Declare," singing, "I declare I've been set free." For all we know, this could be a direct reference to his move to Vanguard. As an artist who was a bit too rootsy/funky to slide into the contemporary country niche in Nashville, Parnell is able to finally let loose. On *Tell the Truth*, he's able to unpack the bluesy feel that colored his country sound. He shines on "Takes What It Takes," riding a swingin' blues riff and tearing off a couple of tasty guitar solos on top of the fat sound of the Muscle Shoals mob. He takes on a gospel tune, backed by the Mississippi Mass Choir, and collaborates with Delbert McClinton on "South by Southwest." Parnell also partners with the vocally gifted Bonnie Bramlett on the soulful "Breaking Down Slow," which he wrote with Dan Penn and Gary Nicholson.—**PVV**

CLASSICAL

★ MOZART: Concerto for Piano and Violin, Sinfonia

Concertante in E flat major

Midori, violin; Nobuko Imai, viola; NDR Symphony Orchestra/Christoph Eschenbach, piano and conductor

PRODUCER: Steven Epstein
Sony Classical 89488

With all the complaints about there being nothing new under the classical sun, it's strange that Sony wouldn't more actively herald the release of a beautifully produced disc featuring a full-scale completion of a long-missing Mozart fragment. Still, here it is—Philip Wilby's version of Mozart's Concerto for Violin and Piano re-created from the composer's 120-bar sketch, plus material from the K. 306 Violin Sonata (supposedly a model for the planned double concerto that Mozart lovers know from references in his Mannheim/Paris letters). The result is a thoroughly lovely, if not overwhelmingly persuasive work—relayed with tonal richness by violinist Midori and eminent Mozartian Christoph Eschenbach on piano and leading the fine NDR band. Esteemed violist Nobuko Imai joins Midori for a true Mozart masterpiece, the life-affirming *Sinfonia Concertante* in E flat major.—**BB**

FOR THE RECORD

A review in the June 30 issue mistakenly identified the label of BR549's new album, *This Is BR549*. The disc was released on Sony imprint Lucky Dog, catalog number 85456.

ON ★ STAGE

TICK, TICK . . . BOOM!

BOOK, MUSIC, AND LYRICS BY JONATHAN LARSON
Directed by Scott Schwartz
Musical direction by Stephen Oremus
Jane Street Theatre, New York

"What does it take to wake up a generation?" Composer Jonathan Larson poses this question in his 1990 musical *Tick, Tick . . . Boom!* What he didn't yet realize is that he would be the one to provide the answer.

By bringing a rock aesthetic to Broadway six years later with *Rent*, Larson would wake up a generation of thirtysomethings to the notion that musical theater could speak to them in a contemporary language about issues they cared about—from social alienation to artistic integrity, homelessness to AIDS.

At age 35, Larson died of an aneurysm during rehearsals for *Rent*, so he never had the chance to follow up his Pulitzer Prize-winning 1996 show. But prior to *Rent*, he had staged two workshops of *Tick, Tick . . . Boom!*

before putting the project aside. This earlier effort—somewhat of a prequel to *Rent* thematically—is now being staged for the first time. And although it lacks the narrative depth, lyrical polish, and

political grandeur of its successor, it showcases a composer on the brink of something significant.

Originally a largely autobiographical, one-man show, *Tick, Tick . . . Boom!* has been reconceived—by director Scott Schwartz and script consultant David Auburn (Pulitzer-winning playwright of *Proof*)—as a multicharacter work with three actors. Raúl Esparza plays Jonathan, a composer (essentially Larson himself) facing his 30th birthday without having had a show produced. Jerry Dixon plays Michael, Jonathan's childhood friend who gave up artistic pursuits in favor of corporate America's financial rewards. Amy Spanger appears as Jonathan's girlfriend, Susan; she also picks up several bit parts, including Jonathan's agent, mother, and leading lady in his latest show.

The conflict centers on Jonathan, a struggling artist with "a raging mix of envy and contempt" for Broadway, who's growing tired of waiting tables and living in a crummy apartment. Those around him offer solutions: Michael wants him to "sell out" and take a suit-and-tie job, while Susan wants to settle down with him in New England. But despite a series of setbacks, theater remains Jonathan's priority,

and in the end he finds the inspiration to soldier on.

Strangely enough, what gives Jonathan this inspiration is Michael's announcement that he has HIV. Faced with losing his lifelong friend, Jonathan sits at the piano and creates a wrenching song about growing up, growing old, and facing death. With this, Jonathan finds the strength to keep writing. And as audiences know, it is this theme of AIDS that will eventually help the real-life Jonathan Larson hit the big time with *Rent*.

Musically, *Tick, Tick . . . Boom!* is less coherent than *Rent*. Several songs contain a kernel of something great—the harmonies on "Johnny Can't Decide," the accelerating tempo of "Therapy," the dead-on humor in the Sondheim homage/parody "Sunday." But the elements don't all come together until the last three numbers, which all point toward Larson's ability to tap into a broad Zeitgeist through small, intimate moments.

Spanger stops the show with "Come to Your Senses," a power ballad lifted from Larson's never-produced futuristic musical, *Superbia*. Esparza weaves together all of the show's major motifs—theater,

friendship, mortality—in the piano-driven "Why." And in the finale, "Louder Than Words," Esparza and Dixon create a stirring anthem for Generation X to rival "What You Own" from *Rent*.

Musical director Stephen Oremus has created powerful rock orchestrations that echo *Rent*. With just four musicians and three actors onstage—all of whom sing ably—*Tick, Tick . . . Boom!* is leaner than *Rent*, which boasted a large ensemble capable of tackling a choral number like "Seasons of Love." But lean isn't a bad thing; a small cast and orchestra can rock this small off-off-Broadway house. And if it doesn't move the earth the way *Rent* did, for 90 minutes, this one-act certainly rocks.

Although what it portends is more interesting than what it delivers, *Tick, Tick . . . Boom!* offers fans another glimpse into the mind of an artist who possessed unique insight into the imagination of disaffected young Americans. There's no way to know what Larson—who would have turned 40 last year—might have gone on to create. But with this belated production, it's clearer than ever that his death was a major loss for musical theater.

WAYNE HOFFMAN



Jerry Dixon, left, and Raúl Esparza grapple with turning 30 in *Tick, Tick . . . Boom!*

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

★ **JELLEESTONE Money (Part 1)** (3:38)
 PRODUCERS: Jelleestone and Jon "Rabbi" Levine
 WRITERS: D. Carly and J. Levine
 PUBLISHERS: Lora's Bad Son/EMI April Music, ASCAP and Old Schul/Sony/ATV Music Publishing Canada, SOCAN
Warner Bros. 100644 (CD promo)
 It's been a while since danceable tracks and party-rap dominated the rap world with the prevalence of the early '90s, when clubs were pumping with the New Jack Swing stylings of such acts as Bell Biv DeVoe and Chubb Rock. Now, from Canadian rapper Jelleestone comes the mid-tempo club feel of "Money." A relaxed, rolling dance beat forms the base for West Coast synths, à la Dr. Dre's "Chronic" period. The track's sing-song chorus says it all: "Money can't buy me happiness/But I'm happiest when I can buy what I want." The fun tempo and catchy chorus, not to mention the witty—albeit serious—message, make this single quite accessible for a mainstream American crowd. Canadian top 40 has picked up on the song, as have select U.S. stations, and there's no reason this shouldn't be a summer winner to put Jelleestone on the map. Rap aficionados may not like the sound of this, but "Money" is essentially a Will Smith record minus the name power.—*EA*

BARENAKED LADIES Falling for the First Time (3:40)
 PRODUCER: Don Was
 WRITERS: S. Page and E. Robertson
 PUBLISHERS: WB Music Corp, ASCAP, and Treat Baker Music, SOCAN
Reprise 100632 (CD promo)
 The third single from the Barenaked Ladies' platinum disc *Maroon* cranks up the metronome and brings back the cute, quirky sense of irony so typical of the Ladies. Such lines as, "I'm so sane/It's driving me crazy" float over a peppy, airy acoustic sound. This will appeal to BNL fans and the masses at hot AC, but unfortunately, it isn't otherwise terribly memorable; it's questionable whether a month from now anyone but serious fans will discern this tune from other similar-sounding tracks, such as the previous single "Too Little Too Late." All the same, this number sends the band's sentimental territory of last fall's "Pinch Me" further from immediate consciousness, better accentuating the playful persona so much more characteristic of the band. "Falling" makes for a pleasant diversion to attract new fans to the band's string of U.S. amphitheater dates in July and August.—*EA*

R & B

RELL If That's My Baby (4:10)
 PRODUCER: Mike City
 WRITER: M. City
 PUBLISHER: Mike City Music, ASCAP
Roc-A-Fella/Elektra 1625 (CD promo)
 After hitting the scene a few years back with the underrated "Love for Free," Rell returns with a hot new single from his forthcoming debut, *Remedy*. Keeping with the recent R&B trend of guys (at last) standing up for themselves against the trendy tirade of anti-male hits, Rell joins the ranks of Usher and fellow new-



SPOTLIGHT

ENYA Only Time (3:37)
 PRODUCER: Nicky Ryan
 WRITERS: Enya and R. Ryan
 PUBLISHERS: EMI Songs Ltd./EMI Blackwood, BMI
Reprise 100504 (CD promo)
 This first single from Enya's double-platinum *A Day Without Rain* has been riding the adult contemporary chart for some 20 weeks, reaching the top five and still buletted. In recent weeks, top 40 mainstream outlets in New York, Los Angeles, Seattle, Detroit, and beyond have begun to champion the record—the response is reminiscent of her "Orinoco Flow (Sail Away)," which pulled a similar stunt in 1989, seemingly coming out of nowhere and reaching No. 24 on *The Billboard* Hot 100. Enya hasn't changed a bit—the new song sounds much the same as "Orinoco," but after a dozen years, programmers are apparently looking for something to add flavor to the pop landscape. "Only Time" is lovely, indeed—softly flowing, simple, and air-light, with a message of never knowing where time will lead us. Who knew that top 40 lightning could strike twice for this enduring album artist? It looks as though it's "Time" for Enya to enter a new age. Reluctant programmers should check out the hip, craftily produced Swiss American Federation remix, which sets the song to a hip-hop beat without disrupting its tranquil aura.—*CT*

comer Jimmy Cozier with "If That's My Baby." With a guitar-inflected backdrop courtesy of Mike City, Rell willingly takes responsibility for his actions, namely fathering a child out of wedlock. R&B fans, especially women, should eat up this sensitive soul ballad. With the right push, "If That's My Baby" could propel this young singer into the spotlight.—*RH*

ATHENA CAGE Hey Hey (3:30)
 PRODUCERS: Steve "Supaboy" Rhythm, Athena Cage, and Dave "G-Ch'd" Brooks
 WRITERS: A. Cage, S. Rhythm, and R. Hill
 PUBLISHERS: Krzala Music/8th of May Music/EMI Blackwood Music/Hillacious Music, BMI
Priority 81529 (CD promo)
 Athena Cage is poised to break out with her debut single, "Hey Hey." Many may recognize Cage's voice as one-third of the female act/Keith Sweat protégés Kut Klose. Cage also helped Sweat score a



SPOTLIGHT

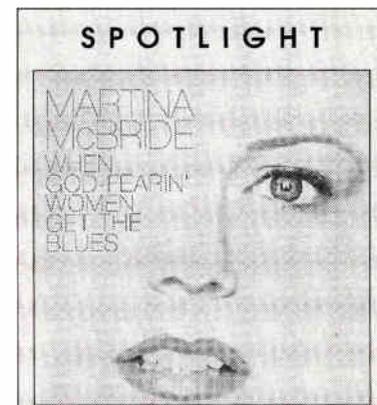
GIGI D'AGOSTINO I'll Fly With You (L'Amour Toujours) (3:45)
 PRODUCER: Gigi D'Agostino
 WRITERS: L. Di Agostino, P. Sandrini, C. Montagner, and D. Leon
 PUBLISHERS: Media Songs SRL/Warner Bros. Music Italy SRL
Arista 3963 (CD promo)
 Nearly a year after getting spins in U.S. dance clubs and inclusion on Arista's *Ultimate Dance Party 2000* compilation, "I'll Fly With You (L'Amour Toujours)" is finally finding its way to the U.S. mainstream, as rhythmic top 40 outlets take notice of



the cut. Italian DJ/producer Gigi D'Agostino amalgamates the sounds of an old-school drum machine with a taste of trip-hop and freestyle, as well as a percussive vocal sample from an earlier single. It's nice that Arista is finally pushing this to radio, after a comfortable gestation period that allowed the track to work its magic in clubs. "I'll Fly With You" will be a fun song for the summer; in fact, consider it the year's "Blue (Da Ba De)"—an oddball novelty song with enough of a sticky hook to enthrall your average Joe. The presence of both male and female vocals should widen its appeal, and both the hook and the vibe—the driving rhythm juxtaposed with such a legato melody—are destined to sound great on the radio this season.—*EA*

chart-topping hit with 1997's "Nobody." Flash forward to 2001 and Cage is back and on her own with her Priority debut, *The Art of a Woman*. "Hey Hey" is a simple enough party track and serves her well as the lead single. The song's syncopated vibe and party lyric will help the single blend in easily at both mainstream R&B and rhythm crossover stations. Yet Cage's prior performances on such tracks as "Nobody" prove that she is capable of much more. Let's hope the rest of *The Art of a Woman* will further showcase that range.—*RH*

RICK BRAUN FEATURING SHAI Song for You (3:45)
 PRODUCERS: Paul Brown and Rick Braun
 WRITER: L. Russell
 PUBLISHER: Irving Music, BMI
Warner Bros. 100656 (CD promo)
 This Leon Russell tune has become a pop standard in the three decades



SPOTLIGHT

MARTINA MCBRIDE When God-Fearin' Women Get the Blues (3:15)
 PRODUCERS: Martina McBride and Paul Worley
 WRITER: L. Satcher
 PUBLISHER: Leslie Satcher, ASCAP
RCA 69072 (CD promo)
 Martina McBride's "When God-Fearin' Women Get the Blues" is the best song that Patty Loveless never recorded. Think uptempo, fiddle-scratching, foot-stomping, sass-filled, joyfully delivered, full-on traditional country—and good stuff. McBride, who has successfully hit on both sides of the fence—with such pop chestnuts as "Valentine" and such country classics as "Independence Day"—gives the format a good injection of just what it needs with this do-si-do-inspired cut from her 17-track *Greatest Hits* album, due Sept. 25. Leslie Satcher wrote this kickin' song, which makes it clear you don't want to mess with a woman when her man has scorned her: "Lock up your whiskey cabinets/Girls lock up your guns/Lock up the beauty shop/No tellin' if they heard the news/When God-fearin' women get the blues/There ain't no slap-dab-a-tellin'/What they're gonna do." No doubt about it: This one deserves to join its predecessors on a "greatest" set. Pure energy from a format favorite and great fun to boot.—*CT*

since he first included it on his 1970 eponymous debut; covers have been done by pop artists from Bing Crosby and Ray Charles to the Carpenters and new R&B act City High. Now, trumpeter Rick Braun joins in on the act with a modern, urban groove for his new album *Kisses in the Rain*. The smooth vocals come courtesy of Shai, who gives a performance reminiscent of the group's work as part of the early-'90s school of boy bands (along with Boyz II Men and All-4-One) that found success with classic a cappella-style arrangements. The production tops the hip-hop beats with a rich string accompaniment and vocal arrangement, showcasing Braun's muted trumpet. Watch for success at smooth jazz—where Braun is a core artist—as well as a newfound respect at adult R&B.—*EA*

COUNTRY

DALE WATSON You're the Best Part of Me (2:59)
 PRODUCER: Dale Watson
 WRITER: Dale Watson
 PUBLISHER: Dale Watson Music, BMI
Audium Records 8132 (CD promo)
 The leadoff single from Dale Watson's brilliantly sad Audium debut, *Every Song I Write Is for You*, on which every song is about his late fiancée Terri Herbert, is a well-performed shuffle. Tinkly piano, stuttering guitar, and swelling steel belie the lyric's sense of loss. Watson possesses a warm baritone in the Merle Haggard tradition and has a knack for a well-turned phrase. It's to Watson's credit that he's able to turn his personal loss into a three-minute slice of West Texas heaven. This cut is a natural for traditional-leaning and Texas music stations, but the best of the rest is yet to come from one of most moving country records in years.—*RW*

JOHN ANDERSON It Ain't Easy Being Me (3:21)
 PRODUCERS: Blake Chancey and Paul Worley
 WRITERS: C. Knight and C. Wiseman
 PUBLISHERS: Blue Water Music/Almo Music/Daddy Rabbit Music, ASCAP
Columbia 63990 (CD promo)
 Columbia got it right on this one. This fourth attempt at a single from John Anderson's criminally ignored *Nobody's Got It All* is the one that should have started things off. It's a hangdog gem, with Anderson's one-of-a-kind delivery selling a humorously self-pitying delight. Crisp guitars, stately organ, and nice harmonies send home such tongue-in-cheek lines as, "There oughta be a town somewhere named for how I feel/I could be the mayor down there and say 'Welcome to Sorryville.'" Here's saying Anderson isn't exactly the one who "had to work to be the jerk" in this equation. We will, though, agree it may not be easy being him these days, particularly when it comes to a format where he so obviously belongs. Great country songs like this keep coming, while lesser works are the ones that keep getting radio play.—*RW*

ROCK TRACKS

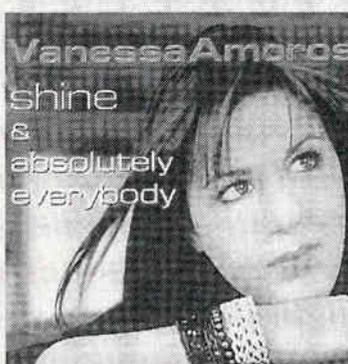
FENIX TX Threesome (2:34)
 PRODUCER: Jerry Finn
 WRITERS: Fenix TX
 PUBLISHERS: MCA Records/Drive-Thru Records
MCA 25306 (CD promo)
 "Threesome," the new track from Houston's Fenix TX, is lewd without being juvenile, a rare accomplishment for punk posters. Vocalist/guitarist Willie Salazar delivers the song's kinky lyrics over a crunching riff that suggests what Green Day would sound like covering Blondie. "You both deserve a good time/In every position I can think of," Salazar moans, his fantasy come to musical fruition. Just when you think you've heard the chorus, the hook arrives, stampeding through the main riff at maximum velocity. The members of Bon Jovi write such hooks as this while shaving, but songs this solid are a rarity in today's punk arena. Fenix TX isn't charting new territory, but the chords are all right.—*SB*

GOSPEL

DOC MCKENZIE & THE HI-LITES Hold On to What You've Got (5:20)
 PRODUCERS: Doc McKenzie, Glenn Stevenson, Timothy Moore, and Jerry Peters
 WRITER: M. "Doc" McKenzie
 PUBLISHER: Ryant Chatman Music/JAMARJE Music, BMI
MCG 7002 (CD promo)
 The major-label debut for South Carolinian foursome Doc McKenzie & the Hi-Lites melds the passion of gospel with an incendiary R&B groove and a million-dollar hook. The Hi-Lites lay down a bed of background vocals over which McKenzie and guest vocalist Alescia Knowles soar. With the smoldering embers and the raging fire of great '60s soul filtered through modern-day production—plus a message more ethical than evangelical—this is gospel with potential for mainstream R&B crossover.—*GE*

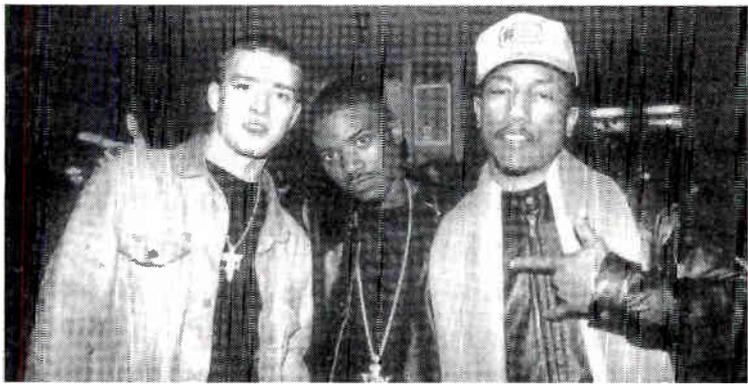
NEW & NOTEWORTHY

VANESSA AMOROSI Absolutely Everybody (3:42)
 PRODUCERS: Axel Breitung and Bishop Audio
 WRITERS: M. Holden, J. Ingram, and A. Hicks
 PUBLISHERS: Mark Holden Songs, ASCAP, and Transistor Music Australia, APRA
Universal Records 440 015 082 (CD promo)
 Sometimes you get the idea that a song's composer had things all figured out before he even sat down with pencil and piano. Such is the case with the wonderfully free-flowing "Absolutely Everybody" from 19-year-old Aussie newcomer Vanessa Amorosi, who not only minted this song double-platinum at home but also watched it become the longest-charting single by an Australian female



artist—ever. Since then, it's been a top 10 hit in the U.K., Ireland, Belgium, Austria, Germany, and Switzerland. It doesn't take much horse sense to figure out why this one has radiated across the world: It's remarkably infectious, sports a positive message about spreading love, love, love, and it's produced as a bubbly anthemic singalong, with stellar harmonies, a clean, exuberant vocal from Amorosi, and a melody that would make your meanest aunt smile and tap her toe. If ever there was a song to hum along with your car engine, "Absolutely Everybody" is the one winking your way. Top 40s of all breeds should snap up this nugget.—*CT*

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



A Ray-J Sighting. Atlantic artist Ray-J recently hosted a bowling party at New York's AMF Bowling Alley at Chelsea Piers. Flanking the artist, from left, are partygoers Justin Timberlake of 'N Sync and Pharrell Williams of production team the Neptunes, who produced the current Ray-J single "Wait a Minute," featuring Lil' Kim.

Neptunes Enter New Musical Galaxy

Production Duo Releases Its Own Album As N*E*R*D On Virgin

BY RASHAUN HALL
NEW YORK—The Neptunes are everywhere. With five songs that they've produced currently on the Hot R&B/Hip-Hop Singles & Tracks chart, not to mention earlier chart-topping hits by Mystikal and Jay-Z, the production duo of Pharrell Williams and Chad Hugo has already conquered the world of urban music from behind the boards. What's next? Their own album, of course. The pair's Virgin debut, *In Search Of . . .*,



N*E*R*D

arrives Sept. 25 under the N*E*R*D moniker.

Williams and Hugo grew up together in Virginia Beach, Va. It was there, at an 11th-grade talent show, that they were discovered by producer Teddy Riley. "His studio was next door to our high school," Williams

says. "He gave us a shot, and we just kept making tracks."

The duo's first production was "Tonight's the Night" for Riley's group, BLACKstreet. They've since produced tracks for SWV, Total, Mase, Noreaga, Ol' Dirty Bastard, and label-mate Kelis, among others.

After deciding to record their own album, Williams and Hugo teamed up with childhood friend and rapper Shay and took their trademark sound to Virgin as N*E*R*D. The trio is managed and booked by Rob Walker of New York-based Rocksoul Entertainment.

"We had a good relationship with A&R man Keith Wood through doing Kelis' album," (Continued on page 27)

Doc Powell Writes A Musical Prescription From The Heart; Duet Benefits Lung Assn.

DOCTOR'S ORDERS: Among the acts hitting the tour circuit fast and furious this year is R&B guitarist **Doc Powell**. Armed with the recently released solo album *Life Changes*—his first in three years, as well as his first as a Samson Recordings artist—Powell is certainly no stranger to the performing scene—he's toured and recorded with some of the best, including **Luther Vandross** (for 13 years).

Now fronting his own band, Powell is eager to perform the R&B, gospel, jazz, and swing-infused songs of the 10-track, three-interlude *Life Changes*. "This album means a lot to me," Powell says. "It definitely shows all my influences, but more important to me, it's music from the heart. I wrote the title cut in the midst of a lot of storms [including extricating himself from a recording contract with Sire Records, which required an album from him before he could be released], and it really set the album's tone. I've been around for a long time and wanted this album to musically show what I've learned. I also wanted to do songs that I'd have fun playing live."

In keeping with his mantra to also "have a lot of love on this album," Powell invited such players as jazz/R&B/pop pianist **Patrice Rushen** (on lead single "Brother to Brother"), saxophonist **Kirk Whalum**, trumpeter **Randy Brecker**, organ master **Billy Preston**, and keyboardist **Bob James** (accompanied by the scat vocals of **Kenny Rankin** and **Charlotte Pope** on the title track). Among the other noteworthy tracks are "It's a Guitar Thang" and "New Blues."

Powell also dips into the Motown catalog, covering **Eddie Kendricks'** "Tell Her Love Has Felt the Need" with former **Temptations** member **Ollie Woodson** on vocals. It's a pump Powell has primed before: Two of his five earlier solo efforts include two **Marvin Gaye** classics: "What's Going On" from Powell's 1987 solo debut *Love Is Where It's At*, which earned him a Grammy nod, and the title track to Powell's follow-up album, *Inner City Blues*.

During the three-year break between albums, Powell stayed busy by producing the gospel album *I Claim the Victory* with the group **Higher Praise** (with its proceeds donated to Los Angeles' West Angeles Church) and the Windham Hill all-star collective **Double Scale** with **Joe Sample**, **Marcus Miller**, and others. Other musicians still on his work wish list: jazz pioneer **Jimmy Smith** and **Michael Jackson**.

**The Rhythm
The Rap
and The
Blues**

by Gail Mitchell



R&B crossover tune "Band of Gold," followed a year later by the Vietnam War protest song "Bring the Boys Home." Not "intimidated by the age thing," Payne has a new Volt/Fantasy album—*Come See About Me*—and will be featured on the soundtrack to the independent film *Rhapsody*. Currently in post-production, the film is slated for a limited release in the fall.

In addition to covering the hit by the **Supremes** (which at one time featured her sister, **Scherrie Payne**), Payne sings a mix of R&B, pop, and jazz, including **Billy Vera's** "At This Moment." The concept behind the 11-track set, Payne says, was to "just record good songs that people know. It was wonderful to step back into the studio. I'm really a jazz singer who adapted myself to being an R&B singer as well. It all works. You just have to be versatile."

And Payne does just that on the title track to the forthcoming *Rhapsody* soundtrack, teaming with rapper **Rio**, who co-stars in the film, along with **Fred Williamson**, **Ice T**, **M.C. Hammer**, **Tone Loc**, and others. "It was a nice, easy experience," Payne recalls. "I'm singing, and [Rio's] rapping all around me." A second song, the Payne/Ollie Woodson duet "Just Like That" from the singer's new album, will also appear on the soundtrack.

Priority Records' Athena Cage Excels At 'The Art Of A Woman'

BY TOI MOORE

LOS ANGELES—With the Sept. 11 release of her Priority Records debut, *The Art of a Woman*, Athena Cage is ready to show the world what she's made of.

Music aficionados already know her capabilities: Seven years ago, the singer was signed to Keith Sweat's Elektra-distributed Keia Records as a member of girl group Kut Klose. The trio was featured on the 1994 single "Get Up on It" with Sweat. In 1996, Cage again teamed with Sweat on the No. 1 R&B/No. 3 pop single "Nobody." And two years later, she received BMI's pop song of the year award for co-writing with Sweat his No. 1 single, "Twisted." At that point, the singer/songwriter/producer began pursuing her lifelong dream of being a solo artist.

"During my down time, I stuck to being creative and doing a lot of writing," the Russellville, Ky., native says. "I told my management team [Guy Draper of Bowling Green, Ky.-based Celebrity Management International] what I wanted, and they shopped around for a deal," which brought her to Priority's attention. Executive VP Andrew Shack, who signed Cage, says, "She's a seasoned professional who has a certain presence about her. And her voice blew me away."

Cage's 12-track set is a mix of uptempo tunes and ballads, featuring music with sharp melodies and meaningful lyrics. "I wanted to focus on telling a story from a woman's perspective and from a positive light, combined with good music," she says. "I used a lot of live strings, horns, acous-

tic guitars, and piano. For me, there's nothing like live music."

The first single, "Hey Hey," and its video were released July 3. The funky club jam was co-written and co-produced by Steve Rhythm (Pink) and Cage. In fact, Cage—who's published



CAGE

by Krotala Music via BMI—co-wrote and co-produced many of the album's tunes and shares executive-producer credits with Shack.

Priority senior VP of marketing John Rotella says the label's "marketing target is based around those who listen to Toni Braxton, Janet Jackson, Mary J. Blige, and Aaliyah."

That plan includes an e-card mailing to the target group, street teams giving out 12-inch vinyl copies of the single to clubs, and July/August club events staged in association with *Vibe* magazine. In addition, via the Trans World music chain, the label is giving away music samplers and conducting a contest, with a car as the grand prize.

Sonya Askew, urban music buyer for Musicland, says Cage "sounds like a young Janet Jackson."

Jay Michaels, PD of Pittsburgh's WAMO, adds, "The single has a nice sound. This is a good break for her."

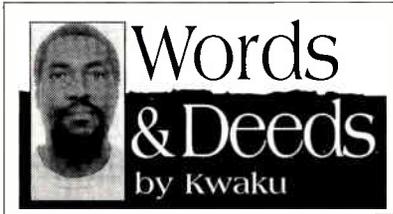
As for Cage, who is booked through Hal Ray at the William Morris Agency in Los Angeles, she's keeping busy—and grounded—at home in Bowling Green, where she's formed her own music company to help unknown talent. "The transition has definitely been different," Cage says. "All the focus is on me right now. It's allowed me to have a lot more creative freedom. So far, everything's just great."

Rock, Jazz, Big Bands Embracing Rap

BRANCHING OUT: Although rap/hip-hop is only a quarter of a century old, the genre has certainly had a pervasive impact. Now such rock acts as **Limp Bizkit** are incorporating rap, and even Latin big bands are using the services of a turntablist.

One such example is Cuban bassist and **Buena Vista Social Club** cohort **Cachaito Lopez**, who returns to the U.K. in July for a series of concerts with his salsa big band. At la Linea, London's Latin music festival that took place in April, Lopez's band included **Dee Nasty**, who added scratch turntablism both on stage and on Lopez's debut album, *Cachaito* (World Circuit). Also on that bill were salsa/hip-hop fusion act **the Orishas**, funk/hip-hop act **Ozomatli**, and **Kinky**, a Latin rock/dance act that features turntablism and samples.

Jazz is also getting into the rap act. New Zealand's eclectically



charged, jazz-tipped keyboardist **Mark de Clive-Lowe** recently performed at London's Jazz Café. His lineup included a rapper and **Manuel Bundy**, who also scratched on Clive-Lowe's hip-hop-infused *Six Degrees* (Universal Jazz).

Quite a number of young British-Asian acts are mixing turntablism or breakbeats into their soundscapes. Several of these acts—**Pathaan**, the **Dum Dum Project**, **Asian Dub Foundation**, and **Desmond Williams**—can be heard on the triple-CD compilation *Stoned Asia Music* (Stoned Asia Music/ Kickin'). One standout track on South Lon-

don production team **Big Brovaz's** compilation *Watchin' U* (Lifeline) is "Natural Born," featuring **Cherise's** "Atide (We R Here)." The rap tune is done with a Nigerian flavor. And one of the most surprising compilations out there is **Radical Records' Too Legit for the Pit: Hardcore Takes the Rap**. Among the U.K. hardcore and punk rock acts covering rap songs on the album are **Stretch Armstrong** (N.W.A.'s "Express Yourself"), **Hoods (LL Cool J's** "Mama Said Knock You Out"), and **Diehard Youth (Young M.C.'s** "Bust a Move").

The ever-growing importance of hip-hop is also confirmed by the fact that there will be hip-hop panels at MIDEEM 2002. These are being coordinated by **Lauren Coleman's** Los Angeles-based **Punch Media**, which has a Paris office. The company aims to help American labels penetrate France's hip-hop market and French labels looking for a U.S. profile.

TOMMY'S OVERSEAS TUNE: Tommy Boy Records' 20th anniversary activities in the U.K. include sponsoring the 2001 DMC/Technics U.K. DJ championships. The finals are set for July 20 in Shepherds Bush, London. There's also a Tommy Boy tour featuring hip-hop pioneer **Afrika Bambaataa**, legendary producer **Arthur Baker**, **De la Soul's Maseo**, and **Dan the Automator**. Label founder **Tom Silverman** will be a special guest on the tour, which ends July 14 in Glasgow, Scotland.

NOTABLE RELEASES: Key U.K. releases include *Order From the Catalogue* (Grand Central), featuring material from the 6-year-old label's catalog by the likes of **Only Child**, **AIM**, **Fingathing**, and **Rae & Christian**... *Word Lab 2* (Wordplay/Source, Aug. 6) displays some of the talent rocking the U.K. hip-hop underground, such as **Scorazyee**, **Stylee Cee Featuring Karizma & Midnyte**, **Mark B & Blade**, **Karl Hinds Featuring Da Rottenus Blak Twang and Seannie T**, and **Ty Featuring Shortee Blitz**. Blitz has also mixed the first volume of the BMG/Telstar/Sony TV-merchandised double-CD compilation *Pure Hip-Hop*, arriving in July... France's **le Peuple de l'Herbe** releases its debut album, *Triple Zero+* (PIAS) July 9. It's an engaging mix of solid beats, old-school flavors, turntablism, sampled soundbites, and jazzy grooves... **Unsung Heroes** has released the single "Magnificent" (Scenario)... **Yush 2K Versus the Beatfreekz's The Return E.P.** (Yush, July 23), is bound to please hip-hop heads, particularly **Beatfreekz's** raucous, self-descriptive "Blowin' up tha Spot." The same can be said of producer/DJ **Skitz's** "The Killing" (Ronin), which features **Rodney P & Supanatchlus** (July 23).



An Ideal Situation. Virgin act Ideal has returned to the studio to craft its sophomore effort, due this fall. The Houston-based group's eponymous debut album—as well as its single, "Get Gone"—both achieved gold status. Shown, from left, are Ideal's Swab and J-Dante, producer Bryce Wilson, and Ideal's PZ and Maverick. (Photo: Maury Phillips 4 Visual Design).



Watts Up? Tyrese, left, celebrated the release of his new RCA album, *2000 Watts*, during a Memorial Day party in Bel Air, Calif. Supporters included actor Darius McCrary. McCrary's latest movie project is *Kingdom Come*.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	1	1	8	MY BABY (C) (D) (T) SOULJA/NO LIMIT 50202/PRIORITY †	LIL' ROMEO 8 weeks at No. 1
				GREATEST GAINER	
2	47	45	3	PURPLE HILLS (D) (T) SHADY 497583/INTERSCOPE †	D12
3	2	6	7	TORTURE (D) (T) HYDRA 9111/LANDSPEED	SCREWBALL FEATURING M.O.P.
4	6	3	5	CALL ME E.S. (D) (T) DIRECT 1224/LANDSPEED	7L & ESOTERIC
5	24	12	9	BIGACTS LITTLEACTS (T) (X) D&D/JIN THE PAINT/FAT BEATS 8263*/KOCH	AFU-RA FEATURING GZA
6	4	2	4	NONE TONIGHT (D) WORLDWIDE 50200/PRIORITY †	LIL' ZANE
7	10	14	5	THE SUN GOD (T) RAWKUS 320*	HI-TEK FEATURING COMMON & VINIA MOJICA
8	14	17	4	Y'ALL DON'T WANNA (T) EASTERN CONFERENCE 325*/RAWKUS	SKILLZ
9	9	20	5	U KNOW U GHETTO (C) (D) TONY MERCEDES/BUCKET HEAD 8306/EDEL ENTERTAINMENT †	BISHOP
10	12	4	9	WHO'S GONNA LOVE YA' (C) (X) KING B 3002*	BIGGA FIGGAZ
11	42	—	2	CAN'T DENY IT (T) DESERT STORM/ELEKTRA 67231*/EEG †	FABOLOUS FEATURING NATE DOGG
12	3	9	10	ALL I WANNA DO (D) URBAN SPEARS 0003/URBAN DREAMS	THE YOUNG MILLIONAIRES FEAT. LIL' ONE — THE YOUNG MILLIONAIRES
13	8	5	10	OOCHIE WALLY (T) (X) ILL WILL 79586*/COLUMBIA †	QB FINEST FEATURING NAS AND BRAVEHEARTS
14	11	18	3	WHAT IT IS (T) VIOLATOR/LOUD/COLUMBIA 79600*/CRG	VIOLATOR FEATURING BUSTA RHYMES
15	36	25	6	BEANIE (MACK B****) (T) ROC-A-FELLA/DEF JAM 572935*/IDJMG †	BEANIE SIGEL
16	16	16	15	SUPERB (C) (X) FY STATION 5690*	SUPERB
17	17	7	18	WHAT WOULD YOU DO? (C) (D) BOOGA BASEMENT 497489/INTERSCOPE †	CITY HIGH
18	15	8	9	ANGEL (T) (V) (X) MCA 155811* †	SHAGGY FEATURING RAYVON
19	30	23	8	LET'S GET IT (T) BAD BOY 79383*/ARISTA †	THREE THE... G. DEP, P. DIDDY & BLACK ROB
20	5	31	3	MUSIC (T) NYLA/DEF SQUAD 497578*/INTERSCOPE †	ERICK SERMON FEATURING MARVIN GAYE
21	18	11	28	BOW WOW (THAT'S MY NAME) (D) (T) (V) (X) SO SO DEF/COLUMBIA 79556*/CRG †	LIL BOW WOW
22	20	19	52	ONE MORE CHANCE/STAY WITH ME (T) (X) BAD BOY 79380*/ARISTA	THE NOTORIOUS B.I.G.
23	32	26	9	LET'S GET DIRTY (I CAN'T GET IN DA CLUB) (T) DEF JAM 572917*/IDJMG †	REDMAN FEATURING DJ KOOL
24	19	22	38	COME RIDE WITH ME (C) (D) (T) SUCCESS 54392/LIGHTYEAR †	JAHARI
25	21	32	4	MY PROJECTS (T) (X) INFINITE 2225*/TOMMY BOY †	COO COO CAL
26	RE-ENTRY	5		WHAE DA' FREAKS (D) ENTITY 9877	DURDY HARRY & KILLA C
27	7	10	13	DID THAT! (C) (D) LAY IT DOWN 2011	812 SOULJAZ FEATURING WHOO WHEE
28	27	15	10	THAT'S THE WAY WE ROLL (D) (T) FARMCLUB.COM/WEB 497419/INTERSCOPE †	ALLEY LIFE
29	25	24	37	CROSS THE BORDER (C) (D) (T) (X) ATLANTIC 85008/AG †	PHILLY'S MOST WANTED
30	40	29	7	BEST U CAN (T) LOUD/COLUMBIA 79592*/CRG †	THA LIKS
31	26	39	3	GRIMEY (T) VIOLATOR/LOUD/COLUMBIA 79601*/CRG	VIOLATOR FEATURING NOREAGA
32	22	37	13	WHAT SIDE YOU ON (T) (T) CRIMEWAVE 2001	SHAMUS, FLU, KARACHI-RAW, SKAR & MAXIMILLAN
33	28	30	7	LET ME BLOW YA MIND (T) RUFF RYDERS 497562*/INTERSCOPE †	EVE FEATURING GWEN STEFANI
34	41	33	17	GET UR FREAK ON (T) THE GOLD MIND/EASTWEST 67190*/EEG †	MISSY "MISDEMEANOR" ELLIOTT
35	23	21	15	REQUEST LINE (C) (D) (T) INTERSCOPE 497498 †	BLACK EYED PEAS FEATURING MACY GRAY
36	33	28	52	BIG POPPA/WARNING ▲ (T) (X) BAD BOY 79377*/ARISTA †	THE NOTORIOUS B.I.G.
37	31	35	5	LAPDANCE (T) (X) VIRGIN 38786* †	N*E*R*D FEATURING LEE HARVEY & VITA
38	RE-ENTRY	8		B.K. ANTHEM/OH YEAH (T) DEF JAM 572836*/IDJMG †	FOXY BROWN
39	RE-ENTRY	25		SOUTHERN HOSPITALITY (T) DISTURBING THA PEACE/DEF JAM SOUTH 572749*/IDJMG †	LUDACRIS
40	35	41	31	\$#!* ON YOU (T) (X) SHADY/RAWKUS 497344*/INTERSCOPE †	D12
41	34	34	14	LAY LOW/SNOOP DOGG (D) (T) NO LIMIT 50174*/PRIORITY †	SNOOP DOGG FEAT. MASTER P, NATE DOGG, BUTCH CASSIDY & THA EASTSIDAZ
42	RE-ENTRY	16		NO ESCAPIN' THIS (T) LOUD 1983* †	THE BEATNUTS
43	NEW ►	1		50 PLAYAZ DEEP (D) (T) FB 015111/UNIVERSAL	DRUNKEN MASTER FEATURING LOLA DAMONE
44	37	—	12	GUILTY UNTIL PROVEN INNOCENT (D) (T) ROC-A-FELLA/DEF JAM 572809*/IDJMG †	JAY-Z FEATURING R. KELLY
45	45	27	5	LET'S GIT DOE (T) LOUD/COLUMBIA 9008*/CRG †	THE BEATNUTS FEATURING FATMAN SCOOP
46	RE-ENTRY	37		I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY ▲ (C) (M) (T) (X) DEF JAM/ISLAND 851878/IDJMG †	METHOD MAN FEAT. MARY J. BLIGE
47	39	50	9	LICK SHOTS (T) THE GOLD MIND/ELEKTRA 67221*/EEG	MISSY "MISDEMEANOR" ELLIOTT
48	RE-ENTRY	2		ALL MASSIVE (T) WINDMILL 1003*/FAT BEATS	AYATOLLAH FEATURING TEK OF THE COCOA BROVAZ
49	NEW ►	1		SPARKADALA (T) STONE THROW 2033*/CAROLINE	DJ DESIGN
50	NEW ►	1		BAKARDI SLANG (T) FAT BEATS 1208* †	KARDINALL OFFISHALL

○ 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.

NEPTUNES ENTER NEW MUSICAL GALAXY

(Continued from page 25)

Williams says. "He understood us, so we decided to go with him and Virgin."

According to Williams, it took a year's worth of time—creating a track and putting it away—to get the music together for *In Search Of . . .* and a month to record the whole album. A combination of eclectic beats and message-oriented lyrics, *In Search Of . . .* presents a new perspective on hip-hop through such tracks as lead single "Lapdance." Released as a maxi-single in June, the song, which features Lee Harvey and Vita, is about being politically active.

"The label chose it because they thought it was the best way to make noise," says

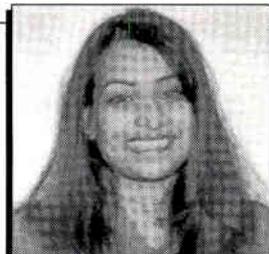
Williams, who is published by EMI Publishing. "The whole idea is to raise political aware-

'The youth don't like to be preached to, so you tell them in a cool way.'

—PHARRELL WILLIAMS,
THE NEPTUNES

ness among the youth because they're not really thinking about that. They don't like to be preached to, so you tell them in a cool way."

The RHYTHM SECTION



by Minal Patel

USHER-ING IN A NEW WEEK: After a five-week ride at the top of Hot R&B/Hip-Hop Singles & Tracks by **R. Kelly's** "Fiesta" (Jive), the retail release of **Usher's** "U Remind Me" (Arista) prompts it to take the reins on that chart and on The Billboard Hot 100 (see Hot 100 Spotlight, page 73). "Remind" moves more than 22,000 pieces at core stores, pushing the title into pole position on Hot R&B/Hip-Hop Singles Sales as well. Although the single was not officially released at retail until June 19, it debuted at No. 20 on last issue's sales list as a result of street-date violations, which allows it to earn the Greatest Gainer Sales designation on the current Singles & Tracks chart. In addition to stellar sales, "Remind" also saw gains at radio, increasing its audience by 1.8 million, good for a 5-3 jump on Hot R&B/Hip-Hop Airplay. "Remind" is the first single from *8701*, the fourth album for Usher, who holds the record for the longest run on Singles & Tracks with "You Make Me Wanna": 71 weeks, 11 of which were at No. 1.

Retail launches boost three other singles into the Top 10 of Singles & Tracks: **Jimmy Cozier's** "She's All I Got" (J) moves 17-6, **Jagged Edge's** "Where the Party At" (So So Def/Columbia) leaps three positions to No. 8, and **Babyface's** "There She Goes" (Arista) skyrockets 33-10. As a result, "Peaches & Cream" (Bad Boy/Arista) by 112 and "Wait a Minute" (Atlantic) by **Ray-J Featuring Lil' Kim** move backward despite gains large enough to retain their bullets.

'FALLIN' KEEPS CLIMBING: The first charting single for **Alicia Keys** may be titled "Fallin'" (J), but it earns Greatest Gainer/Airplay honors this issue as it moves up nine notches to No. 16. The single adds 8.2 million listeners, cutting its position in half on Hot R&B/Hip-Hop Airplay (24-12). Released as the B-side to Keys' "Girlfriend," the single more than doubles its sales, climbing 70-54 on Hot R&B/Hip-Hop Singles Sales. Both titles charted on Singles & Tracks at the time of release and so are collectively credited on Singles Sales. However, "Fallin'" receives full sales credit on Singles & Tracks since it had more cumulative airplay at R&B radio at the time of retail release. Initially signed to So So Def/Columbia, Keys released her debut album, *Songs in A Minor*, June 26; it will enter Top R&B/Hip-Hop Albums next issue.

In the meantime, this issue proves to be a relatively big week for R&B/hip-hop album releases, as the debuts on Top R&B/Hip-Hop Albums—14 in total—include the top three slots: **D12's** *Devil's Night*, **Luther Vandross's** eponymous release, and **Sisqó's** *Return of Dragon*, respectively, all selling more than 100,000 units overall. D12 simultaneously released its single "Purple Hills," which enters at No. 9 on Singles Sales and, combined with the additional 2.1 million audience, moves 67-28 on Singles & Tracks. "Purple Hills" debuted on last issue's Hot Rap Singles chart at No. 47 from street-date violations and moves more than 3,000 pieces at core stores, making it the Greatest Gainer on that chart. Vandross' first single, "Take You Out," a radio-only track, moves 19-22 on Hot R&B/Hip-Hop Airplay but retains its bullet, since its audience increased by 4%.

For Eric Ferris, Virgin's senior director of product management, choosing the single was a no-brainer. He recalls, "When they initially presented the album to us, Pharrell said, 'N*E*R*D is about sex, politics, and hip-hop.' We thought 'Lapdance' represented those things in a nutshell."

Ferris acknowledges that the duo's production reputation may give N*E*R*D an advantage over other new acts. "A lot of [their music] is in people's subconsciousness already," Ferris says. "Everywhere you turn, you hear their sound."

Even with that advantage, Virgin will be executing various marketing strategies, encompassing street teams, mix-show promotion, online marketing, and in-store play. "Lapdance" is also being worked at alternative rock stations like Boston's WFNX.

"Anytime you're introducing a new sound and new statement in music, it takes time," Ferris says. "Even though we have a head start because of their production success, we still have to be patient with the marketplace and make sure people get a chance to embrace the music."

Retailers think the Neptunes' success and name recognition will attract fans. "They've done so many hit singles in the past year that their album will definitely pique some interest," says Jim Stella, urban music buyer for Trans-World Entertainment. "We've been feeling some decent buzz on the 'Lapdance' track for the

past couple of months."

With *In Search Of . . .* on its way to store shelves, N*E*R*D is already eyeing its next project. "As soon as we get the time, we're going to make another album," Williams says. "This album is basically a soundtrack for listeners . . . a soundtrack for what's going on now in life and society."



Usher Returns. Arista's Usher is back on the charts with "U Remind Me," the first single from his August release, *8701*. Pictured taking a breather during the single's video shoot, from left, are TLC's Chilli, Usher, and director Dave Meyers.

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Billboard TOP R&B/HIP-HOP ALBUMS

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

JULY 7, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1/Hot Shot Debut						
1	NEW		1	D12 SHADY 490897*/INTERSCOPE (12.98/18.98)	DEVIL'S NIGHT	1
2	NEW		1	LUTHER VANDROSS J 20007 (12.98/18.98)	LUTHER VANDROSS	2
3	NEW		1	SISQO DRAGON/DEF SOUL 548836*/IDJMG (12.98/18.98)	RETURN OF DRAGON	3
4	1	1	3	ST. LUNATICS FO' REEL 014119/UNIVERSAL (12.98/18.98)	FREE CITY	1
5	2		2	SILK ELEKTRA 62642/EEG (12.98/18.98)	LOVE SESSIONS	2
6	3	3	7	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELKTRA 62639*/EEG (12.98/18.98)	MISS E...SO ADDICTIVE	1
7	7	5	3	SOUNDTRACK MURDER INC./DEF JAM 548832*/IDJMG (12.98/18.98)	THE FAST AND THE FURIOUS	5
8	5	6	8	DESTINY'S CHILD▲ COLUMBIA 61063/CRG (12.98 EQ/18.98)	SURVIVOR	1
9	NEW		1	RAY J ATLANTIC 83439*/AG (11.98/17.98)	THIS AIN'T A GAME	9
10	10	11	15	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	2
11	8	4	5	REDMAN ● DEF JAM 548381*/IDJMG (12.98/18.98)	MALPRACTICE	1
12	9	7	14	112▲ BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	1
13	6	2	3	TURK CASH MONEY 860926/UNIVERSAL (12.98/18.98)	YOUNG & THUGGIN'	2
14	NEW		1	SOUNDTRACK UNIVERSAL 014276 (12.98/18.98)	BABY BOY	14
15	11	9	5	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP	6
16	16	16	49	JILL SCOTT▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	2
Greatest Gainer						
17	20	19	13	INDIA.ARIE ● MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	3
18	4		2	AZ MOTOWN 013786*/UNIVERSAL (12.98/18.98)	9 LIVES	4
19	12	10	10	JANET▲ 2 VIRGIN 10144* (12.98/18.98)	ALL FOR YOU	1
20	18	18	15	TANK ● BLACKGROUND 50404* (12.98/16.98)	FORCE OF NATURE	1
21	13	8	4	SOUNDTRACK NY LA 493069*/INTERSCOPE (12.98/18.98)	WHAT'S THE WORST THAT COULD HAPPEN?	6
22	NEW		1	SOUNDTRACK FOX 20005/J (12.98/18.98)	DR. DOLITTLE 2	22
23	15	13	13	2PAC▲ 3 AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME	1
24	17	14	16	EVE▲ RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	1
25	14	12	5	TYRESE RCA 67984* (11.98/17.98)	2000 WATTS	4
26	19	15	9	CASE ● DEF SOUL 548626/IDJMG (12.98/18.98)	OPEN LETTER	2
27	21	17	32	MUSIQ SOULCHILD▲ DEF SOUL 548289*/IDJMG (11.98/17.98)	AJUSWANASEING (I JUST WANT TO SING)	4
28	NEW		1	BACKBONE AKA MR. FAT FACE 100 FEATURING SLIC PATNA UNIVERSAL 014117 (12.98/18.98) HS	CONCRETE LAW	28
Pacesetter						
29	36	36	42	DONNIE MCCLURKIN ● VERITY 43160/ZOMBA (10.98/16.98) HS	LIVE IN LONDON AND MORE...	22
30	22	21	52	NELLY▲ FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
31	23	20	17	PROJECT PAT ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	2
32	24	22	37	JA RULE▲ 2 MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
33	29	27	14	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	2
34	25	24	7	HI-TEK RAWKUS 50171*/PRIORITY (16.98 CD)	HI-TEKNOLOGY	12
35	28	28	33	R. KELLY▲ 3 JIVE 41705*/ZOMBA (12.98/18.98)	TP-2.COM	1
36	27	25	12	GINUWINE ● EPIC 69622* (12.98 EQ/18.98)	THE LIFE	2
37	30	30	6	SYLEENA JOHNSON JIVE 41700/ZOMBA (11.98/17.98) HS	CHAPTER 1: LOVE, PAIN & FORGIVENESS	16
38	31	32	36	LUDACRIS▲ 2 DISTURBIN' THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	2
39	26	23	10	SUNSHINE ANDERSON ● SOULIFE/ATLANTIC 93011*/AG (11.98/17.98)	YOUR WOMAN	2
40	32	35	5	PASTOR TROY MADD SOCIETY 014173/UNIVERSAL (12.98/18.98)	FACE OFF	13
41	35	33	46	SHAGGY▲ MCA 112096* (11.98/17.98)	HOTSHOT	1
42	33	29	5	CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)	CITY HIGH	23
43	34	26	35	OUTKAST▲ 3 LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
44	37	34	8	JT MONEY FREEWORLD 27069*/PRIORITY (11.98/17.98)	BLOOD SWEAT AND YEARS	9
45	38	37	27	SNOOP DOGG▲ NO LIMIT 23225*/PRIORITY (12.98/18.98)	THA LAST MEAL	1
46	NEW		1	ESHAM OVERCORE 2260*/TVT (10.98/16.98) HS	TONGUES	46

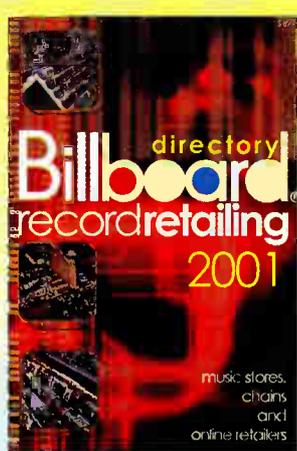
47	48		3	THE LOVE DOCTOR MARDI GRAS 1055 (10.98/16.98) HS	DOCTOR OF LOVE	47
48	NEW		1	CECE WINANS WELLSRING GOSPEL 51826/SPARROW (12.98/17.98)	CECE WINANS	48
49	49	44	13	JESSE POWELL SILAS 112401/MCA (12.98/18.98)	JP	18
50	44	41	3	SNYPAZ RAP-A-LOT 10367/VIRGIN (12.98/17.98) HS	LIVIN' IN THE SCOPE	41
51	39	45	8	REMEDY FIFTH ANGEL 7001 (11.98/16.98) HS	THE GENUINE ARTICLE	30
52	50	40	17	DIRTY NFINITY 013557/UNIVERSAL (12.98/18.98)	THE PIMP & DA GANGSTA	19
53	55	49	29	3LW▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	19
54	42	47	32	SADE▲ 2 EPIC 85185 (12.98 EQ/18.98)	LOVERS ROCK	2
55	47	39	12	SOUNDTRACK GOSPO CENTRIC 70035/ZOMBA (11.98/17.98)	KINGDOM COME	18
56	41	51	39	LIL BOW WOW▲ 2 SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	3
57	51	48	3	KOOL KEITH OVERCORE 2270*/TVT (10.98/16.98) HS	SPANKMASTER	48
58	NEW		1	NUWINE REAL DEAL 70629/ORPHEUS (9.98/15.98)	GHETTO MISSION	58
59	45	43	6	OLIVIA J 20001 (11.98/17.98)	OLIVIA	22
60	46	38	7	D.P.G. D.P.G. 1001 (12.98/17.98) HS	DILLINGER & YOUNG GOTTI	26
61	53	50	31	DAVE HOLLISTER ● DEF SQUAD/DREAMWORKS 45027*/INTERSCOPE (11.98/17.98)	CHICAGO '85... THE MOVIE	10
62	59	66	7	STRETCH ARMSTRONG SPIT 1601*/LANDSPEED (17.98 CD) HS	STRETCH ARMSTRONG PRESENTS SPIT	53
63	56	53	5	JIGMASTAS BEYOND REAL 016*/LANDSPEED (17.98 CD) HS	INFECTIOUS	53
64	57	60	5	KARDINAL OFFSHALL MCA 112569* (12.98/18.98)	FIRESTARTER VOLUME 1 — QUEST FOR FIRE	57
65	40	31	5	STICKY FINGAZ UNIVERSAL 157990 (12.98/18.98)	[BLACK TRASH] THE AUTOBIOGRAPHY OF KIRK JONES	10
66	54	42	10	ANGIE MARTINEZ ELEKTRA 62366/EEG (12.98/18.98)	UP CLOSE AND PERSONAL	7
67	RE-ENTRY		21	SOUNDTRACK▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	2
68	NEW		1	J.A.G. BLAKCITY 1004 (11.98/17.98)	STRAIGHT TO THE POINT	68
69	79	80	14	YOLANDA ADAMS ELEKTRA 62629/EEG (12.98/18.98)	THE EXPERIENCE	24
70	52	46	14	JON B EDMONDS 69998/EPIC (11.98 EQ/17.98)	PLEASURES U LIKE	3
71	NEW		1	CHICO & COOLWADDA MCA 112311 (12.98/18.98) HS	WILD 'N THA WEST	71
72	73	71	11	VARIOUS ARTISTS MOST WANTED EMPIRE 0005* (11.98/16.98)	OFF THE TANK COMPILATION	48
73	72		2	CAPONIAC TOMOBOOM 1107 (11.98/16.98)	CAPONIAC	72
74	60	52	9	KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK	9
75	NEW		1	OUTSIDAZ RUFFLIFE 61201* (12.98/17.98) HS	THE BRICKS	75
76	75	75	35	JAY-Z▲ 2 ROC-A-FELLA/DEF JAM 548203*/IDJMG (12.98/18.98)	THE DYNASTY ROC LA FAMILIA (2000 —)	1
77	NEW		1	RAM SQUAD JCOR 860935*/INTERSCOPE (11.98/17.98)	RANDOM ACCESS MONEY	77
78	64	67	37	MR. C THE SLIDE MAN UNIVERSAL 159807 (12.98/18.98) HS	CHA-CHA SLIDE	20
79	58	54	5	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
80	71	79	58	EMINEM▲ 8 WEB/AFTEMATH 490629*/INTERSCOPE (12.98/18.98)	THE MARSHALL MATHERS LP	1
81	76	73	22	DREAM▲ BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	11
82	66	63	5	NIKKA COSTA CHEEBA SOUND 10096*/VIRGIN (12.98/17.98) HS	EVERYBODY GOT THEIR SOMETHING	63
83	69	62	35	TAMIA ● ELEKTRA 62516/EEG (11.98/17.98)	A NU DAY	8
84	63	65	6	LEXI... REAL DEAL 70626/ORPHEUS (9.98/15.98)	AND THAT'S THE WAY IT IS	63
85	43		2	SOUNDTRACK MUSIC WORLD/COLUMBIA 85846/CRG (18.98 EQ CD)	MTV'S HIP HOPERA: CARMEN	43
86	67	55	29	K-CI & JOJO▲ MCA 112398 (12.98/18.98)	X	3
87	86	70	11	5TH WARD WEBBIE MOST WANTED EMPIRE 0006* (11.98/16.98) HS	GHETTO PLATINUM	50
88	94	92	60	MARY MARY ● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98)	THANKFUL	22
89	68	64	28	XZIBIT▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98)	RESTLESS	1
90	61	59	16	KOFFEE BROWN DIVINE MILL 14662*/ARISTA (11.98/17.98)	MARS/VENUS	7
91	74	57	18	DJ CLUE ● ROC-A-FELLA/DEF JAM 542325*/IDJMG (12.98/18.98)	DJ CLUE? THE PROFESSIONAL 2	1
92	70	58	14	SOUNDTRACK WARNER BROS. 48058* (12.98/18.98)	THE BROTHERS	9
93	78	72	22	JENNIFER LOPEZ▲ EPIC 63786 (12.98 EQ/18.98)	J.L.O	1
94	62	61	12	YUKMOUTH RAP-A-LOT 10042/VIRGIN (12.98/17.98)	THUG LORD: THE NEW TESTAMENT	17
95	82	81	84	DR. DRE▲ 6 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	DR. DRE — 2001	1
96	65	90	31	ERYKAH BADU▲ MOTOWN 153259*/UNIVERSAL (12.98/18.98)	MAMA'S GUN	3
97	92	86	16	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION	40
98	83	88	39	MYSTIKAL▲ 2 JIVE 41696*/ZOMBA (12.98/18.98)	LET'S GET READY	1
99	87	69	40	SHYNE ● BAD BOY 73032*/ARISTA (11.98/17.98)	SHYNE	2
100	95		90	YOLANDA ADAMS▲ ELEKTRA 62439/EEG (12.98/18.98) HS	MOUNTAIN HIGH... VALLEY LOW	5

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

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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

PLUG IN 2001 TOPICS INCLUDE:

The Labels Strike Back:
Were the Lawsuits Beneficial?

Distribution And Retailing:
Surviving The Competition

The Future of File-Sharing:
Next-Generation Solutions

The Bottom Line:
New Models For The Digital Revolution

Legislation And Digital Rights:
Protect or Control?
(Roundtable Discussion Presented by Billboard)



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the labels strike back

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JULY 7, 2001

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1/GREATEST GAINER/SALES' section with 'U REMIND ME' by Usher at #1.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'Hot Shot Debut' section with 'DANCE WITH ME' by DJ JONES at #66.

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

Hot R&B/Hip-Hop Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'PEACHES & CREAM' and 'MUSIC'.

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

HOT R&B/HIP-HOP RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs with recurrent airplay.

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

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

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

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

Hot R&B/Hip-Hop Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles sales.

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Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles sales.

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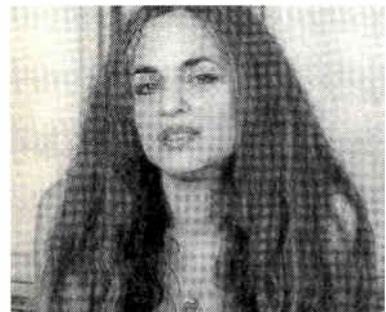
Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles sales.

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

Vanessa Daou Finally Talks About Love On EQ8R Album

LOVE IS IN THE AIR: Throughout the '90s, the husband/wife musical partnership of Peter & Vanessa Daou seamlessly merged elements of pop, jazz, and electronica to create some of the most intoxicating, exhilarating, and seductive soundscapes for dancefloors, lounges, and bedrooms.

Card-carrying members of the club community surely remember the Daou's genre-defying debut,



DAOU

1992's *Head Music* (Columbia), and its single "Surrender Yourself," which topped the *Billboard* Hot Dance Music/Club Play chart. Such subsequent singles as "Give Myself to You" and "Are You Satisfied?," both on Tribal, proved the Daou was on a serious mission: to rethink the parameters of contemporary rhythm-based music.

Two years later, singer/songwriter Vanessa stepped out as a solo artist—of course, with producer/keyboardist Peter by her side. The artist's two albums for Lotus/Krasnow Entertainment/MCA, the sexual *Zipless* and the introspective *Slow to Burn*, respectively spawned the No. 1 Club Play hits "Sunday Afternoons" and "Two to Tango."

In the late '90s, the songstress released *Plutonium Glow* (on the Internet-based label Daou Music) and *Dear John Coltrane* (on Oxygen



by Michael Paoletta

Music Works). Last November, EMI Music France issued Vanessa Daou's *Make You Love*—easily the artist's most honest, pop-leaning, and (dare we say) best collection to date.

Tracks like "You," "Juliette," "Bittersweet," and a cover of Jane's Addiction's "I Would for You" are pure bliss. Ditto for "Show Me" and "A Little Bit of Pain," which were featured, respectively, on an episode of *Dawson's Creek* and the Lifetime TV movie *Sex, Lies & Obsession*.

On Tuesday (3), *Make You Love* arrives in the U.S. via the Daou's Caroline-distributed EQ8R Music. The set's first single, the sublime "A Little Bit of Pain (II)," with remixes by Danny Tenaglia, should be in stores by late summer. During a recent conversation, the couple talked excitedly about *Make You Love*, their French connection, and the future.

How did the deal with EMI France occur?

Vanessa: About two years ago, [French singer] Étienne Daho e-mailed us out of the blue, telling us how much he liked our music, how he had all my albums in his collection. This led to many phone conversations and e-mails. At the time, we were both working on our own projects. He asked me if I would duet with him on a track for his album [a cover version of Vanessa's "Make Believe" from *Plutonium Glow*]. Overcoming my fear of flying, I, along with Peter, flew to France, and as we were recording the song, the three of us developed this great friendship.

Did Daho help in securing your label deal in France?

Peter: In a way, yes. When Étienne's album [*Corps et Armes*, Virgin/EMI France] was released, it went to No. 1, and Vanessa started getting all this attention and label interest. We decided it made the most sense to go with EMI. Last November and December, Étienne invited Vanessa to tour with him throughout France. It was great exposure for Vanessa. Now, Étienne is talking about doing a bilingual duets album with Vanessa.

On past recordings, there was always a wall, a distance, a sense of mystery between the singer and the listener. With *Make You Love*, I feel like I'm directly connecting with Vanessa. In essence, it seems like your most personal album to date.

Vanessa: That's very accurate. Looking back, it's a document of a love story—although I won't say

with whom. The words and songs deal with all the permutations of love that I feel, my experiences, and the people involved. If I've succeeded, you shouldn't be able to tell where my experiences begin and where somebody else's begin and where they merge or drift apart. Ultimately, this album is like my philosophy of love.

It's funny you should say that, because the "L" word, which you've never been fond of using in your lyrics, appears more than once on this album.

Peter: We always had a problem with the word "love." Actually, we with using the word in songs, primarily because everybody else tosses it around so freely. We've always preferred to write

about love without ever mentioning the actual word. Now, after 14 years of marriage, Vanessa [who writes the bulk of the lyrics] said, "I want

to talk about love."
What was the catalyst for this?
Vanessa: When I was writing the
(Continued on page 34)



- **Depeche Mode**, "I Feel Loved" (Mute/Reprise single). Last March, DJ/producer Danny Tenaglia premiered his delicious remix of "I Feel Loved" at his annual must-attend bash held during the Winter Music Conference in Miami. On Tuesday (3), promo-only 12-inches—complete with Tenaglia's 14-minute Labor of Love mix—will be delivered to club DJs. For "I Feel Loved," the second single from Depeche Mode's *Exciter* album, Tenaglia (along with keyboard wiz Peter Daou) has fashioned hypnotic beats and rhythms that fondly recall tracks by Giorgio Moroder and Tantra. A commercial street date for the track has been set for early August. While others have remixed the song, including Thomas Brinkmann, one really need look no further than Tenaglia's postcard-perfect journey. Expect this to top the *Billboard* Hot Dance Music/Club Play chart—just as its predecessor, "Dream On," did.

- **MAW Featuring Puppah Nas-T & Denise**, "Work" (MAW single). From *Masters at Work's* much-anticipated forthcoming album, *Our Time Is Coming*, "Work" is well-poised to dominate Ibiza, Spain's dancefloors this summer. The track's sexy Soca-inflected rhythms coupled with Denise's ferocious delivery make for one sweat-soaked workout.

- **Basement Jaxx**, "Romeo" (XL Recordings/Astralwerks single). Just try sitting this one out! The first single from the U.K. duo's new album, *Rooty*, the pop-splashed, radio-primed "Romeo" overflows with punky synth effects, booty-bumpin' beats, and the sassy vocals of Kele le Roc. Also included are two bonus tracks: the Carnival-ready "Bongoloid" and the electro-spiked "Camberwell Skies."

- **Automagic**, "Baby Put My Mind at Ease" (Captivating single). The second single from this New York independent label has been making some major waves—thanks to influential DJs like Jeannie Hopper, Nicky Siano, and David Morales seriously embracing it. Raw and funky, "Baby Put My Mind at Ease" easily conjures up such aural pleasures as *Loose Joints*' "Is It All Over My Face" and Taana Gardner's "When You Touch Me."

- **Deepswing**, "In the Music" (Rise/Time Italy single). Go directly to Superchumbo's High Octave mix, which is awash in tribal beats, futuristic synth pads, spiky keyboards, and mantra-like male vocals. Simply irresistible.

Incentive Releases 'Shakadelic' Santos

BY CHUCKY

LONDON—2001 was a remarkable year for Sante Pucello, who records as Santos. The Italian producer went from relative obscurity to international success story when his nu-disco single "Camels" was picked up by Ministry of Sound associate label Incentive.

The ensuing grueling work schedule—which included remixing for the likes of Robbie Rivera, Roger Sanchez, Fatboy Slim, and Pepe Deluxe—led to a collapse and hospitalization earlier this year. Now, fully recovered, Santos is gearing up for the release of his debut album, *RU Shakadelic?*, due July 16 on Incentive. (Universal will issue the album in the Benelux territory.)

"The influences you hear on the album are pretty varied," explains Incentive managing director Nick



SANTOS

Halkes. "We like the way he's carving his own niche rather than slavishly following other people."

Over the years, Santos has worked with obscure classical guitarist and Ash Ra Tempel collaborator Manuel Göttsching, whose "E2-E4" greatly inspired Italian outfit Sueño Latino's 1989 Balearic hit "Sueño Latino."

"Listening to Manuel's work, I felt the same wish to experiment and the love for the hypnotic music construction," says Santos, who met Göttsching in Bologna last February. The pairing resulted in the chill-out track "Intimate," which fuses Göttsching's lilting guitar work with Santos' web of beats. *RU Shakadelic?* also finds the artist collaborating with vocalist Diane Charlamagne ("Pray") and Polaroid chanteuse Dan Rowe ("Hear My Soul"). The set's second single, "3-2-1 Fire!," streeted June 18.

Mindful of Italy's geographical cultural, economic, and musical divide—in the north, the sounds are minimal and rooted in techno, while soulful rhythms reign in the south

—Santos is keen to distance himself from both camps, insisting that his music is different.

"My music is instinctive and not reasoned," explains Santos, whose songs are published by Peer Music/Edizioni Musicali Camaleonte. "A track can have some technical problems—a crazy edit or a kick drum that doesn't necessarily pump. But if listening to it gives you something magic, then the track is perfect."

Santos, who lives outside of Rome in Frosinone (where he was born), confirms he was raised on a steady diet of disco. He says artist/producers like Giorgio Moroder, Gino Soccio, and Ferrone greatly influenced him. Already, he has collaborated with numerous producers, including Claudio Coccoluto and Enrico "Black Legend" Ferrari. Earlier this year, Santos and Dino Lenny recorded "Peak" (Nucamp Records) under the guise of the Datalife moniker.

"Camels" originally surfaced on Bologna-based Expanded Records two years ago. According to Santos, the structure of the record was troublesome—its plentiful breaks made it difficult for mixing. Because of this, he says, it didn't get the exposure it deserved. Fortunately, Ibiza, Spain-playing DJs like Eddie Lock (of U.K. independent Lock Records) and Judge Jules embraced the track's discernible opening strings and incendiary disco loop.

In a special arrangement with Expanded, Lock Records released "Camels" in the U.K. last summer. By summer's end, Incentive licensed the track—as did Ultra Records in the U.S. Both labels issued the single in January.

"We knew 'Camels' was a hot record and that it would go top 10 in the U.K.," Halkes notes. Following the success of the single in the U.K., Halkes visited Santos in Italy, where he says he was further impressed by the artist's work in progress.

Halkes says, "Incentive is always looking for artists that have a unique position in the market. We felt Santos was making some really interesting music."

To raise awareness of Santos and *RU Shakadelic?*, Halkes says, special promotions are featured online at Santosmusic.com. And in an exclusive agreement, Worldpop.com is previewing various tracks from the album.

Santos, who is managed and booked by Marco Gallerani of Bologna-based Expanded, is currently on a DJ tour of Europe.

Billboard. Dance Breakouts

JULY 7, 2001
CLUB PLAY

1. NAME OF THE GAME
THE CRYSTAL METHOD OUTPOST
2. YOU ARE ALIVE FRAGMA GROOVILICIOUS
3. IT'S ALRIGHT CHILI HI FLY RAZOR & TIE
4. KEEP IT COMING 7
FEATURING MONA MONET KING STREET
5. ALONE SAL & SANDY B NERVOUS

MAXI-SINGLES SALES

1. I WONDER NOMAD RASAM
2. ONLY LOVE CAN BREAK YOUR HEART
CYPRUS JELLYBEAN
3. SUNSHINE TIN STAR v2
4. FEEL LIKE SINGING SANDY B NERVOUS
5. POP 'N SYNC JIVE

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

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KEYNOTES

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
◀ No. 1 ▶					
1	2	3	7	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX) NERVOUS 20477 1 week at No. 1	KIM ENGLISH
2	8	14	5	KEEP CONTROL GROOVILICIOUS 250/STRICTLY RHYTHM	SONO
3	3	4	7	SURVIVOR COLUMBIA 79566 †	DESTINY'S CHILD
4	6	9	6	PLAY EPIC PROMO †	JENNIFER LOPEZ
5	4	5	9	HIDE U STAR 69 1218	SUZANNE PALMER
6	1	2	9	YOU'RE THE WORST THING FOR ME TOMMY BOY SILVER LABEL 2242/TOMMY BOY	PUSAKA FEAT. THEA AUSTIN
7	9	12	8	TOUCH ME KINETIC PROMO	RUI DA SILVA FEATURING CASSANDRA
8	10	16	4	LADY MARMALADE INTERSCOPE 497066 †	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
9	5	6	8	DERB GROOVILICIOUS 249/STRICTLY RHYTHM	DERB
10	13	17	6	IT'S GONNA BE ALRIGHT V2 27697	PUSSY 2000
11	7	1	9	GET IT UP (THE FEELING) STRICTLY RHYTHM 12601	ULTRA NATE
12	15	25	5	NEVER ENOUGH MSU 101/STRICTLY RHYTHM	BORIS DLUGOSCH FEATURING ROISIN
13	14	18	6	DRUMS COME ALIVE D07D0TD0T 003	TOMBA VIRA
14	17	26	6	SWEET SURRENDER NETTWERK PROMO	SARAH MCLACHLAN
15	11	11	8	MAYBE LAFACE PROMO/ARISTA	TONI BRAXTON
16	12	7	11	DREAM ON MUTE 44982/REPRISE †	DEPECHE MODE
17	24	29	5	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M PROMO/INTERSCOPE †	SAMANTHA MUMBA
18	29	39	4	LIVE TO TELL LOGIC 86190	LUCREZIA
19	25	31	5	RELAX (REMIXES) STAR 69 1221	FRANKIE GOES TO HOLLYWOOD
20	16	10	11	LOVE IN TRAFFIC COLUMBIA PROMO	SATOSHI TOMIIE FEATURING KELLI ALI
21	28	34	4	UP IN THE AIR G2 021/STRICTLY RHYTHM	CRUZ & BAGZ
22	32	37	4	SUNSHINE V2 27694	TIN STAR
23	26	28	7	SHAKE UP THE PARTY LAFACE PROMO/ARISTA †	JOY ENRIQUEZ
24	18	21	7	HERE WE GO AGAIN STRICTLY RHYTHM 12602	SOUL DUJOUR
25	20	8	12	IN THESE SHOES WARNER BROS. 42360	BETTE MIDLER
26	35	46	3	THE UNDERGROUND TOMMY BOY SILVER LABEL 2247/TOMMY BOY	RHYTHM MASTERS
27	38	48	3	WE COME 1 CHEEKY PROMO/ARISTA	FAITHLESS
28	31	30	5	ALL I DO (IS THINK ABOUT YOU) RADIKAL 99061	CLEPTOMANIACS
29	19	15	11	OUT OF NOWHERE EPIC 79576	GLORIA ESTEFAN
◀ Power Pick ▶					
30	42	—	2	I GOT MY PRIDE TOMMY BOY SILVER LABEL 2267/TOMMY BOY	BARRY HARRIS FEAT. PEPPER MASHAY
31	21	20	12	WHAT'S ON YOUR MIND (PURE ENERGY)-(REMIXES) TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
32	34	41	4	RISING SIX DEGREES 5540	SYLK 130 FEATURING KATHY SLEDGE
33	22	19	11	BANG THE DRUM 4 PLAY 2033	ABEL
34	30	22	9	MY BEAT TOMMY BOY SILVER LABEL 2230/TOMMY BOY	BLAZE FEATURING PALMER BROWN
35	36	42	4	ASTOUNDED GRAND ROYAL PROMO/VIRGIN †	BRAN VAN 3000 FEATURING CURTIS MAYFIELD
36	27	24	11	BEAUTIFUL V2 27689 †	MANDALAY
◀ Hot Shot Debut ▶					
37	NEW ▶	1	1	SOMEONE TO CALL MY LOVER VIRGIN PROMO †	JANET
38	NEW ▶	1	1	PLANETS OF THE UNIVERSE REPRISE PROMO	STEVIE NICKS
39	23	13	11	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS. †	MADONNA
40	39	35	7	WITHOUT YOU XTREME 831	DIGITAL ALLIES FEATURING RICHARD L
41	46	—	2	REMINISCIN' REAL DEAL 70634/ORPHEUS	SAISON FEATURING CECE PENISTON
42	NEW ▶	1	1	YOU SET ME FREE GROOVILICIOUS 248/STRICTLY RHYTHM	ABIGAIL
43	41	38	6	ORDINARY WORLD GROOVILICIOUS 247/STRICTLY RHYTHM	AURORA FEATURING NAIMEE COLEMAN
44	NEW ▶	1	1	ROMEO XL 38783/ASTRALWERKS	BASEMENT JAXX
45	33	27	12	LET THE MUSIC USE YOU UP STAR 69 215	CELEDA
46	48	—	2	INSIDE YOUR SECRET JAVA PROMO/CAPITOL	CELESTE PRINCE
47	NEW ▶	1	1	HEARD IT ALL BEFORE SOULIFE 95523/ATLANTIC †	SUNSHINE ANDERSON
48	NEW ▶	1	1	ELECTRIC AVENUE (REMIXES) STRICTLY RHYTHM 12610	EDDY GRANT
49	NEW ▶	1	1	A WHITER SHADE OF PALE NEMO STUDIO/ANGEL 79374/CAPITOL †	SARAH BRIGHTMAN
50	44	43	10	BEAUTIFUL STRANGE BEDROCK 1001/PIONEER †	BEDROCK

○ 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	8	SURVIVOR (T) (X) COLUMBIA 79566/CRG †	DESTINY'S CHILD
2	2	2	9	WHAT IT FEELS LIKE FOR A GIRL (T) (X) MAVERICK 42372/WARNER BROS. †	MADONNA
3	6	6	6	FILL ME IN (T) (X) WILDSTAR/ATLANTIC 88098/AG †	CRAIG DAVID
4	4	3	19	STRANGER IN MY HOUSE (T) (X) ELEKTRA 67173/EEG †	TAMIA
5	5	4	3	A WHITER SHADE OF PALE/A QUESTION OF HONOUR (X) NEMO STUDIO 79374/ANGEL †	SARAH BRIGHTMAN
◀ Greatest Gainer ▶					
6	30	—	2	WHERE THE PARTY AT (T) SO SO DEF/COLUMBIA 79605/CRG †	JAGGED EDGE WITH NELLY
7	3	5	5	I DO!! (T) (X) ARISTA 13973 †	TOYA
8	7	7	18	BY YOUR SIDE (T) (X) EPIC 79544 †	SADE
9	8	9	9	DREAM ON (T) (X) MUTE/REPRISE 44982/WARNER BROS. †	DEPECHE MODE
10	12	12	45	MUSIC (T) (X) MAVERICK 44909/WARNER BROS. †	MADONNA
11	13	10	7	STAR 69 (WHAT THE F**K) (T) (X) SKINT/ASTRALWERKS 38777/VIRGIN †	FATBOY SLIM FEAT. ROLAND CLARK
12	10	11	18	LOVE DON'T COST A THING (T) (X) EPIC 79547 †	JENNIFER LOPEZ
13	15	13	29	LADY (HEAR ME TONIGHT) (T) (X) BARCLAY 587900/MCA †	MODJO
14	19	21	34	SANDSTORM (T) (X) GROOVILICIOUS 227/STRICTLY RHYTHM †	DARUDE
15	20	16	61	DESERT ROSE (X) A&M 497321/INTERSCOPE †	STING FEATURING CHEB MAMI
16	21	18	14	LOOK AT US (T) (X) PLAYLAND 50193/PRIORITY †	SARINA PARIS
17	18	20	24	CASTLES IN THE SKY (T) (X) ROBBINS 72046 †	IAN VAN DAHL FEATURING MARSHA
18	16	19	24	DON'T TELL ME (T) (X) MAVERICK 44910/WARNER BROS. †	MADONNA
19	9	8	4	LOADED (T) (X) COLUMBIA 79596/CRG	RICKY MARTIN
20	17	—	2	LADY MARMALADE (T) INTERSCOPE 497066 †	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
21	14	14	15	I TURN TO YOU (T) (X) VIRGIN 38773 †	MELANIE C
22	23	25	28	CAN'T FIGHT THE MOONLIGHT (T) (X) CURB 77098 †	LEANN RIMES
23	25	24	5	DAMAGED (T) (X) NEBULOUS 003	PLUMMET
24	26	23	29	STRONGER (T) (X) JIVE 79405 †	BRITNEY SPEARS
25	11	15	45	MARIA MARIA (T) (X) ARISTA 13774 †	SANTANA FEATURING THE PRODUCT G&B
◀ Hot Shot Debut ▶					
26	NEW ▶	1	1	HEARD IT ALL BEFORE (T) SOULIFE/ATLANTIC 95523/AG †	SUNSHINE ANDERSON
27	22	26	14	OPTICON (T) (X) WARNER SUNSET/ELEMENTREE/REPRISE 44976/WARNER BROS.	ORGY
28	24	17	30	ONE MORE TIME (T) (X) VIRGIN 38758 †	DAFT PUNK
29	NEW ▶	1	1	PLANET ROCK (REMIXES) (T) (X) TOMMY BOY SILVER LABEL 2266/TOMMY BOY	PAUL OAKENFOLD PRESENTS AFRIKA BAMBATAA & THE SOUL SONIC FORCE
30	RE-ENTRY	4	4	FEELIN' ME (T) (X) BAB 18246/EDEL ENTERTAINMENT	KIM SOZZI
31	NEW ▶	1	1	MAKE IT VIBRATE (M) (X) DARKSIDE 003	RISING SON
32	34	22	37	MY LOVE IS YOUR LOVE (T) (X) ARISTA 13729 †	WHITNEY HOUSTON
33	33	29	41	MOST GIRLS (T) (X) LAFACE 24490/ARISTA †	PINK
34	32	33	3	BUMPIN' & JUMPIN' (THE MICHAEL T. DIAMOND MIX) (T) (X) NERVOUS 20477	KIM ENGLISH
35	28	36	3	LIVE TO TELL (T) (X) LOGIC 86190	LUCREZIA
36	31	28	8	CHILLIN' (T) (X) BARCLAY 587077/MCA	MODJO
37	27	27	6	IN THESE SHOES (T) (X) WARNER BROS. 42360	BETTE MIDLER
38	39	31	9	PLAYED-A-LIVE (THE BONGO SONG) (T) (X) MCA 158893	SAFRI DUO
39	37	30	9	OUT OF NOWHERE (T) (X) EPIC 79576	GLORIA ESTEFAN
40	40	38	60	KERNKRAFT 400 (T) (X) RADIKAL 99027 †	ZOMBIE NATION
41	29	34	5	GROOVEJET (IF THIS AIN'T LOVE) (T) (X) BIG BEAT/ATLANTIC 85031/AG †	DJ SPILLER
42	36	39	11	WHAT'S ON YOUR MIND (PURE ENERGY)-(REMIXES) (T) (X) TOMMY BOY SILVER LABEL 2209/TOMMY BOY	INFORMATION SOCIETY
43	44	42	68	SAY MY NAME (T) (X) COLUMBIA 79346/CRG †	DESTINY'S CHILD
44	NEW ▶	1	1	I'LL FLY WITH YOU (L'AMOUR TOUJOURS) (T) ARISTA 13998	GIGI D'AGOSTINO
45	38	32	14	EVERYTIME YOU NEED ME (T) (X) GROOVILICIOUS 240/STRICTLY RHYTHM	FRAGMA FEAT. MARIA RUBIA
46	48	35	28	SOUTH SIDE (T) (X) V2 27676 †	MOBY FEATURING GWEN STEFANI
47	RE-ENTRY	12	12	I LIKE THEM GIRLS (T) RCA 60418 †	TYRESE
48	41	41	50	JUMPIN', JUMPIN' (T) (X) COLUMBIA 79446/CRG †	DESTINY'S CHILD
49	47	48	3	DAMN THAT DJ MADE MY DAY (T) (X) TOMMY BOY SILVER LABEL 2256/TOMMY BOY	ADRENALINE
50	NEW ▶	1	1	YOU MAKE ME FEEL... (MORE & MORE) (T) (X) CUTTING 449 †	BECCA

DANCE TRAX

(Continued from page 32)

songs for this album, I thought of making love and what it means. For me, love is an obsession, it's inspiring. By focusing on love, I discovered how I love, how others love, and what it means to make somebody else love. You know, the whole thing when you're in love: You look your best and act your best to make the other person fall in love with you. I mean, you're already in love with that person. It's like one big dance, a struggle between two people, or however many there are, to

get each other to feel that love—in the same kind of intensity.

Was the album difficult to make?

Vanessa: Absolutely, because I wanted everything to be 100% honest. It had to flow, with a beginning, a middle, and an end. Peter and I did a lot of creative arguing in the studio, which is the only place we ever fight. We both have such strong beliefs, and this really comes out in the creative process. I knew I wanted good, classic, so-called pop songs—Daou style.

Are there any special promotions planned for the album?

Peter: Many retail chains—including HMV, Virgin, and Tower—have already said they want this album for their listening stations. This will be accompanied by major price and positioning. We've hired Giant Step to handle all the street promotion. Except for a video, we're doing everything a major label would do. And both Vanessa's [Vanessadaou.com] and the label's [Eq8r.com] Web sites will

feature special promotions and music. We're definitely going to pace ourselves with this record. By September, Vanessa should be on the road touring.

There have been rumors circulating that EQ8R will issue a Vanessa "best of" set in the fall. Any truth to this?

Peter: Yes. I recently went through all our DATs and discovered a lot of tracks that were never released, as well as alternate versions of songs. So, the set

will feature the hits, the misses, and the never-before-heard.

And after that?

Vanessa: Well, a couple years ago, I took a break from recording and returned to school to complete my majors [art history and visual arts]. I ended up taking some biology courses and got completely hooked. I went to Brazil for an environmental art project/research that brought together the environment, art, and music. So, expect my next album to reflect this.

Lost Highway's 'Mountain' Packs Live 'O Brother' Tracks

BY JIM BESSMAN

NEW YORK—Lost Highway Records' July 24 release of *Down From the Mountain—Live Concert Performances by the Artists and Musicians of O Brother, Where Art Thou?* further extends the phenomenal success of the music from last year's hit Coen Brothers movie.

The disc showcases music from *Down From the Mountain*, a documentary film by D.A. Pennebaker and Chris Hegedus featuring live performances by the artists

and musicians of *O Brother*, from a May 2000 concert at the Ryman Auditorium in Nashville. The Cox Family, the Fairfield Four, Emmylou Harris, Chris Thomas King, Alison Krauss & Union Station, Dan Tyminski, Gillian Welch, and the Whites appear on *Down From the Mountain*, in most cases performing different songs from the ones they did on the platinum-plus *O Brother, Where Art Thou?* soundtrack album.

Also present are actress Holly

Hunter, who appears in the film and introduces the concert, and the late John Hartford, who hosted the show and whose version of "Big Rock Candy Mountain" is one of his last recordings.

"There was so much emotion in that concert," says Sharon White of the Whites, who are represented on the album by "Sandy Land." "John Hartford was the glue that held it together. He was familiar with all the people and the music, and someone said it was just like having a

patriarch introducing his family to the rest of the world."

Down From the Mountain "doesn't have a film like *O Brother* to drive it," says Luke Lewis, chairman of Lost Highway and sister label Mercury, "but it's not going out in a vacuum, either."

Lewis doesn't expect the album to sell "the same kind of numbers" as *O Brother* did. "If we do 10%, we'll be in pretty good shape, but I'm just happy to participate," he says. "That's how I feel, as a record company guy. This record is a bonus for us."

Lewis notes that the *O Brother, Where Art Thou?* soundtrack album was "a huge urban record," contradicting "the assumption by a lot of people that it was just a rural or Southern record. The sales spin a completely different tale, and we think we'll see the same kind of pattern on this one, which is really encouraging. We know there's an audience—outside that reached by mainstream country radio—who listen to the so-called Americana and bluegrass stations, and these folks can have a much bigger impact than any of us imagined."

Lewis expects *Down From the Mountain* to bask in the same "wonderful press" response the *O Brother* movie and soundtrack enjoyed. That press response, he notes, has continued with the recently premiered Pennebaker/Hegedus documentary and the June 13 reprise of the Ryman show at Carnegie Hall in New York, hosted by Elvis Costello and featuring a film tribute to Hartford.

"I'm not down from it yet," says White of the Carnegie Hall concert. Among those attending the sellout show was Borders Books & Music buyer John Bronicki.

"It was tremendous, and if it translates half as well on record as it did in person, I don't see why it won't have the same success as the original soundtrack," says Bronicki, who looks to "follow the same game plan" as the *O Brother* soundtrack's promotion at Borders, with a front-of-the-store listening program.

"Another good thing is that there's not a lot of overlap in the songs," Bronicki says. "So it gives people who haven't gone out to buy individual records by the soundtrack artists something else to hear before making the plunge. It's like having an extra way to take advantage of similar music without duplication, while getting one of the last John Hartford recordings."

Lost Highway now seeks to spread the *Down From the Mountain* documentary's current theatrical exposure beyond New York

and Nashville, as well as to find a TV outlet for it.

"After the Carnegie Hall show, everybody got fired up and was talking about a tour in the winter," Lewis says, "and it looks like it's coming together." The Carnegie Hall concert, he adds, "was as magical in its own way as the Ryman, so for any one of us who might have thought the Ryman was a fluke, there's no question that it travels well."

Since their participation in the *O Brother, Where Art Thou?* movie and the *Down From the Mountain* Ryman concert, the Whites have enjoyed a big increase in media attention and bookings, Sharon White says.

"I appreciate the Coen Brothers so much, because they appreciate this rootsy music," she says, "and it was important for them to do the concert at the Ryman because of its history. But more than what they've done for the Whites, I'm excited about the honor that the old music is being given and the way it's being received. The biggest thing about Carnegie Hall was that the people there genuinely knew what we were doing and were into it. It was the same level of excitement as being at a Dixie Chicks concert."

'I'm excited about the honor that the old music is being given and the way it's being received.'

—SHARON WHITE, THE WHITES

Hall Of Fame And Museum Elects Board; Yearwood, BR549, Texans Kick Off Tours

ON THE ROW: **Marty Stuart** has been elected for a sixth-consecutive term as president of the Country Music Hall of Fame and Museum's board of officers and trustees. Retired Gaylord Entertainment CEO and Country Music Hall of Fame member **E.W. "Bud" Wendell** was elected as a trustee and the board's new chairman. Curb Records chairman **Mike Curb** was elected executive VP. **Ernest Williams III**, president of Southern Fiduciary Group, was elected first VP, and **Wayne Halper**, head of label operation for DreamWorks in Nashville, was elected treasurer. Strategy Group president **Keel Hunt** was re-elected as secretary.

Also, the board elected six new officers for one-year terms: Sony Music Nashville president **Allen Butler**, Belmont University president **Dr. Robert Fisher**, Nashville Public Library executive director **Donna Nicely**, Warner Bros. Records president **Jim Ed Norman**, Nashville mayor **Bill Purcell**, and dean of Vanderbilt University's Blair School of Music **Mark Wait**. Three trustees were re-elected to three-year terms: **Almo Irving Music** senior VP **David Conrad**, Denny Properties executive VP **William Denny**, and longtime Nashville business leader **Janice Wendell**.

In other news, Nashville's Ryman Auditorium has been designated a National Historic Landmark by the National Park Service. The venue hosted a ceremony June 25 to unveil a plaque marking the recognition.

Tari Laes will close her Seattle-based independent promotion company July 2 after more than 20 years in the business, most of which was spent in Nashville. Laes plans to purchase and run a local delicatessen.

SIGNINGS: Texas-based country singer **Pat Green** has been signed to Universal's New York-based Republic Records imprint. He is the label's first country artist. Green previously recorded for his own Greenhorse label. His previous six albums have sold a combined 178,000 copies, according to SoundScan. His first Republic album is due Oct. 16.

Arista Nashville has signed 17-year-old singer **Kristy Lee** to a recording contract. In addition to her label contract, Lee recently signed with **Britney Spears'** newly formed production company. Spears will make a cameo appearance in Lee's first video. Lee, a native of Selma, Ore., is managed by **Marty Rendleman**, who also manages teen pop artist **Mikaila**.

Former Capitol artist **George Ducas** has signed a publishing deal with Paul Worley Productions.

Pinecastle Records has signed Virginia-based bluegrass band **Nothin' Fancy**. The group's debut album will be released next year. This fall, Pinecastle is scheduled to release a tribute album dedicated to the memory of bluegrass artist **Randall Hylton** that will feature Hylton's songs recorded by other Pinecastle artists. Proceeds benefit a college fund set up for Hylton's son.

ARTIST NEWS: **Trisha Yearwood** kicked off her Inside Out tour June 20 in New Orleans. Among the acts that will open for Yearwood during the summer are **Kim Richey**, **Irene Kelley**, **Phil Vassar**, the **Clark Family Experience**, and **Cyndi Thomson**.

Lucky Dog act **BR549** will perform July 25 for the U.S. troops in Bosnia. The band's world tour begins July 9 in Canada and visits London, Poland, and France.

Deana Carter has left Capitol (*Billboard Bulletin*, June 26) and is expected to announce a new deal soon. She recorded two albums for the label, including 1996's quintuple-platinum *Did I Shave My Legs For This?*

Sony Music Nashville will release *PBR: Dancing With Thunder*, an album of music about professional bull riding, later this year.

Among the contributing acts are **Billy Ray Cyrus**, **Charlie Daniels**, and **Montgomery Gentry**.

New MCA Nashville artist **Shannon Lawson** will open tour dates for **Wynonna** this summer, beginning July 19 in Vienna, Va.

Several Texas country artists, including **Cory Morrow**, **Kevin Fowler**, **Clay Blaker**, **Roger Creaiger**, and **Peter Dawson**, have banded together for a tour that kicks off Wednesday (4) in Austin, Texas. Comedian **Doug Moreland** hosts.

Chely Wright, **Luther Vandross**, and the **Pointer Sisters** are among the scheduled performers at the Capitol Fourth Concert Wednesday (4) on the West Lawn of the Capitol building in Washington, D.C., to be broadcast live on PBS. Wright is to perform with the 110-piece **National Symphony Orchestra**.

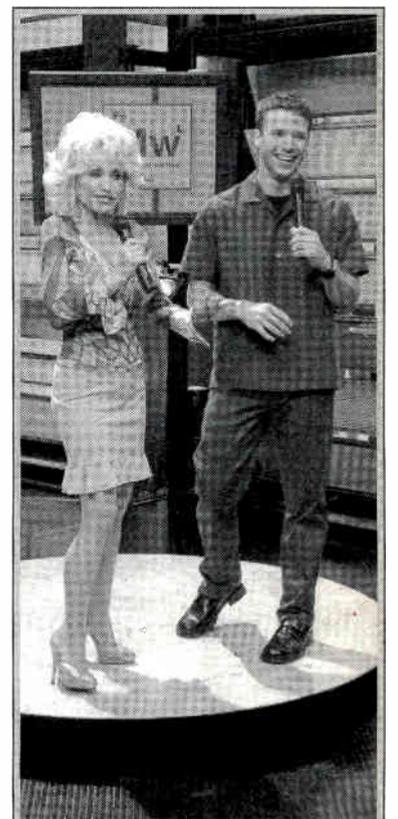
Naomi Judd has been hired to host a 2 1/2-hour daytime programming block on the WE: Women's Entertainment cable network, beginning Aug. 20. WE is a division of AMC Networks.

Tony Joe White has launched his own Web site, tonyjoewhite.net, to sell his latest acoustic album, *The Beginning*, as well as several previous albums.

For the record, the correct Web site address for **Chips Moman**, whose new venture was mentioned in this space last issue, is chipsmoman.com.



by Phyllis Stark



Dolly's Shining Moment. Dolly Parton recently premiered her video "Shine" on CMT's new show, *CMT Most Wanted Live*. Parton chatted with host Lance Smith about the new clip and her current album, *Little Sparrow* (Sugar Hill).

Billboard TOP COUNTRY ALBUMS

JULY 7, 2001

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	4	29	SOUNDTRACK ▲ MERCURY 170069 (11.98/18.98) 11 weeks at No. 1	O BROTHER, WHERE ART THOU?	1
2	2	3	47	SOUNDTRACK ▲ ² CURB 78703 (11.98/17.98)	COYOTE UGLY	1
3	3	2	9	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	SET THIS CIRCUS DOWN	1
4	5	5	57	LEE ANN WOMACK ▲ ² MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	1
5	6	7	39	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	1
6	7	6	37	SARA EVANS ● RCA 67964/RLG (11.98/17.98)	BORN TO FLY	6
7	4	1	3	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	INSIDE OUT	1
8	9	11	31	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	1
9	8	9	10	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEEPS & STRIPES	1
10	12	8	4	MARY CHAPIN CARPENTER COLUMBIA 85176/SONY (12.98 EQ/18.98)	TIME* SEX* LOVE*	6
11	10	12	95	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (12.98 EQ/18.98)	FLY	1
12	13	13	85	FAITH HILL ▲ ⁵ WARNER BROS. 47373/WRN (12.98/18.98)	BREATHE	1
13	11	10	4	BRAD PAISLEY ARISTA NASHVILLE 67008/RLG (11.98/17.98)	PART II	3
14	14	16	86	TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (10.98/16.98)	HOW DO YOU LIKE ME NOW?!	9
15	15	19	8	MONTGOMERY GENTRY COLUMBIA 62167/SONY (11.98 EQ/17.98)	CARRYING ON	6
16	16	15	38	TRAVIS TRITT ● COLUMBIA 62165/SONY (11.98 EQ/17.98)	DOWN THE ROAD I GO	8
17	18	17	21	LEANN RIMES ● CURB 77979 (11.98/17.98)	I NEED YOU	1
18	19	14	7	BILLY GILMAN ● EPIC 62087/SONY (11.98 EQ/17.98)	DARE TO DREAM	6
19	20	20	17	JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (10.98/16.98)	WHO I AM	2
20	17	18	87	GARY ALLAN ● MCA NASHVILLE 170101 (11.98/17.98)	SMOKE RINGS IN THE DARK	9
21	21	21	29	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK	18
◀ Greatest Gainer ▶						
22	36	37	30	CHRIS CAGLE CAPITOL 34170 (10.98/17.98) HS	PLAY IT LOUD	22
23	23	22	55	RASCAL FLATTS LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) HS	RASCAL FLATTS	14
24	22	26	33	ALAN JACKSON ● ARISTA NASHVILLE 69335/RLG (11.98/17.98)	WHEN SOMEBODY LOVES YOU	1
25	26	27	34	JAMIE O'NEAL MERCURY 170132 (11.98/17.98) HS	SHIVER	14
26	25	25	73	KEITH URBAN ● CAPITOL 97591 (10.98/16.98) HS	KEITH URBAN	17
27	28	29	111	SHEDAISY ▲ LYRIC STREET 165002/HOLLYWOOD (12.98/18.98) HS	THE WHOLE SHEBANG	6
28	24	23	20	DIAMOND RIO ARISTA NASHVILLE 67999/RLG (11.98/17.98)	ONE MORE DAY	5
29	29	30	47	JO DEE MESSINA ● CURB 77977 (11.98/17.98)	BURN	1
30	32	33	15	TRICK PONY WARNER BROS. 47927/WRN (11.98/17.98)	TRICK PONY	12
31	31	28	7	MARK MCGUINN VFR 734757 (10.98/16.98) HS	MARK MCGUINN	18
32	33	31	53	BILLY GILMAN ▲ EPIC 62086/SONY (11.98 EQ/17.98)	ONE VOICE	2
33	30	35	68	GEORGE STRAIT ▲ MCA NASHVILLE 170100 (11.98/17.98)	LATEST GREATEST STRAIGHTEST HITS	1
34	27	32	5	ROY D. MERCER CAPITOL 32515 (10.98/16.98) HS	ROY D. MERCER VS. YANKEES	24
◀ Hot Shot Debut ▶						
35	NEW	1	1	K.T. OSLIN BNA 67007/RLG (10.98/16.98)	LIVE CLOSE BY, VISIT OFTEN	35
36	43	42	88	ANNE MURRAY ● STRAIGHTWAY 20231 (19.98/19.98)	WHAT A WONDERFUL WORLD	4
37	39	47	63	VARIOUS ARTISTS TIME LIFE 18433 (13.98 CD)	CLASSIC COUNTRY 1970 — 1974	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	40	48	63	VARIOUS ARTISTS TIME LIFE 18434 (13.98 CD)	CLASSIC COUNTRY EARLY '70S	30
39	35	34	48	AARON TIPPIN ● LYRIC STREET 165014/HOLLYWOOD (10.98/16.98)	PEOPLE LIKE US	5
40	41	38	8	TAMMY COCHRAN EPIC 69736/SONY (7.98 EQ/11.98) HS	TAMMY COCHRAN	34
41	45	36	63	VARIOUS ARTISTS TIME LIFE 18435 (13.98 CD)	CLASSIC COUNTRY LATE '60S	30
42	37	24	3	MEREDITH EDWARDS MERCURY 170188 (8.98/12.98) HS	REACH	24
43	44	54	70	PHIL VASSAR ARISTA NASHVILLE 18891/RLG (10.98/16.98) HS	PHIL VASSAR	23
44	47	45	36	DARRYL WORLEY DREAMWORKS 450042/INTERSCOPE (10.98/16.98) HS	HARD RAIN DON'T LAST	33
45	51	44	45	RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) HS	MORNING WOOD	18
46	38	41	40	GEORGE STRAIT ● MCA NASHVILLE 170143 (11.98/17.98)	GEORGE STRAIT	1
47	50	39	10	LORRIE MORGAN & SAMMY KERSHAW RCA 67004/RLG (11.98/17.98)	I FINALLY FOUND SOMEONE	13
48	46	52	87	ALAN JACKSON ▲ ARISTA NASHVILLE 18892/RLG (10.98/17.98)	UNDER THE INFLUENCE	2
49	34	40	34	RANDY TRAVIS WARNER BROS. 47893/WRN (11.98/17.98)	INSPIRATIONAL JOURNEY	34
50	53	53	22	DOLLY PARTON SUGAR HILL 3927 (10.98/16.98)	LITTLE SPARROW	12
◀ Pacesetter ▶						
51	62	60	32	KENNY ROGERS DREAMCATCHER 006 (13.98/17.98)	THERE YOU GO AGAIN	17
52	42	50	61	ROY D. MERCER VIRGIN 49085/CAPITOL (10.98/16.98)	GREATEST FITS: THE BEST OF HOW BIG'A BOY ARE YA?	26
53	48	43	23	ALABAMA RCA 69337/RLG (11.98/17.98)	WHEN IT ALL GOES SOUTH	4
54	54	46	15	DELBERT MCLINTON NEW WEST 6024 (17.98 CD)	NOTHING PERSONAL	20
55	56	56	39	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83378/AG (11.98/17.98)	BRAND NEW ME	2
56	49	49	5	THE OAK RIDGE BOYS SPRING HILL 21017 (16.98 CD)	FROM THE HEART	49
57	NEW	1	1	SOUNDTRACK VANGUARD 79586 (16.98 CD)	SONGCATCHER	57
58	58	59	32	CLEDUS T. JUDD MONUMENT 85106/SONY (11.98 EQ/17.98) HS	JUST ANOTHER DAY IN PARODIES	25
59	60	58	10	HAYSEED DIXIE DUALTONE 1104 (16.98 CD)	A HILLBILLY TRIBUTE TO AC/DC	47
60	59	57	31	VARIOUS ARTISTS UTV 170137 (11.98/17.98)	EVERLASTING LOVE SONGS	19
61	57	61	38	ROY D. MERCER VIRGIN 50003/CAPITOL (10.98/16.98) HS	HOW BIG'A BOY ARE YA? VOLUME SEVEN/HANGIN' IT UP	32
62	55	63	82	JEFF FOXWORTHY WARNER BROS. 47427/WRN (10.98/16.98)	GREATEST BITS	17
63	52	—	2	WILLIE NELSON ISLAND 548810/DJMG (11.98/17.98)	RAINBOW CONNECTION	52
64	61	55	48	CLAY DAVIDSON VIRGIN 48854/CAPITOL (9.98/12.98) HS	UNCONDITIONAL	33
65	67	75	41	EMMYLOU HARRIS NONESUCH 79616/AG (11.98/17.98)	RED DIRT GIRL	5
66	RE-ENTRY	50	50	SOUNDTRACK BNA 67963/RLG (11.98/17.98)	WHERE THE HEART IS	18
67	66	51	9	SOUNDTRACK CURB 78715 (12.98/18.98)	DRIVEN	16
68	65	67	33	DWIGHT YOAKAM REPRISE 47827/WRN (11.98/17.98)	TOMORROW'S SOUNDS TODAY	7
69	69	62	11	CHARLIE ROBISON LUCKY DOG/COLUMBIA 61404/SONY (11.98 EQ/17.98) HS	STEP RIGHT UP	27
70	68	64	40	TERRI CLARK MERCURY 170157 (11.98/17.98)	FEARLESS	8
71	63	70	82	LEANN RIMES ▲ CURB 77947 (11.98/17.98)	LEANN RIMES	1
72	RE-ENTRY	31	31	SAWYER BROWN CURB 77976 (11.98/17.98)	THE HITS LIVE	35
73	71	74	40	BILL ENGVALL BNA 69311/RLG (10.98/16.98)	NOW THAT'S AWESOME	14
74	73	—	32	BILLY RAY CYRUS MONUMENT 62105/SONY (11.98 EQ/17.98)	SOUTHERN RAIN	13
75	RE-ENTRY	91	91	ALISON KRAUSS ROUNDER 610465/MERCURY (11.98/17.98)	FORGET ABOUT IT	5

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

JULY 7, 2001

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

THIS WEEK	LAST WEEK	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) 9 weeks at No. 1	COME ON OVER	190
2	2	DIXIE CHICKS ◆ ¹¹ MONUMENT 68195/SONY (10.98 EQ/17.98) HS	WIDE OPEN SPACES	178
3	3	LONESTAR ▲ ³ BNA 67762/RLG (10.98/17.98)	LONELY GRILL	108
4	4	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852/RLG (10.98/17.98)	THE GREATEST HITS COLLECTION	197
5	9	HANK WILLIAMS JR. ▲ ⁴ CURB 77638 (5.98/9.98)	GREATEST HITS, VOL. 1	368
6	11	FAITH HILL ▲ ⁵ WARNER BROS. 46790/WRN (11.98/17.98)	FAITH	166
7	10	TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	GREATEST HITS VOLUME ONE	134
8	5	JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	116
9	7	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801/RLG (10.98/16.98)	THE GREATEST HITS COLLECTION	296
10	12	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (3.98/6.98)	HEARTACHES	132
11	6	BRAD PAISLEY ▲ ARISTA NASHVILLE 18871/RLG (10.98/17.98) HS	WHO NEEDS PICTURES	108
12	14	JOHN DENVER MADACY 4750 (5.98/9.98)	THE BEST OF JOHN DENVER	157
13	8	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	146

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	GARTH BROOKS ◆ ¹⁴ CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	136
15	25	THE JUDDS CURB 77965 (7.98/11.98)	NUMBER ONE HITS	58
16	15	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	THE BEST OF COUNTRY	31
17	16	MONTGOMERY GENTRY ● COLUMBIA 69156/SONY (10.98 EQ/16.98) HS	TATTOOS & SCARS	116
18	—	KENNY ROGERS ▲ DREAMCATCHER 004 (11.98/16.98)	SHE RIDES WILD HORSES	110
19	17	THE CHARLIE DANIELS BAND ▲ ³ EPIC 65694/SONY (7.98 EQ/11.98)	A DECADE OF HITS	567
20	22	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	265
21	19	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 170011 (11.98/17.98)	(SONGBOOK) A COLLECTION OF HITS	167
22	23	CHARLIE DANIELS ▲ EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	327
23	—	ALISON KRAUSS ▲ ² ROUNDER 610325*/DJMG (11.98/17.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	234
24	—	TIM MCGRAW ▲ ³ CURB 77942 (11.98/17.98)	A PLACE IN THE SUN	111
25	—	TIM MCGRAW ▲ ⁴ CURB 77886 (11.98/17.98)	EVERYWHERE	186

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.

ASHLEY JAY

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SFX

Showcased at the
biggest clubs:

ACMA-nominated
Montana's
San Dimas, CA

The Baked Potato,
Hollywood, CA

Upcoming dates with:

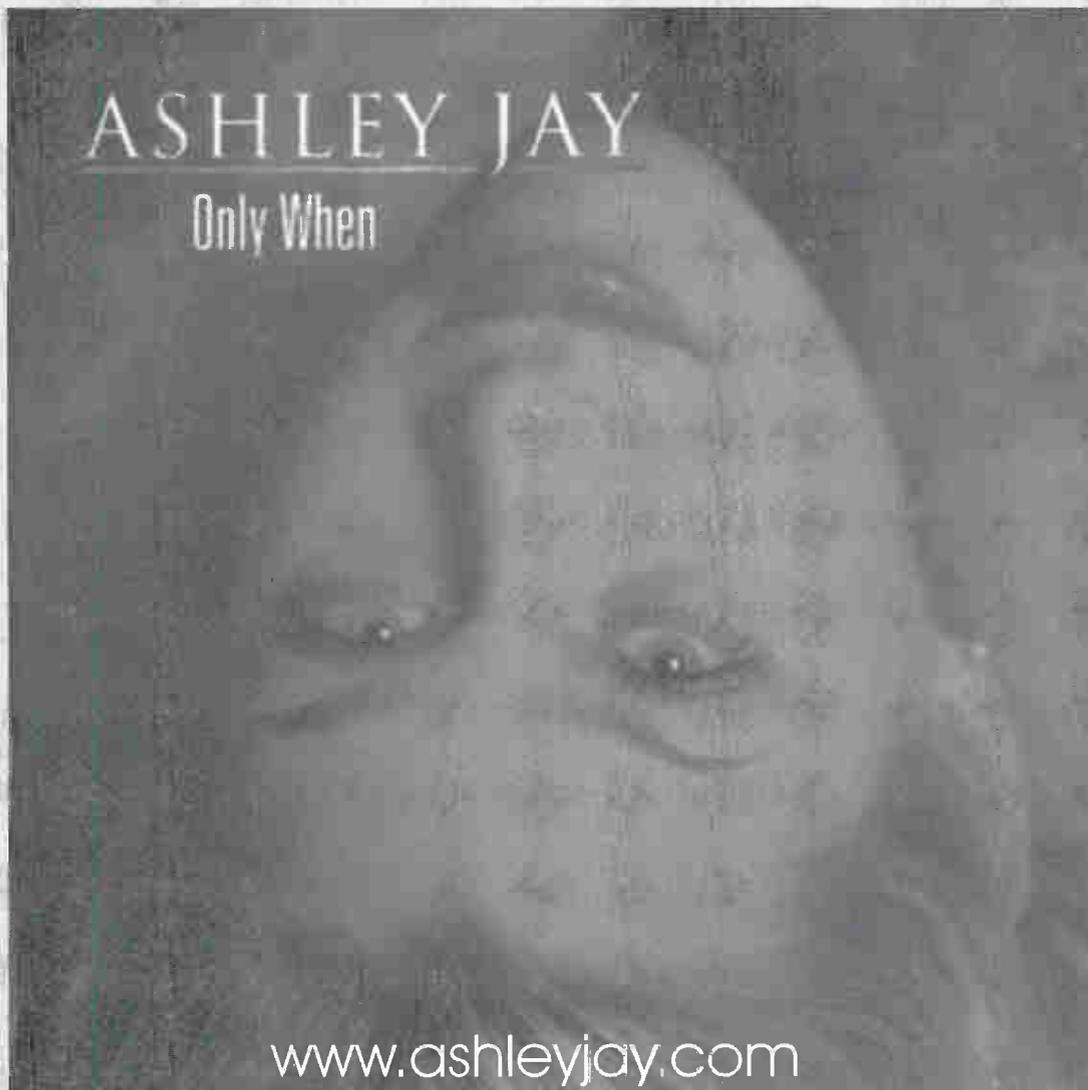
Diamond Rio
July 13
Santa Fe Springs, CA

Billy Ray Cyrus
July 14
Santa Maria, CA

Sawyer Brown
Sept. 29
Red Bluff, CA

On the Levi's First Stage
@ Tim McGraw Shows:

July 15, Hartford, CT
July 16, Holmdel, NJ
July 19, Mansfield, MA



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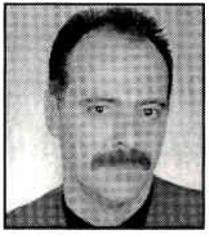
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COUNTRY CORNER



by Wade Jessen

COUNTRY FOR GROWN-UPS: Unlike the majority of country's current crop of artists, sweating over making a new album every year and loading up the calendar with tour dates isn't exactly at the top of **K.T. Oslin's** list of priorities. She has the luxury of making records when she feels she has something to say and the advantage of having a record company that apparently lets things happen on her timetable. *Live Close By, Visit Often* (BNA), her first album since 1996, earns Hot Shot Debut honors at No. 35 on Top Country Albums, where it enters with 4,000 copies sold.

Produced by **Mavericks** front man **Raul Malo**, Oslin's new package is her fourth set of new songs since the highly commercial *80's Ladies* rose to No. 1 in early 1987. One top 10 and a pair of No. 1 singles from that set earned Oslin the Country Music Assn. female vocalist of the year award in 1988.

Oslin's new entry on the country chart is her highest in more than a decade—*Love in a Small Town* started at No. 22 in the Dec. 1, 1990, issue. *80's Ladies*, which bowed at No. 15, is her highest opener to date.

The title track from the new set has spent nine weeks on Hot Country Singles & Tracks, achieving a peak position of No. 53 so far.

A good deal of credit for Oslin's opening-week showing goes to the dance community, which pushed Oslin's club remake of **Rosemary Clooney's** "Come on-a My House" to No. 40 on the *Billboard* Hot Dance Music/Club Play chart in the June 9 issue.

UPSWING: Up approximately 4,000 scans (110%), **Chris Cagle's** *Play It Loud* takes the Greatest Gainer trophy on Top Country Albums, where it jumps 36-22, its highest chart position to date.

Originally issued last fall by the since-shuttered Virgin Nashville imprint, Cagle's set benefits from its first week of release on Capitol as an enhanced CD. All chart listings, including the selection number for the set, are updated this issue to reflect the change in pressings.

Meanwhile, Cagle's "Laredo" bullets at No. 17 on Hot Country Singles & Tracks, up 63 detections. Heavy airplay (more than 35 plays per week) is heard at 13 monitored signals, including KUZZ Bakersfield, Calif.; KPLX Dallas; WSSL Greenville, S.C.; and WKCQ Saginaw, Mich. With 47 plays this issue, the weekly airplay leader is KASE Austin, Texas.

MOUNTAIN MUSIC: As *O Brother, Where Art Thou?* (Mercury) and *Coyote Ugly* (Curb) control the top two slots on Top Country Albums again this issue, another soundtrack opens on the chart's midsection. Sundance Film Festival award winner *Songcatcher*, which has aired on the Sundance channel and is now in limited national release, pushes its accompanying soundtrack onto the chart for the first time since its Jan. 23 release. It bows with approximately 1,700 units at No. 57.

The film tells the story of a female music professor who is denied tenure at her Ivy League college in the early 20th century, then journeys to the Southern mountains to collect traditional folk ballads and record the singing rustics on primitive equipment.

Soundtrack participants include **Emmylou Harris**, **Dolly Parton**, **Sara Evans**, **Deana Carter**, and actress **Pat Carroll**, who stars in the film.

Nominees Unveiled For AWA Cowboy Awards

BY DEBORAH EVANS PRICE

NASHVILLE—Riders in the Sky, Brenn Hill, Dan Roberts, Wylie Gustafson, and Luke Reed are among the top nominees for the upcoming Academy of Western Artists' (AWA) sixth annual Will Rogers Cowboy Awards. Hosted by Trudy Fair, the show will be held July 10 at the Scott Theater in Fort Worth, Texas.

The AWA show awards artists in several divisions, including cowboy poetry, Western music, and Western swing. The event also honors artisans whose skills perpetuate the Western lifestyle, such as saddle and spur makers.

This year, in conjunction with the awards show, the AWA is also sponsoring a Western-music conference. Among the topics for discussion are the state of Western music, songwriting and publishing, and media and marketing. Panelists for the various sessions include Wylie Gustafson of Wylie & the Wild West, Lorraine Rawls, *American Songwriter* magazine editor Vernell Hackett, Joni Harms, and numerous radio broadcasters who support Western music, including Orin Friesen of KFDI Wichita, Kan.; Joe Hargrove of KJON Anadarko, Okla.; Mark Alabaugh of KSEY Wichita Falls, Texas; and Rick Huff of KTBL Albuquerque, N.M. There will also be a showcase featuring Kazzi Shae, Rich O'Brien, Rawls, Dan Roberts, and Craig Chambers.

The following is a partial list of nominees:

Entertainer of the year: Dan Roberts, Wylie Gustafson, Riders in the Sky, Brenn Hill, Craig Chambers.

Rising star: Kevin Davis, Jake Hooker, Curly Musgrave, Chuck Milner, Justin Trevino.

Band: Hot Club of Cowtown, Red Steagall and the Coleman County Cowboys, Cowjazz, Texas Mud, Asleep at the Wheel.

WESTERN MUSIC CATEGORIES

Male vocalist: Dan Roberts, R.W. Hampton, Royal Wade Kimes, Brenn Hill, Dave Stamey.

Female vocalist: Jill Jones, Jean Prescott, Belinda Gail, Joni

Harms, Eli Barsi.

Duo/group: Lone Star Chorale, New West, Riders in the Sky, Desert Sons, Gillette Brothers.

Song: "Cowhand," Dan Roberts; "Doan's Crossing," Chuck Milner; "Cowboy True," Curly Musgrave; "Round Up in the Spring," Don Edwards; "Every Horse I Ever Rode," Luke Reed.

Album: *Cowhand*, Dan Roberts; *Trail Through Yesterday*, Brenn Hill; *Corridors*, Luke Reed; *Woody's Round Up*, Riders in the Sky; *Ridin' the High Line*, Wylie & the Wild West.

Yodeler: Jill Jones, Don Edwards, Ranger Doug, Sourdough Slim, Wylie Gustafson.

WESTERN SWING CATEGORIES

Male vocalist: Don Walser, Leon Rausch, Craig Chambers, Ray Benson, Red Steagall.

Female vocalist: Elana Fremerman, Trudy Fair, Joni Harms, Jean Prescott, Chris O'Connell.

Instrumentalist: Rich O'Brien, Tommy Morrell, Tommy Allsup, Mark Abbott, Leon Chambers.

Song: "New Mexico," Joe Merri- rick, "Cowboys Are a Girls' Best Friend," Liz Anderson; "No Way Jose," P.R. Battle and Michael Garvin; "If There Wasn't Any Cows," Luke Reed; "Bluebonnet Lady," Woody Paul.

Album: *Dev'lish Mary*, Hot Club of Cowtown; *West by Southwest*, Craig Chambers; *We Remember Tommy Duncan*, Playboys II; *A Cowboy Has to Sing*, Ricky Boen; *Ride With Bob*, Asleep at the Wheel.

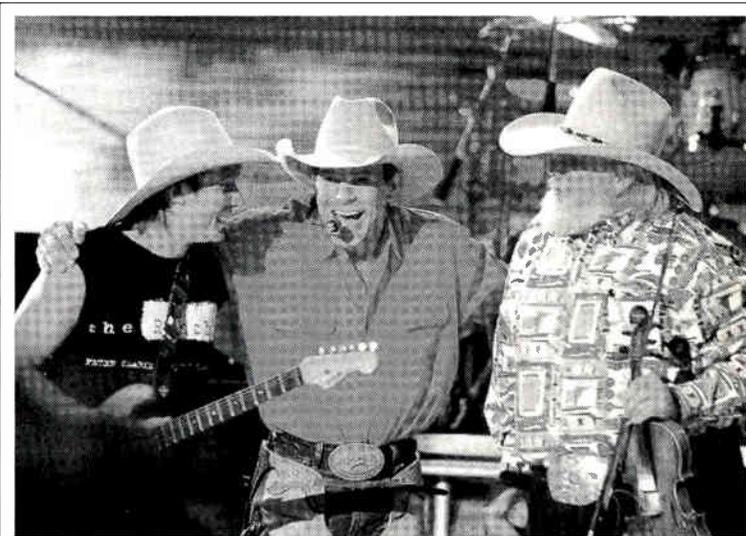
COWBOY POETRY

Male: Sunny Hancock, Larry McWhorter, Chris Isaac, Mike Puhallo, Mike Logan.

Female: Debra C. Hill, Elizabeth Ebert, Buckshot Dot, Sally Harper Bates, Ann Sochat.

Album: *Life's Choice*; Dennie Flynn; *Stories and Poems*; Kent Rollins; *Breaker in the Pen*, Joel Nelson; *Cowboys, Horses and Friends*, Jay Snider; *Days and Nights in the Saddle*, Andy Hedges.

Humor: Clay Lindley, Sky Shives, Dennis Gaines, Curt Brummett, Kent Rollins.



Back in the Saddle. Capitol recording artist Chris LeDoux made his first TV appearance since undergoing a liver transplant operation last fall when he performed at the TNN & CMT Country Weekly Music Awards on the eve of Fan Fair in Nashville. LeDoux answered any lingering doubts about his health by turning in an energetic performance of "For Your Love," with special guests Keith Urban on guitar and country legend Charlie Daniels on fiddle. Pictured, from left, are Urban, LeDoux, and Daniels.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
7 AIN'T NOTHING 'BOUT YOU (Sony/ATV Tree, BMI/Wenon- ga, BMI/Universal, ASCAP/Memphisto, ASCAP) HL/WBM	
29 ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI) HL/WBM	
14 AUSTIN (Talbot, BMI/KristinSongs, ASCAP)	
50 THE BIRD SONG (Major Bob, ASCAP/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) WBM	
41 BUT I DO LOVE YOU (Realsongs, ASCAP) WBM	
51 COME A LITTLE CLOSER (Curb Congregation, SESAC/Monkids, SESAC/Lit-Stratton, SESAC/Curb, ASCAP/Charlie Monk, ASCAP/Mick Hits, ASCAP) WBM	
26 COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI) HL/WBM	
18 DON'T HAPPEN TWICE (EMI April, ASCAP/Gotta Groove, ASCAP/Copyright.net, BMI/McMore, BMI) HL	
13 DOWNTIME (Gravitron, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP) HL	
59 GETTING THERE (Universal-PolyGram International, ASCAP/Teri-000, ASCAP)	
22 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	
43 HEARTBREAK TOWN (EMI April, ASCAP/House Of Bram, ASCAP) HL	
44 HELPLESSLY, HOPELESSLY (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI) HL/WBM	
42 HONEY DO (Mighty Nice, BMI/AI Andersongs, BMI/Blue- water, 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	
33 HOW COOL IS THAT (Sony/ATV Tree, BMI/Warner-Tamer- lane, BMI/Major Bob, ASCAP) HL/WBM	
2 I COULD NOT ASK FOR MORE (Realsongs, ASCAP) WBM	
24 IF I FALL YOU'RE GOING DOWN WITH ME (Hmbilith, BMI/Songs Of Sally Sue's Medicine Show, BMI/Songs Of Universal, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM	
5 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	
11 I'M JUST TALKIN' ABOUT TONIGHT (Takeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI) HL	
58 I'M TRYIN' (Pacific Wind, SESAC/444, SESAC/Songs Of	

Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP) HL	30 SIX-PACK SUMMER (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI) HL	20 WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Work- ing For The Man, BMI/Tommy Lee James, BMI) HL
35 I WANT YOU BAD (Music Sales, ASCAP)	46 SOUTHERN RAIN (Sunnegeronimo, BMI/Achy Breaky Heart, BMI/Two Seats Down, BMI)	45 WHEN GOD-FEARIN' WOMEN GET THE BLUES (Sony/ATV Cross Keys, ASCAP/Satcher, ASCAP) HL
49 I WANT YOU TO WANT ME (Screen Gems-EMI, BMI) HL	38 STANDIN' STILL (WB, ASCAP/Dreamin' Upstream, ASCAP/High Steppe, ASCAP/Steel Wheels, BMI) WBM	8 WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
21 I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI) HL/WBM	28 STILL HOLDING OUT FOR YOU (Without Anna, ASCAP/Chi-Boy, ASCAP) CLM/WBM	6 WHEN SOMEBODY LOVES YOU (WB, ASCAP/Yee Haw, ASCAP) WBM
17 LAREDO (Mark Hybner, ASCAP)	25 SWEET SUMMER (Desert Dreams, BMI/Michaelhouse, BMI/Ensign, BMI/Rio Bravo, BMI) HL	57 WHEN YOU COME BACK DOWN (Howdy Skies, ASCAP/Universal, ASCAP/Bicamerat, BMI/Mighty Nice, BMI) WBM
39 LOVE OF A WOMAN (Songs Of Lastrada, BMI)	54 TELLURIDE (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP) HL/WBM	36 WHERE DOES IT HURT (Sony/ATV Tree, BMI) HL
32 LOVING EVERY MINUTE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, ASCAP) HL/WBM	60 TEXAS IN 1880 (Muckelroy, ASCAP/BMG Songs, ASCAP)	12 WHERE THE BLACKTOP ENDS (Steve Wariner, BMI/Built On Rock, ASCAP) WBM
52 MAN OF ME (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI) WBM	48 THAT'S A PLAN (Warner-Tamerlane, BMI/Zantanon, BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP) WBM	18 WHILE YOU LOVED ME (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Aring, BMI) HL
37 NEVER LOVE YOU ENOUGH (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP) HL/WBM	15 THERE YOU'LL BE (Realsongs, ASCAP) WBM	56 WHO I AM TO YOU (EMI Blackwood, BMI/Shaye Smith, BMI/BMG Songs, ASCAP/Mrs. Lumpkins Poodle, ASCAP) HL
31 ON A NIGHT LIKE THIS (Warner-Tamerlane, BMI/Instinct, ASCAP) WBM	9 TWO PEOPLE FELL IN LOVE (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP/EMI Blackwood, BMI) HL	19 WHY THEY CALL IT FALLING (WB, ASCAP/Maverick, ASCAP/New Hayes, ASCAP/New Don, ASCAP) WBM
34 ONLY IN AMERICA (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Don Cook, BMI/Route Six, 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	47 WILL YOU MARRY ME (Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Stairway To Bitner's, BMI/AI Andersongs, BMI) WBM
40 REAL LIFE (I NEVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Castri, BMI/Whiskey Cap, BMI) WBM	27 WHAT I DID RIGHT (EMI Full Keel, ASCAP/Left Foot, ASCAP/Womaculate Conceptions, ASCAP/EMI Longitude,	
23 SECOND WIND (EMI Blackwood, BMI/Hatley Creek, BMI) HL		
4 SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nichol- son, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM		
53 SHE'S MY GIRL (Sony/ATV Cross Keys, ASCAP/Sony/ATV		



JULY 7, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	13	No. 1 I'M ALREADY THERE D.HUFF (R.MCDONALD,G.BAKER,F.MYERS)	LONESTAR BNA ALBUM CUT †	1
2	2	5	21	I COULD NOT ASK FOR MORE S.EVANS,P.WORLEY (D.WARREN)	SARA EVANS (V) RCA 69008 †	2
3	3	2	16	GROWN MEN DON'T CRY B.GALLIMORE,J.STROUD,T.MCGRAW (S.SESKIN,T.DOUGLAS)	TIM MCGRAW CURB ALBUM CUT	1
4	6	6	22	SHE COULDN'T CHANGE ME J.SCAIFE (C.KNIGHT,G.NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79540 †	4
5	7	7	19	IF YOU CAN DO ANYTHING ELSE T.BROWN,G.STRAIT (B.LIVSEY,D.SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE 172200	5
6	8	8	18	WHEN SOMEBODY LOVES YOU K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 69049 †	6
7	5	4	21	AIN'T NOTHING 'BOUT YOU K.BROOKS,R.DUNN,M.WRIGHT (T.SHAPIRO,R.RUTHERFORD)	BROOKS & DUNN (V) ARISTA NASHVILLE 69048 †	1
8	10	10	15	WHEN I THINK ABOUT ANGELS K.STEGALL (J.O'NEAL,R.DEAN,S.TILLIS)	JAMIE O'NEAL (V) MERCURY 172202 †	8
9	9	9	16	TWO PEOPLE FELL IN LOVE F.ROGERS (B.PAISLEY,K.LOVELACE,T.OWENS)	BRAD PAISLEY (V) ARISTA NASHVILLE 69051 †	9
10	4	3	25	DON'T HAPPEN TWICE B.CANNON,N.WILSON,K.CHESENEY (C.LANCE,T.MCHUGH)	KENNY CHESNEY (V) BNA 69035 †	1
11	12	15	7	I'M JUST TALKIN' ABOUT TONIGHT J.STROUD,T.KEITH (T.KEITH,S.EMERICK)	TOBY KEITH DREAMWORKS ALBUM CUT †	11
12	14	14	13	WHERE THE BLACKTOP ENDS M.ROLLINGS,K.URBAN (S.WARINER,A.SHAMELIN)	KEITH URBAN (V) CAPITOL 58992 †	12
13	13	13	13	DOWNTIME B.GALLIMORE,T.MCGRAW (P.COLEMAN,C.D.JOHNSON)	JO DEE MESSINA CURB ALBUM CUT	13
14	16	19	11	AUSTIN B.BRADDOCK (D.KENT,K.MANNA)	BLAKE SHELTON (C) (D) (V) GIANT 16767/WRN	14
15	11	11	7	THERE YOU'LL BE T.HORN,B.GALLIMORE (D.WARREN)	FAITH HILL (V) WARNER BROS. 16739/WRN †	11
16	15	12	29	IT'S A GREAT DAY TO BE ALIVE B.J.WALKER,JR.,T. TRITT (D.SCOTT)	TRAVIS TRITT (V) COLUMBIA 79563 †	2
17	17	17	21	LAREDO R.WRIGHT,C.CAGLE (C.CAGLE)	CHRIS CAGLE VIRGIN ALBUM CUT/CAPITOL †	17
18	18	20	15	WHILE YOU LOVED ME M.BRIGHT,M.WILLIAMS (M.DODSON,K.WILLIAMS,D.WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT	18
19	19	21	14	AIRPOWER WHY THEY CALL IT FALLING M.WRIGHT (R.DEAN,D.SCHLITZ)	LEE ANN WOMACK (V) MCA NASHVILLE 172203	19
20	22	24	15	AIRPOWER WHAT I REALLY MEANT TO SAY P.WORLEY,T.L.JAMES (C.THOMSON,C.WATERS,T.L.JAMES)	CYNDI THOMSON (D) (V) CAPITOL 58987 †	20
21	25	25	14	I WOULD'VE LOVED YOU ANYWAY M.WRIGHT,T.YEARWOOD (M.DANNA,T.VERGES)	TRISHA YEARWOOD (V) MCA NASHVILLE 172201 †	21
22	21	23	16	A GOOD WAY TO GET ON MY BAD SIDE B.J.WALKER,JR. (G.TEREN,R.RUTHERFORD)	TRACY BYRD WITH MARK CHESNUTT RCA ALBUM CUT	21
23	24	22	14	SECOND WIND F.ROGERS,J.STROUD (D.WORLEY,S.LESLIE)	DARRYL WORLEY DREAMWORKS ALBUM CUT †	22
24	23	18	20	IF I FALL YOU'RE GOING DOWN WITH ME B.CHANCEY,P.WORLEY (M.BERG,A.ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT	3
25	27	28	9	SWEET SUMMER M.D.CLUTE,DIAMOND RIO (M.DULANEY,N.TH-RASHER)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	25
26	29	31	12	COMPLICATED P.WORLEY,C.D.JOHNSON (C.D.JOHNSON,S.SMITH)	CAROLYN DAWN JOHNSON (V) ARISTA NASHVILLE 69050 †	26
27	28	29	22	WHAT I DID RIGHT J.SLATE,M.WRIGHT,SONS OF THE DESERT (C.WOMACK,S.LEMAIRE)	SONS OF THE DESERT (V) MCA NASHVILLE 172196	27
28	31	32	12	STILL HOLDING OUT FOR YOU D.HUFF (K.OSBORN,R.MARX)	SHEDAISY LYRIC STREET ALBUM CUT	28
29	30	30	15	ANGELS IN WAITING B.CHANCEY (T.COCHRAN,J.MCBRIDE,S.HARRIS)	TAMMY COCHRAN EPIC ALBUM CUT †	29
30	33	35	6	SIX-PACK SUMMER B.GALLIMORE,P.VASSAR (P.VASSAR,C.BLACK,T.ROCCO)	PHIL VASSAR ARISTA NASHVILLE ALBUM CUT	30

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
31	32	33	10	ON A NIGHT LIKE THIS C.HOWARD (K.STALEY,D.KAHAN)	TRICK PONY (C) (D) (V) WARNER BROS. 16751/WRN †	31
32	35	34	11	LOVING EVERY MINUTE C.CHAMBERLAIN (T.SHAPIRO,M.CRISWELL,M.WHITE)	MARK WILLS MERCURY ALBUM CUT	32
33	36	37	8	HOW COOL IS THAT D.MALLOY (A.GRIGGS,N.THRASHER,W.MOBLEY)	ANDY GRIGGS RCA ALBUM CUT	33
34	45	54	3	ONLY IN AMERICA K.BROOKS,R.DUNN,M.WRIGHT (K.BROOKS,D.COOK,R.ROGERS)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT †	34
35	37	36	15	I WANT YOU BAD C.ROBISON,B.CHANCEY (T.D.ADAMS,P.CRANON)	CHARLIE ROBISON (C) (D) (V) LUCKY DOG 79542/COLUMBIA †	35
36	39	38	6	WHERE DOES IT HURT B.WARREN,B.WARREN,C.FARREN (B.WARREN,B.WARREN,T.DOUGLAS)	THE WARREN BROTHERS BNA ALBUM CUT	36
37	41	40	6	NEVER LOVE YOU ENOUGH D.HUFF (B.JAMES,ANGELO)	CHELY WRIGHT (V) MCA NASHVILLE 722057 †	37
38	38	39	10	STANDIN' STILL B.GALLIMORE,T.MCGRAW (C.DANNEMILLER,R.L.BRUCE,C.HARRISON)	THE CLARK FAMILY EXPERIENCE CURB ALBUM CUT	38
39	42	45	4	LOVE OF A WOMAN B.J.WALKER,JR.,T. TRITT (K.BRANDT)	TRAVIS TRITT COLUMBIA ALBUM CUT	39
40	40	42	7	REAL LIFE (I NEVER WAS THE SAME AGAIN) J.NIEBANK (N.THRASHER,J.JANOSKY)	JEFF CARSON CURB ALBUM CUT	40
41	34	26	20	BUT I DO LOVE YOU T.HORN (D.WARREN)	LEANN RIMES (C) (D) CURB 73116	18
42	43	44	8	HONEY DO J.STROUD,D.COOK (A.ANDERSON,J.STEELE,K.BLAZY)	MIKE WALKER (D) (V) DREAMWORKS 450914	42
43	54	—	2	HEARTBREAK TOWN B.CHANCEY,P.WORLEY (D.SCOTT)	DIXIE CHICKS MONUMENT ALBUM CUT	43
44	46	46	5	HELPLESSLY, HOPELESSLY B.GALLIMORE (B.JAMES,T.VERGES)	JESSICA ANDREWS (V) DREAMWORKS 450918	44
45	53	—	2	WHEN GOD-FEARIN' WOMEN GET THE BLUES M.MCBRIDE,P.WORLEY (L.SATCHER)	MARTINA MCBRIDE RCA ALBUM CUT †	45
46	47	48	5	SOUTHERN RAIN D.HUFF (B.R.CYRUS,D.V.TRESS,M.J.SAGRAVES)	BILLY RAY CYRUS (C) (D) (V) MONUMENT 79440	46
47	44	41	10	WILL YOU MARRY ME J.STROUD,ALABAMA (J.STEELE,A.ANDERSON)	ALABAMA RCA ALBUM CUT	41
48	52	51	3	THAT'S A PLAN M.MCGUINN,S.DECKER (B.E.ROYD,D.LEONE)	MARK MCGUINN (D) VFR 734758 †	48
49	49	49	6	I WANT YOU TO WANT ME P.ANDERSON (R.NIELSEN)	DWIGHT YOAKAM REPRISE ALBUM CUT/WRN	49
50	48	47	7	THE BIRD SONG R.WILEY (N.THRASHER,B.CASON)	MEREDITH EDWARDS MERCURY ALBUM CUT	47
51	51	43	10	COME A LITTLE CLOSER D.MALLOY (T.MARTY,P.DOUGLAS,J.SHERRILL)	LILA MCCANN (C) (D) (V) WARNER BROS. 16762/WRN †	43
52	NEW	1	1	Hot Shot Debut MAN OF ME T.BROWN,M.WRIGHT (R.RUTHERFORD,G.TEREN)	GARY ALLAN MCA NASHVILLE ALBUM CUT †	52
53	50	50	6	SHE'S MY GIRL D.MALLOY,B.CHANCEY (Z.TURNER,B.BAKER,L.WILSON)	BILLY GILMAN EPIC ALBUM CUT †	50
54	58	—	6	TELLURIDE B.GALLIMORE,J.STROUD,T.MCGRAW (T.VERGES,B.JAMES)	TIM MCGRAW CURB ALBUM CUT	52
55	55	53	5	UNBROKEN BY YOU D.MALLOY (G.BURR,J.BLADES,T.BRUCE)	KORTNEY KAYLE LYRIC STREET ALBUM CUT	53
56	56	59	3	WHO I AM TO YOU M.BRIGHT,M.WILLIAMS (S.SMITH,C.WISEMAN)	COLEY MCCABE RCA ALBUM CUT	56
57	57	—	3	WHEN YOU COME BACK DOWN A.KRAUSS (T.O'BRIEN,D.O'KEEFE)	NICKEL CREEK SUGAR HILL ALBUM CUT †	56
58	NEW	1	1	I'M TRYIN' D.HUFF (C.WALLIN,J.STEELE,A.SMITH)	TRACE ADKINS CAPITOL ALBUM CUT	58
59	NEW	1	1	GETTING THERE S.SMITH,T.CLARK (T.CLARK,G.BURR)	TERRI CLARK MERCURY ALBUM CUT	59
60	59	—	2	TEXAS IN 1880 R.FOSTER (R.FOSTER)	RADNEY FOSTER WITH PAT GREEN DUALTONE ALBUM CUT	59

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

Billboard Top Country Singles Sales

JULY 7, 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	7	No. 1 WHAT I REALLY MEANT TO SAY CAPITOL 58987	CYNDI THOMSON
2	2	3	8	AUSTIN GIANT 16767/WRN	BLAKE SHELTON
3	3	2	45	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT CURB 73116	LEANN RIMES
4	4	4	20	SHE COULDN'T CHANGE ME COLUMBIA 79540/SONY	MONTGOMERY GENTRY
5	5	5	19	MRS. STEVEN RUDY/THAT'S A PLAN VFR 734758	MARK MCGUINN
6	6	6	12	COME A LITTLE CLOSER WARNER BROS. 16762/WRN	LILA MCCANN
7	8	10	6	ON A NIGHT LIKE THIS WARNER BROS. 16751/WRN	TRICK PONY
8	7	7	29	POUR ME WARNER BROS. 16816/WRN	TRICK PONY
9	9	8	40	THE WAY YOU LOVE ME WARNER BROS. 16818/WRN	FAITH HILL
10	10	9	37	OKLAHOMA WARM & FUZZY EPC 79503/SONY	BILLY GILMAN
11	NEW	1	1	DIDN'T WE LOVE CURB 73126	TAMARA WALKER
12	13	11	16	LOVE IS ENOUGH RCA 69034/RLG	3 OF HEARTS
13	12	12	15	I WANT YOU BAD LUCKY DOG/COLUMBIA 79542/SONY	CHARLIE ROBISON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	16	3	TOO LAZY TO WORK, TOO NERVOUS TO STEAL MONUMENT 79611/SONY	BR5-49
15	15	13	12	MATTHEW, MARK, LUKE & EARNHARDT DREAMWORKS 450327/INTERSCOPE	SHANE SELLERS
16	17	14	20	THE MOST BEAUTIFUL GIRL ATLANTIC 85051/AG	SOUTH 65
17	16	15	12	SIMPLE LIFE COLUMBIA 79541/SONY	MARY CHAPIN CARPENTER
18	14	17	211	HOW DO I LIVE CURB 73022	LEANN RIMES
19	18	19	34	GEORGIA ARISTA NASHVILLE 69010/RLG	CAROLYN DAWN JOHNSON
20	19	18	35	HOW DO YOU LIKE ME NOW? DREAMWORKS 450932/INTERSCOPE	TOBY KEITH
21	20	20	34	MEANWHILE BACK AT THE RANCH CURB 73118	THE CLARK FAMILY EXPERIENCE
22	21	24	40	MY LOVE GOES ON AND ON VIRGIN 58867/CAPITOL	CHRIS CAGLE
23	RE-ENTRY	60	1	IT DON'T MATTER TO THE SUN/LOST IN YOU CAPITOL 58788	GARTH BROOKS AS CHRIS GAINES
24	22	21	9	I KNOW HOW THE RIVER FEELS MCA NASHVILLE 172186	MICALYSTER
25	RE-ENTRY	58	1	WHEN YOU NEED MY LOVE DREAMWORKS 459043/INTERSCOPE	DARRYL WORLEY

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.

Artists & Music

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	41	ANDREA BOCELLI ● PHILIPS 464600 (12.98/18.98)	VERDI NO. 1 36 weeks at No. 1
2	2	85	ANDREA BOCELLI ▲ PHILIPS 462600 (12.98/18.98)	SACRED ARIAS
3	3	66	YO-YO MA/EDGAR MEYER/MARK O'CONNOR SONY CLASSICAL 66782 (10.98 EQ/16.98)	APPALACHIAN JOURNEY
4	6	13	CHOIR OF KING'S COLLEGE CAMBRIDGE EMI CLASSICS 57026 (16.98 CD)	BEST LOVED HYMNS
5	11	15	MURRAY PERAHIA SONY CLASSICAL 89245 (17.98 EQ CD)	PLAYS BACH-THREE CONCERTOS
6	4	13	LUCIANO PAVAROTTI DECCA 466350 (17.98 CD)	LIVE 40TH ANNIVERSARY RECITAL
7	10	12	RENEE FLEMING/JEAN-YVES THIBAUDET DECCA 467697 (16.98)	NIGHT SONGS
8	8	12	BRANFORD MARSALIS SONY CLASSICAL 89251 (17.97 EQ CD)	CREATION
9	NEW		VARIOUS ARTISTS ERATO 26307 (16.98 CD)	HANDEL'S LARGOS
10	9	37	MURRAY PERAHIA SONY CLASSICAL 89243 (17.98 EQ CD)	BACH: GOLDBERG VARIATIONS
11	RE-ENTRY		HELENE GRIMAUD TELDEC 84376 (16.98 CD)	RACHMANINOV: PIANO CONCERTO NO. 2
12	7	80	CHICAGO SYMPHONY ORCHESTRA (LEVINE) WALT DISNEY 860986 (17.98 CD)	FANTASIA 2000
13	RE-ENTRY		VARIOUS ARTISTS TIM JANIS ENSEMBLE 1901 (17.98 CD)	MUSIC OF HOPE
14	RE-ENTRY		CINCINNATI POPS (KUNZEL) TELARC 80541 (17.98 CD)	TCHAIKOVSKY: 1812 OVERTURE
15	15	38	RENEE FLEMING DECCA 467049 (16.98 CD) HS	RENEE FLEMING

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	10	RUSSELL WATSON DECCA 468695 (17.98 CD) HS	THE VOICE NO. 1 7 weeks at No. 1
2	1	29	TAN DUN FEATURING YO-YO MA SONY CLASSICAL 89347 (17.98 EQ CD)	CROUCHING TIGER, HIDDEN DRAGON
3	3	14	BOND MBO/DECCA 467091 (17.98 CD) HS	BORN
4	4	43	SARAH BRIGHTMAN ● NEMO STUDIO/ANGEL 56968 (10.98/17.98)	LA LUNA
5	NEW		JOSHUA BELL SONY CLASSICAL 89358 (18.98 EQ CD)	BERNSTEIN: WEST SIDE STORY SUITE
6	5	11	ANNE SOFIE VON OTTER/ELVIS COSTELLO DG 469530 (17.98 CD)	FOR THE STARS
7	6	84	CHARLOTTE CHURCH ▲ SONY CLASSICAL 64356 (11.98 EQ/17.98)	CHARLOTTE CHURCH
8	9	23	JAMES GALWAY RCA VICTOR 63749 (17.98 CD)	LOVE SONG
9	NEW		ANDRE RIEU PHILIPS 543069 (17.98 CD)	FIESTA
10	7	20	SOUNDTRACK DECCA 467696 (18.98 CD)	HANNIBAL
11	10	80	SARAH BRIGHTMAN REALLY USEFUL/DECCA 839116 (17.98 CD)	THE SONGS THAT GOT AWAY
12	8	82	JOHN WILLIAMS SONY CLASSICAL 51333 (24.98 EQ CD)	GREATEST HITS: 1969-1999
13	11	21	VARIOUS ARTISTS UTV/DECCA 461704 (18.98 CD)	PURE TENORS: 18 ROMANTIC CLASSICS
14	14	32	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 89460 (25.99 EQ CD)	STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION
15	12	5	MANUEL BARRUECO ANGEL 56941 (16.98 CD)	NYLON & STEEL

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 2001 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

1	MICHAEL AMANTE MICHAEL AMANTE
2	BEST OF THE MILLENNIUM VARIOUS ARTISTS DG
3	VIOLIN ADAGIOS VARIOUS ARTISTS DECCA
4	THE #1 OPERA ALBUM VARIOUS ARTISTS DECCA
5	ESSENTIAL MOZART VARIOUS ARTISTS DECCA
6	CELLO FOR RELAXATION VARIOUS ARTISTS RCA VICTOR
7	BRIDE'S GUIDE TO WEDDING MUSIC VARIOUS ARTISTS ANGEL
8	PACHELBEL CANON VARIOUS ARTISTS RCA VICTOR
9	ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA VICTOR
10	CLASSICAL WEDDING VARIOUS ARTISTS CHASE MUSIC GROUP
11	ESSENTIAL BEETHOVEN VARIOUS ARTISTS DECCA
12	SOUSA FAVORITES VARIOUS ARTISTS ST. CLAIR
13	50 GREATEST CLASSICS VARIOUS ARTISTS ST. CLAIR
14	ORFF: CARMINA BURANA PHIL. ORCH. ORMANDY SONY CLASSICAL
15	ROMANTIC ADAGIOS VARIOUS ARTISTS DECCA

TOP CLASSICAL BUDGET

1	20 CLASSICAL FAVORITES VARIOUS ARTISTS MADACY
2	GIUITAR CLASSICS VARIOUS ARTISTS ST. CLAIR
3	PIANO CLASSICS VARIOUS ARTISTS ST. CLAIR
4	RELAXING CLASSICS VARIOUS ARTISTS ST. CLAIR
5	GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS MADACY
6	TRANQUIL CLASSICS VARIOUS ARTISTS ST. CLAIR
7	ROMANTIC CLASSICS VARIOUS ARTISTS ST. CLAIR
8	BABY'S FIRST CLASSICS VARIOUS ARTISTS ST. CLAIR
9	MOZART: SYMPHONY NO.40 VARIOUS ARTISTS CASTLE CLASSICS
10	GENTLE CLASSICS VARIOUS ARTISTS ST. CLAIR
11	CELEBRATE THE AMERICAN CLASSIC VARIOUS ARTISTS NAXOS
12	POWER CLASSICS VARIOUS ARTISTS ST. CLAIR
13	MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS MADACY
14	MIDNIGHT CLASSICS VARIOUS ARTISTS ST. CLAIR
15	CLASSICAL ODYSSEY-2001 VARIOUS ARTISTS NAXOS

Classical KEEPING SCORE



by Steve Smith

FOLLOWING UP on last issue's preview of upcoming releases from independent distributors, this issue's Keeping Score details impending offerings from the majors. EMI Classics kicks off the fall season with one of opera's brightest current stars, as soprano **Angela Gheorghiu** makes her solo recital debut as an exclusive artist for the label Aug. 28 with *Casta Diva*. Gheorghiu's husband, tenor **Roberto Alagna**, teams with her for **Puccini's Tosca** and **Verdi's Requiem**. Two of the roster's other leading artists join forces for a Sept. 11 release, as **Simon Rattle** leads the **Berlin Philharmonic** in a live take on the **Brahms Violin Concerto** with soloist **Kyung-Wha Chung**, paired with **Beethoven's Symphony No. 5** from the same concert.



In September's catalog department, EMI will release a further 10 sets in its "Great Recordings of the Century" series. Also, on Sept. 25, EMI rolls out six titles on DVD-Audio, including Rattle's Grammy-winning *Symphony No. 10* by **Mahler**. The same day, Academy Award-winning composer **Anne Dudley's A Different Light** will come from Angel. Later in the fall, look for a new release from hit-maker **Bobby McFerrin** (newly signed to Angel and Blue Note for both classical and jazz releases), as well as a **Sofia Gubaidulina** disc from **Emmanuel Pahud** and **Mstislav Rostropovich**.

The Universal Classics stable is largely focusing on its vocal roster in late summer and early fall. Baritone **Thomas Quasthoff** gets things under way in August, with his rendition of **Schubert's Schwannengesang** on Deutsche Grammophon (DG). In September, **Cecilia Bartoli** maintains the momentum of last year's sublime, Grammy-winning **Vivaldi** recital with *The Gluck Album*, recorded with the **Akademie für Alte Musik-Berlin** for Decca. Bartoli researched the repertoire herself and has reportedly come up with some rarities never previously recorded. The same month, Deutsche Grammophon fetes both **Verdi** and **Plácido Domingo** with a four-disc set of arias split evenly between new recordings and highlights from his illustrious catalog.



Also in September on DG, the **Emerson Quartet** returns with a two-disc set of **Haydn** string quartets, recorded to mark the group's 25th anniversary. The late **Giuseppe Sinopoli** will be remembered with his final recording, **Richard Strauss' Ariadne auf Naxos**, featuring a star-studded cast that includes new DG signing **Ben Heppner** (enticed away from RCA) and labelmate **Anne Sofie von Otter**. As for fall Universal reissues, the company will continue to rerelease highlights from the back catalog of the highly regarded Westminster label.

Despite the turbulence of recent months, the Warner Classics stable has a slate of notable releases in store for late summer/early fall. On July 17, Teldec issues a pair of discs as dissimilar as night and day. **Nikolaus Harnoncourt** continues his thought-provoking **Bruckner** cycle with *Symphony No. 8*, with the Berlin Philharmonic. Meanwhile, **Neville Marriner** leads the **Academy of St. Martin in the Fields** in a pair of fairy tales by **Oscar Wilde**, set to music by **Debbie Wiseman** and with narration by **Vanessa Redgrave** and **Stephen Fry**.

On Aug. 7, Finlandia presents a new recording

of **Arvo Pärt's St. John Passion**. On Sept. 4, Erato is set to release a previously delayed recording of composer **Jake Heggie's** opera *Dead Man Walking*, featuring **Susan Graham**, **Frederica von Stade**, and **John Packard**. And Teldec will issue a Harnoncourt-led *Aida* on Sept. 18, with **Cristina Gallardo Domas** in the title role. The cast also includes **Olga Borodina** and **Thomas Hampson**.

Nonesuch, another Warner-affiliated label, begins the summer with the July release of *Kingdom Come*, a new work by **Ingram Marshall** (who also has a brand-new album out on New Albion, via Koch). Also on the disc is *Fog Tropes II*, an update of one of his most important early works, performed by the **Kronos Quartet**. July will also see Nonesuch release *Sergio and Odair Assad Play Piazzolla*, and in August, the label presents *El Niño*, the highly lauded new oratorio by **John Adams**. Nonesuch packs a powerful one-two punch in September, with the release of **Terry Riley's Requiem for Adam**, a deeply moving quartet composed for and performed by the **Kronos Quartet**, plus *Philip on Film*, a five-disc set compiling the most significant film scores of **Philip Glass**. The set's release is timed to anticipate a fall Glass tour, and it includes several selections newly composed for short films by **Atom Egoyan** and **Peter Greenaway**, among others. And in October, look for a new **Steve Reich** collection, featuring his *Triple Quartet* performed by **Kronos**.

Sony Classical follows up on the surprising success of Vivaldi's *Four Seasons* as recorded by **Giuliano Carmignola** and the **Venice Baroque Orchestra** with another disc devoted to the Italian composer. This time, the violinist presents a selection of previously unrecorded concertos, which



will also be performed during the group's Mostly Mozart Festival debut in New York. In September, Sony presents conductor **Esa-Pekka Salonen** as composer, with a disc titled *L.A. Variations*. The same month, guitarist **John Williams** releases the African-inspired *The Magic Box*. More familiar figures are featured in unfamiliar guises: Synthesizer pioneer **Vangelis** presents *Mythodea—Music for the NASA Mission: 2001 Mars Odyssey*, while **Linda Ronstadt** joins **Dennis James** for *Crystal—Glass Music Through the Ages*, a disc of works inspired by the glass harmonica and glass *bachet*. And October brings releases from **Charlotte Church**, banjo ace **Bela Fleck**, and newly signed tenor **Salvatore Licitra**.

Finally, BMG kicks off the summer with an emphasis on its back catalog, rolling out a dozen single-disc issues from its comprehensive **Arthur Rubinstein** boxed set in early August. Sept. 11 brings a new Verdi disc from star tenor **Ramon Vargas**, as well as a recital of **Mendelssohn** and **Chopin** from piano grande dame **Alicia de Larrocha**. On the same day, RCA issues a much-anticipated disc of new works by American composer **Steve Mackey**, featuring the electric guitar showpiece *Tuck and Roll*, performed by the composer as soloist with the **New World Symphony** and **Michael Tilson Thomas**.

Back to catalog, **Erich Leinsdorf's** classic **Boston Symphony** recording of the **Verdi Requiem** will be issued on RCA's "Living Stereo" series, paired with **Gian-Carlo Menotti's The Death of the Bishop of Brindisi**; both items are new to the CD canon. In the fall, RCA celebrates its century-long legacy with a two-disc package titled *The Singer* (ranging from **Enrico Caruso** to **Denyce Graves**), along with a similar volume titled *The Soloists and Conductors*. The fall also brings the "Rediscovered" series, a new BMG series dedicated to presenting legendary performers in previously unreleased selections. The series begins with a two-CD set of Soviet-era recordings from iconic pianist **Sviatoslav Richter**.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			No. 1	
1	1	5	JANE MONHEIT N-CODED 4219/WARLOCK HS	4-weeks at No. 1 COME DREAM WITH ME
2	NEW	▶	VARIOUS ARTISTS NARM 50006/RYKO	BET ON JAZZ PRESENTS: JAZZ NOW
3	3	6	TERENCE BLANCHARD SONY CLASSICAL 89607	LET'S GET LOST
4	2	6	MILES DAVIS LEGACY/COLUMBIA 85475/CRG	THE ESSENTIAL MILES DAVIS
5	NEW	▶	MICHAEL BRECKER VERVE 549705/AG	NEARNESS OF YOU - THE BALLAD BOOK
6	5	26	SOUNDTRACK LEGACY/COLUMBIA 85350/CRG	FINDING FORRESTER
7	4	33	VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61439/CRG	THE BEST OF KEN BURNS JAZZ
8	7	24	VARIOUS ARTISTS UTV/VERVE 520191/AG	PURE JAZZ
9	8	33	LOUIS ARMSTRONG LEGACY/COLUMBIA 61440/CRG	KEN BURNS JAZZ - THE DEFINITIVE LOUIS ARMSTRONG
10	11	47	JANE MONHEIT N-CODED 4207/WARLOCK HS	NEVER NEVER LAND
11	10	4	KARRIN ALLYSON CONCORD JAZZ 4950/CONCORD	BALLADS: REMEMBERING JOHN COLTRANE
12	9	2	THE PHILADELPHIA EXPERIMENT ROPEADOPE 93042/AG	THE PHILADELPHIA EXPERIMENT
13	6	32	VARIOUS ARTISTS LEGACY/COLUMBIA/VERVE 61432/CRG	KEN BURNS JAZZ - THE STORY OF AMERICA'S MUSIC
14	12	7	CHARLIE HADEN VERVE 013611/AG	NOCTURNE
15	13	72	STEVE TYRELL ATLANTIC 83209/AG	A NEW STANDARD
16	17	13	JOSHUA REDMAN QUARTET WARNER BROS. 47997	PASSAGE OF TIME
17	NEW	▶	PAT MARTINO BLUE NOTE 99749/CAPITOL	LIVE AT YOSHI'S
18	15	70	JOHN COLTRANE RHINO 79778	THE VERY BEST OF JOHN COLTRANE
19	18	33	BILLIE HOLIDAY VERVE 549081/AG	KEN BURNS JAZZ - THE DEFINITIVE BILLIE HOLIDAY
20	20	33	JOHN COLTRANE VERVE 549083/AG	KEN BURNS JAZZ - THE DEFINITIVE JOHN COLTRANE
21	19	25	DAVE BRUBECK LEGACY/COLUMBIA 61442/CRG	KEN BURNS JAZZ - THE DEFINITIVE DAVE BRUBECK
22	16	23	DUKE ELLINGTON LEGACY/COLUMBIA 61444/CRG	KEN BURNS JAZZ - THE DEFINITIVE DUKE ELLINGTON
23	25	22	JOHN COLTRANE IMPULSE! 549361/AG	COLTRANE FOR LOVERS
24	22	24	JIMMY SMITH BLUE THUMB/VERVE 543978/AG	DOT COM BLUES
25	RE-ENTRY		MILES DAVIS LEGACY/COLUMBIA 61405/CRG	BLUE MILES

TOP CONTEMPORARY JAZZ ALBUMS™

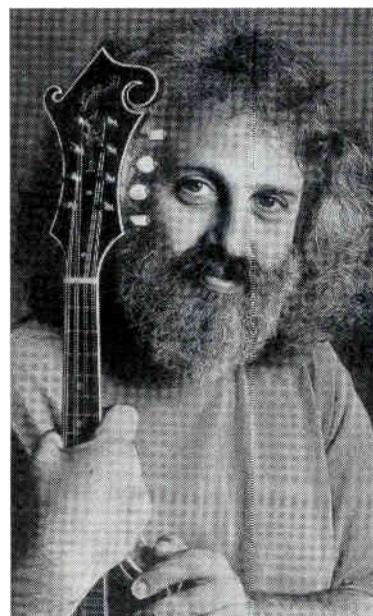
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			No. 1	
1	1	3	BRIAN CULBERTSON ATLANTIC 83444/AG HS	3-weeks at No. 1 NICE & SLOW
2	10	5	MARCUS MILLER 3 DEUCES 83534/TELARC	M SQUARED
3	3	40	ST. GERMAIN BLUE NOTE 25114*/CAPITOL HS	TOURIST
4	2	2	VARIOUS ARTISTS GRP 549787/AG	A TWIST OF MARLEY - A TRIBUTE
5	6	14	WAYMAN TISDALE ATLANTIC 83396/AG HS	FACE TO FACE
6	4	5	SPYRO GYRA HEADS UP 3061	IN MODERN TIMES
7	12	91	DAVE KOZ CAPITOL 99458 HS	THE DANCE
8	5	17	RICK BRAUN WARNER BROS. 47994	KISSES IN THE RAIN
9	7	10	VARIOUS ARTISTS Q 92945/AG	TO GROVER, WITH LOVE
10	NEW	▶	MARC ANTOINE GRP 549775/AG	CRUISING
11	9	37	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 8500/CONCORD	LIFE IN THE TROPICS
12	8	104	KENNY G ARISTA 19085	CLASSICS IN THE KEY OF G
13	17	13	PIECES OF A DREAM HEADS UP 3059	ACQUAINTED WITH THE NIGHT
14	13	56	BONEY JAMES/RICK BRAUN WARNER BROS. 47557	SHAKE IT UP
15	15	11	KIM WATERS SHANACHIE 5080	FROM THE HEART
16	18	5	DJ LOGIC ROPEADOPE 93041/AG	THE ANOMALY
17	20	32	ACOUSTIC ALCHEMY HIGHER OCTAVE 48946/VIRGIN HS	THE BEAUTIFUL GAME
18	11	13	HERB ALPERT A&M 490886/INTERSCOPE	DEFINITIVE HITS
19	14	7	KARL DENSON BLUE NOTE 31586/CAPITOL	DANCE LESSON #2
20	16	36	KIRK WHALUM WARNER BROS. 47887 HS	UNCONDITIONAL
21	NEW	▶	JIMMY SOMMERS HIGHER OCTAVE JAZZ 10317/VIRGIN	360 URBAN GROOVE
22	21	41	RACHELLE FERRELL CAPITOL 94980	INDIVIDUALITY (CAN I BE ME?)
23	19	15	SOULIVE BLUE NOTE 27936/CAPITOL	DOIN' SOMETHING
24	RE-ENTRY		CARLOS CANNON ORPHEUS 70497	CHICAGO'S FINEST
25	22	16	JEFF LORBER SAMSON 20000	KICKIN' IT

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. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Jazz Still The Core For Acoustic Disc

JAZZ FOLK: The pairing of mandolin and piano is fairly rare in a jazz setting, but for **David Grisman**, dueting with piano player **Denny Zeitlin** is as natural an occurrence as any of his iconoclastic pursuits.

During the past decade, Grisman has released approximately 45 projects on his San Rafael, Calif.-based Acoustic Disc label,



GRISMAN

touching upon jazz, bluegrass, country, and folk music, with all of them marked by a hearty dose of spontaneity and improvisation and a complete reliance on acoustic instruments. Although Grisman is reluctant to categorize Acoustic Disc's releases by genre, the label's latest offerings—Grisman and Zeitlin's *New River* and guitarist **Frank Vignola's** *Blues for a Gypsy* (both due June 26)—fall squarely within the jazz idiom.

Grisman first became acquainted with the music of Zeitlin—a classically trained pianist who continues to juggle a dual career in music and psychiatry—when he purchased one of Zeitlin's albums on a whim in the late '60s. The two became musical associates when they were called upon to contribute to a cystic fibrosis benefit by drummer **George Marsh**, a mutual sideman. "We began showing each other tunes, with me teaching him my bluegrass tunes and him showing me his jazz tunes," Grisman recalls. "It was really just a big music lesson for both of us."

The pairing of piano and mandolin proves surprisingly effective on *New River*, as Grisman's blue-toned lines weave with ease around Zeitlin's classically influenced runs and chording. "I think that the pairing of mandolin and piano was first utilized by **Beethoven**," Grisman muses. "I've played with several piano players over the years, but with Denny, it felt like coming home. He's very open-minded



by Steve Graybow

when it comes to music, which makes all the difference."

While *New River* consists of all-original Grisman and Zeitlin compositions, the mandolin player says that the duo's next project will focus on "songs from the American songbook, everything from **Stephen Foster** to **John Coltrane**."

Like *New River*, Vignola's *Blues for a Gypsy* falls proudly outside the lines of convention. Performing exclusively on solo acoustic guitar, Vignola interprets such songs as **Charlie Parker's** "Donna Lee" and **Les Paul's** "Cryin'" (along with a

helping of his own material), referencing the minor-key blues and jazz inflections that inform those compositions but performing them with a European flair indebted to the gypsy guitarist **Django Reinhardt**.

According to Grisman, the majority of cuts "were first takes, recorded the first night after [New York native Vignola] got off the plane in California."

Grisman describes *Blues for a Gypsy* as being "the opposite of what is customary, which would be to move the music forward." Vignola is "taking relatively recent compositions and applying an older style of music to them," Grisman says. "Older styles are important to keep around because they have value. They are much more human than contemporary styles, because they come from a time when art was much more personal and individualized."

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			No. 1	
1	1	31	A DAY WITHOUT RAIN ▲ REPRISE 47426/WARNER BROS.	31 weeks at No. 1 ENYA
2	2	20	PURE MOODS III VIRGIN 50836	VARIOUS ARTISTS
3	4	6	LITTLE WING EPIC 61597	OTTMAR LIEBERT + LUNA NEGRA
4	5	5	DREAMCATCHER PHILIPS 546869	SECRET GARDEN
5	3	38	IF I COULD TELL YOU ● VIRGIN 79893	YANNI
6	6	3	WINDOWS-25 YEARS OF PIANO ON WINDHAM HILL WINDHAM HILL 11591/RCA	VARIOUS ARTISTS
7	7	3	TOUCH-25 YEARS OF WINDHAM HILL WINDHAM HILL 11592/RCA	VARIOUS ARTISTS
8	9	30	POEM NETWERK 30165 HS	DELERIUM
9	8	37	VERY BEST OF YANNI WINDHAM HILL 11568/RCA	YANNI
10	15	37	STATE OF GRACE WINDHAM HILL 11565/RCA	VARIOUS ARTISTS
11	11	17	BEST OF BARCELONA NIGHTS: VOL. 1 HIGHER OCTAVE 50724/VIRGIN	OTTMAR LIEBERT
12	14	60	SNOWFALL RCA SPECIAL PRODUCTS 45680	YANNI
13	16	7	ANCIENT DOMO 73000	KITARO
14	10	44	MY ROMANCE: AN EVENING WITH JIM BRICKMAN WINDHAM HILL 11557/RCA	JIM BRICKMAN
15	12	6	BEST OF 1990-2000 HIGHER OCTAVE 50946/VIRGIN	CHRIS SPHEERIS
16	17	2	YOUR LINGERING TOUCH REAL MUSIC 820	GOVI
17	18	6	TABU NARADA 580773/VIRGIN	VARIOUS ARTISTS
18	19	4	GREAT SOUTHWEST PARAS GROUP 8001	NICHOLAS GUNN
19	13	10	MUSIC FROM A PAINTED CAVE SILVER WAVE 927	ROBERT MIRABAL
20	20	16	20 YEARS OF NARADA PIANO NARADA 50713/VIRGIN	VARIOUS ARTISTS
21	21	23	PURE ORCHESTRA GARDEN CITY 34586	THE JOHN TESH PROJECT
22	NEW	▶	NARADA DECADE 2 NARADA 10363/VIRGIN	VARIOUS ARTISTS
23	NEW	▶	NARADA GUITAR 2 NARADA 50772/VIRGIN	VARIOUS ARTISTS
24	23	65	NOUVEAU FLAMENCO ▲ HIGHER OCTAVE 48793/VIRGIN	OTTMAR LIEBERT
25	22	91	PLAINS ● WINDHAM HILL 11465/RCA	GEORGE WINSTON

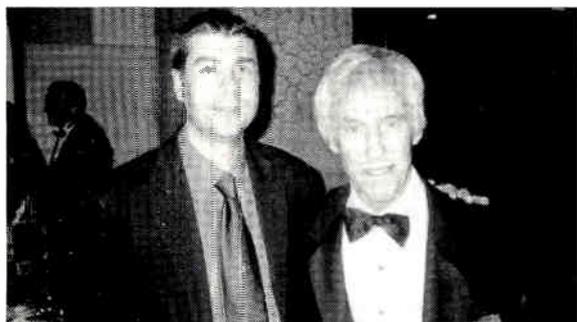
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Songwriters & Publishers

ARTISTS & MUSIC



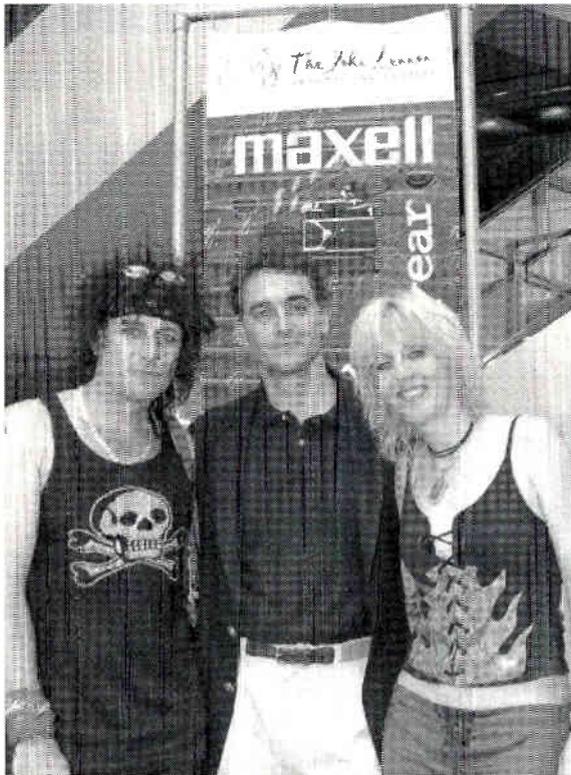
Raybon Joins Forces With Warner/Chappell. Songwriter Kim Raybon, a new addition to the pioneering Full Force hip-hop team, has signed an exclusive publishing deal with Warner/Chappell. Pictured, from left, are Baby Gerry of Full Force; John Titta, senior VP at Warner/Chappell; Raybon; Kamala Gordon, director of creative services at Warner/Chappell; and Bowlegged Lou of Full Force.



Polar Burt. Legendary songwriter Burt Bacharach received the prestigious Polar Music Prize in Stockholm, along with fellow laureates Robert Moog and Karlheinz Stockhausen. Pictured at the presentation, from left, are Sean Devine, senior director of membership, U.K. and Europe, ASCAP; and Bacharach.



Peter, Paul & Paxton. Peter, Paul & Mary's Noel Paul Stookey and Peter Yarrow, along with Cherry Lane Music's first signee, Tom Paxton, were present at a recent tribute in New York to the company's founder, Milt Okun. Pictured, from left, are Stookey, Okun, Yarrow, and Paxton.



Lennon Award To Bubble. Share and Bam Ross, who comprise the Los Angeles-based band Bubble, have won the John Lennon Songwriting Contest's Maxell song of the year 2000 award for their song "Sparkle Star." The couple was presented with a check for \$20,000 by Maxell VP of marketing Peter Brinkman. Pictured, from left, are Bam Ross, Brinkman, and Share Ross.



Cherry Lane's 40th. Cherry Lane Music CEO Peter Primont recently hosted a party to celebrate the company's 40th anniversary. Pictured, from left, are writer Jack Murphy; Sheila Primont; Aida Gurwicz, president of Cherry Lane Music; and Primont.

Lloyd Cole Finds Five Negatives Make A Positive For Songwriter Jill Sobule

A POSITIVE EXPERIENCE: Outstanding artists who fall under the singer/songwriter rubric may also be outstanding musicians, of course, but rarely are they rightfully recognized for their instrumental prowess. Not so for **Jill Sobule**—thanks to fellow ace singer/songwriter **Lloyd Cole**.

Cole, whose guitar-based pop earned him acclaim in the 1980s when he was backed by **the Commotions**, now fronts a new band, **the Negatives**, featuring Sobule on lead guitar. She currently opens shows for Cole as an acoustic solo artist before exchanging her handmade lute-shaped "travel" guitar for an electric Gretsch and returning to the stage as a Cole side-woman.

"I met him three years ago in Ireland at a songwriters' retreat," Sobule says, "and I think he was impressed with my guitar playing."

"It was one of those flaky ideas of bringing together songwriters of America with those of Ireland in the hope of making the world a better place," says Cole, who hails from England but had been living in New York. "I only went because it was right next door to a golf course I wanted to play, but I ended up meeting some great people, and it was a very good thing for me. In fact, I wrote a song ["Dreaming of Leaving"] that's on Irish songwriter **Eleanor McAvoy's** current album, *Yola*."

Back in New York a few months later, Cole, who had followed his **Commotions** output with solo releases, was conceiving the **Negatives**. "I was frustrated that I couldn't make it work [as] just a four-piece, so I asked Jill to join," says Cole, who publishes via **Chrysalis Music (ASCAP)**. "She thought I was joking at first, but we've played together on and off ever since. She has a different way of looking at songs than me and comes up with different things."

Cole cites "Past Imperfect," the lead track on **Lloyd Cole & the Negatives'** current **What Are Records** album *Negatives*. "I wrote pretty much every single part on that track with the exception of Jill's cool little guitar riff—which is the main motif," he says. "It was meant to be a song without a riff—very subdued without any dynamic—and she came up with

a riff from outer space."

For her part, **Monsters of Dropped Music (ASCAP)** writer Sobule loves playing with Cole.

"When I have my own band, everything revolves around me," she says. "This is great because now I have to figure out how I fit in with Lloyd's songs—and with two other guitar players [Cole and **Michael Kotch**]. It's also really good for me because I got pretty depressed about being dropped from Atlantic [following her 1997 album *Happy Town*] and didn't want to hear a note of music, and this was a good way to get back in without putting pressure on me. And I could

pretend I was **Keith Richards**."

Sobule, who hadn't actually practiced with a band since high

school, expects that her continuing stint in Cole's band will affect her own songwriting. "I don't take consciously from other people," she says, "but I'm somewhat of a sponge, and playing the music of someone you like probably affects what you write in the future."

WILLIAMS WINS & LOSES: The night after **Paul Williams** was inducted into the Songwriters Hall of Fame and serenaded by **Willie Nelson** (who performed Williams' "Rainbow Connection"), Williams was honored at the latest installment of "Losers Lounge," the long-running series of Manhattan, N.Y., club gigs focusing on such pop tunesmiths as **Burt Bacharach, Bee Gees, Neil Diamond, Carole King, and Abba**.

On June 15, 36 artists sang 29 Williams songs, along with medleys from the composer's scores for the movies *Ishtar* and *Bugsy Malone*. But what made this particular tribute so special—in addition to the presence of Songwriters Hall of Fame CEO **Hal David** in the Westbeth Theatre audience and actor **Richard Dreyfuss'** risky attempt at Williams' classic **Carpenters** hit "Rainy Days and Mondays"—was Williams' own involvement: The songwriter himself closed the show with a five-song medley.

Materials for Jim Bessman may be sent to 331 W. 57th St., #285, New York, N.Y. 10019 or abarenbo@earthlink.net.

Words & Music



by Jim Bessman

'THEY'RE PLAYING MY SONG'

WRITTEN BY RASHAUN HALL

"JUSTIFY MY LOVE"

Written by Madonna, Lenny Kravitz, and Ingrid Chavez (ASCAP)

Soundtracks offer artists freedom to experiment with sounds and songs they wouldn't normally try on their own. Rap up-and-comer **Vita** took a gamble and scored, covering Madonna's "Justify My Love" on the *Murder Inc./Def Jam* soundtrack to *The Fast and the Furious* (June 5).

"I decided to do it to show my versatility," Vita says of the song

that topped The Billboard Hot 100 in 1991. "I love Madonna's voice, and I thought my voice would sound hot on it."

Vita's earliest memories of the classic tune involve its accompanying videoclip. "It was very edgy," the rapper says. "The video didn't get a lot of play, but when I saw it, I thought it was crazy."

According to Vita, who is featured on three other songs on the soundtrack, two versions of "Justify My Love" were recorded—one with a rap and one with-

out. Madonna cleared the latter one. Although Vita has yet to meet the pop icon, she has heard that Madonna "likes her version."

While there has been talk of shooting a video to accompany the cover, the 21-year-old rapper is happy just to have been able to record the song.

"It was an honor for me to remake something that she's done," Vita says of Madonna. "I'm also a big fan of Lenny Kravitz, who co-wrote the song, so the combination of the two was just great."



Danny Kortchmar Reflects On Star-Filled Sessions, Jams

ON A RECENT VISIT to Presence Studios in Westport, Conn., it was my privilege to meet and talk with guitarist/producer **Danny Kortchmar**. Well-known for his work on seminal albums by such iconic singer/songwriters as **James Taylor**, **Carole King**, **Linda Ronstadt**, and **Jackson Browne**, Kortchmar has an almost unimaginable wealth of experience spanning



Guitarist/producer Danny Kortchmar, who has performed with icons from Jimi Hendrix to Stevie Ray Vaughan, produced the upcoming Virgin set by Boz Scaggs.

three-and-a-half decades, from jamming with **Jimi Hendrix** to producing and playing on **Boz Scaggs'** highly anticipated upcoming Virgin set. In between, he has performed, recorded, or simply jammed with a staggering number of popular music's foremost players.

The camaraderie among musicians in mid-1960s Greenwich Village often led to extraordinary events, he says. Arriving at Trudy Hellers to rehearse one afternoon, for example, Kortchmar and his group, **the Kingbees**, witnessed **Curtis Knight & the Lovers**, then featuring Hendrix on guitar, auditioning for a spot on the club's roster.

"The organ player with the Kingbees recognized Jimi right away, from **the Isley Brothers** and **Little Richard**," Kortchmar says. "Jimi wasn't unknown: He was known on the chitlin circuit as a *bad* dude. They were playing the hits of the day, like we all were. Our jaws hit the floor. I'd never seen anything like it in my life.

"The irony is they didn't get the gig, which is hilarious because they were worlds better than we were," he adds. "I used to run into Jimi once in a while after that. One night at the Kettle of Fish, he was playing with **Eric Clapton** and **John Hammond**, and I ended up playing bass. Our paths crossed a bunch of times. It was a really active scene—a lot of people were passing through."

The fertile scene in the Village also brought Kortchmar and such artists as King and Taylor together.

"Everybody knew everybody," he says. "One of the bands playing around was **the Middle Class**, protégés of **Carole King** and **Gerry Goffin**. **Charlie [Larkey, the bassist]**, I think, brought Carole to see **Flying Machine**, a band James Taylor and I had, at the Night Owl Cafe. After that, I was amazingly fortunate that Carole started calling me to do some demos, which was a tremendous education in how to play on records from her and Gerry Goffin. I was very fortunate, at an early age, to run into Carole and Gerry, who had already had massive experience with all the hits they had. What great teachers!"

Kortchmar later migrated to the West Coast, ultimately spending more than 20 years there. With such artists as King and producer **Peter Asher** also arriving in L.A., the stage was set for the emergence of a new sound, captured on such albums as Taylor's *Sweet Baby James*, King's *Tapestry*, and Browne's *Running on Empty*—all defined, in part, by Kortchmar's musicianship.

In L.A., he jammed with even more legends, among them **John Lennon** and **Ringo Starr**.

"I was hanging out with [drummer] **Jimmy Keltner**," Kortchmar says. "He was universally loved in Los Angeles and rightfully so. He epitomizes what it is to be a great musician: attitude, everything. He introduced me to **Harry Nilsson**."

"The first time I met Lennon, a bunch of us were jamming, and John showed up," he continues. "I ended up playing on *Pussy Cats*, the Nilsson/Lennon album. It was just so much fun—a whole bunch of great people were there, and we just had a ball. This is the period where he was supposedly totally out of control, but I spent a lot of time with him, and he was always a gas, just a really nice guy."

"I got to play with him again on a tune he'd written for Ringo, 'Cookin' (In the Kitchen of Love)' [from *Ringo's Rotogravure*]," Kortchmar adds. "He asked that I play; I was totally thrilled. Good bandleader—he knew how to get a band all going in one direction. That's not a skill all singer/songwriters have."

"Ringo—sweetest guy in the world," he says. "Lovely man, and everyone that ever met him will tell you the same. I think everybody knows he invented rock drums. He wrote the book. I had never seen anyone play like him, and those drum fills, they're *still* playing them. Probably the most influential drummer ever."

Kortchmar's interaction with rock's more important artists continued as he began to move into production. In 1982, while playing in Browne's band at Cannes, he met **Stevie Ray Vaughan**, then on the cusp of international fame after a decade among the guitar-slinging multitudes in his native Texas.

"We went to see Stevie at one of the showcases," Kortchmar says.



by Christopher Walsh

"Some of us ended up onstage playing the blues. Stevie sounded terrific. Subsequent times when I ran into him, he always sounded amazing. He just got better and better."

It was Browne, in fact, who donated time at his Downtown Studio in Los Angeles, with which Vaughan and his band, Double Trouble, recorded their Epic debut, *Texas Flood*. Vaughan's mastery of the guitar and vocabulary influenced by predecessors from Hendrix to **Albert King**, **B.B. King**, and **Freddie King** quickly revitalized the blues.

In the 1980s, Kortchmar's production career took off. He co-wrote, co-produced, and played on **Don Henley's** *I Can't Stand Still*, *Building the Perfect Beast*, and *End of the Innocence*; produced music featured on such soundtracks as *About Last Night* and *The Color of Money*; and produced and played on **Billy Joel's** 1993 release, *River of Dreams*.

Meanwhile, off-the-cuff jams with the best in the business continued, as he recalls one particularly active week in New York: "Cats used to jam all the time in the '70s and '80s. **Steve Jordan** was playing drums in the **David Letterman** band in the mid-'80s, and we would go to [rehearsal studio] Topcat after the *Letterman* taping. The first night, we played with **Eddie Van Halen**. The next night, Stevie Ray Vaughan and Eric Clapton. Then, later in the week, we went over to where **the Stones** were recording, Steve, **Paul Shaffer**, and I. Jamming with **Keith [Richards]** and **[Ron Wood]**—and **Jimmy Page**. This was one week!"

Scaggs' upcoming album—scheduled for a September release—was recorded in several locations, starting at co-producer **David Paitch's** studio in Los Angeles, then moving to Acme Studios in Mamaroneck, N.Y., Kortchmar's East Coast base.

"Then we went to San Francisco and worked at Boz's studio," Kortchmar explains, "then to Presence to mix." Five-time Grammy winner **Elliot Scheiner** created both a stereo and 5.1 mix of the album.

While expressing admiration for such contemporary artists as **Radiohead**, **Sheryl Crow**, **Placebo**, and **Fiona Apple**, Kortchmar approach-

es recording as in the era before digital audio workstations.

"I think there is at least one generation that has never heard the way ordinary bands sound when they're cooking and grooving, slipping and sliding," Kortchmar says. "Everything is put together now. The last example I've heard of a band that really sounds like they're playing, really, is **the X-Pensive Winos** [Richards' band]. They all can improvise. Nothing is programmed—they don't think in terms of modules of two bars. It's all floating and free. The bands and artists I work with are very good at what they do, so I have a different production style than a lot of producers."

"I won't allow engineers to mike all the toms," he adds. "The drums are an *instrument*. The more mikes you turn on, the more phasing problems you have and the more everything sounds *away*, separated from each other. When musicians get together, they should have that ambience. There *should* be leakage, there *should* be that thing that happens when people play together. You don't eliminate that! It all comes down to the same thing. It's not the gear, it's not the technology—it's who's driving. It's not the engine, it's the engineer."

PRODUCTION CREDITS

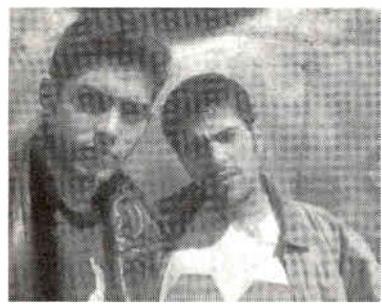
BILLBOARD'S NO. 1 SINGLES (JUNE 30, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya, Pink/ M. Elliott, Rockwilder, R. Fair (Interscope)	FIESTA R. Kelly Featuring Jay-Z/ Tone and Poke, Precision (Jive)	I'M ALREADY THERE Lonestar/ D. Huff (BNA)	IT'S BEEN AWHILE Staind/ J. Abraham (Flip/Elektra/EEG)	IT'S BEEN AWHILE Staind/ J. Abraham (Flip/Elektra/EEG)
RECORDING STUDIO(S) (Location) Engineer(s)	WESTLAKE AUDIO (Los Angeles) ROYALTONE STUDIOS (N. Hollywood, CA) ENTERPRISE (Burbank, CA) Brian Springer, Michael C. Ross, Dylan "3D" Dresdow	ROCK LAND (Chicago) Abel Garibaldi, Ian Mereness	EMERALD (Nashville) Jeff Balding	NRG (N. Hollywood, CA) LONG VIEW FARM (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez	NRG (N. Hollywood, CA) LONG VIEW FARM (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez
CONSOLE(S)/ DAW(S)	Neve VR, SSL 4000, SSL 9000 J/ Pro Tools	SSL 4000 EG/ Pro Tools	SSL 9000 J/ Pro Tools	Neve 8068, Neve 8078/ Pro Tools	Neve 8068, Neve 8078/ Pro Tools
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Studer A827, Studer 800, MK3/ Pro Tools	Studer A827, Studer 800, MK3/ Pro Tools
RECORDING MEDIUM	Pro Tools	Ampex 499	Pro Tools	Pro Tools, Quantegy GP9	Pro Tools, Quantegy GP9
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENTERPRISE (Burbank, CA) Dave "Hard Drive" Pen- sado	HIT FACTORY (New York) Rich Travali	EMERALD (Nashville) Jeff Balding	SOUNDTRACK (New York) Andy Wallace, Steve Sisco	SOUNDTRACK (New York) Andy Wallace, Steve Sisco
CONSOLE(S)/ DAW(S)	SSL 9000 J/ Pro Tools	Neve VR	SSL 4064 E/G/ Pro Tools	SSL G Series w/ ultimation	SSL G Series w/ ultimation
RECORDER(S)	Pro Tools	Studer A827	Ampex ATR 102 1/2", Alesis Masterlink	Studer A827	Studer A827
MIX DOWN MEDIUM	Quantegy GP9 1/2"	2" analog tape	Quantegy 499	Studer 1/2", Quantegy 499, BASF SM 900	Studer 1/2", Quantegy 499, BASF SM 900
MASTERING (Location) Engineer	OASIS MASTERING (Studio City, CA) Eddy Schreyer	BATTERY MASTERING (New York) Chaz Harper	MASTERING LAB (Los Angeles) Doug Sax, Robert Hadley	SONY (New York) Vlado Meller	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	BMG	BMG	WEA	WEA

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Estopa Brings Urban Tales To U.S.

REALITY BITES: "Your head stuck in the toilet, you must have spent several hours asleep without air. The last line of coke lying on an overturned mirror, blood on the floor from a cut," sing brothers David and José Manuel Munoz, better known as Estopa, on "Exilado en el Lavabo," a track from their eponymous debut (BMG U.S. Latin). It's the kind of song—gritty, personal, urban, and melodic—



ESTOPA

that's propelled the duo to sales of more than 1 million albums in its native Spain alone.

Now BMG is seeking to replicate that feat this side of the Atlantic. Estopa is in the midst of a promotional tour that's already taken the pair to Mexico and will see it make its live U.S. debut July 8 as part of the second annual Latin Alternative Music Conference (LAMC).

And although at first glance it would seem that Estopa's music is too localized—their stories, the brothers say, are all inspired by the neighborhood they live in—that, precisely, might be the asset.

"I'm like a reporter who writes what he sees," says David, who pens the lyrics that his brother later sets to music "like a film score." And so Estopa sings about love, about friends who are down and out, about a guy who crashes his car because he's busy looking at a girl's legs.

"Of course it surprises me that we've sold a million albums. But I'm not surprised that they're interested in our stories," David says. "All neighborhoods in the world are the same. Maybe the slang changes, but the stories are the same."

Estopa's story, in fact, reads like one of its tunes: Two brothers work in a factory, and in the evenings they write songs and play gigs. They give a demo containing 40 songs—everything they've written—to their brother's wife's swimming teacher, who gives it to a cousin, who gives it to an exec at EMI publishing, who gets them a deal.

More than 1 million albums later, BMG is pushing Estopa, initially targeting Spanish communities in the U.S., as well as the rock/pop crowd in Puerto Rico, where the duo will travel to after the LAMC. BMG is also fostering a loose network of Internet fans, called el Club de Estoparios, which helps spread the Estopa gospel around the globe. Estoparios are given incentives—including screensavers and banners—to pick up other fans along the way.



by Leila Cobo

NIEVES/GEORGE REMATCH: After 12 years with RMM Records, Tito Nieves changed labels—to WEA Latina—but returned to one of his first producers, Sergio George.

George, who produced Nieves' mega-hit "I Like It Like That," took the helm for *En Otra Onda*, an album that once again finds Nieves mixing genres and languages.

"Straight-ahead salsa sometimes gets boring," Nieves says, noting that *Onda* includes several club tracks. "I don't want to say salsa is boring, but we wanted to give the public something different... I want to keep people on the edge, within reason. Because I want to keep my salsa lovers, but I want to attract a younger crowd."

Tailored for that crowd are tracks like "Shut Up," a bilingual club track where Nieves finishes the phrase "tu para mi ya no vales" with the words "shut up." The song, Nieves says, may lead to a remake possibly featuring Lil' Kim.

On the other end of the scale, such tracks as "Como Llego a Tu Amor," a duet with Ruben Blades, mix in old-fashioned plena and bomba for more traditional effect, while "Que Más Daría," a duet with Sergio Vargas, is a bolero.

Nieves says he chose the eight songs on the album from more than 400 sent to his office. "And about 300 of them really sucked," he says with a laugh. As for the habit of featuring as many as 13 or 14 songs on an album, he says that's "a waste. Most of the time they're remixes anyway. I think you have to give it the best you have."

LA LEY 'UNPLUGGED': Chilean band la Ley was scheduled to premiere two new tracks during the taping of its first MTV *Unplugged* June 28 in Miami Beach. The first song, titled "Mentira," was a composition originally slated for la Ley's previous album, *Uno*. Now, says lead singer Beto Cuevas, it boasts a new arrangement. "The lyrics are very existentialist," Cuevas tells *Billboard*. "It's what I call 'the Latin tragedy.'"

A second track, untitled at press time, should have found a name by recording time.

The basic format for la Ley's performance features three guitars, drums, bass, and two percussionists. Some songs also feature a 12-string section. However, says Cuevas, the notion of an "unplugged" disc was especially well-suited for la Ley following *Uno*, an album that was conceived as an acoustic venture.

"We wrote the songs with a guitar and a tambourine," Cuevas

says. "And they worked. They were perfect for this."

IN BRIEF: Following its successful release in his native Colombia, singer/songwriter Andrés Cepeda's album, *El Carpintero*, is set for a July release in the U.S. on Musart/Balboa. Label execs say Cepeda, a star in Colombia, will get their "full support"... Willy Chirino is slated to be inducted into the Jackie Gleason The-



NIEVES

atre's Walk of Stars July 2, with his foot- and handprints placed in the walk in front of the theater.

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LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.)
- ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP)
 - AMAME (Ambernel, BMI/TN Ediciones, BMI)
 - AZUL (E.I.P.P., BMI/Clear Mind, ASCAP)
 - BAJO CERO (Niyak, ASCAP)
 - BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI)
 - CANDELA (PSO, ASCAP/Orum, ASCAP)
 - COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP)
 - COMO SE LO EXPLICÓ AL CORAZON (Negrele)
 - CON CADA BESO (WB, ASCAP/Osorio, ASCAP/Elephant Star, BMI/Careers-BMG, BMI)
 - DEJA (Arpa, BMI)
 - DEJAME AMARTE (Ser-Ca, BMI)
 - DESPRECIADO (Vander, ASCAP)
 - DIME CORAZON (WARNER/CHAPPELL)
 - DULCE VENENO (Ventura, ASCAP)
 - EL AMOR SONADO (Flamingo, BMI)
 - LA BOMBA (Sony/ATV Discos, ASCAP)
 - LA GRAN NOCHE (Flamingo, BMI)
 - ME DECLARO CULPABLE (TN Ediciones, BMI/Arabara, BMI)
 - ME LIBERE (Not Listed)
 - ME VAS A EXTRANAR (Vander, ASCAP)
 - MUERO (Larrinaga, ASCAP/Universal Musica, ASCAP)
 - NO ME CONOCES AUN (Edimonsa, ASCAP)
 - NO TE PODIAS QUEDAR (Seg Son, BMI)
 - O ME VOY O TE VAS (Crisma, SESAC)
 - PARA NO VERTE MAS (SADAIC/WB, ASCAP)
 - PERO NO ME AMA (PMC, ASCAP)
 - POR AMAR ASI (Seber)
 - PUEDEN DECIR (EMOA, ASCAP)
 - QUIERO (Dustelli, BMI/Mana Gita, ASCAP/Jimmy G's, ASCAP/WB, ASCAP)
 - SIN TI (EMOA, ASCAP)
 - SOMBRAS... NADA MAS (WB, ASCAP)
 - SUENO SU BOCA (Nova Ediciones)
 - TE HE PROMETIDO (Not Listed)
 - TE QUISE OLVIDAR (BMG Songs, ASCAP)
 - TU MAYOR TENTACION (Lideres, ASCAP/Crazy Mood, ASCAP)
 - TU RECUERDO (BMG Songs, ASCAP/Voces, ASCAP)
 - Y (Peer Intl., BMI)
 - Y LLEGASTE TU (LGA, BMI)
 - Y YO SIGO AQUI (Sony/ATV Latin, BMI/World Deep Music, BMI)
 - YO NO SOY ESA MUJER (Songs On The Rocks, GEMA/Careers-BMG, BMI/Universal Musica, BMI/Fersal, BMI/No Limitations, BMI)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
► No. 1/GREATEST GAINER					
1	1	5	7	CRISTIAN ARIOLA/BMG LATIN †	AZUL M.A.SOLIS (M.A.SOLIS)
2	2	3	7	MARCO ANTONIO SOLIS FONOVISA	O ME VOY O TE VAS M.A.SOLIS (M.A.SOLIS)
3	4	2	32	JUAN GABRIEL ARIOLA/BMG LATIN †	ABRAZAME MUY FUERTE E.MAGALLANES (J.GABRIEL)
4	5	4	18	BANDA EL RECODO FONOVISA †	Y LLEGASTE TU G.LIZARRAGA (N.HERNANDEZ)
5	3	1	36	AZUL AZUL SONY DISCOS †	LA BOMBA R.SAAVEDRA (F.ZAMBRANA MARCHETTI)
6	9	14	6	RICARDO MONTANER WEA LATINA	BESAME B.SILVETTI (R.MONTANER, J.L.CHACIN)
7	8	6	23	PAULINA RUBIO UNIVERSAL LATINO †	Y YO SIGO AQUI M.AZEVEDO (ESTEFANO)
8	6	7	14	CONJUNTO PRIMAVERA FONOVISA †	NO TE PODIAS QUEDAR J.GUILLEN (R.GONZALEZ MORA)
9	13	11	6	JACI VELASQUEZ SONY DISCOS	COMO SE CURA UNA HERIDA R.PEREZ (R.PEREZ, J.L.PILOTO)
10	7	9	9	PAULINA RUBIO UNIVERSAL LATINO †	YO NO SOY ESA MUJER M.AZEVEDO (C.DE WALDEN, C.TORO MONTORO, M.SHEPSTONE, R.STENNEMANN)
11	18	27	5	PALOMO DISA †	NO ME CONOCES AUN PALOMO (F.YQUEZADA, A.TRIGO)
12	15	19	7	LOS TUCANES DE TIJUANA UNIVERSAL LATINO †	LA GRAN NOCHE G.FELIX (M.QUINTERO LARA)
13	12	10	18	CHAYANNE SONY DISCOS	CANDELA L.MENDEZ (D.POVEDA, E.ENDER)
14	14	18	20	ILEGALES ARIOLA/BMG LATIN †	TU RECUERDO V.DOTEL, V.WAILL (V.DOTEL)
15	11	16	37	MDO SONY DISCOS †	TE QUISE OLVIDAR A.JAEN (M.MARRUFO, C.BAUTE)
16	10	8	8	YAIRE LIDERES †	TU MAYOR TENTACION R.BATTINI, M.BLASCO (YAIRE)
17	23	20	16	ROGELIO MARTINEZ DISCOS CISNE †	AMAME A.VALENZUELA, O.VALENZUELA, A.GARCIA (A.MARTINEZ)
18	19	13	18	JERRY RIVERA ARIOLA/BMG LATIN †	QUIERO B.SILVETTI (M.CANCEL, R.CONTRERAS, J.GRECO)
19	17	12	21	LUPILLO RIVERA SONY DISCOS †	DESPRECIADO P.RIVERA (J.NAVARRETE, CURIEL)
20	NEW	1	1	PEPE AGUILAR MUSART/BALBOA †	ME VAS A EXTRANAR PAGUILAR (FATO)
21	28	32	22	LOS TUCANES DE TIJUANA UNIVERSAL LATINO †	EL AMOR SONADO G.FELIX (M.QUINTERO LARA)
22	20	21	11	LOS TIGRES DEL NORTE FONOVISA	ME DECLARO CULPABLE E.HERNANDEZ, LOS TIGRES DEL NORTE (J.MELENDEZ)
23	24	29	5	VICTOR MANUELLE SONY DISCOS	COMO SE LO EXPLICÓ AL CORAZON J.M.LUGO (H.RIVERA)
24	26	25	14	GILBERTO SANTA ROSA SONY DISCOS	PERO NO ME AMA J.M.LUGO, G.SANTA ROSA (R.MONGLOVA)
25	27	24	3	EL GRAN COMBO COMBO	ME LIBERE NOT LISTED (NOT LISTED)
26	29	—	26	BANDA EL RECODO FONOVISA	DEJA G.LIZARRAGA (J.A.BARRERAS)
27	25	22	6	EDNITA NAZARIO SONY DISCOS	BAJO CERO C.LEMOS (I.NEGRONI)
28	22	35	4	HUEY DUNBAR SONY DISCOS	CON CADA BESO S.GEORGE (F.OSORIO, A.THOMAS)
29	21	26	8	CAROLINA LAO WEACARIBE/WEA LATINA †	DULCE VENENO R.SANCHEZ, A.JAEN, G.ARENAS (A.JAEN, J.L.MORIN)
30	30	—	8	INTOCABLE EMI LATIN	DEJAME AMARTE R.MUNOZ, R.MARTINEZ (E.ALANIS)
31	NEW	1	1	JERRY RIVERA ARIOLA/BMG LATIN	MUERO B.SILVETTI (A.LARRINAGA, T.MORA-ARRIAGA)
32	NEW	1	1	AMAURY GUTIERREZ UNIVERSAL LATINO †	DIME CORAZON K.SANTANDER, B.OSSA (A.GUTIERREZ)
33	38	30	3	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	POR AMAR ASI M.CAZARES (ALAZAN, L.RODRIGUEZ)
34	NEW	1	1	GILBERTO SANTA ROSA SONY DISCOS	PUEDEN DECIR J.M.LUGO (O.ALFANNO)
35	34	33	23	LUIS MIGUEL WEA LATINA †	Y L.MIGUEL (M.DE JESUS BAEZ)
36	RE-ENTRY	2	2	ROCIO DURCAL ARIOLA/BMG LATIN †	SOMBRAS... NADA MAS B.SILVETTI (F.LOMUTO, J.M.CONTRERAS)
37	32	—	2	GRUPO MOJADO FONOVISA †	SUENO SU BOCA L.LOZANO (J.LOPEZ, J.A.OGARA)
38	39	40	4	EL ORIGINAL DE LA SIERRA Z	TE HE PROMETIDO NOT LISTED (NOT LISTED)
39	36	36	3	MDO SONY DISCOS	SIN TI A.JAEN, G.ARENAS (O.ALFANNO)
40	37	31	7	LA MOSCA TSE TSE EMI LATIN	PARA NO VERTE MAS NOT LISTED (G.NOVELIS, P.TISERA)

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

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Lo Mejor de la Música Mexicana
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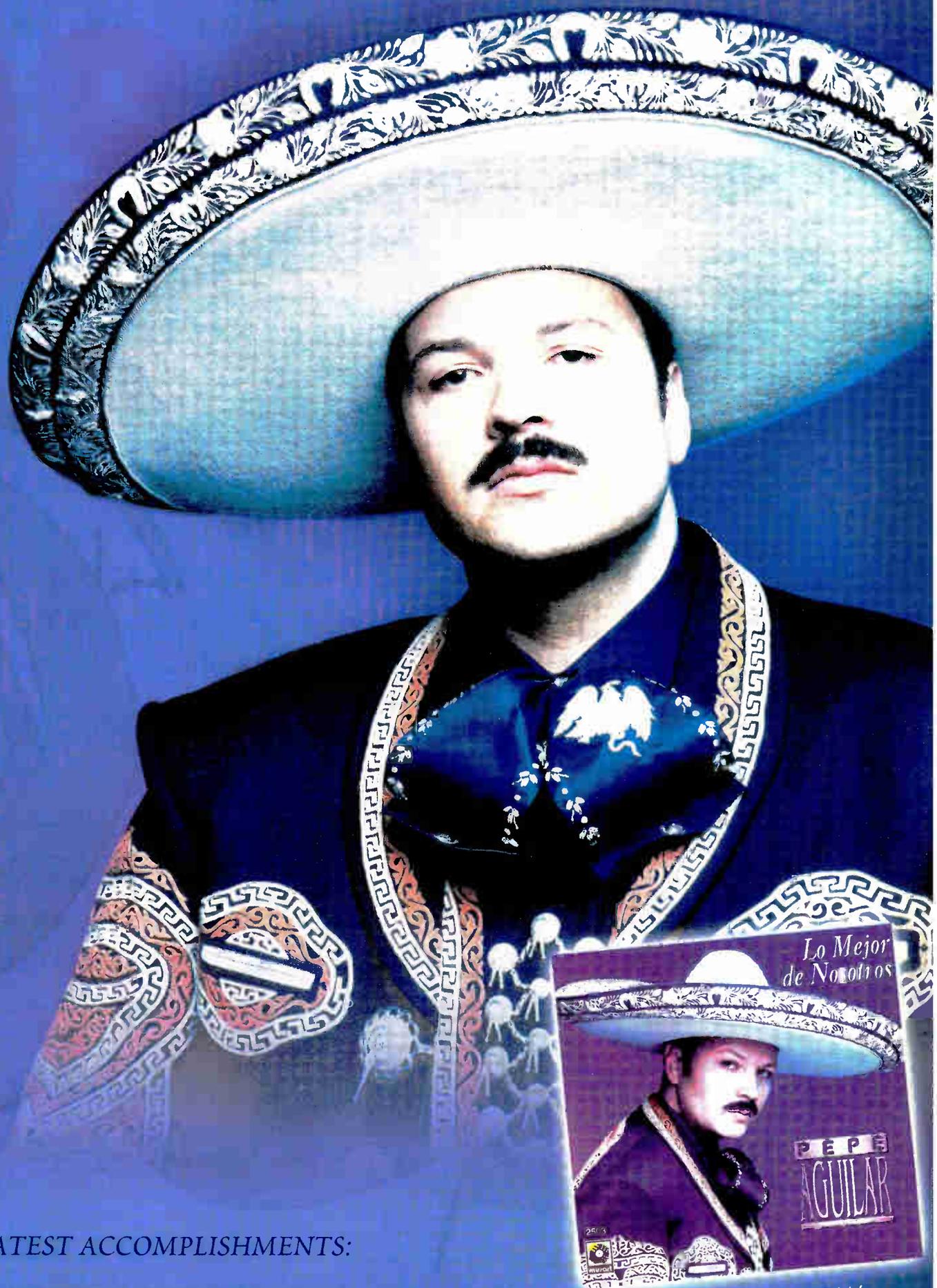
"LO MEJOR DE NOSOTROS"

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LATEST ALBUM

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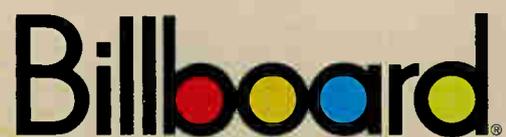
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Japanese Labels Celebrate Alliance

One Year In, Universal And Victor Reap The Benefits Of Unique Deal

BY STEVE McCLURE

TOKYO—One year in, the strategic alliance forged between Japanese labels Universal Music K.K. (UMKK) and Victor Entertainment offers proof that the Taoist principle of yin and yang—opposites working together in harmony—can be applied to the real world.

On one hand, there's Universal, a wholly owned subsidiary of the Universal Music Group, with a Western management style—where executives have to produce results or say *sayonara*—and a heavy emphasis on international repertoire.

Victor, on the other hand, as part of the Matsushita group of companies, operates in a much more Japanese style, in which seniority is held in high regard. The label—one of Japan's oldest—is very strong in domestic repertoire but weak on international product. Victor Entertainment is a wholly owned subsidiary of Matsushita group company JVC, aka consumer electronics manufacturer the Victor Company of Japan.

The alliance between the companies—an unprecedented arrangement between two major Japanese labels—was designed to maintain links they forged during the era of joint-venture Universal Victor, which ceased operations at the end of March 2000. Since the beginning of last July, Victor, which had already been manufacturing product on Universal's behalf, has been responsible for selling Universal product nationwide.

Under the terms of the deal splitting up the former joint venture, UMKK took over Universal Victor's A&R and publicity and promotion activities, which meant moving some 40 of the joint venture's 70-odd employees to UMKK, including Universal Victor president Hiroyuki Iwata, who is now UMKK chairman. The rest of Universal Victor's staff, mainly administrative personnel, were transferred to Victor Entertainment, while some 40 Universal sales staffers are on secondment to Victor.

"Universal has a huge catalog, and Victor has the most prestigious sales force in the industry," says one industry source here. "Victor is very professional, and they have a long history of working with—and on—retailers." Physical distri-

bution of both Victor and Universal product is handled by Nippon Record Center, part of the JVC group of companies.

The presidents of the two labels say the alliance—which, they stress, is more than just a short-term marriage of convenience—makes sense. "To cope with the rapidly changing and complicated environment surrounding

the music industry, record companies need not only to compete with one another but also to pursue complementary relationships and alliances," Victor Entertainment president Motoo

Nishimura says. "If a record company builds a new relationship with another, it will help revamp the company and lead to its further development."

Nishimura adds, "We believe that the collaboration has various advantages in terms of economies of scale, as we expect to expand our activities in the areas of production, distribution, and information." In particular, Nishimura says, the alliance with Universal will continue broadening the experience of Victor's staff by exposing them to a more "international" way of doing business.

For UMKK president Kei

Ishizaka, the alliance represents "an ideal marriage to further strengthen our presence [in the market] through enhanced creativity and operational efficiency. This strategic alliance is only made possible [by] the strengths of the two companies."

The Victor/UMKK alliance has surprised many in the industry here. "It is pretty amazing that the No. 1 record company in the world, by market share, would let someone else take over their physical distribution in the second-biggest market in the world," one industry insider notes. "Although if you want to focus on getting your business in shape, it does take a big operational issue out of the way."

Victor's sales (excluding Universal and consignment sales) for the year that ended March 31 were 52.9 billion yen (\$425 million), up a very healthy 25% over the previous year and representing an estimated 10% share of the Japanese market. Big-selling albums for the label in the most recent fiscal year included *Ballad 3: The Album of Love* by veteran rock band Southern All Stars, *The Greatest Hits* by new duo Love Psychedelico, *Smop Vest* by male group Smop, and *Lily of da Valley* by rock/rap group Dragon Ash. Domestic acts account for 84% of Victor's sales.

(Continued on next page)



ISHIZAKA



NISHIMURA

Neighboring-Rights Monies Increase In The Netherlands

BY ROBERT HEEG

AMSTERDAM—Dutch neighboring-rights collection body SENA reported a 13% rise in collected fees for the year 2000, bringing in a total of more than 50 million guilders (\$19.5 million).

Payments to artists and producers—domestic and international—rose by 38% last year to a record high of 44.7 million guilders (\$17.4 million). The Dutch artist most often played on domestic radio and TV was Marco Borsato, followed by Bløf and Anouk. Of the international acts, Madonna led the pack, leaving Whitney Houston and Backstreet Boys behind.

SENA director Hans van Berkel says, "We can look back on an excellent year. An increase in revenue and a strong growth in payments to our rightful claimants is—and always will be—our most important task." But he adds that the revenue

that is raised from Dutch music being played overseas still leaves a great deal to be desired.

Another sensitive point that remains is the ongoing legal battle between SENA and NOS, the Dutch umbrella organization of public broadcasters (*Billboard*, July 15, 2000), over the amount of fees NOS owes SENA for each year since 1993. SENA chairman Ed Nijpels regrets that a solution is not at hand. "The harmful consequences continue to be felt by thousands of artists and producers."

Van Berkel adds that SENA intends to target the Internet as its next revenue source. "Webcasting and simulcasting may be new concepts, but licenses are compulsory on the Internet. SENA aims to play a [key] role in this field, in order to regulate artists and producers' neighboring rights within the new media."

RAO Elects New President

BY ALEKSEY KRUZIN

MOSCOW—The new president of Russia's performing and mechanical rights society RAO (Russian Authors Society) has pledged to give the body a new status, both internationally and domestically.

Prolific Russian songwriter Vladimir Matetsky has been elected president of RAO for a five-year term. Matetsky, 49, who was previously a VP of RAO, succeeds songwriter Andrey Eshpai, who is retiring at the age of 76. More than 9,000 RAO members elect the body's 25-strong authors'

council, which in turn elects the new president and three VPs.



MATETSKY

"My main intention is to make RAO strong and influential like never before," Matetsky says. "Collecting royalties on behalf of thousands of our own members, as well as writers from all over the world, is no easy task in itself, and of course (Continued on next page)

Philippines In Line With Asia

PMPA, PARI Agree On Mechanical Royalties

BY DAVID GONZALES

MANILA, Philippines—The Philippine Music Publishers Assn. (PMPA) and labels body the Philippine Assn. of the Recording Industry (PARI) have reached an agreement on mechanical royalties that brings the country in line with most other Asian territories.

Under the agreement, the mechanical royalty rate has been raised to 6% of the published price to dealer (PPD), although discounts will apply. The previous rate was 2.7%, compared with what was then the Asia-wide standard of 5.4%, set in 1994 (*Billboard*, June 4, 1994). That rate was raised to 6% under the terms of the Pan-Asian mechanical royalties Memorandum of Understanding (MoU), signed by the region's music publishers and record companies two years ago in Hong Kong (*Billboard*, June 26, 1999).

The MoU was intended to serve as a foundation on which individual countries would establish their own national accords. Backdated to Jan. 1, 1999, it runs until Dec. 31, 2003. The 6% rate covered Asia, excluding Japan and Hong Kong, which pay higher rates. It was heavily discounted to 2.7% in the Philippines, Indonesia, and Thailand.

According to PMPA chairman Ceasar Apostol, who is also country manager of Warner/Chappell Music Philippines, the new mechanical royalty rate applies only to international composers. Domestic composers are covered by a verbal agreement that has been in effect for several years, with leading local writers being paid 7.5% of PPD. Lower rates are paid to less-established composers.

Apostol acknowledges that there are inherent problems in such a verbal agreement and that formalizing the arrangements in a written agreement would solve those difficulties. "We're already hearing that

some record companies want to pay a 3% rate to local composers, because that is the rate stated in the PMPA/PARI agreement."

The new Philippines agreement covers the period from 1999 to 2003, using a sliding scale to bring the headline rate up to 6%—although that will, in fact, still be discounted by 10%. The rate for 1999 is 3% of PPD; for 2000, 3.6%; for 2001, 4.2%; for 2002, 4.8%; and for 2003, 5.4%. Local record companies have begun paying mechanical royalties to the publishers for 1999 and 2000, which had gone uncollected due to the lack of a publishing agreement.



His Master's Choice. HMV Media Group COO Brian McLaughlin will be the honoree at the 10th annual British Music Industry Trusts dinner, set for Oct. 18 at London's Grosvenor House Hotel. The accolade reflects his key role in the development of the U.K. music retail business; he has been with HMV since 1968. Proceeds from the annual charity fundraiser, which has generated more than \$2.2 million since 1992, are earmarked for Nordoff Robbins Music Therapy and the BRIT Trust. Pictured here, from left, are McLaughlin and David Munns, chairman of the awards committee.

EMI Ushers In Moist Man's New Set

BY LARRY LeBLANC

TORONTO—Moist's dynamic front man, David Usher, has a reputation as a meticulous taskmaster who works best under pressure—albeit pressure that is often self-imposed.

That seems to be borne out by the fact that only a month prior to the release of his second solo album, *Morning Orbit*, the Toronto-based singer/songwriter opted to re-record one of its primary tracks. The album is due July 24 on EMI Music Canada.

In the atmospheric original version, "Black Black Heart"—which samples the *Orchestre du Theatre de L'Opera-Comique* recording of French composer Leo Delibes' opera *Lakmé*—

Usher's performance is understated: He practically sighs the lyrics. But when performed onstage, the song takes on new life as an electrifying rock hymn.



USHER

"When David performed 'Black Black Heart' in concert with [backing vocalist] Kim Bingham recently, every hair on my body stood up," recalls Jody Mitchell, director of talent acquisition/artist development at EMI Music Canada. "We now may have two versions of the song on the album."

Born in Oxford, U.K., Usher has

also lived in New York, California, Malaysia, Thailand, Montreal, and Vancouver. He now resides in Toronto. Usher is booked by S.L. Feldman & Associates in Canada and managed as a solo act by Kharma Management, which he operates with business partner Graham McDonald.

A prolific songwriter, Usher has developed an individualistic artistic voice separate from his work with Moist. His new album squeezes in engaging drum loops, a soft-pop rendition of Tracy Chapman's "Fast Car," and a fiery duet with Canadian rapper Snow. His pop-styled repertoire is more personalized, darker, and more adventurous than the rock-edged music that Moist—whose members write as a collective—is known for. "Bringing in someone like Snow certainly introduces an element that would never be applicable with Moist," Mitchell notes.

Among those providing backup on Usher's sophomore album, however, are Moist guitarist Mark Makoway and bassist Jeff Pearce—who co-produced much of the record with Usher—and its keyboardist, Kevin Young. The band's former drummer, Paul Wilcox, is also featured. Also on hand are Gord Sinclair (bass) of the Tragically Hip, Jagori Tanna (guitar) and Bruce Gordon (bass) of I Mother Earth, and singers Julie Galios and Tanya Coghlan.

Moist, Usher insists, is still his main gig. "They are my boys. We've been together for eight years, and we are still friends and work together. We are very much a democracy, and we pride ourselves in that. At the same time, being in a band for a while, you want to record songs the way you hear them, with the influ-

(Continued on page 62)

Toshiba-EMI's Sales Fall

Utada Release Is Too Late To Reverse Slump

BY STEVE McCLURE

TOKYO—The March 28 release of top-selling artist Utada Hikaru's second album came too late to stop Japanese label Toshiba-EMI's sales for last year registering a drop of almost 7%.

In the business year ending March 31, Toshiba-EMI sales fell to 73.6 billion yen (\$583.1 million), down 6.6% from the previous year. The result follows two consecutive annual sales rises for the label.

The decline is largely attributed to the fact that multi-platinum-selling female vocalist Utada's second album, *Distance*, was released too late to significantly affect Toshiba-EMI's results for the year. Utada's debut album, *First Love*—which

has sold more than 8 million copies since its March 1999 release—is Japan's all-time top-selling album.

Toshiba-EMI, which is 55% owned by EMI and 45% owned by Japanese electronics company Toshiba, does not release profit figures. However, it confirms that sales of audio software were down 12.6% to 62.3 billion yen (\$493.3 million), that video software (including DVD) sales rose 37.4% to 4.1 billion yen (\$32.8 million), and that miscellaneous product sales were up 12% to 12 billion yen (\$95.4 million).

Boosted by strong sales of the Beatles' 1 in particular, international record sales increased 4.7% to 19.9 billion yen (\$157.3 million), while domestic record sales fell 20.2% to 34.6 billion yen (\$273.9 million).

RAO ELECTS NEW PRESIDENT

(Continued from preceding page)

it gets much harder [when] considering the degree to which Russia is lacking 'civilized' practices in the music business."

Upon its launch in 1993, RAO took over Russia's rights-collection responsibilities from the defunct state-owned Soviet monopolist society VAAP. RAO inherited both its powers and its headquarters, a four-story mansion on a quiet lane in central Moscow's most prestigious district.

With offices in several major Russian cities, including St. Petersburg, Nizhny Novgorod, and Novosibirsk, as well as a network of regional representatives, RAO has managed to maintain an ever-increasing collections flow since then. RAO's total collections for 2000 amounted to \$7.9 million (including \$3.7 million in performance income), an increase of 55% over the previous year's total collections of \$5.1 million.

Describing RAO as "similar" to most European societies, Matetsky nonetheless points out that besides composers and lyricists, the society serves other creative areas, including painting, photography, and scriptwriting. In Russia, Matetsky says, "music publishing is a [rela-

tively] new and rapidly developing sector of this market, and it will be very important for us."

He adds, "Fortunately, we do have some time to adjust to new technologies like the Internet, which is not anywhere near as widely spread here as in the United States or Europe. Piracy is still the biggest problem."

Matetsky expresses hope that a newly launched government scheme, which means that all legitimate product in Russia now carries a "tax paid" sticker, "will help in reducing the unbelievable level of piracy nationally." Matetsky is also a member of a special anti-piracy commission at Russia's Ministry of Press and Information. "This sticker program has long been in development," he notes, "and in spite of the scale and complexity of the issue, I am sure it will play its part in bringing piracy down."

Among the many issues facing his organization, Matetsky highlights the technologically complex challenge of maintaining and upgrading RAO's database of international copyrights. RAO counts on assistance—including the training of qualified personnel—from its Western counterparts, which

have a clear interest in ensuring adequate distribution of the monies collected on behalf of their writers.

Matetsky himself is no stranger to the concerns of his colleagues abroad. In 1988, at the dawn of *perestroika*, he was the Russian coordinator of Music Speaks Louder Than Words, a breakthrough project sponsored by BMI and Epic Records and initiated by California-based Alan Roy Scott, founder of the regular Music Bridges international songwriter exchange events. The event saw a host of top American songwriters—including Diane Warren, Desmond Child, Albert Hammond, Barry Mann, Mike Stoller, Tom Kelly, Billy Steinberg, Michael Bolton, Cyndi Lauper, and Brenda Russell—visit (the then-Soviet) Moscow to collaborate with their Russian counterparts.

The project also added collaborations with Child, Hammond, and Russell to Matetsky's own impressive 30-year track record as a musician/songwriter/producer/film composer, which stretches back to the early '70s, when he was a bass player in Moscow's underground rock scene.

newsline...

BMG MUSIC PUBLISHING has acquired French publisher Editions Salabert for an undisclosed sum. Founded in 1894, Salabert's much-respected catalog includes more than 80,000 works. BMG already owned a minority share in the company. Stephane Berlow, managing director of BMG Music Publishing France, now has the additional title of president, Editions Salabert. The catalog will continue being overseen by Salabert managing director Nelly Querol and artistic/promotion director Alain Surrans, who will both report to Berlow. In the interim, Berlow says, Salabert will operate from its current premises in Paris and will not merge with BMG's French operation team. He adds that the acquisition is expected to boost his company's revenue by 25%. Last year, BMG Music also purchased Durand, which boasts one of France's largest catalogs of classical music.

EMMANUEL LEGRAND

U.K. COLLECTING BODY the Performing Right Society (PRS) reports that total distributed income to music composers, songwriters, and music publishers reached 206 million pounds (\$288.56 million) in 2000, up 7% from 1999. Revenue rose 7% to 242 million pounds (\$339 million), boosted by a 10% increase in royalties from U.K. public performances to 83.1 million pounds (\$116.4 million). PRS, which claims 35,000 writer and publisher members, will hold its annual meeting July 12 in London. Meanwhile, the Mechanical Copyright Protection Society (MCPS) reports a 4% gain in distributions to members to 222 million pounds (\$310.98 million) in the period. MCPS and PRS remain jointly owned and operate as the Music Alliance but continue to report their accounts separately.

LARS BRANDLE

THE CHINESE GOVERNMENT is reportedly ending a year-long *de facto* ban on concerts in the country by Taiwanese female vocalist A-Mei. The ban was imposed following A-Mei's performance of Taiwan's national anthem at Taiwanese president Chen Shui-bian's inauguration May 20 last year. A-Mei is expected to give two charity concerts in China in mid-July. She recently performed at a charity dinner in Hong Kong, in a move seen as a prelude to the end of the ban. A huge star in her homeland, A-Mei was previously with local Taiwan label Forward Music but has just signed a new contract with the Warner Music International (WMI) regional office in Hong Kong. "We are very keen to continue developing her to the next level," WMI regional marketing VP Calvin Wong says.

STEVE McCLURE

POPWIRE, a Swedish-based online service provider for unsigned acts, is closing its London office in July. Stockholm-based CEO Anders Norstrom told *Billboard Bulletin* that the closure is part of the company's plans to restructure in the shrinking dotcom sector. The closure in London, where Popwire has three full-time staffers, comes after the company shuttered offices in May in Madrid, New York, and Tokyo. Popwire declines to comment on the fate of its London staff. In the future, the company plans to form overseas partnerships instead of operating wholly owned units. Popwire has already inked a deal with online company Enternote in France; a similar move is expected in the U.K.

JULIANA KORANTENG

JAPANESE LABELS CELEBRATE ALLIANCE

(Continued from preceding page)

Universal does not release sales data for Japan, but industry estimates suggest it has a 12.5% market share. The label's most recent big-selling domestic act, rock band Luna Sea, broke up at the end of last year. In an attempt to boost its weak domestic repertoire, UMKK recently signed duo Chage & Aska, one of Japan's top-selling acts in the early '90s, and male group Tokio. Ishizaka says, "In two to three years' time, we expect things to be better for [domestic repertoire]."

The deal makes Victor the biggest distributor of recorded music in Japan. While agreeing that having Victor handle its sales make sense in the short term, some observers wonder whether that's a wise long-term strategy. "With a company the size of Universal, one expects the company to have its own sales force," one industry source says. "Because

when you try to push or break an act, you have to have the 100% support of your sales force."

The two labels are also working together in joint promotion projects, such as a series of jazz releases—from Universal's and Victor's extensive jazz catalogs—under the joint banner Jazz Millennium. They are also in the midst of a joint DVD promotion campaign focusing on movies and animation titles, as well as a joint campaign called New Best One, highlighting greatest hits by both domestic and foreign acts in the labels' catalogs.

Ishizaka and Nishimura deny the possibility of any form of equity relationship between the two labels. But at least one highly placed Japanese music business executive says he would not be surprised if Victor and Universal did eventually make a move in that direction.

Snapper's Filthy Horror Story Has Epic Finish

BY HUGH FIELDER

LONDON—Can you still have your cake and eat it too? U.K. black metal band Cradle of Filth thinks it's possible to have your blood and drink it, thanks to a combination of indie- and major-label deals.

Cradle of Filth, which famously used 100 gallons of fake blood for its first promo video, has built a cult following and racked up 1 million record and video sales globally since the release of its debut album, *The Principle of Evil Made Flesh* (Cacophonous), in 1994. Having moved to Music for Nations in 1996, the band has now signed a long-term worldwide deal with Epic U.K., to be launched with a new album in late 2002.

But the band has also inked an international licensing agreement with U.K. indie Snapper Music for its latest album, *Bitter Suites to Succubi* (out June 18 in Europe and July 3 in the U.S. on the band's own AbraCada-ver imprint), and for a DVD scheduled for September.

"Cradle of Filth are a hugely influential band," notes London-based Snapper A&R director Dougie Dudgeon, adding that Sony has been "very far-sighted" in its approach to the deal. "Everyone can benefit from the success of these indie releases, and it certainly creates an exciting platform for Snapper and our worldwide partners."

The Epic deal marks the first signing by managing director Nick Raphael, who joined earlier this year from Arista U.K. (*Billboard*, Feb. 10). "They are one of the most extreme and talented young bands in the marketplace," he says. "They are not a nu-metal band—they existed long before the term was coined—but they can certainly attract that audience. At the moment they are massively under-exploited, but with all our resources we have the ability to take them on to the next level."

"They also fit perfectly into Epic's own history of cutting-edge heavy metal acts," Raphael adds, "like Aerosmith, Judas Priest, Ted Nugent, and Ozzy Osbourne, right through to Rage Against the Machine."

Raphael, who admits he is not particularly a metal fan, tracked Cradle of Filth over the past three years. "I was particularly impressed with their work ethic," he says. "Too many British acts are lazy when it comes to breaking new territories—not this band. I can't wait for them to hit America."

Cradle of Filth has already made a mark in the U.S., selling some 200,000 albums there through earlier deals. Its previous album—the band's fifth—*Midian* (Music For Nations/Koch), peaked at No. 21 on the *Billboard* Heatseekers chart dated Nov. 18, 2000, and its previous video project, *PanDaemon-Aeon*, (Metal Blade Home Video) spent seven weeks in the *Billboard* Top Music Video chart in late 1999.

The band's theatrical live show, with its satanic/fetishist overtones,

has also provoked the authorities. In 1998, for example, it was banned from the Milwaukee Metal Fest. "There was no problem when the show was indoors, but when the whole event expanded and moved to an outdoor site, we got banned. I couldn't work that out," manager Fay Woolven says with a laugh.

Of the Epic deal, Woolven says, "We already have the fan base, and our albums are selling in Europe, the U.S., and Asia, but with Epic's distribution and marketing we can take sales of around 350,000 [albums] to over 1 million. It was always the plan that we would do a couple more independent projects before we moved on to a major deal. And Nick [Raphael] was fine with that. He said, 'You know what you're doing. Get on with it and then come



RAPHAEL

to us for the resources and backup."

The band starts a three-week U.S. tour July 8 at Seattle Showbox; that includes a July 19 show at New York's Hammerstein Ballroom, when it plans to premiere its own horror movie. Featuring the band's lead vocalist Dani Filth, *Cradle of Fear* is directed by British filmmaker Alex Chandon. "We're headlining our own tour, because we want to give our fans the full visual show," Woolven says. "We've deliberately picked venues with a 2,000-3,000 capacity that allows us to do that. And the new album will be the first to be properly worked in the States."

Through the Snapper deal, *Bitter Suites to Succubi* will be released in the U.S. by Spitfire. That label's New York-based director of publicity, Jon Paris, promises a "full-force marketing blitz that includes all major print media, all metal radio outlets, over 150 commercial radio specialty shows, and a massive advertising campaign."

In September, Cradle of Filth will join the Tattoo the Planet package

tour of Europe featuring Pantera, Slayer, and Static X, coinciding with the release of a live DVD/video filmed in April at Nottingham's Rock City (the U.K.'s best-known metal venue). The DVD/video will be handled by Snapper Music and its international licensees. Dudgeon promises that the DVD's new-media content will set new standards in the audiovisual rock market.

Raphael is happy for the band to finish its independent projects before focusing on the new deal. "I didn't feel I was ready to go straight into a record," he says. "It made sense to let them do what they wanted while I started looking for the right producer who can step up their sound to the next level. They know they can grow in that direction, and it will give them a challenge when they start work on the album."



Malaysian Artists Gain Performing Right Copyright Act Amendment Spurs Creation Of New Collecting Agency

BY STEVEN PATRICK

KUALA LUMPUR, Malaysia—A new performers right agency is now operating in Malaysia.

The initiative to set up Performers and Artists' Rights Malaysia (PRISM) came from the Malaysian Music Council, an umbrella body of Malaysian music associations that includes the Recording Industry of Malaysia (RIM). PRISM acting chairman Collec Bakar says, "The recent amendment in the Copyright Act in August 2000 provides the [performance] right to artists. The move is long overdue."

Bakar, who is also chairman of Akademi Industri Muzik—the organizing and judging body for the country's annual AIM Awards—and a former GM of BMG Malaysia, says PRISM has already received 100 applications from recording artists, including well-known performers Awie, Rabanni, Khatijah Ibrahim, and Ziana Zain. Bakar says that PRISM hopes to sign up 300 artists by the end of the year and that the new agency will have developed its own royalty-rates system by that time.

He expects some resistance from the industry to a new collection body but adds, "There is a degree of copyright awareness, as [Music Authors Copyright Protection] and PPM [Phonographic Performance Malaysia] have been around for the past 10 years. We will collect from the same people that PPM collects from. It's part of the business process. We should be seeing some income in a year's time."

RIM secretary Darren Choy, who is also managing director of EMI Malaysia, says, "RIM is in full support of this and will help PRISM in any

way possible. PPM will assist PRISM in database, network, and collection mechanism to expedite the setup and also the running of PRISM."

Eventually, Choy says, PRISM members will elect a full board, "which should be made up of re-

cording artists and performers." There is no charge for artists to join PRISM. Veteran artist Ibrahim says, "After 23 years, I'm finally getting [performance] royalties. It should have happened a long time ago."

Swedish Acts Are In The Pink As IndieGo Pencils In More Shows

BY JEFFREY DE HART

STOCKHOLM—Three more editions of IndieGo, the London showcase for Swedish music, are being penciled in for this fall after the success of the first two events earlier this year.

The brainchild of former Sony Music U.K. A&R executive Jonathan Morley and Helsingborg, Sweden-based Raw Power Records founder Alf Olofsson, IndieGo aims to give a helping hand to Swedish bands that want to crack the U.K. market. The event is supported by Swedish independent music producers group SOM and funded by Sweden's National Council for Cultural Affairs.

"The huge quantity of talent emerging not only from Sweden but also from the other Nordic countries really needs to be looked at and listened to very carefully," Morley says. "IndieGo at least gives a handful of Swedish acts the opportunity to showcase in London in front of the U.K.'s A&R fraternity."

Swedish native Olofsson recently relocated to Helsingborg from Lon-

don. "I'd been living in the U.K. for quite a long time, and I noticed there was real potential for Swedish bands [there]," he says. "And [the council] was quite positive about giving us money. We're going to try to obtain more funding from the industry, because we want to try to keep this going. We'd like to get the bigger labels involved, but still with an independent flavor."

The inaugural IndieGo event was held April 28 at London's Borderline venue. V2 signing Eskobar was among the three bands that played the second gig May 31. Band member Fredrik Zäll says he saw that appearance as a way of encouraging V2 in the U.K. to support the act.

"The U.K. is a country where people listen a lot to their own local bands," Zäll notes. "It's hard for a foreign band to break there, even [one which] has had a lot of success at home. We've done our job, and hopefully [V2] will do theirs." V2 will release Eskobar's second album in Europe this fall.



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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 06/27/01			GERMANY (Media Control) 06/27/01			U.K. (CIN) 06/24/01 Supported By worldpop			FRANCE (SNEP/FOP/Tite-Live) 06/27/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	KISEKI NO HAJIMARI V6 AVEX TRAX	1	6	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRA/EAST WEST	1	NEW	LADY MARMALADE CHRISTINA AGUILERA, LIU' KIM, MYA & PINK INTERSCOPE	1	1	HASTA LA VISTA MC SOLAAR EAST WEST
2	1	POINT OF NO RETURN CHEMISTRY OEFSTAR	2	2	LET'S GET BACK TO BED BOY SARAH CONNOR FEATURING TQ EPIC	2	1	ANGEL SHAGGY FEATURING RAYVON MCA	2	3	STARLIGHT SUPERMEN LOVERS VOGUE/BMG
3	6	LIFETIME RESPECT DOZAN MIKI TOKUMA	3	1	WHOLE AGAIN ATOMIC KITTEN VIRGIN	3	NEW	THERE YOU'LL BE FAITH HILL WARNER BROS./WEA	3	4	PRES DE MOI LORIE EGP/SONY
4	2	MESSAGE H. TOKIO/Y. SAKURABAN. HABURASHI UNIVERSAL	4	4	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	4	2	ALL I WANT MIS-TEEQ TELSTAR	4	2	JE N'AI QUE MON AME NATASHA ST-PIER COLUMBIA
5	NEW	PORNO STAR SADS FUN HOUSE	5	3	CLINT EASTWOOD GORILLAZ EMI	5	7	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA	5	5	BOW WOW (THAT'S MY NAME) LIU' BOW WOW COLUMBIA
6	NEW	SIZUKANAYORU HA FUTARIDE IYOU RYUICHI KAWAMURA VICTOR	6	5	IT'S RAINING MEN GERI HALLIWELL EMI	6	3	DO YOU REALLY LIKE IT? PIED PIPER & THE MAS-TERS OF CEREMONIES RELENTLESS/MINISTRY OF SOUND	6	10	A MA PLACE AXEL BAUER & ZAZIE MERCURY/UNIVERSAL
7	4	KISS OF LIFE KEN HIRAI OEFSTAR	7	NEW	FOLLOW ME UNCLE KRACKER LAVA/ATLANTIC/EAST WEST	7	4	UNTIL THE END OF TIME 2PAC INTERSCOPE/UNIVERSAL	7	NEW	IT'S RAINING MEN GERI HALLIWELL EMI
8	8	BEST FRIEND KIRORO VICTOR	8	7	LET U GO ATB KONTOR	8	10	ALL RISE BLUJE INNOCENT/VIRGIN	8	6	IT WASN'T ME SHAGGY FEATURING RICARDO "RIKROK" DUCENT BARCLAY/UNIVERSAL
9	9	PIECES OF A DREAM CHEMISTRY OEFSTAR	9	10	BOW WOW (THAT'S MY NAME) LIU' BOW WOW COLUMBIA	9	9	DON'T STOP MOVIN' S CLUB 7 POLYDOR/UNIVERSAL	9	16	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS EAST WEST
10	3	KURU KURU SOPHIA TOY'S FACTORY	10	9	POSSE (I NEED YOU ON THE FLOOR) SCOOTER CLUB TOOLS/VEOEL	10	6	MY WAY LIMP BIZKIT INTERSCOPE/UNIVERSAL	10	8	LA VOIX DES SAGES YANNICK NOAH SAINT GEORGE/COLUMBIA
11	5	ALWAYS MAI KURAKI GIZA STUDIO	11	NEW	CAMBODIA PULSEDRIIVER POLYDOR/UNIVERSAL	11	8	WE COME 1 FAITHLESS CHEEKY/ARISTA	11	12	CAN'T FIGHT THE MOONLIGHT LEANN RIMES LONDON/EAST WEST
12	7	JOENETSU KINKI KIDS JOHNNY'S ENTERTAINMENT	12	18	ONE IN A MILLION BOSSON EMI	12	NEW	PAPER CUT LINKIN PARK WEA	12	NEW	AKH AKHENATON HOSTILE/VIRGIN
13	11	ZERO LANDMINE N.M.L. WARNER MUSIC JAPAN	13	8	FIESTA R. KELLY JIVE/ZOMBA	13	11	THIS TIME AROUND PHATS & SMALL MULTIPLY	13	11	HERE WITH ME DIDO ARISTA/ARIELA
14	NEW	BIRD HOUND DOG MOTHER & CHILDREN	14	11	TURN THE TIDE SYLVER UNIVERSAL	14	NEW	BOOO! STICKY FEATURING MS. DYNAMITE FFRR	14	13	THE GIRL IN RED DADDY DJ M6 INT/SONY
15	18	WAY TO LOVE MIHO KARASAWA PONY CANYON	15	NEW	PERFECT GENTLEMAN WYCLEF JEAN COLUMBIA	15	12	HERE AND NOW/YOU'LL BE SORRY STEPS EBUL/JIVE	15	7	MY ONLY LOVE DISCONNECTION M6 INT/SONY
16	13	ENDLESS SORROW AYUMI HAMASAKI AVEX TRAX	16	19	COUNTRY ROADS HERMES HOUSE BAND POLYDOR/UNIVERSAL	16	12	THANK YOU DIDO CHEEKY/ARISTA	16	9	J'VOULAIS SULLY SEFIL V2
17	19	TOROPIKA RU KOISITE RU AYA MATSUURA ZETIMA	17	14	CRAWLING LINKIN PARK WARNER BROS./WEA	17	16	ELECTRIC AVENUE (REMIX) EDDY GRANT EAST WEST	17	NEW	ELLE EVE ANGELI M6 INT/SONY
18	NEW	SINPAI TOSHIKI KADOMATSU FUN HOUSE	18	12	YOU'RE MY MATE RIGHT SAID FRED KINGSIZE/BMG	18	15	IT'S RAINING MEN GERI HALLIWELL EMI	18	14	TROP PEU DE TEMPS NUTTEA OELABEL/VIRGIN
19	16	HARUKA/FUNANORI SPITZ UNIVERSAL	19	15	ON THE MOVE BARTHEZZ UNIVERSAL	19	20	RE	19	NEW	SURVIVOR DESTINY'S CHILD COLUMBIA
20	NEW	DISCORD GRAPEVINE PONY CANYON	20	16	BE-ANGELED JAM & SPOON ARIOLA	20	RE	RE	20	17	RE
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	AIKO NATSUJU FUKU PONY CANYON	1	NEW	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL	1	1	TRAVIS THE INVISIBLE BAND INDEPENDIENTE	1	1	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
2	1	THE GOSPELERS LOVE NOTES KVOON	2	1	BAP AFF UND ZO EMI	2	NEW	D-12 DEVIL'S NIGHT INTERSCOPE	2	NEW	MUSE ORIGIN OF SYMMETRY NAIVE
3	2	THE YELLOW MONKEY GOLDEN YEARS SINGLES 1996-2001 FUN HOUSE	3	NEW	FAITHLESS OUTROSPPECTIVE ARISTA/ARIELA	3	NEW	MUSE ORIGIN OF SYMMETRY MUSHROOM	3	2	SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN
4	3	YOSUI INOUE UNITED COVER FOR LIFE	4	2	R.E.M. REVEAL WARNER BROS./WEA	4	NEW	SHAGGY HOTSHOT MCA	4	3	DIDO NO ANGEL ARISTA
5	NEW	KIYOSHI HIKAWA ENKA MEIKYOKU COLLECTION "OHIOKAKAKE" COLUMBIA	5	NEW	D-12 DEVIL'S NIGHT INTERSCOPE/UNIVERSAL	5	2	DIDD NO ANGEL ARISTA	5	8	MC SOLAAR CINQUIEME AS EAST WEST
6	5	KAZUMASA ODA LOOKING BACK 2 FUN HOUSE	6	7	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL	6	3	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA	6	4	RADIOHEAD AMNESIAC EMI
7	6	TAKAKO MATSU A PIECE OF LIFE UNIVERSAL	7	9	SHAGGY HOTSHOT MCA/UNIVERSAL	7	6	EDDY GRANT THE GREATEST HITS EAST WEST	7	7	DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
8	NEW	VARIOUS ARTISTS SUPER STARS—SIMPLY THE BEST WARNER MUSIC JAPAN	8	4	LINKIN PARK [HYBRID THEORY] WARNER BROS./WEA	8	11	STEREOPHONICS JUST ENOUGH EDUCATION TO PERFORM V2	8	6	YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY
9	4	YUMI MATSUOTOYA ACACIA TOSHIBA/EMI	9	6	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN	9	4	DESTINY'S CHILD SURVIVOR COLUMBIA	9	17	GORILLAZ GORILLAZ EMI
10	NEW	FUMIYA FUJII CLUB F SMEJ ASSOCIATED RECORDS	10	5	DEPECHE MODE EXCITER VIRGIN	10	16	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA	10	10	BERNARD LAVILLIERS ARRET SUR IMAGE BARCLAY/UNIVERSAL
11	9	VARIOUS ARTISTS IMAGE 2 SONY	11	3	TRAVIS THE INVISIBLE BAND EPIC	11	RE	LIMP BIZKIT CHOCOLATE STARFISH AND THE HOTDOG FLAVORED WATER INTERSCOPE	11	9	GAROU SEUL COLUMBIA
12	7	JUDY AND MARY THE GREAT ESCAPE EPIC	12	14	SAFRI DUO EPISODE II UNIVERSAL	12	8	BILLY JOEL THE ULTIMATE COLLECTION COLUMBIA	12	5	HENRI SALVADOR CHAMBRE AVEC VUE SOURCE/VIRGIN
13	NEW	SKOOP ON SOMEBODY KEY OF LOVE SONY	13	17	DESTINY'S CHILD SURVIVOR COLUMBIA	13	7	RADIOHEAD AMNESIAC PARLOPHONE	13	19	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL
14	10	MISIA MARVELOUS ARISTA	14	11	DIDO NO ANGEL ARISTA/ARIELA	14	12	ROXY MUSIC THE BEST OF VIRGIN	14	11	M LE TOUR DE M- (LIVE) OELABEL/VIRGIN
15	NEW	SEIKO MATSUDA LOVE & EMOTION VOL. 1 UNIVERSAL	15	12	KASTELRUTHER SPATZEN JEDES ABENROT IST EIN GEBET KOCH	15	9	BOB DYLAN THE ESSENTIAL BOB DYLAN COLUMBIA	15	20	CERRONE CERRONE (MIXED BY BOB SINCLAR) BARCLAY/UNIVERSAL
16	16	VARIOUS ARTISTS IMAGE SONY	16	8	GORILLAZ GORILLAZ EMI	16	14	GABRIELLE RISE GO! BEAT/POLYDOR	16	14	MANU CHAO CLANDESTINO VIRGIN
17	8	YUKI KOYANAGI MY ALL... WARNER MUSIC JAPAN	17	NEW	MUSE ORIGIN OF SYMMETRY MOTOR/UNIVERSAL	17	13	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL	17	18	FONKY FAMILY ART DE RUE S.M.A.L.L./SONY
18	15	AYUMI HAMASAKI A BEST AVEX TRAX	18	NEW	MITTERMEIER MITTERMEIER & FRIENDS BMG KOLIN/BMG	18	20	RE	18	13	PATRICK BRUEL RIEN NE S'EFFACE (LIVE) RCA
19	NEW	YO YO MA YO YO MA THE BEST COLLECTION SONY	19	18	SOUNDTRACK PEARL HARBOR WARNER BROS./WEA	19	20	RE	19	15	DAFT PUNK DISCOVERY LABELS/VIRGIN
20	17	VARIOUS ARTISTS THE MOST RELAXING—FEEL 2 TOSHIBA/EMI	20	13	RAMMSTEIN MUTTER MOTOR/UNIVERSAL	20	RE	RE	20	16	ALIZEE PARLE TOUT BAS POLYDOR/UNIVERSAL

Hits Of The World is compiled at Billboard/London by Menno Visser. Contact 44-207-420-6165, fax 44-207-420-836-6718, email mviss@musicandmedia.co.uk NEW = New Entry RE = Re-Entry

HITS OF THE WORLD™

CONTINUED

EUROCHART 07/07/01			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 06/22/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	ANGEL SHAGGY FEATURING RAYVON MCA	1	7	PROHIBIDA RAUL HORUS	1	7	PROHIBIDA RAUL HORUS
2	2	IT'S RAINING MEN GERI HALLIWELL EMI	2	1	ME GUSTAS TU MANU CHAO VIRGIN	2	1	ME GUSTAS TU MANU CHAO VIRGIN
3	NEW	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE	3	2	SI ME MARCHA SOBER ZERO	3	2	SI ME MARCHA SOBER ZERO
4	3	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN	4	3	LA DANZA DEL FUGO MAGO DE OZ LOCOTMOTIVE	4	3	LA DANZA DEL FUGO MAGO DE OZ LOCOTMOTIVE
5	4	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	5	4	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL	5	4	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
6	5	CLINT EASTWOOD GORILLAZ PARLOPHONE	6	NEW	LO QUE ME DE LA GANA STRAWBERRY HARDCORE ZERO	6	NEW	LO QUE ME DE LA GANA STRAWBERRY HARDCORE ZERO
7	NEW	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRA	7	5	NUNCA EL TIEMPO ES PERDIDO MANOLO GARCIA ARIOLA	7	5	NUNCA EL TIEMPO ES PERDIDO MANOLO GARCIA ARIOLA
8	7	BOW WOW (THAT'S MY NAME) LIL' BOW WOW SO SO OEF/COLUMBIA	8	NEW	IF I EVER FEEL BETTER PHOENIX VIRGIN	8	NEW	IF I EVER FEEL BETTER PHOENIX VIRGIN
9	9	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA	9	6	IT'S RAINING MEN GERI HALLIWELL EMI	9	6	IT'S RAINING MEN GERI HALLIWELL EMI
10	8	HASTA LA VISTA MC SOLAAR EAST WEST	10	NEW	MARIANNA MAMBO CHAYANNE COLUMBIA	10	NEW	MARIANNA MAMBO CHAYANNE COLUMBIA
ALBUMS			ALBUMS			ALBUMS		
1	1	MANU CHAD PROXIMA ESTACION: ESPERANZA VIRGIN	1	2	MANDLD GARCIA NUNCA EL TIEMPO ES PERDIDO ARIOLA	1	2	MANDLD GARCIA NUNCA EL TIEMPO ES PERDIDO ARIOLA
2	3	TRAVIS THE INVISIBLE BAND INDEPENDIENTE	2	1	MANU CHAD PROXIMA ESTACION: ESPERANZA VIRGIN	2	1	MANU CHAD PROXIMA ESTACION: ESPERANZA VIRGIN
3	10	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA	3	3	TAMARA SIEMPRE MUXIC	3	3	TAMARA SIEMPRE MUXIC
4	NEW	FAITHLESS OUTROSPECTIVE CHEEKY/ARISTA	4	5	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC	4	5	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC
5	4	R.E.M. REVEAL WARNER BROS.	5	4	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY	5	4	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY
6	5	DIDD NO ANGEL CHEEKY/ARISTA	6	6	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND	6	6	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND
7	8	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY	7	7	ANA BELEN PECES DE CIUD D ARIOLA	7	7	ANA BELEN PECES DE CIUD D ARIOLA
8	NEW	MUSE ORIGIN OF SYMMETRY MUSHROOM	8	NEW	SDUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	8	NEW	SDUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
9	NEW	D-12 DEVIL'S NIGHT INTERSCOPE	9	8	PAULINA RUBIO VIENE EL VERANO MUXIC	9	8	PAULINA RUBIO VIENE EL VERANO MUXIC
10	7	SHAGGY HOTSHOT MCA	10	10	UMBERTO TOZZI GRANDES EXITOS WEA	10	10	UMBERTO TOZZI GRANDES EXITOS WEA

MALAYSIA (RIM) 06/26/01			GREECE (PricewaterhouseCoopers) 06/23/01		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	WESTLIFE COAST TO COAST BMG	1	NEW	MANU CHAD PROXIMA ESTACION: ESPERANZA VIRGIN
2	4	S.M. SALIM KONSERT BERSAMA MPO WARNER	2	NEW	RADIOHEAD AMNESIAC EMI
3	3	JACKY CHEUNG TIAN XIA DI YI LIU UNIVERSAL	3	2	PINK MARTINI SYMPATIQUE SONY
4	2	VARIOUS ARTISTS MAX 8 SONY	4	7	TOOL LATERALUS TOOL DISSECTIONAL/VOLCANO
5	7	SCORPIDNS ACOUSTICA WARNER	5	NEW	BOB DYLAN THE ESSENTIAL BOB DYLAN COLUMBIA/SONY
6	5	NASH, SALEEM, RAMLI SARIP 3 DIMENSI POP ROCK LELAKI TERBAIK WARNER	6	6	R.E.M. REVEAL WARNER BROS./WARNER
7	NEW	LINKIN PARK [HYBRID THEORY] MAVERICK/WARNER	7	NEW	AIR 10 000 HZ LEGEND VIRGIN
8	NEW	SOUNDTRACK PEARL HARBOR WARNER	8	NEW	VARIOUS ARTISTS AFRICANISE EAST WEST/WARNER
9	9	MICHAEL WONG FIRST TIME ROCK	9	NEW	SOUNDTRACK TOMB RAIDER WARNER
10	RE	SHEILA ON 7 KISAH KLASIK UNTUK MASA DEPAN SONY	10	8	COLDPLAY PARACHUTES EMI

IRELAND (IRMA/Chart Track) 06/23/01			BELGIUM/WALLONIA (Promuvi) 06/27/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	ANGEL SHAGGY FEATURING RAYVON MCA	1	1	J'VOULAIS SULLY SEFIL V2
2	NEW	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE	2	3	IT'S RAINING MEN GERI HALLIWELL EMI
3	2	PERFECT BLISS BELLEFIRE VIRGIN	3	2	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
4	5	ANOTHER DAY IN PARADISE BRANDY & RAY-J WEA	4	6	TEENAGE DIRTBAG WHEATUS COLUMBIA
5	3	IT'S RAINING MEN GERI HALLIWELL EMI	5	5	R&B 2 RUE MATT BARCLAY/UNIVERSAL
6	4	DON'T STOP MOVIN' S CLUB 7 POLYDOR	6	4	DADDY DJ DADDY DJ OANCITY/SONY
7	6	WE COME 1 FAITHLESS CHEEKY/ARISTA	7	8	ANOTHER DAY IN PARADISE BRANDY & RAY-J WARNER
8	NEW	THERE YOU'LL BE FAITH HILL WARNER BROS./WEA	8	NEW	HASTA LA VISTA MC SOLAAR WARNER
9	9	UNTIL THE END OF TIME 2PAC INTERSCOPE	9	7	JE N'AI QUE MON AME NATASHA ST-PIER COLUMBIA
10	7	RIDE WIT ME NELLY FEATURING CITY SPUD UNIVERSAL	10	10	STARLIGHT SUPERMEN LOVERS BMG
ALBUMS			ALBUMS		
1	1	TRAVIS THE INVISIBLE BAND INDEPENDIENTE	1	1	MANU CHAD PROXIMA ESTACION: ESPERANZA VIRGIN
2	2	CHRISTY MOORE THIS IS THE DAY COLUMBIA	2	2	SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POULAIN VIRGIN
3	NEW	MUSE ORIGIN OF SYMMETRY MUSHROOM	3	NEW	MUSE ORIGIN OF SYMMETRY PIAS
4	7	BOB DYLAN THE ESSENTIAL BOB DYLAN SONY MUSIC TV	4	3	RADIOHEAD AMNESIAC EMI
5	NEW	FAITHLESS OUTROSPECTIVE CHEEKY/ARISTA	5	4	PATRICK BRUEL RIEN NE S'EFFACE (LIVE) BMG
6	5	DIDD NO ANGEL ARISTA	6	5	FONKY FAMILLY ART DE RUE SONY
7	NEW	D-12 DEVIL'S NIGHT INTERSCOPE	7	7	DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL
8	9	DESTINY'S CHILD SURVIVOR COLUMBIA	8	6	DEPECHE MODE EXCITER PIAS
9	4	SHAGGY HOTSHOT UNIVERSAL	9	RE	DAFT PUNK DISCOVERY VIRGIN
10	NEW	THE EAGLES THE VERY BEST OF THE EAGLES ELEKTRA	10	8	GARDU SEUL COLUMBIA

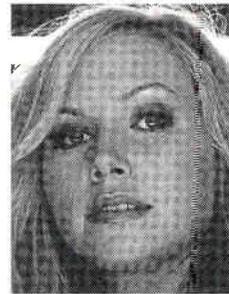
AUSTRIA (Austrian IFPI/Austria Top 40) 06/27/01			SWITZERLAND (Media Control Switzerland) 6/26/01		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	1	1	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL
2	2	CLINT EASTWOOD GORILLAZ EMI	2	2	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO UNIVERSAL
3	NEW	FOLLOW ME UNCLE KRACKER WARNER	3	3	WHOLE AGAIN ATOMIC KITTEN VIRGIN
4	3	WHOLE AGAIN ATOMIC KITTEN VIRGIN	4	4	IT'S RAINING MEN GERI HALLIWELL EMI
5	8	CAMBODIA PULSERIVER UNIVERSAL	5	5	CLINT EASTWOOD GORILLAZ EMI
6	7	LET'S GET BACK TO BED BOY SARAH CONNOR FEATURING TQ SONY	6	7	BOW WOW (THAT'S MY NAME) LIL' BOW WOW COLUMBIA
7	4	YOU'RE MY MATE RIGHT SAID FRED BMG	7	6	BUTTERFLY CRAZY TOWN COLUMBIA
8	5	IT'S RAINING MEN GERI HALLIWELL EMI	8	NEW	ONE IN A MILLION BOSSON EMI
9	6	TURN THE TIDE SYLVER UNIVERSAL	9	NEW	ON THE MOVE BARTHEZZ UNIVERSAL
10	9	POSSE (I NEED YOU ON THE FLOOR) SCOOTER CLUB TOOLS/EOEL	10	9	LET'S GET BACK TO BED BOY SARAH CONNOR FEATURING TQ SONY
ALBUMS			ALBUMS		
1	NEW	RAINARD FENDRICH MANNERSACHE BMG	1	1	MANU CHAD PROXIMA ESTACION: ESPERANZA VIRGIN
2	3	TRAVIS THE INVISIBLE BAND SONY	2	9	SAFRI DUO EPISODE II UNIVERSAL
3	9	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL	3	3	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL
4	6	SHAGGY HOTSHOT MCA/UNIVERSAL	4	2	SHAGGY HOTSHOT MCA/UNIVERSAL
5	2	MANU CHAD PROXIMA ESTACION: ESPERANZA VIRGIN	5	4	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL
6	1	RADIOHEAD AMNESIAC EMI	6	NEW	FAITHLESS OUTROSPECTIVE BMG
7	NEW	MUSE ORIGIN OF SYMMETRY UNIVERSAL	7	5	R.E.M. REVEAL WARNER BROS./WEA
8	NEW	KASTELRUTHER SPATZEN JEDES ABENROT IST EIN GEBET KOCH	8	8	DESTINY'S CHILD SURVIVOR SONY
9	5	BON JOVI ONE WILD NIGHT LIVE 1985-2001 MERCURY/UNIVERSAL	9	7	DIDD NO ANGEL ARISTA/BMG
10	4	R.E.M. REVEAL WARNER BROS./WARNER	10	6	TRAVIS THE INVISIBLE BAND SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY NIGEL WILLIAMSON

IN ORDER TO PUT TOGETHER her debut solo set, **Cardigans** vocalist **Nina Persson** went camping in the woods in Värmland, Sweden. There she wrote material and made demos with other Swedish acts, including **Niclas Frisk** of **Atomic Swing**. "We slept in bunk beds, baked bread, and



PERSSON

had a great time," she tells *Billboard*, explaining why the project is called *A Camp*. That was two years ago, but the album was not finished and released at the time because it was feared it would cut into promotion of the *Cardigans*' most recent album. Now Persson has been in the Bearsville Studio in New York to re-record the material; *A Camp* gets a belated release Aug. 20 on Stockholm Records/Universal. The lead single, *I Can Buy You*, was released June 25 in the U.K., Germany, Denmark, France, Belgium, and Austria. U.S. plans are to be announced.

JEFFREY DE HART

IRISH SINGER/SONGWRITER Juliet Turner has signed a worldwide deal with Warner Bros. label East West Records. The flame-haired chanteuse is in good company: She was signed by U.K.-based executive **Christian Tattersfield**, the man responsible for securing **David Gray** for the label. Turner is already a star in Ireland, where her album *Burn the Black Suit* has sold close to double-platinum. A U.K. release is planned for September, and will be preceded by the lead single, "Take the Money and Run." Turner has recently been wooing U.K. audiences as a special guest on ex-Byrd **Roger McGuinn's** tour. Originally from Omagh in County Tyrone, Turner has also opened for the likes of **Natalie Merchant**, **Ron Sexsmith**, and **Guy Clark** with her emotionally raw songs. Later this month she appears on the same bill as **Bob Dylan** and **Elvis Costello** at Nowlan Park in Kilkenny. She has also scored original music for a production of Bertolt Brecht's *Mother Courage and Her Children*, which is currently running at Dublin's Olympia Theatre.



TURNER

NICK KELLY

AFTER RECORDING SIX acoustic jazz albums, winning a French Music Award, and writing an acclaimed biography of **Thelonius Monk**, American-born French jazz composer/pianist **Laurent de Wilde** has traded his acoustic trio for a steamy electro

sextet. *Time 4 Change*, his first release on Warner Jazz/Warner Music France is a quantum leap from bebop to "e-jazz" (electro jazz), incorporating the urban rhythms of drum'n'bass, hip-hop, and jungle. Inspired by DJs **Amo Tobin**, **Roni Size**, and **Aphex Twin** as well as Monk, **Miles Davis**, and **Herbie Hancock**, de Wilde says, "I find that electro is a derivative of jazz, close to improvisation. I'm not turning my back on jazz but only on a sound that is too stereotyped." **MILLANE KING**

PAKISTAN'S LEGENDARY SINGER Mehandi Hassan, who recently suffered a stroke, has been invited by Indian Prime Minister **Atal Behari Vajpayee** to visit India. The gesture is significant, given the tense political relations between India and Pakistan. Hassan sings in the Urdu ballad genre known as *ghazal*. Vajpayee's letter comes after the performer expressed the desire to visit his birthplace in the Indian state of Rajasthan. In his letter, Vajpayee writes, "Your music, like the music of the great artists of India and Pakistan, reminds us of the many common bonds of culture and spirituality that united our two countries. I would be too happy to welcome you." The invitation coincides with the upcoming visit of Pakistani leader **General Musharraf** to Delhi, another rare occurrence given the current crisis in troubled Kashmir—a bone of contention between India and Pakistan since independence in 1947. Hassan has responded to Vajpayee's invitation, stating, "This is wonderful. I think the people from both countries want this. We should have more exchanges, especially between artists." The visit is expected to take place after Hassan has recovered from his illness.

NYAY BHUSHAN

ONE OF THE HIGHLIGHTS of last month's annual Music & Film Festival held in Warsaw was a unique "violin summit." Eight of the world's top instrumentalists took part in the concert, including U.S. talents **Mark O'Connor**, **John Blake**, and **Regina Carter**; **Jean-Luc Ponty** and **Pierre Blanchard** from France; Russian classical virtuoso **Vadim Repin**; and the up-and-coming **Assia Akhat** from Ukraine. Poland was represented by top movie-score composer and violinist **Krzysztof Debski**. The idea came from promoter **Marek Szpendowski**, who hired Debski to find the artists. Szpendowski, who works for the Viva Art Music Agency, says, "It was very hard to get everyone together at the same time in one place. We had to move it twice, but finally we found a mutual date, and it was worth the effort." Backed by the orchestra **Sinfonia Varsovia** (conducted by Debski), the guests performed both solo and in combination, playing mostly movie hits. Ponty performed Debski's "Song for Helena" from the Polish movie *Ogniem i mieczem* and later dueted with Repin. "I feel honored to play on the same stage as Jean-Luc Ponty," Repin said. As a finale, all eight violinists played together. The event was recorded and is being considered for DVD release.

ROMEK ROGOWIECKI

Merchants & Marketing

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Music Celebrities Are Becoming Lifestyles, LIMA Study Says

BY STEVE TRAIMAN

NEW YORK—When it comes to merchandising, products related to music stars are proving to be among the most popular with consumers.

Sales of goods based on recording-industry celebrities and personalities have grown faster over the past two years than any other segment of the \$74 billion licensed-products business, according to a new study from the International Licensing Industry Merchandising Assn. (LIMA) in conjunction with Harvard University and Yale University.

Revenue from licensed music products totaled \$1.9 billion in 2000, a gain of 23% from 1999. And royalty revenue to artists and their agencies hit \$138 million—a 10.4% increase from two years ago—the study reports.

The results were unveiled at Licensing 2001, LIMA's annual expo, held June 12-14 at the Javits Convention Center in New York. The event featured new products from a mix of music's freshest faces—Lil' Bow Wow, Dream, 'N Sync, Britney Spears, and Shakira—as well as such industry icons as Kiss, Michael Jackson, and Elvis Presley.

"These music celebrities are literally lifestyles, and it's a booming category," says Diane Stone, global licensing group director at Advanstar Communications, the organizer of the show for LIMA.

"We're not surprised at the growth of music licensing sales," says Matt Hattau, senior director of licensing at Signatures Network, a leading licensing company. He notes that Spears is providing music for a high-concept interactive game and that Ozzy Osbourne has a new game deal. The agency is working on a Beatles video game for next year.

The company's current push is for Jive artist Aaron Carter—kid brother of Backstreet Boys' Nick Carter—and J Records' O-Town, which launched its career on the back of ABC-TV's *Making the Band*.

Aaron Carter kicked off a 40-date tour June 15 and has a second album out in August. O-Town hit the top 20 with its first two singles, "Liquid Dreams" and the current "All or Nothing." "Both have high visibility among potential licensees," Hattau says.

Bravado International, which does its own tour merchandise and represents Christina Aguilera and Bon Jovi, among others, is pushing both Bad Boy/Arista group Dream and So So Def/Columbia artist Lil' Bow Wow.

Bravado licensing VP Maggie Dumais notes that Dream fits right into the target demographic of other popular teen acts. "Dream's first two singles went to No. 1 on MTV's 'Total Request Live,' and they're currently on tour with 'N Sync followed by Destiny's Child."

The agency is developing a teen lifestyle-based brand for the girl group and already has Play Along signed as its master toy licensee, ES Originals for footwear, and Kitt Rich for back-to-school products, among others.

Meanwhile, licensing for Lil' Bow Wow kicked off at the expo, driven by sales of his double-platinum first album and three singles that have landed on the rap, R&B, and top 40 playlists, Dumais says. His solo tour is set for 48 dates starting in late August, "and the kids really eat up his merchandise on tour."

Winterland, founded in 1974 by legendary rock promoter Bill Graham, has 'N Sync heading its licensing roster, with more than 60 licenses. Along with Ricky Martin, 98*, and Backstreet Boys (outside the U.S.), Sony artist Shakira is getting a big licensing push.

J. Francois Valero, international licensing director, says, "She's extremely well-known in Latin America, and with a new album this fall, we've seen a lot of interest in such categories as apparel, cosmetics, sleepwear and underwear, and footwear."

Some more established artists, however, are among the strongest performers in the licensing arena. While Kiss has led the way over the past five years through its representation by Signatures Network, the band's bass player, Gene Simmons, also has a successful merchandising company of his own—Gene Simmons Co.—that started in 1976 with T-shirts.

"This has grown into a \$500 million industry for us, and the basic idea is branding," he says. "We are a band that has lots of fun, and we want Kiss to be synonymous with the [fun] stuff our fans buy."

The band's newest licenses through Simmons' company include a brand-

ed cell phone with Nokia and a giant beverage cooler from Whitelight known as the Kiss Kasket.

Priced at about \$5,000, the casket is covered with a laminated photomural of the Kiss logo and band members and, Simmons says, is being positioned as "the ultimate Kiss collectible."

Also cashing in is Michael Jackson, who has linked with Frankfurt-based Entertainment AG to create Web co-venture MJ Net Entertainment. On Sept. 7 it will launch myMJ.tv.com, a subscription fan site, to coincide with a 30th-anniversary concert at Madison Square Garden and an upcoming album of new material.

Fans will be able to subscribe to the site for about \$19 per month. They will have access to unpublished photos, audio- and videoclips from Jackson's complete discography, online chats, and other features. The site is also expected to offer a time-delayed Webcast of the 30th-anniversary show.

"We'll also have an MJ 'smart card' with an Internet-based prepaid system, offering security and loyalty programs for users," says Harald Neidhardt, whose company Cardmine is the U.S. rep for Entertainment AG.

"The Internet will be a platform for [Jackson] licensing," says Enter-

(Continued on next page)

Mootown Sets Up E-Shop For Western CDs

BY CHRISTA TITUS

A Monroe, Wash.-based mail-order retailer specializing in products related to the heritage and culture of the American West is making a name for itself online as a one-stop source for hard-to-find cowboy music with new e-commerce site Mootownmusic.com.

The site, which launched April 1, is dedicated solely to music and poetry by Western-oriented artists and is an offshoot of Hitching Post Supply—a catalog/wholesale business focusing on horsehair products and related crafts, along with such items as Western accessories, buckaroo gear, and hand-engraved sterling silver pieces.

Vickie Mullen, who co-owns Hitching Post Supply with her husband, Lee, started selling cowboy-related music through the catalog in 1988. Its Web site, hitchingpostsupply.com, launched in 1994.

While Hitching Post still sells music, the decision to start Mootown was based on the desire to sell a deeper music selection than the catalog/wholesale business—which services such Western outlets as mom-and-pop and feed stores—could allow.

Mullen also recognized an opportunity to offer national distribution for a genre that has taken a backseat to the more popular country music genre and largely faded into obscurity over the past 30 years. Although the terms "country" and "Western" were at one time being used almost interchangeably, today the circulation of Western music is largely limited to the hometown record stores of individual artists and CD sales via concert tours.

"The artists will carry maybe their latest [album] but not their previous ones with them, so we would do that with Hitching Post Supply," Mullen says. "But Hitching Post Supply is a fairly traditional catalog, and we really tried to put in items that would sell and resell pretty well. We get music all the time—and good music—but

from people that just aren't well-known yet, so I thought it would be good to have a place where both known and semi-known people could have music to sell, plus put it into a central location."

Western artists see having a central location as crucial, since exposure for their music is largely achieved through word-of-mouth from people who attend concerts.

"The places where I see Western music set up are the tack shops and Western clothing stores. They seem to do a great job," says Wylie Gustafson of Wylie & the Wild West, whose music is on Mullen's Web sites. "They're the only ones that seem to have a genre-specific display where it's all Western music. Otherwise, you have to go to Tower and wade through the country bin to find the Western artists you like."

(Continued on page 65)

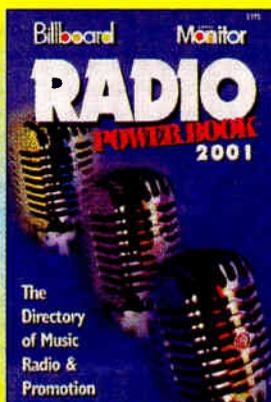


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newsline...

ALLIANCE ENTERTAINMENT'S music database All Music Guide (AMG) plans to launch a branded series of compilations on enhanced CDs this fall. Titles in the "All Music Guide CD Series" will be enhanced with AMG content, including photo galleries, artist biographies, and album listings, as well as trivia sweepstakes and other exclusive content. The enhanced features can be accessed by placing the albums in a CD-ROM drive. Each compilation will be dedicated to a different genre; the first slate of eight will feature soul, R&B, country, early rap, early rock, classic rock, jazz soloists, and American jazz singers. AMG is producing the series in conjunction with Medalist Entertainment, a label specializing in theme-based albums and other special music products sold on TV and at retail stores. AMG intends to release eight to 12 new CDs each quarter. Alliance chief executive Eric Weisman says the CDs will be midpriced. The titles will be carried by select retailers.

DATAPLAY HAS NAMED Trans World Entertainment CEO Robert Higgins to its board of directors. Trans World recently participated in a \$55 million financing round for Boulder, Colo.-based DataPlay, which is developing a coin-size disc that can store up to 11 hours of "CD-quality" digital music files (*Billboard Bulletin*, June 11). Among other board members are DataPlay chairman/CEO Steve Volk and Universal Music Group eLabs president Larry Kenswil. DataPlay is expected to roll out prerecorded and blank discs, as well as dedicated electronic devices, in the fourth quarter.

VH1 HAS CUT A DEAL with Island Def Jam to offer advance streaming access to Melissa Etheridge's new album, *Skin*, to consumers who pre-purchase the CD at VH1.com. Under the advance sales program VH1 Hear Music First, VH1.com visitors can buy *Skin* through the site and have immediate access to the album online ahead of its official July 10 release. As part of the deal, Etheridge is being promoted as VH1 Artist of the Month for July. VH1 debuted the Hear Music First promotion in April with Stevie Nicks' *Trouble in Shangri-La* (Reprise). That album bowed at No. 1 on the *Billboard* Top Internet Album Sales chart.

MTV HAS PARTNERED with the Singing Machine for a line of branded home karaoke machines. The devices—which will be available at electronics, toy, and general-merchandise stores by the end of July—will be sold alongside a line of MTV-branded CDs in three genres: pop, rock, and R&B. The discs, which incorporate graphics that can be seen on the karaoke units' video screens, will feature material by 'N Sync, Britney Spears, Blink-182, Limp Bizkit, Destiny's Child, TLC, and others. The karaoke units, which come in various models, retail for \$79.99-\$199.

TICKETS.COM HAS RECEIVED an extension from Nasdaq to put itself back in compliance with the market's minimum-bid price of \$1 per share. The online ticketing company, which was told in late March that it faced possible delisting, now has until July 31 to raise its share price to at least \$1 and maintain that level for 10 consecutive trading days. The company's shares closed recently at 40 cents. Tickets.com, which is planning an eight-for-one reverse stock split, also has lined up \$2 million in financing from an undisclosed investor. In early May, it secured \$15 million from two of its early investors, General Atlantic Partners and International Capital Partners.

MIDWAY GAMES HAS SIGNED A DEAL with Island Def Jam rock act Saliva to rerecord instrumental and lyrical versions of "Theme From Peter Gunn" for a new PlayStation 2 version of the video game *Spy Hunter*. A music video encompassing behind-the-scenes footage of Saliva's recording sessions as well as interviews will be shot and included in a special DVD feature for the game.

XM SATELLITE RADIO has formed a programming pact with MTV Networks. The deal calls for the creation of two 24-hour channels under the MTV and VH1 brands that will include music, news, and entertainment features. In return, XM, which launched its second satellite May 8 and is scheduled to begin subscription-based broadcasting of more than 100 digital audio channels this summer, will receive promotional spots on MTV Networks. Terms of the deal were not disclosed. Analysts say that XM, with more than \$1 billion in start-up costs and competition from rival Sirius Satellite Radio, will benefit from its association with MTV, as the network will help consumers understand what XM is and help dispel notions of a fly-by-night company. But long-term survival will depend on content and service, not branding. "I think the relationship is probably more valuable as a [distribution] channel to MTV than MTV is of a content source to XM," says Eric Scheirer, entertainment and media analyst with Forrester Research.

MUSIC CELEBRITIES ARE BECOMING LIFESTYLES

(Continued from previous page)

tainment AG CEO Jurgen Bachus, who notes the company has been working for about five years to get this deal together.

Meanwhile, Elvis Presley Enterprises, representing Presley's estate for licensing, is preparing for a year of special activities to celebrate what GM Debbie Johnson calls "the 25th anniversary celebrating the life and memory of Elvis." She says, "There are many new and unique product and sponsorship opportunities for our licensees, from the official Jan. 8 kick-off during his birthday celebration,

of licensors over online intellectual property rights continued to cast a long shadow.

"The high-profile Napster decision determined that intellectual property rights apply in cyberspace," says Brian Mudge, an attorney with intellectual property law firm Kenyon & Kenyon. "We can protect our 'things' on the Internet," says Mudge's associate Allen Baden, "but to identify everything that's yours is very tough, whether it's music, video, games, or designs." That said, the rollout of new products has not been affected.

partnerships with appropriate retailers, and the Musicland Group [owner of Sam Goody] is a great partner," Mangelsdorf continues. "It's a win-win situation, as we're able to drive Doritos sales with a value-added offer, and Sam Goody gets exposure on millions of Doritos packages."

On the offbeat side, A&E TV Networks, the History Channel, and Q Records, owned by QVC and distributed by Atlantic/WEA, partnered to produce *Vietnam: Songs From a Divided House*. The recently released two-CD set features 20 top 10 hits of songs that were either popular during the war or written about the war. Included are "A Whiter Shade of Pale" by Procol Harum, "Going Up the Country" by Canned Heat, "I Ain't Marching Anymore" by Phil Ochs, and "Brown Eyed Girl" by Van Morrison. National 30- and 60-second spots on the History Channel promoted the album, says licensing director Carrie Trimmer, "including the *China Beach* marathon in June." Also in the works is a BMG deal for a five-CD boxed set based on *The Long Road to Freedom*, an anthology of black music from the 1600s to the 20th century.

At Lionel Trains, the success of a six-CD set of holiday music with Handleman Entertainment last year for Kmart has led to another release this year, Lionel president/COO Richard Maddox says.

Produced by Madaey Entertainment and Sony Special Products, the CDs offered collectible cases featuring the artwork of Lionel Trains artist Angela Trotta Thomas. "At \$6.99 each, the CDs were a big hit, and Handleman nearly doubled the minimum guarantee," Maddox says. "This year, they're expanding distribution to other retail accounts."

Advanstar's Stone points out that all this activity is happening for a reason. "The rhythmic pulse of this growing music category is putting the industry in the spotlight," she says. "More artists and their reps are finding that licensing is a great way to increase revenue, capitalizing on the degree to which people identify with the celebrities who define lifestyle and attitudes."



Kiss' Gene Simmons poses with a pair of new Kiss-themed products—a Kiss cell phone from Nokia and Whitelight's Kiss Kasket, a \$5,000 beverage cooler in the shape of a coffin that Simmons calls "the ultimate Kiss collectible."

(Photo: Steve Tremain)

culminating during Elvis Week next Aug. 10-20 in Memphis, featuring the 'Elvis the Concert' tribute."

On hand at the expo with many reminiscences of Elvis was Bernard Lansky, official "clothier to the King" at his Lansky Bros. store in Memphis, and son Hal. There are more than 100 domestic Elvis licensees and nearly two dozen overseas.

Elsewhere, Iron Maiden, which has been repped on tour by Bravado International for 20 years, has seen its licensing program heat up, with collectibles by Todd McFarlane and sculpted figures by Art Asylum, among others.

While an overall bullish outlook was evident at the expo, the concern

Music celebrities weren't the only industry players on display at Licensing 2001. Retail giant Sam Goody is also getting involved with a promotion in connection with Frito-Lay/Doritos. Sam Goody is featured on a co-branded free-standing floor unit that holds about 96 3.25-ounce bags of chips, each with a \$3-off coupon for any CD at Sam Goody stores.

The promotion began June 17 with some 20,000 displays, mostly at convenience stores, and runs six to eight weeks "or until the packaging runs out," says Kristina Mangelsdorf, senior product manager at Doritos/Frito-Lay.

"[Parent company] Pepsi-Cola has been building teen loyalty through

EXECUTIVE TURNTABLE

HOME VIDEO. Joe Amodei is promoted to president of USA Home Entertainment in New York. He was executive VP/GM.

Hearst Entertainment names Paul Amirault senior director of development for its documentary and reality development team and Alisha Serold director of development for its documentary and reality development team in Los Angeles. They were, respectively, producer/research director for LMNO Productions and executive director of production and acquisitions for Harvey Entertainment.

DISTRIBUTION. Michael Mitchell is



AMODEI



SCHUON



BEBEL



NOONAN

promoted to VP/GM of Sony Disc Manufacturing in Terre Haute, Ind. He was plant manager.

NEW MEDIA. Pressplay names Andy Schuon president/CEO and Michael Bebel COO in New York. They were, respectively, president/COO of Jimmy and

Doug's Farmclub.com and executive VP of business development and strategic planning for Universal Music Group's eLabs.

Jim Noonan is named senior VP/GM of Warner Bros. Online in Burbank, Calif. He was senior VP of strategic promotions for the Warner Music Group.

Merchants & Marketing

Hastings, Valley Report Losses For Quarter; Pacific Coast, NRM Try To Stave Off Trouble

REPORTING IN: Hastings Entertainment reported a net loss of \$767,000, or 7 cents per diluted share, on revenue of \$109.1 million in the company's fiscal first quarter, which ended April 30. That loss was slightly larger than the loss of \$462,000, or 4 cents per share, recorded in the same time period in the previous year, when sales were \$110.1 million.

Hastings attributed the drop in sales to operating with three fewer superstores. The company closed this quarter with 142 stores in operation. It reported flat comparable-store sales for the two periods, with a breakout of a 0.7% decline in merchandise sales and a 4.2% gain in rental revenue. Most of the merchandise decline was attributed to music, which makes up 33% of total revenue. Excluding music, comparable-store sales enjoyed a 4.4% gain.

Merchandise sales were \$86.6 million, while rental-video revenue was \$22.5 million. The company's Internet sales totaled \$19,000 for the quarter, with an operating loss of \$228,000. The retail operation had an operating profit of \$62,000, giving the company a \$166,000 operating loss.

As of April 30, the company had drawn down \$34 million of the \$70 million revolving credit facility, which is with Fleet Retail Finance and the CIT Group/Business Credit.

In other news, Hastings reported June 15 that it has agreed to acquire three stores in Arkansas from Family Entertainment Superstore. The stores will be acquired one per month over the next three months and will give the chain a total store count of 141—which means that by Sept. 15, the com-

pany would have closed a fourth store since April 30, when it reported a total store count of 142 outlets.

MORE NUMBERS: Valley Media reported that it lost \$29.5 million, or \$3.47 per share, on sales of \$803.7 million in the year that ended March 31, compared with a loss of \$4.6 million on sales of \$914.3 million in the previous year. The 12.1% decrease in sales

are budgeted to be profitable."

In other Valley news, the company appears to have found a way to sidestep being delisted by Nasdaq. On June 27, Valley's share price closed at \$1.94, up 94 cents from the previous day's close of \$1. With that pricing, Valley now meets two of the requirements it needs to stay listed. First, its stock price is above \$1 and its market capitalization float, excluding shares owned by insiders, appears to be above \$5 million, with a total capitalization of \$16.5 million.

Should the stock fall below the \$1 price, the company is taking steps to have the option of doing a reverse stock split. Such a move would cut in half the amount of shares, with the goal of doubling share price. The hope is that should it be necessary, such a move would bring the stock price above \$1, which is the only requirement to be listed on Nasdaq's small-capitalization issues.

UPDATE: Ralph Johnson, owner of Pacific Coast One-Stop, said he is in possession of a letter of intent by an unnamed investor to provide equity capital as well as a debtor-in-possession loan to the company. He said he planned to deliver that letter to bankruptcy court June 29, beyond press time.

If the court accepts the letter of intent, Pacific Coast One-Stop would have survived the first test put to it by the supplier of its revolving credit facility, Coast Business Credit—which mandated that it find an investor within 30 days. If the court rules in Pacific Coast's favor, the wholesaler will have another 60 days to complete its refinancing.

NEXT CHAPTER: When the majors decided to file an involuntary petition to liquidate National Record Mart, it wasn't being tough on the chain. According to Michael Bloom, a partner in the Philadelphia-based law firm of Morgan, Lewis & Bockius, "I can never remember the majors to go as long as they did without a strategic repayment plan" in cases where chains failed to make product payment.

NRM missed its January payment for Christmas product, and instead of putting the chain on hold, as they have traditionally done with accounts that are in arrears in making payments, the majors agreed to sell to the chain c.o.d. Bloom says, "They were promised a business plan from National Record Mart by the end of May. And they waited and waited until June 19, and there was still no plan to make payment, so they filed."

For his part, Bill Teitelbaum, chairman/CEO of NRM, denies that he ever agreed to give the majors a business plan. But a financial executive with one of the majors says Teitelbaum "agreed to give us one by May 22, and I have his agreement in writing."

Bloom adds that if Teitelbaum actually has a plan to save the chain, then bankruptcy will be a good thing: "It is the first time there will be some discipline imposed on the process." Bloom says that if Teitelbaum has an investor, he will have to produce him for the court.



between the two years was attributed to a light release schedule for music and video, a 22.4% decline in Internet fulfillment business, and Chapter 11 filings by a couple of large customers, among other reasons.

During the year, gross profit dropped to 8.5%, down from 10.7% in the previous year, while selling, general, and administrative expenses were 12% last year vs. 10% in the previous year. In preparing for its turnaround, CEO Peter Berger reports that management decided to make its loss as ugly as possible, writing off new-media investments and taking significant reserves against bad debts, freeing its current fiscal year of those problems.

"We don't want to have any baggage in the current year," Berger says. "So far in the new year, our first two months are above budget, and we

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Duff Offers Stinging Indie Critique

FOOD FOR THOUGHT: Just as we were pulling together the column this issue, a copy of this year's annual *LA Weekly* music issue hit our desk. The free Los Angeles newspaper—which sponsored a June 21-27 festival of shows and symposia, LAM01, that climaxed with its yearly Music Awards show honoring local talent—offered its readers plenty to chew on throughout the 72-page supplement.

The issue served up a diverse menu of stories focusing on the independent music scene in L.A. The one that really caught our eye, though, was "Is the Corpse Smelly Yet?," a survey of the current indie music scene by one "S.L. Duff." Those in the know will recognize this as the nom de plume of **Bruce Duff**, longtime publicist at L.A. rock indie Triple X Records.

The timing of the story was unusual. Just days before publication, Duff exited Triple X, his workplace for a decade, to take a new job as in-house publicist and promotion man for the Knitting Factory's Hollywood club. "Before I actually got down to writing it... I got this job offer," he says. "I think I would have written the same thing anyway."

That said, his *Weekly* piece does have a certain valedictory feel. It begins, "To say the thrill has gone from independent record-making would be an understatement."

After noting that a decade ago the indies were responsible for developing (future major-label) acts as diverse as **Nirvana**, **Sonic Youth**, **Poison**, **Mötley Crüe**, the **Replacements**, and **Soul Asylum**, Duff suggests that the indie "farm club" system of 10 years ago is a bygone. He asserts that soaring prices at retail, high costs within the industry at large (for radio promotion, record and video production, etc.), and massive consolidation at the majors and (especially) at radio have conspired to create a suffocating musical homogeneity.

While the last time we checked, plenty of indies were keeping their retail prices below \$15, Duff does highlight a certain malaise that we've detected among consumers. He recounts witnessing a couple browsing in Hollywood's Virgin Megastore: "The guy, surveying the aisles of overpriced



by Chris Morris

discs, turned to the gal and proclaimed, without a trace of irony, 'I don't think I'm into music anymore.' Now, hang on, he didn't say, 'I'm not into rock' or 'I'm not into country' or anything specific. He was through with the whole deal, lock'n'stock." Positively chilling, and not as uncommon as one might think.

Duff does hold out some hope for the indie-music community. "Survival, as has always been the case at the indie level, depends on specializing," he writes. "Hold on to the hope that there's enough of a core audience to support that which one specializes in."

Duff suggests darkly that niche categories may not "[move] substantial numbers," but concludes that the passion the niche label operators have for their chosen sounds is what separates them from the rest of the music-biz pack. Whether that's enough to get their music across to an increasingly alienated audience is a question he leaves hanging in the air.

We may not agree with all of Duff's conclusions, but we welcome his thought-provoking insider's view. Read the story at laweekly.com.

WALDEN'S NEW DEAL: Velocette Records, the newly inaugurated Atlanta-based imprint operated by former Capricorn Records principal **Phil Walden**, has signed an exclusive deal with Red Distribution. The first release under the agreement will be Athens, Ga., rock duo **Jucifer's** *the lambs e.p.*, due Aug. 7, and San Francisco quintet **Beulah's** album *The Coast Is Never Clear*, set for Sept. 11. Velocette will soon reissue *brute*, the 1995 collaboration between **Vic Chesnutt** and **Wide-spread Panic**, as well as a new album by the **Glands**. The company's roster and catalog also includes the **Honey-roads**, **Jack Logan**, and **Kevn Kinney**.

FLAG WAVING: Well, it took long enough. About half a decade after it was recorded, the **Yayhoos'** debut album, *Fear Not the Obvious*, will be released Aug. 7 via Chicago's Bloodshot Records.

Former **Georgia Satellites** vocalist **Dan Baird** told us 5½ years ago about his then current side unit, featuring drummer/songwriter **Terry Anderson**, bassist **Keith Christopher**, and singer/guitarist **Eric "Roscoe" Ambel**. That album by the wild and woolly foursome has been in the can for nearly as long, according to Ambel, the producer and former **Blackhearts** and **Del-Lords** member most recently employed as guitarist in **Steve Earle's** band. Ambel recalls, "We had all written songs together, so we said, 'Why don't we do a band?'"

The sessions for the album were low-budget and decidedly bucolic, Ambel says. "Instead of taking our money and going into a pro studio, we went to Terry's dad's barn in North Carolina. The rules were, everybody bring in some half-started songs. I had a little bit of recording gear, and I rented the rest. We sat outside with a couple of legal pads and wrote lyrics." The fruits of these labors can be heard on *Fear Not the Obvious*, loose-limbed and funny roots-rock concocted by all hands. The exuberant highlights include the Anderson/Ambel collaboration "What Are We Waiting For," Baird's "Oh! Chicago," and Ambel's profanely hilarious love song "Baby I Love You."

During a collective tour of Norway, the group hit upon the idea to record the album's only cover—**Abba's** "Dancing Queen," done up honky-tonk style. "It's like the Scandinavian 'Louie Louie,'" says Ambel. "People were in tears [when we played it]."

Though the Yayhoos are scattered around the country, Ambel says, the band plans some September road work. Meanwhile, Baird can be heard on his solo album *Redneck Savant* (issued in Europe on Blue Buffalo), while Anderson's *I'll Drink to That* has been released by Not Lane. Ambel is doing production work on projects by flag waver **Joe Flood**, **Big in Iowa**, **Florence Dore**, **Demolition String Band**, and **Ryan Adams**.

Top Independent Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	
1	1	5	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	NO. 1 PUT YO HOOD UP 5 weeks at No. 1
2	NEW		PENNYWISE EPITAPH 86600* (16.98 CD)	LAND OF THE FREE?
3	2	3	VARIOUS ARTISTS EPITAPH 86615 (4.98 CD)	PUNK O RAMA 2001 VOL. 6
4	4	25	NICKEL CREEK SUGAR HILL 3909 (16.98 CD) HS	NICKEL CREEK
5	3	4	MARCO ANTONIO SOLIS FONOVIISA 0527 (10.98/16.98) HS	MAS DE MI ALMA
6	7	5	STABBING WESTWARD KOCH 8204 (11.98/17.98)	STABBING WESTWARD
7	NEW		ESHAM OVERCORE 2260*/TVT (10.98/16.98) HS	TONGUES
8	5	48	BAHA MEN ▲ S-CURVE 751052/ARTEMIS (11.98/17.98) HS	WHO LET THE DOGS OUT
9	9	5	JANE MONHEIT N-CODED 4219/WARLOCK (17.98 CD) HS	COME DREAM WITH ME
10	6	4	AIR SOURCE 10332*/ASTRALWERKS (16.98 CD)	10,000HZ LEGEND
11	10	7	D.P.G. D.P.G. 1001 (12.98/17.98) HS	DILLINGER & YOUNG GOTTI
12	8	8	REMEDY FIFTH ANGEL 7001 (11.98/16.98) HS	THE GENUINE ARTICLE
13	11	5	VARIOUS ARTISTS VP 1629* (9.98/15.98)	REGGAE GOLD 2001
14	16	9	FEAR FACTORY ROADRUNNER 8561 (17.98 CD)	DIGIMORTAL
15	19	76	SLIPKNOT ▲ I AM 8655*/ROADRUNNER (11.98/17.98) HS	SLIPKNOT
16	22	2	THE LOVE DOCTOR MARDI GRAS 1055 (10.98/16.98) HS	DOCTOR OF LOVE
17	12	7	MARK MCGUINN VFR 734757 (10.98/16.98) HS	MARK MCGUINN
18	17	9	KRS-ONE FRONT PAGE/IN THE PAINT 8242*/KOCH (11.98/17.98)	THE SNEAK ATTACK
19	18	11	DJ SKRIBBLE BIG BEAT 35065/LONDON-SIRE (18.98 CD) HS	ESSENTIAL SPRING BREAK — SUMMER 2001
20	15	3	KOOL KEITH OVERCORE 2270*/TVT (10.98/16.98) HS	SPANKMASTER
21	27	16	SOUNDTRACK TVT SOUNDTRAX 6940*/TVT (17.98 CD)	MISS CONGENIALITY
22	13	18	JIM JOHNSTON ● SMACK DOWN! 8830/KOCH (11.98/18.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 5
23	21	31	LOUIE DEVITO E-LASTIK 5002 (16.98 CD) HS	N.Y.C. UNDERGROUND PARTY VOLUME 3
24	20	11	ANI DIFRANCO RIGHTEOUS BABE 024 (24.98 CD)	REVELLING/RECKONING
25	24	7	DARUDE GROOVILICIOUS 106/STRICTLY RHYTHM (17.98 CD)	BEFORE THE STORM
26	29	6	CHUCK BROWN RAW VENTURE 9/LIAISON (11.98/17.98)	YOUR GAME... LIVE AT THE 9:30 CLUB, WASHINGTON, D.C.
27	NEW		DRY KILL LOGIC SCRAP 60 8479/ROADRUNNER (13.98 CD) HS	THE DARKER SIDE OF NONSENSE
28	NEW		VARIOUS ARTISTS SIDE ONE DUMMY 71227 (9.98 CD)	WARPED: 2001 TOUR COMPILATION
29	NEW		OUTSIDAZ RUFFLIFE 61201* (12.98/17.98) HS	THE BRICKS
30	23	4	EVERYTHING BUT THE GIRL ULTRA 1082 (16.98 CD)	BACK TO MINE
31	NEW		VARIOUS ARTISTS NARM 50006/RHYKO (1.99 CD)	BET ON JAZZ PRESENTS: JAZZ NOW
32	NEW		MARCUS MILLER 3 DEUCES 83534/TELARC (16.98 CD)	M SQUARED
33	28	9	EVA CASSIDY BLIX STREET 10073 (16.98 CD)	TIME AFTER TIME
34	31	5	JIGMASTAS BEYOND REAL 016*/LANDSPEED (17.98 CD) HS	INFECTIOUS
35	38	7	STRETCH ARMSTRONG SPIT 1601*/LANDSPEED (17.98 CD) HS	STRETCH ARMSTRONG PRESENTS SPIT
36	42	55	SOUNDTRACK OVERBROOK 39001/NEW LINE (12.98/17.98)	LOVE & BASKETBALL
37	25	6	JAMES HALL & WORSHIP AND PRAISE DESTINY 7701 (10.98/16.98) HS	WE ARE AT WAR
38	40	54	THREE 6 MAFIA ▲ HYPNOTIZE MINDS 1732/LOUD (11.98/17.98)	WHEN THE SMOKE CLEARS SIXTY 6, SIXTY 1
39	32	4	SIGUR ROS PLAY IT AGAIN SAM 1* (16.98 CD)	AGAETIS BYRJUN
40	41	8	REV. CLAY EVANS AND THE AARC MASS CHOIR MEEK 4014 (11.98/16.98)	CONSTANTLY
41	43	16	VARIOUS ARTISTS LEGIT BALLIN' 0001 (11.98/17.98)	TWISTA PRESENTS: NEW TESTAMENT 2K STREET SCRIPTURES COMPILATION
42	36	17	BAD BOY JOE WHAT IF 364/E-LASTIK (15.98 CD) HS	THE BEST OF FREESTYLE MEGAMIX
43	NEW		J.A.G. BLAKCITY 1004 (11.98/17.98)	STRAIGHT TO THE POINT
44	37	14	BIZZY BONE AMC 71150 (11.98/17.98)	THE GIFT
45	30	6	ROBERT CRAY RYKODISC 10611/RHYKO PALM (16.98 CD)	SHOULDA BEEN HOME
46	RE-ENTRY		MARVIN WINANS AND THE PERFECTED PRAISE CHOIR AGAINST THE FLOW 6082/DIAMANTE SERVANT (10.98/16.98) HS	FRIENDS
47	RE-ENTRY		LIL BLUNT FI 5108/404 (11.98/16.98)	BLUNT NATIZED
48	39	13	CONJUNTO PRIMAVERA FONOVIISA 6104 (8.98/12.98) HS	ANSIA DE AMAR
49	34	5	MXPX FAT WRECK CHORDS 631* (11.98 CD)	THE RENAISSANCE EP
50	RE-ENTRY		BEBEL GILBERTO ZIRIGUIBOOM 1026/SIX DEGREES (16.98 CD) HS	TANTO TEMPO

Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro); △ Certification of 200,000 units (Platino); ▲ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EO and most CD prices are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

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FullAudio Proves Accord Can Be Reached In Digital Subscription Licensing Deals

FULLAUDIO PUB PACTS: FullAudio, a start-up digital subscription service, has forged a licensing agreement to offer tracks controlled by EMI Music Publishing. The non-exclusive, two-year deal is for the publishing giant's entire catalog.

FullAudio recently entered into a similar deal with BMG Music Publishing (*Billboard Bulletin*, June 13). Under the terms of that deal, initial royalties paid are expected to be less than the 7.55 cents per track paid for publishing on a typical CD. But because FullAudio intends to offer tracks for download on a monthly rental basis, the publisher will be paid each time access to a track is renewed. Royalties will not be set at a flat rate but will vary by track and length of rental.

Terms of the EMI pact were not disclosed.

James Glicker, FullAudio president of music services, says the service is aiming to launch by the fourth quarter of this year, with a limited selection of tracks. The company, which has offices in Chicago and New York, has yet to forge licensing deals with any labels.

Meanwhile, the FullAudio deals promise to open the door to further debate over publishing deals for other download subscription services, MusicNet and Pressplay among them, and to highlight the importance that publishing rights play in the green-lighting of any digital music service.

"It's an example that publishers and service providers can work out satisfactory commercial deals," **Nick Firth**, president of BMG Music Publishing, says.

"We're hoping we can work something out with [other services] at the appropriate time," EMI Music Publishing chief **Martin Bandier** says. "Our concept is to license as many legitimate and licensable users as possible."

Publishing deals with other services are bound to hinge largely on the same determining factor behind the FullAudio agreements: price. Bandier says of FullAudio, "The biggest hurdle was negotiating a license arrangement in terms of the financial aspects that we thought was fair and equitable under the circumstances."

VIRGIN STOPS RECORDING: Webcaster Radio Free Virgin (RFV) has pulled the plug on a "recording" feature that allowed listeners to store radio streams to their hard drives. Sources say concerns over unsecured publishing rights were a motivating factor.

"In order to work cooperatively with the record labels and their artists, we have removed the record feature," RFV GM **Zack Zalon** says in a statement. "Together with the labels, we are looking to develop an alternate offering that will protect artists' rights."

Zalon says RFV was not under pressure from the Recording Industry Assn. of America

(RIAA) or other parties to pull the feature, which launched in April as an "experiment." Rather, he says, the shutdown was spurred by unsuccessful attempts to generate commerce from the service; streams stored to users' hard drives included a "buy" button that linked to the RFV store.

In other news, RFV says it will stream its digital radio broadcast to non-PC Internet devices powered by the OpenGlobe interface. RFV programming will appear on the Compaq iPAQ Music Center, the Kenwood Sovereign Entré, and others.

NAPSTER RULING: The 9th U.S. Circuit Court of Appeals in San Francisco has rejected Napster's appeal against a February appellate ruling that upheld an earlier finding that the file-swapping service is liable for copyright infringement.

The RIAA hailed the decision, which was made June 20 but became public June 25, as a victory for copyright-holders on the Internet. **Cary Sherman**, senior executive VP and general counsel for the organization, says the finding "puts to rest any questions that Napster has raised regarding the earlier decision."

The ruling, which thwarted Napster's request for an "en banc," or



by Brian Garrity

full Appellate Court hearing, can be appealed to the U.S. Supreme Court—one of the few legal options left to the Redwood City, Calif.-based company. Napster, which says it will continue to comply with the outstanding injunction, remains upbeat. General counsel **Jonathan Schwartz** says in a statement: "With the launch of the new membership service later this summer, we believe we will put to rest many of the outstanding legal issues."

AIMSTER VS. AOL: America Online (AOL) has filed a trademark-infringement suit against Aimster, its CEO **Johnny Deep**, and his companies AbovePeer and Buddy USA.

The suit, filed June 11 in U.S. District Court in the Eastern District of Virginia, contends that the name Aimster—a music-swapping service that allows users to trade files on AOL's Instant Messenger (AIM) service—is intended to "maximize confusion" with AIM. AOL is seeking a court order to prevent Deep from using the Aimster moniker or any variation of AIM, as well as damages to be determined at trial. Deep says, "This looks like a concentrated effort by [AOL] to take us down."

Aimster is currently appealing a May decision by a National Arbitration Forum panel that found that the service's domain names violate AOL's trademarks (*Billboard Bulletin*, May 22).

VH1 MONDAYS: In the latest salvo in its online/offline convergence strategy, VH1 is letting fans assist in determining what programming airs on Monday nights under an initiative called My Mondays.

By voting on VH1.com, VH1 viewers will be able to choose their favorite episodes of *Behind the Music* and the songs, videos, and artists that make up *What's My 20?*, a new show based on viewers' responses to VH1's 100 Greatest series.

Both *My Behind the Music* and *What's My 20?* will be paired every week according to such themes as favorite power balladeers and best live performers. Videos from the artists featured on *What's My 20?* for a given week are aired immediately following the show.

"We know from the *My VH1 Music Awards* that [viewers] love building programming," **Fred Graver**, executive VP of programming and production at VH1, says. "They love having their opinion heard."

Graver says each week's *My Behind the Music* is chosen "minutes" before it is scheduled

to air. Meanwhile, there's a lag of a couple of months between the voting and the airing of a *What's My 20?* episode.

Voting for the original batch of *What's My 20?* episodes has been going on for the past three months, and a total of six episodes have been completed thus far. Voting is currently under way on the site for future episodes on the best lead singers, the best songs from movies, and the best cover songs.

Graver says expectations are for the *What's My 20?* area on VH1.com to become a destination for people. "One theory of convergence says the audience is sitting there watching television driving the show. That's one way of doing it," Graver says. "The other way of doing it says the audience watches television because it's a really rich storytelling experience and then they go online to enrich that experience—to do something else, to either build the next one or comment on/interact with what they've just seen. We feel that our audience really is much more inclined to watch television and go online the next day or two days later, when they're at work."

ROXIO SUIT: Roxio, a maker of CD-burning software, is denying a breach-of-contract and patent-infringement complaint filed against it in May by one-time part-

ner Gracenote and charging the database company with anti-competitive activities.

In an answer-to-complaint document filed June 13 in U.S. District Court in San Francisco, Roxio says Gracenote's claims are without merit. Additionally, Roxio alleges that Gracenote—operator of a patented database that supplies data on artists, albums, and songs to users of music software known as CDDB—is engaging in antitrust practices, based on fraudulently obtained patents and its suit against Roxio.

Bill Growney, Roxio's director of legal affairs, says in a statement, "Having built its database by promising the public that the database was to be freely accessible, Gracenote is now attempting to misappropriate and monopolize access to public information and seeks to impose supracompetitive pricing for that access."

Gracenote's suit alleges that Roxio and its former parent, Adaptec, refused to pay a licensing fee for use of CDDB following a free trial of the service (*Billboard Bulletin*, May 14). It also says Roxio directed its users to another database, which Gracenote says is an illegal duplicate of its service. In May, the court denied Gracenote's request for a temporary restraining order.

Billboard

JULY 7, 2001

Top Internet Album Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY		ARTIST	BILLBOARD 200 RANK
			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	SoundScan		
1	6	25	NO. 1 O BROTHER, WHERE ART THOU?▲ MERCURY (NASHVILLE) 170069	2 weeks at No. 1	SOUNDTRACK	19
2	4	7	MOULIN ROUGE INTERSCOPE 493035		SOUNDTRACK	5
3	3	3	ESSENCE IDJMG 170197/LOST HIGHWAY		LUCINDA WILLIAMS	96
4	2	3	AMNESIAC CAPITOL 32764		RADIOHEAD	26
5	5	16	SONGBIRD BLIX STREET 10045		EVA CASSIDY	—
6	NEW▶		SHANGRI-LA DEE DA ATLANTIC 83449/AG		STONE TEMPLE PILOTS	9
7	8	5	BREAK THE CYCLE▲ ² FLIP/ELEKTRA 62626/EEG		STAIN'D	2
8	1	2	TAKE OFF YOUR PANTS AND JACKET MCA 112627		BLINK-182	3
9	7	31	A DAY WITHOUT RAIN▲ ² REPRISE 47426/WARNER BROS.		ENYA	40
10	NEW▶		VOLUME 3: FURTHER IN TIME REAL WORLD/NARADA 10184/VIRGIN HS		AFRO CELT SOUND SYSTEM	179
11	12	14	DROPS OF JUPITER▲ AWARE/COLUMBIA 69888/CRG		TRAIN	17
12	NEW▶		DON'T TELL THE BAND SANCTUARY 84507		WIDESPREAD PANIC	57
13	13	4	TIME* SEX* LOVE* COLUMBIA (NASHVILLE) 85176/SONY (NASHVILLE)		MARY CHAPIN CARPENTER	103
14	NEW▶		LUTHER VANDROSS J 20007		LUTHER VANDROSS	6
15	11	6	REVEAL● WARNER BROS. 47946*		R.E.M.	91
16	NEW▶		GORILLAZ PARLOPHONE 33748/VIRGIN		GORILLAZ	39
17	19	11	EVERYDAY▲ ² RCA 67988		DAVE MATTHEWS BAND	22
18	16	7	WINGSPAN: HITS AND HISTORY▲ ² MPL 32946*/CAPITOL		PAUL MCCARTNEY	51
19	RE-ENTRY		ACOUSTIC SOUL● MOTOWN 013770/UNIVERSAL		INDIA.ARIE	42
20	9	2	THE INVISIBLE BAND INDEPENDIENTE 85788/EPIC		TRAVIS	89

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

TRAFFIC TICKER Top Music Info Sites

Traffic In May

TOTAL VISITORS (in 000s)

1. mtv.com	3,252
2. mp3.com	3,008
3. rollingstone.com	2,214
4. getmusic.com	1,909
5. artistdirect.com	1,864
6. launch.com	1,726
7. sonicnet.com	1,246
8. click2music.com	1,000
9. vh1.com	779
10. country.com	614

AVERAGE PAGE VIEWS PER VISITOR PER MONTH

1. pollstar.com	24.7
2. allmusic.com	18.4
3. mp3.com	11.2
4. billboard.com	9.6
5. launch.com	9.0
6. sonicnet.com	8.7
7. rollingstone.com	7.1
8. vh1.com	7.0
9. sfx.com	6.9
10. country.com	6.5

AVERAGE MINUTES PER VISITOR PER MONTH

1. pollstar.com	17.6
2. allmusic.com	16.3
3. billboard.com	13.4
4. launch.com	10.5
5. sonicnet.com	9.7
6. mp3.com	9.5
7. mtv.com	7.0
8. rollingstone.com	7.0
9. sfx.com	5.9
10. vh1.com	5.5

Source: Media Metrix, May 2001. Sites categorized by Billboard. Media Metrix defines visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 55,000 individuals throughout the U.S. participate in the Media Metrix sample.



Jupiter Media Metrix

Home Video

MERCHANTS & MARKETING

European Union Investigates High Prices For DVD Videos

BY SAM ANDREWS

LONDON—Hollywood studios may face a hefty fine if an investigation by the competition commission of the European Union (EU) concludes that they are pricing DVD videos higher for European consumers than for American ones.

Citing "a significant number" of complaints from the public, EU Competition Commissioner Mario Monti has launched an investigation into the high price

of DVDs in the EU, compared with those in the U.S.

Consumer groups allege that Europeans pay from \$17 to \$27 per title, while prices in the U.S. range from \$15 to \$25. Wal-Mart has offered product for as little as \$7.99.

According to the *Screen Digest* DVD Video European Market Assessment and Forecast, the average DVD price in Europe currently ranges from \$20 to \$23 this year. Prices in such regions as the U.K., however, range from

\$13.99 to \$34.99 for single releases, according to the report.

The EU has written to AOL Time Warner, Sony Pictures, 20th Century Fox, Walt Disney Studios, Vivendi Universal, Paramount Pictures, and MGM, asking for their cooperation in the investigation.

If the studios are found guilty of pricing collusion, they could face fines of 10% of their revenue from EU countries.

"We have received a significant number of complaints from pri-

vate citizens on this matter," Monti told consumers at a June 11 meeting in Stockholm. "In each case, the complaint is virtually the same—namely, that DVD prices are significantly higher in the EU than in the USA."

While Monti and the EU accuse the studios of price gauging, other industry observers cite other market conditions.

"Many video labels have the same retail price for DVDs across Europe," says Lavinia Carey, director general of distributor trade lobby the British Video Assn. "DVD Videos are more expensive in the U.K. than in the U.S., but then so is everything, because [the U.S.] is a larger market, and there are economies of scale. Look at anything from [sneakers] to cars, and they will be cheaper in the U.S."

U.K. distributors point out that the DVD format was launched in the U.S. 18 months earlier than in Europe, allowing for price reductions as more product moves into the pipeline.

Although prices are higher in the U.K., distributors say the trend is moving toward lower prices. As an example, DVDs are increasingly being used as discounted promotional items by such generalist stores as Woolworth's and by supermarkets that have identified entertainment products as a key growth area.

Additionally, distributors explain that the investigation comes at a time when retailers have begun offering such deals as three DVDs for the price of two. Intense competition from online retailers both within the territory and from the U.S. has resulted in lower prices.

Regardless of the merits of the investigation, studios say they will supply the commission with the required information. A Disney spokeswoman says, "We fully intend to cooperate with the preliminary stages of the commission's inquiry."

One studio executive, who asked not to be identified, says that while the studio will comply, assembling the information will take time. "They're asking for a lot of information. We're still working out who is going to handle it internally and whether we should get outside counsel."

The investigation of DVD pricing follows a European Commission (EC) probe in February into the price of music CDs.

In addition to the pricing probe, the EC, an internal executive board of the EU, said it would seek an explanation about regional coding on DVDs.

Set up by the studios, regional coding divides the world into six regions that determine DVD releases dates in different territories. It was implemented to pro-

tect local rights holders from gray market imports and to prevent DVDs from being sold in a region before the accompanying film had played in theaters there.

The issue of regional coding has been difficult for local distributors and retailers alike because it has failed to meet those objectives. For example, multi-



MONTI

region DVD players that will play imported U.S. discs are widely available throughout Europe at bargain prices. In addition, any European consumers can buy U.S. discs online with ease from a host of online retailers.

The failure of regional coding has resulted in a flood of U.S. discs into Europe and other territories where the films have not been released theatrically.

"DVD Videos are more expensive in the U.K. than in the U.S., but then so is everything, because [the U.S.] is a larger market, and there are economies of scale. Look at anything from [sneakers] to cars, and they will be cheaper in the U.S."

—LAVINIA CAREY,
BRITISH VIDEO ASSN.

Monti says, "The thrust of the complaints that we have been receiving is that such a system allows the film production companies to charge higher DVD prices in the EU because EU consumers are artificially prevented from purchasing DVDs from overseas."

Monti also says that the EC has contacted the Australian Competition and Consumer Commission, which had also investigated DVD regional coding. "I have noted with great interest the Australian Competition and Consumer Commission's conclusion that the regional coding system imposes a 'severe restriction of choice' on consumers."

USA Home Entertainment's Game Plan To Sell Sports Videos Involves Exclusives

FINDING A NEW END ZONE: Back in the early '90s, landing distribution rights to a sports franchise, such as the National Basketball Assn. (NBA) or the National Football League (NFL), was a highly coveted prize for any company's home video library. But the times, they are a-changing.

"We've found that sports product in general is not selling through traditional retail," newly promoted USA Home Entertainment president Joe Amodei says. "Now we're going after premium deals and exclusive videos available only through the teams." USA has long-term distribution agreements with the NFL, the NBA, and the National Hockey League.

Amodei says that the proliferation of sports cable channels has contributed to a decline at retail. "There are so many channels like ESPN that fans can find highlights and behind-the-scenes material everywhere," he says. "Traditional sports releases are just passé."

But Amodei isn't about to let the business fall off a cliff—he's actively seeking deals outside traditional retail. For example, the company is working on a history of the Toronto Maple Leafs hockey team that would be sold only through the team. The project resembles a video tribute to former Miami Dolphins quarterback Dan Marino that was peddled via Publix supermarkets throughout the South.

"The business is really in exclusives, such as tribute or benchmark videos that mark an anniversary or a player's retirement," Amodei says. "The days of the greatest-of videos are done."

The home entertainment chief, who reports to USA Films chairman Scott Greenstein, was previously executive VP/GM of the video division. His previous position will not be filled.

While sports videos create a marketing challenge, product from parent company USA Films has been an easy sale. The Academy Award-winning *Traffic* has shipped 2 million units on DVD, according to USA, and is ranked No. 2 on the *Billboard* Top DVD Sales chart. The title is the company's largest shipment to date.

Upcoming theatrical films include Joel and Ethan Coen's *The Man Who Wasn't There* with Billy Bob Thornton, Frances McDormand, and *Sopranos* star James Gandolfini. *Posses-*

sion with Gwyneth Paltrow, *Never Again*, *Monsoon Wedding*, and an untitled film from Thornton starring his wife, Angelina Jolie, are also on the schedule.

I WANT MY 'MUMMY': Universal Studios Home Video has squeezed *The Mummy Returns* into the crowded October release schedule. The title arrives in stores Oct. 2, fresh from a \$300 million worldwide take at the box office. The DVD is priced at \$26.98 and will feature a cross-promotion with Tootsie Roll candies.

DVD bonus materials include a sneak peek at the new feature *The Scorpion King*, which was spun off from the character played by the Rock in *The Mummy Returns*. In addition, director Stephen Sommers and editor Bob Ducsay provide commentary, a behind-the-scenes feature, deleted scenes, historical background, games, screen savers, and animated menus



by Eileen Fitzpatrick

to round out the DVD package.

Consumers who purchase *The Mummy Returns* along with select catalog titles get a free bag of Tootsie Rolls, Tootsie Pops, or Charms Blow Pops.

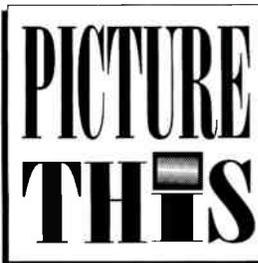
Other participating titles are *An American Werewolf in London*, *Tremors 3*, *Cape Fear* (1991), *What Lies Beneath*, *The Mummy* (1999), *Dracula*, *Frankenstein*, *The Wolf Man*, *Casper*, *Alvin & the Chipmunks Meet the Wolf Man*, *Blood Simple*, and *Play Misty for Me*.

In addition, *The Mummy Returns* will offer a \$3 instant discount with the purchase of the title and one of the following: *An American Werewolf in London*, *End of Days*, *Cape Fear* (1991), *What Lies Beneath*, *U-571*, or *The Mummy* (1999).

FREE PASS: Online retailer RentMyDVD.com is offering consumers the chance to win a year's worth of free rentals.

The sweepstakes, dubbed the Independence Day contest, will award a first-prize winner up to eight free rentals each month for a year. Second- and third-prize winners will receive four months and two months of free rentals, respectively.

To enter the contest, which runs through July 31, consumers play a puzzle game and try to identify the name of a film. Only registered users of RentMyDVD.com are eligible to enter the contest.



Top VHS Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 								
◀ No. 1 ▶								
1	NEW		COYOTE UGLY	Touchstone Home Video Buena Vista Home Entertainment 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
2	1	8	THE EMPEROR'S NEW GROOVE	Walt Disney Home Video Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
3	4	2	ME, MYSELF & IRENE	FoxVideo 2001496	Jim Carrey Renee Zellweger	2000	R	14.98
4	2	7	MISS CONGENIALITY	Warner Home Video 18976	Sandra Bullock	2000	PG-13	22.98
5	3	2	THE ORIGINAL KINGS OF COMEDY	Paramount Home Video 156513	Steve Harvey D.L. Hughley	2000	R	14.95
6	5	4	GONE IN 60 SECONDS	Touchstone Home Video Buena Vista Home Entertainment 21793	Nicolas Cage Angelina Jolie	2000	PG-13	19.99
7	9	2	SHAFT	Paramount Home Video 156283	Samuel L. Jackson	2000	R	14.95
8	10	2	THE CELL	New Line Home Video Warner Home Video 5185	Jennifer Lopez	2000	R	14.95
9	12	13	REMEMBER THE TITANS	Walt Disney Home Video Buena Vista Home Entertainment 21736	Denzel Washington	2000	PG	22.99
10	8	4	TORA! TORA! TORA!	FoxVideo 2001292	Jason Robards Martin Balsam	1970	G	14.98
11	14	14	GLADIATOR	DreamWorks Home Entertainment 86026	Russell Crowe	2000	R	19.99
12	7	12	102 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 21639	Glenn Close	2000	G	24.99
13	6	2	THE QUEENS OF COMEDY	Paramount Home Video 860483	Miss Laura Hayes Adele Givens	2000	R	14.95
14	13	6	MISSION: IMPOSSIBLE 2	Paramount Home Video 156273	Tom Cruise	2000	PG-13	14.95
15	17	4	U-571	Universal Studios Home Video 86109	Matthew McConaughey Bill Paxton	2000	PG-13	19.98
16	23	23	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	9.98
17	25	9	THE PATRIOT	Columbia TriStar Home Video 05702	Mel Gibson	2000	R	19.96
18	16	11	BIG MOMMA'S HOUSE	FoxVideo 2001291	Martin Lawrence	2000	PG-13	14.98
19	27	2	THE ART OF WAR	Warner Home Video 18871	Wesley Snipes	2000	R	14.95
20	15	24	THE MUMMY	Universal Studios Home Video 84760	Brendan Fraser Rachel Weisz	1999	PG-13	14.98
21	30	2	DORA THE EXPLORER: WISH ON A STAR	Nickelodeon Video Paramount Home Video 874673	Animated	2001	NR	12.95
22	11	4	WHAT LIES BENEATH	DreamWorks Home Entertainment 86404	Harrison Ford Michelle Pfeiffer	2000	PG-13	19.99
23	18	13	RUGRATS IN PARIS: THE MOVIE	Nickelodeon Video Paramount Home Video 336723	Animated	2000	G	22.95
24	38	2	DORA THE EXPLORER: SWING INTO ACTION!	Nickelodeon Video Paramount Home Video 874433	Animated	2001	NR	12.95
25	19	4	ROAD TRIP	DreamWorks Home Entertainment 86392	Tom Green	2000	NR	14.99
26	21	6	HOLLOW MAN	Columbia TriStar Home Video 04956	Kevin Bacon Elisabeth Shue	2000	R	14.95
27	22	38	ERIN BROCKOVICH	Universal Studios Home Video 85710	Julia Roberts Albert Finney	2000	R	14.98
28	20	2	AUTUMN IN NEW YORK	MGM Home Entertainment 1001430	Richard Gere Winona Ryder	2000	PG-13	14.95
29	RE-ENTRY		THE GREEN MILE: THE COLLECTORS EDITION	Warner Home Video 2617	Tom Hanks Michael Clarke Duncan	1999	R	19.98
30	37	16	MEET THE PARENTS	Universal Studios Home Video 86032	Ben Stiller Robert De Niro	2000	PG-13	22.98
31	24	4	BLUE'S CLUES: PLAYTIME WITH PERIWINKLE	Nickelodeon Video Paramount Home Video 839943	Not Listed	2001	NR	9.95
32	28	4	POWER RANGERS: TIME FORCE-FORCE FROM THE FUTURE	FoxVideo 2001287	Animated	2001	NR	14.98
33	26	16	LOVE & BASKETBALL	New Line Home Video Warner Home Video 5063	Omar Epps Sanaa Lathan	2000	PG-13	14.95
34	34	3	STEPHEN KING'S IT	Warner Home Video 3293	Richard Thomas John Ritter	1990	NR	24.95
35	29	16	LADY AND THE TRAMP II: SCAMP'S ADVENTURE	Walt Disney Home Video Buena Vista Home Entertainment 21226	Animated	2001	NR	26.99
36	NEW		BATTLEFIELD EARTH	Warner Home Video 18566	John Travolta Barry Pepper	2000	PG-13	14.95
37	NEW		BAIT	Warner Home Video 18804	Jamie Foxx	2000	R	14.95
38	32	4	STPMOM	Columbia TriStar Home Video 02700	Julia Roberts Susan Sarandon	1999	PG-13	9.95
39	39	36	BIG DADDY	Columbia TriStar Home Video 03892	Adam Sandler	1999	PG-13	9.95
40	35	21	DINOSAUR	Walt Disney Home Video Buena Vista Home Entertainment 21575	Animated	2000	PG	26.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications and VideoScan, Inc.

Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
◀ No. 1 ▶					
1	1	2	CROUCHING TIGER, HIDDEN DRAGON (PG-13)	Columbia TriStar Home Video 06888	Chow Yun-Fat Michelle Yeoh
2	2	3	TRAFFIC (R)	USA Home Entertainment 601813	Michael Douglas Benicio Del Toro
3	NEW		CAST AWAY (PG)	FoxVideo 2001751	Tom Hanks Helen Hunt
4	NEW		O BROTHER, WHERE ART THOU? (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 13456	George Clooney
5	3	6	WHAT WOMEN WANT (PG-13)	Paramount Home Video 338383	Mel Gibson Helen Hunt
6	4	7	MISS CONGENIALITY (PG-13)	Warner Home Video 18976	Sandra Bullock
7	5	6	QUILLS (R)	FoxVideo 2001765	Geoffrey Rush Kate Winslet
8	6	5	BEST IN SHOW (PG-13)	Warner Home Video 18951	Eugene Levy Catherine O'Hara
9	7	4	VERTICAL LIMIT (PG-13)	Columbia TriStar Home Video 04964	Chris O'Donnell Robin Tunney
10	8	8	FINDING FORRESTER (PG-13)	Columbia TriStar Home Video 05717	Sean Connery Robert Brown
11	16	10	BILLY ELLIOT (R)	Universal Studios Home Video 87112	Jamie Bell Julie Walters
12	14	3	SHADOW OF THE VAMPIRE (R)	Universal Studios Home Video 86309	John Malkovich Willem Dafoe
13	13	5	PAY IT FOWARD (PG-13)	Warner Home Video 6799	Kevin Spacey Helen Hunt
14	9	14	ALMOST FAMOUS (R)	DreamWorks Home Entertainment 87817	Billy Crudup Kate Hudson
15	15	14	WONDER BOYS (R)	Paramount Home Video 332613	Michael Douglas Tobey Maguire
16	12	4	BEFORE NIGHT FALLS (R)	New Line Home Video Warner Home Video 5250	Javier Bardem Johnny Depp
17	11	4	REQUIEM FOR A DREAM (R)	Artisan Home Entertainment 11556	Ellen Burstyn
18	10	16	MEET THE PARENTS (PG-13)	Universal Studios Home Video 86032	Ben Stiller Robert De Niro
19	17	14	THE CONTENDER (R)	DreamWorks Home Entertainment 87808	Joan Allen Jeff Bridges
20	19	7	ALL THE PRETTY HORSES (PG-13)	Columbia TriStar Home Video 04150	Matt Damon Penelope Cruz

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Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY 					
◀ No. 1 ▶					
1	NEW		CAST AWAY (PG) (29.98)	FoxVideo 2001790	Tom Hanks Helen Hunt
2	1	2	CROUCHING TIGER, HIDDEN DRAGON (PG-13) (27.98)	Columbia TriStar Home Video 05990	Chow Yun-Fat Michelle Yeoh
3	NEW		O BROTHER, WHERE ART THOU? (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 21654	George Clooney
4	2	3	TRAFFIC (R) (26.98)	USA Home Entertainment 60181	Michael Douglas Benicio Del Toro
5	4	4	VERTICAL LIMIT (PG-13) (27.96)	Columbia TriStar Home Video 05066	Chris O'Donnell Robin Tunney
6	12	30	GLADIATOR (R) (29.98)	DreamWorks Home Entertainment 86386	Russell Crowe
7	5	19	GONE IN 60 SECONDS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 19606	Nicolas Cage Angelina Jolie
8	8	3	CLOSE ENCOUNTERS OF THE THIRD KIND (PG) (27.95)	Columbia TriStar Home Video 12649	Richard Dreyfuss Teri Garr
9	7	6	WHAT WOMEN WANT (PG-13) (29.99)	Paramount Home Video 338384	Mel Gibson Helen Hunt
10	10	7	THE EMPEROR'S NEW GROOVE (G) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 21617	Animated
11	3	8	THE MUMMY: THE NEW ULTIMATE EDITION (PG-13) (29.98)	Universal Studios Home Video 21258	Brendan Fraser Rachel Weisz
12	17	10	REMEMBER THE TITANS (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 22853	Denzel Washington
13	11	7	MISS CONGENIALITY (PG-13) (26.98)	Warner Home Video 18976	Sandra Bullock
14	13	5	TORA! TORA! TORA! (SPECIAL EDITION) (G) (24.98)	FoxVideo 2001317	Jason Robards Martin Balsam
15	15	89	THE MATRIX (R) (24.98)	Warner Home Video 17737	Keanu Reeves Laurence Fishburne
16	RE-ENTRY		SPACE COWBOYS (PG-13) (26.98)	Warner Home Video 18722	Clint Eastwood Tommy Lee Jones
17	9	4	DUNGEONS & DRAGONS (PG-13) (24.98)	New Line Home Video/Warner Home Video 5245	Justin Whalin Marion Wayans
18	14	10	MEN OF HONOR (R) (29.98)	FoxVideo 2001665	Robert De Niro Cuba Gooding, Jr.
19	6	16	X-MEN (PG-13) (29.98)	FoxVideo 2000640	Patrick Stewart Ian McKellen
20	16	5	PAY IT FORWARD (PG-13) (24.98)	Warner Home Video 18877	Kevin Spacey Helen Hunt

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Warner Releases Oscar-Winning Holocaust Documentary

OSCAR-POWERED: Warner Home Video's upcoming release of the Academy Award-winning documentary *Into the Arms of Strangers: Stories of the Kindertransport* should be required viewing for middle- and high-school students across the coun-

'Into the Arms of Strangers: Stories of the Kindertransport' should be required viewing for middle- and high-school students across the country.

try. This moving film tells the extraordinary story of the rescue operation conducted in the months before World War II, in which more than 10,000 Jewish and other children were transported from German-occupied territories to foster homes in Great Britain.

Narrated by Oscar winner **Judi Dench**, *Into the Arms of Strangers* comes to stores Aug. 28. The VHS is priced at \$19.98 with a \$14.95 minimum advertised price (MAP). The DVD has a list price of \$24.98 and a \$19.95 MAP.

DVD extras include audio commentaries by director **Mark Jonathan Harris** and producer **Deborah Oppenheimer**, whose mother was one of the children saved in the operation; "kinder" parent and rescuer profiles; historical photos; and scenes from

the London and Berlin premieres attended by **Prince Charles** and German Chancellor **Gerhard Schroeder**.

DOUBLE TRIPLE: Three newly compiled best-of **Mary-Kate & Ashley Olsen** videos will hit store aisles Aug. 7 via Dualstar/Warner Home Video.

The three titles, *You're Invited to Mary-Kate & Ashley's Favorite Parties*, *You're Invited to Mary-Kate & Ashley's Vacation Parties*, and *The Favorite Adventures of Mary-Kate & Ashley*, are part of Warner's yearlong Family Spotlight catalog promotion. The running time on each of the new Olsen titles is 90 minutes; the suggested retail price is \$14.95, with a MAP of \$9.95.

Warner is offering consumers a free video via mail when they purchase any three videos in the Spotlight promotion. Awareness will be increased via on-pack stickers, booklets inserted into packaging, in-store merchandisers, and consumer advertising.

National print ads for the Olsen twins titles are scheduled for teen publications, including the twins' own eponymous magazine.

A sweepstakes titled *What's in Your Spotlight* gives consumers who purchase titles in the Spotlight promotion a chance to instantly win a trip for two to a Warner Bros. movie premiere in either Hollywood or New York, a DVD player, free videos, or free boxes of Act II Microwave Popcorn.

Like all other Spotlight videos, the new Mary-Kate & Ashley titles are packaged with a Spotlight Studio Pass coupon booklet with offers for goods and services from America Online, Blimpie, Club Med, Flowers USA, Fuji Film, Healthy Choice Microwave Popcorn, Kid



by *Moira McCormick*

Rhino, IHOP, Max Factor, Princess Cruises, and Samsung.

ALL IN THE FAMILY: USA Home Entertainment is launching a new line of family titles aimed at the tween market—kids between 7-12.

Marketed under the Family Features imprint, the first titles in the line will be *Owd Bob* starring **James Cromwell** and *Nico the Unicorn* with **Anne Archer**.

The titles will be sold as a pair for \$29.95, but USA will also position them as low-priced rentals, according to **Stacey Lowe**, USA Home Entertainment VP of marketing. A single DVD with both features is priced at \$19.95.

"Obviously, there are lots of children's video titles out there, but most are for very young kids or theatrical titles for teens," Lowe says. "We're seeing a great deal of live-action programming that would appeal to the tween group, and we're looking to target their parents as well."

A pair of Family Features titles will be released every two months.

A TO Z: There's a new *Zoboomafoo* title coming from Warner Home Video and PBS Kids Home Video, spun off from the Emmy-winning PBS preschool TV series starring the **Kratt Brothers**.

Zobo's Scary Tails hits stores Aug. 14, priced at \$12.95 (VHS); it features live action, puppetry, animation, and clay animation. Real-life brothers and "creature adventurers" **Chris and Martin Kratt** star in the video program.

The new video title will arrive just before a major merchandising effort for the *Zoboomafoo* franchise is launched this fall by PBS Learning Media, according to **Tracey Beeker**, director of licensing and marketing for the division.

Some of the items in the merchandise line include soft toys from Prestige, games, puzzles, the CD-ROM Animal Alphabet, fashion accessories, stationery, and party goods. Beeker says that children's clothes will be available in 2002 and that future *Zoboomafoo* items will include a beanbag plush, educational toys, and puppets, as well as Gameboy and PlayStation games.

PBS Learning Media expects that there will be numerous cross-marketing opportunities with *Zoboomafoo* videos and the wide variety of related products already out on the market or on the way. Beeker says, "We're

making sure that all our promotional partners can tie in with every *Zoboomafoo* product."

SPOOKS A GO-GO: It's only July, but kid vid suppliers are already thinking about Halloween. Universal Studios Home Video is one of the first to stick a toe into the ghosts'n'goblins pool, with the upcoming release of 11 children's and family titles, all previously released and many repriced.

Reduced to \$9.98 are *Alvin & the Chipmunks Meet the Wolf Man*, *Alvin & the Chipmunks Meet Frankenstein*, *Archie and*

the Riverdale Vampires, *Casper, Monster Mash*, *Spooktacular New Adventures of Casper: Spooky & Poil Meet the Monsters*, and *The Adventures of Timmy the Tooth: Spooky Tooth*. Also included in the release are *Casper's To Boo or Not to Boo*, *Munsters Go Home*, and *The Munsters' Revenge*. One \$14.98 title, *Toonsylvania*, is also part of the package. Street date for the Halloween promotion is Aug. 28.

Assistance in preparing this column was provided by *Emily Meyer* in Chicago.

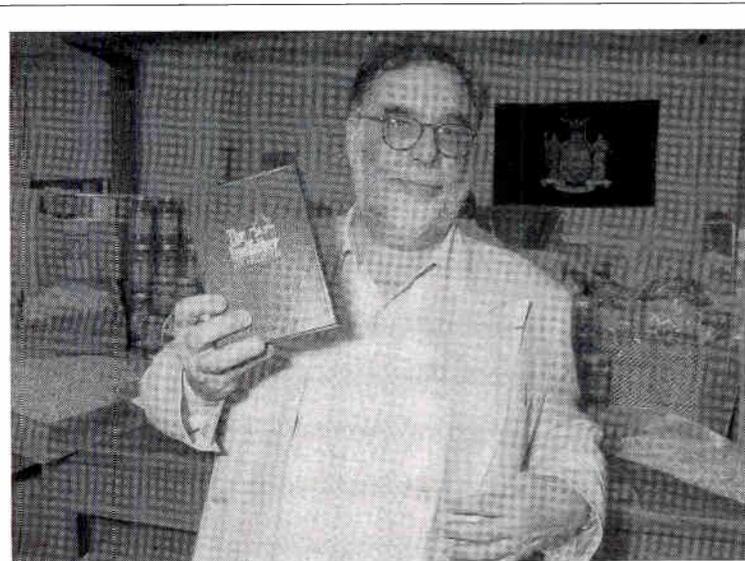
Billboard®

JULY 7, 2001

Top Kid Video™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	Year of Release	Suggested List Price
			TITLE Label, Distributing Label, Catalog Number		
▶ No. 1 ◀					
1	4	2	DORA THE EXPLORER: WISH ON A STAR Nickelodeon Video/Paramount Home Video 874673	2001	12.95
2	7	2	DORA THE EXPLORER: SWING INTO ACTION! Nickelodeon Video/Paramount Home Video 874433	2001	12.95
3	1	4	BLUE'S CLUES: PLAYTIME WITH PERIWINKLE Nickelodeon Video/Paramount Home Video 839943	2001	9.95
4	2	4	POWER RANGERS: TIME FORCE-FORCE FROM THE FUTURE FoxVideo 2001287	2001	14.98
5	3	10	LADY AND THE TRAMP II: SCAMP'S ADVENTURE Walt Disney Home Video/Buena Vista Home Entertainment 21226	2001	26.99
6	6	4	BOB THE BUILDER: CAN WE FIX IT? Lyrick Studios 24101	2001	14.99
7	5	8	MARY-KATE & ASHLEY: WINNING LONDON Dualstar Video/Warner Home Video 37332	2001	19.96
8	9	8	SCOOBY-DOO AND THE GHOUL SCHOOL Warner Home Video 1700	2001	14.95
9	8	4	BOB THE BUILDER TO THE RESCUE! Lyrick Studios 24100	2001	14.99
10	11	47	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
11	12	8	SCOOBY-DOO'S CREEPIEST CAPERS Warner Family Entertainment/Warner Home Video 18180	2000	19.96
12	15	2	DENNIS THE MENACE STRIKES AGAIN Warner Home Video 15623	1998	14.95
13	10	4	A TO Z WITH BARNEY Barney Home Video/Lyrick Studios 2070	2000	14.95
14	18	3	ELMO'S WORLD: BIRTHDAYS, GAMES, & MORE Sony Wonder 54057	2000	9.98
15	19	29	SCOOBY DOO'S GREATEST MYSTERIES Cartoon Network Video/Warner Home Video H3867	1999	14.95
16	13	8	VEGGIE TALES: LYLE, THE KINDLY VIKING Big Idea/Lyrick Studios 2137	2001	12.99
17	14	17	MARY-KATE & ASHLEY: OUR LIPS ARE SEALED Dualstar Video/Warner Home Video 37236	2000	19.96
18	16	21	THE LITTLE MERMAID II: RETURN TO THE SEA Walt Disney Home Video/Buena Vista Home Entertainment 19680	2000	26.99
19	21	4	POKEMON: BRAND NEW WORLD Viz Video/Pioneer Entertainment 71619	2001	14.95
20	NEW ▶		POKEMON: VOL. 42-JOHTO JOURNEYS/SNOW RESCUE Viz Video/Pioneer Entertainment 71838	1998	14.98
21	22	12	BLUE'S CLUES: MAGENTA COMES OVER Nickelodeon Video/Paramount Home Video 05645	2000	9.95
22	NEW ▶		DIGIMON 6: A NEW DIGITUDE FoxVideo 2001481	2001	14.98
23	NEW ▶		POKEMON: VOL. 41-JOHTO JOURNEYS/MISSION SPINARAK Viz Video/Pioneer Entertainment 71635	1998	14.98
24	20	4	BEETHOVEN'S 3RD Universal Studios Home Video 87321	2000	14.98
25	17	4	BLUE'S CLUES: ALL KINDS OF SIGNS Nickelodeon Video/Paramount Home Video 839933	2000	9.95

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A Saucy Debut. *Godfather* director Francis Ford Coppola, surrounded by products from his new line of pasta and sauces, displays one of the first copies of *The Godfather DVD Collection*. The films make their debut on the format Oct. 9 from Paramount Home Entertainment; the food line is already in select grocery stores. Paramount and Coppola unveiled plans for the DVD release June 11 at the Morisi-Coppola Pasta Co. in Brooklyn, N.Y., which makes the line of organic sauces and olive oils bearing the Coppola name.

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Update



Women on a Mission. The 2001 Women in Music Touchstone Awards luncheon took place May 21 in New York, honoring women who play a significant role in the industry. The honorees pictured, from left, are Universal Records executive VP/GM Jean Riggins; Carlin America COO Caroline Bienstock; "the Queen of Swing," Keely Smith; music teacher Helen Hobbs Jordan; singer Ronnie Spector; and J&R Music and Computer World president/co-CEO Rachelle Friedman. The event, held at the Marriott Marquis, was hosted by radio personality Meg Griffin. Presenters included Patti Smith and Peter Max.

CALENDAR

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 10, **Casting Music Videos**, Musical Theater Works, New York. 516-621-6424.

July 16-19, **Songwriters Guild of America presents SGA Week Nashville**, Music Row locations, Nashville. 615-329-1782.

July 19, **13th Annual BMI/New York Jazz Orchestra Showcase**, Merkin Hall, New York. 914-667-2175.

July 23-24, **Plug-In: The Labels Strike Back**, presented by Jupiter Media Matrix, Sheraton Hotel & Towers, New York. 800-414-6627, ext. 6424.

July 23-26, **Songwriters Guild of America presents SGA Week Los Angeles**, SGA office, Los Angeles. 323-462-1108.

July 24-26, **Billboard Dance Music Summit**, Waldorf-Astoria, New York. 646-654-4660.

July 26, **Real Stories Panel—The Art of the Deal**, presented by ASCAP, ASCAP building, New York. 212-621-6243.

July 27-29, **World of Music, Arts, and Dance (WOMAD) USA Festival**, King County's Marymoor Park, Redmond, Wash. 206-628-0888.

AUGUST

Aug. 2-4, **Fifth National Entertainment Industry Conference**, Superdome Grand Ballroom, Sydney. 61-2-9557-7766.

Aug. 4, **Third Annual Australian Online Music Awards**, Basement Nightclub, Sydney. 61-2-9557-7766.

Aug. 28-30, **Billboard/BET R&B/Hip-Hop Conference and Awards**, New York Hilton, New York. 646-654-4660.

SEPTEMBER

Sept. 7-9, **Street Scene 2001**, downtown San Diego. 619-557-8490.

Sept. 11, **Latin Grammy Awards**, American Airlines Arena, Miami. 310-392-3777.

Sept. 14-15, **Americana Music Assn. Membership Meeting and Conference**, Hilton Suites Hotel, Nashville. 615-438-7500.

Sept. 21-23, **Music Business Adelaide**, Adelaide, Australia. 61-8-8463-5483.

Sept. 27-29, **Atlanta Urban Music and Entertainment Conference**, America Mart, Atlanta. 770-908-6102.

Sept. 29, **Start and Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New York. 212-688-3504.

LIFELINES

BIRTHS

Girl, Taylor Brooks, to **Kristi and Ralph Stanley II**, June 17 in Coeburn, Va. Mother is a singer. Father is a member of the Clinch Mountain Boys and is the son of Grand Ole Opry star Ralph Stanley.

Girl, Brittany Victoria, to **Michelle and Steve Baker**, June 19 in Nashville. Mother is a team leader for audiovisual research/inventory control at BMI. Father is the owner of video marketing and promotion company Visual Image Marketing.

Boy, Lucas Elijah, to **Cathy Sandrich Gelfond and Brad Gelfond**, May 8 in Los Angeles. Mother is a casting director. Father is a personal manag-

er and consultant.

Boy, Chase Liam, to **Jessica Bumsted-Miecz and Richard Miecz**, Jan. 31 in New York. Mother is creative services administrator for music publisher MPL Communications.

DEATHS

Tony Ashton, 55, of cancer, May 28 in London. Ashton was best known as a keyboard player/singer for Ashton Gardner & Dyke. The band's 1970s single, "Resurrection Shuffle," was a hit throughout Europe. He later produced Medicine Head and Ian Dury, was a keyboard player for the rock band Family, and founded Paice Ashton Lord with Jon Lord and Ian Paice of Deep Purple. Ashton is survived by his wife and a daughter.

EMI USHERS IN MOIST MAN'S NEW SET

(Continued from page 48)

ences that you like."

Moist first gained attention in 1993 with the independent release of an untitled cassette. It gained extensive play on Canadian modern-rock and college-radio stations and led to EMI Music Publishing Canada signing the band.

Using five songs from the cassette, along with six new songs, Moist independently released its first album, *Silver*, in 1994. Shortly after, the band signed a deal with EMI Music Canada, which began distributing the album. Made for approximately \$4,000 Canadian (\$2,639), it went on to sell 400,000 units in Canada, according to EMI, and won Moist a Juno Award in 1995 for best new band. In the U.S., however, EMI's Chrysalis label failed to break the band.

The band's second album, *Creation* (1996), on EMI Music Canada, sold 300,000 units and established Moist as a top concert draw in Canada. Again, sales were disappointing in the U.S., where the album has sold 7,000 units on Arista to date, according to SoundScan.

Canadian sales then dipped for the band's third EMI album, *Mercedes Five and Dime* (1999). It sold 95,000 units in Canada, according to SoundScan. For its U.S. release on Capitol last year, Moist decided to rerecord its 1994 Canadian breakthrough single, "Push"—but the revamped album sold only 21,000 units.

When Usher released his debut album, *Little Songs*, in 1998, he had no expectations to live up to. Overall, the songs on the follow-

up album are more ambitious—there's now a punchier edge to his material—and its birth was more difficult.

As Moist toured Canada in 1999, Usher began writing songs for the album. Subsequently working in home studios in Montreal and Toronto, Usher was a

'I've got a band I really like, and I'm having a good time playing the songs.'

—DAVID USHER

harsh editor. "It took me a while to work through the songs," he says. "At first, I found I was writing *Little Songs 2*. Part of the album was written on the road, and it was very difficult to get focused." One oddity is the rendition of "Fast Car," but Usher says simply, "I liked the song and wanted to sing it."

According to SoundScan, Usher's debut set sold 57,000 units in Canada. While the album failed to expand his audience beyond Moist's sizable Canadian fan base, the first single, "Forest Fire," made inroads at Canadian top 40 radio. Released on a limited basis in 1999 by Nettwerk in the U.S., the album has sold 1,200 units.

"'Forest Fire' had solid CHR airplay, but then we really didn't aggressively work the album at radio," says Peter Diemer, VP of national promotion at EMI Music Canada. "David did not aggres-

sively promote or tour on it. On this new record, he's doing a lot."

To kick off promotion for the album, Usher is doing specials for the Corus Entertainment radio network and for the Rogers Broadcasting chain. Both will air nationally July 18. These events will be followed by a string of radio-oriented live performances running into August.

Usher is evidently genuinely excited about the new album. "I've spent a long time making it, and I want people to hear it. Also I've got a band I really like, and I'm having a good time playing the songs. I'll be touring Canada until Christmas. After that I hope to go to other territories."

EMI serviced lead-off single "Alone in the Universe" to Canadian radio May 23, and it picked up significant airplay on the leading rock radio stations, as well as at top 40 stations, including CKIK in Calgary, Alberta. "We played the track in a showdown against Mariah Carey's 'Loverboy,' and it won," says the station's music director, Laurie Healy. "This is a song that really sounds good on the radio."

"We are playing the CHR mix of the track," Wayne Webster, music director of top 40 CKFM in Toronto, adds. "The rock version is too loud for us."

"Alone in the Universe" gives a clue to the overall theme of Usher's album. "You are very much an individual, surrounded by things that run very, very quickly," he says. "The faster things run, the more alone you feel."

GOOD WORKS

BOWL BENEFIT: The June 29 Hollywood Bowl Hall of Fame induction ceremony in Los Angeles, which will honor **Stevie Wonder, Bonnie Raitt, John Raitt, Marilyn Horne, and Eric Idle**, will also benefit Music Matters, an organization sponsored by the Los Angeles Philharmonic Assn., which promotes children's education programs. The evening will include fireworks and music led by principal conductor **John Mauceri**. Contact: **Laura Stegman** at 310-645-1755.

FOR THE HANDICAPPED: The Quebec, Canada-based label Disques Alliance has released an album to aid the Normand Léveillé Center, a Quebec vacation camp for the handicapped. The project, entitled *Alliance*, features 16 new acts, including **Christian Nadeau, Gilles Muise, Martin Drouin, and Louis-Serge Joyal**. Normand Léveillé, a former Boston Bruin, suffered brain damage while playing hockey. Contact: **Pierre Lalancette** at 819-474-2665.

TAKE ACTION TOUR: **Hot Water Music** and the **Alkaline Trio** head the list of bands taking part in the Plea for Peace—Take Action tour beginning Aug. 23. The goal of the tour is to provide teens with the knowledge and resources to overcome many of today's dilemmas. Ten percent of the tour's total revenue will go to the Hopeline Network, which receives calls on its 1-800-SUICIDE line 24 hours a day. An additional 5% will be donated to local crisis centers. Participating acts—which will also include **Cave In, Thrive, Selby Tigers, the Eye-liners, Mike Park, and Zero Zero**—will speak directly to audiences about teen issues. Contact: Fly PR at 323-667-1344.

MUSIC THERAPY TOUR: A summer concert tour by the **Rippingtons** featuring **Russ Freeman** will benefit the American Music Therapy Assn. The tour kicks off July 14. Proceeds from the sales of the Rippingtons' lat-

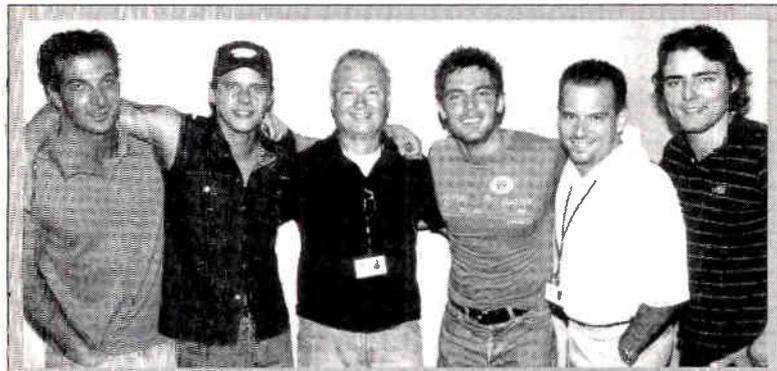
est CD, *Life in the Tropics* (Concord Jazz/Peak), will be donated to the association, an organization that aims to increase public awareness of the benefits of music therapy. Contact: **Sheryl Feuerstein** at 310-475-8668.

SEARCH AIDS CANCER: R&B star **Sisqó** and KIIS Los Angeles DJ **JoJo** hosted the 20th annual *Teen & Maybelline* Great Model Search June 15 at the Key Club in L.A. The winner, **Frannie Sharp**, will appear on the cover of the October issue of *Teen* with Sisqó. A \$10,000 check from *Teen* and *Maybelline*, as well as all proceeds from the event's ticket sales, were donated to the American Cancer Society. Contact: **Jaime Sarachit** at 310-444-1383.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to **Jill Pesselnick, Billboard**, 5055 Wilshire Blvd., Los Angeles, Calif. 90036, or e-mail jpesselnick@billboard.com.

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The Boys Of Summer. Hollywood Records act BBMak recently performed at WHYI (Y100) Miami's summer VolleyPalooza concert, along with such acts as Evan & Jaron, Mya, and Ricky Martin. Pictured backstage at the event, from left, are Hollywood's Jeff Marks, BBMak member Christian Burns, Y100 PD Rob Roberts, BBMak's Mark Barry, Y100 assistant PD Tony Banks, and BBMak's Ste McNally.

Radio Awaits Developments On The Hill Equal Opportunity, Ownership Cap Among Issues In Question

BY KATY BACHMAN

The last thing the radio industry needs in the current soft-ad economy is complications on Capitol Hill. Last week, radio dodged a few bullets, but there are still signs that nothing has been laid to rest yet. In fact, as Senate power shifts to the Democrats, things may just be heating up.

Proponents of a rehearing on the revised 30-year-old Equal Employment Opportunity (EEO) rules, which were struck down as unconstitutional

earlier this year, were rebuffed once again by the D.C. Circuit Court of Appeals. Broadcasters have maintained that those rules would place undue paper burdens on stations, in addition to undue pressure to make unconstitutional race-based recruitment decisions.

But many, including the Federal Communications Commission (FCC), aren't giving up hope. FCC Chairman Michael

Powell said in a speech to the Federal Communications Bar Assn. that he'd like the FCC to draft new EEO rules that would "increase employment opportunity in a manner that complies with the judicial limitations of the constitution and that are not unduly burdensome on the industry."

Powell also found himself on the defensive after Senate Commerce Chair Ernest Hollings, D-S.C., wrote a letter to *The Washington Post* blasting media consolidation. Countering that his pro-market stance was all about the welfare of consumers, Powell suggested that some rules might constrain markets and delay benefits to the public. Many have speculated that with Powell at the helm of the FCC, the TV ownership cap and the cross-ownership rules would be lifted—rules that Hollings wants to remain in place.

"Do we want broadcast decisions about local news and information in Fargo, N.D., and Columbia, S.C., to be determined by the media giants in Manhattan [N.Y.] and Los Angeles, whose primary interest is in maximizing ad revenue?" Hollings wrote.

Unfortunately, Hollings also picked up an erroneous fact about radio from a *Wall Street Journal* story that ran a few weeks ago. He wrote, "The radio industry has consolidated [into] four companies that control 90% of radio advertising revenue." In fact, the top four radio companies by revenue—Clear Channel, Infinity, Cox, and ABC—had combined revenue last year of about \$6.68 billion, according to BIA Financial Network. That's about 33% of radio's total \$20 billion take.

The Torricelli amendment attached to the McCain/Feingold campaign finance bill didn't shine in the House Telecommunications Subcommittee like it did when it passed the Senate 59-41 in April. It is still directed only at TV to tighten up its lowest-unit-rate practices. A few members and witnesses at last week's hearing questioned why radio was excluded, and one lobbyist says it did not look good for the amendment. Members, including Subcommittee Chair Fred Upton (R-Mich.) and House Commerce Chair Billy Tauzin (R-La.), aren't buying the argument that a lower ad price would stop candidates from spending their way into office.

Katy Bachman is senior editor for *Mediaweek* in Washington, D.C.

BILLBOARD/AIRPLAY MONITOR RADIO AWARDS NOMINATIONS

(Continued from page 1)

WBMX (Mix 98.5) Boston and WPLJ New York are the leading nominees under the top 40 banner. WLTW—which doesn't have a separate MD at the moment—was not tapped in that category but did pick up two air personality nominations.

On the rock front, mainstream rock WYSP Philadelphia and modern rocks KROQ Los Angeles and WNNX (99X) Atlanta led the genre with five nominations each.

Heritage country outlet WQYK-FM Tampa, Fla., topped the list in its format, while WUSL (Power 99) Philadelphia led the R&B parade, both with four nominations.

The Billboard/Airplay Monitor Radio Awards honor excellence in radio broadcasting and related fields and are given each year in 10 formats and 10 categories. The eligibility period for the 2001 awards is May 2000 to May 2001.

Tabulating the results by city and across all formats, New York is the most-nominated city, with 29 nods, followed by Los Angeles (18), Chicago and Detroit (17 each), Boston (16), and Philadelphia (15).

Scored by ownership group across all formats, the nation's largest radio group, Clear Channel, has a substantial lead, with 99 nominations. The next closest group is Infinity, with 68, followed by Entercom (18), Radio One (16), and Susquehanna (12).

In addition to the format-specific awards, one trophy is voted upon by members of all genres: the nationally syndicated air personality of the year award. Nominated for the upcoming awards are Blair Garner (Premiere Radio Networks), Bob and Tom (Premiere Radio Networks), Tom Joyner (ABC Radio Networks), and Howard Stern (Infinity Broadcasting). Stern is the historic and perennial favorite to take home that award: He's won it every year since its inception, in 1994.

Most awards are given in major-market and secondary-market categories. (Major markets are consid-

ered to be Arbitron markets Nos. 1-20.) Because of space limitations, only select nominees are listed below. A complete list of nominees can be found at billboard.com/events/radio.

Station of the year: Adult contemporary, major market: KRWM Seattle, WLTW (Lite FM) New York, WMJX (Magic 106.7) Boston, WNIC Detroit.

Secondary market: KKCW (K103) Portland, Ore.; WEAT (Sunny 104.3) West Palm Beach, Fla.; WSNY (Sunny 95) Columbus, Ohio; WWLI Providence, R.I.

Adult top 40, major market: KYSR (Star 98.7) Los Angeles, WBMX (Mix 98.5) Boston, WPLJ New York, WTMX (the Mix) Chicago.

Secondary market: KIMN (Mix 100.3) Denver; KRBZ (the Buzz) Kansas City, Mo.; WRAL (Mix 101.5) Raleigh, N.C.; WTIC-FM Hartford, Conn.

Mainstream top 40, major market: KIIS Los Angeles, WDRQ Detroit, WHTZ (Z100) New York, WXKS-FM (Kiss 108) Boston.

Secondary market: WKCI (KC101) New Haven, Conn.; WKSE Buffalo, N.Y.; WNCI Columbus, Ohio; WNKS (Kiss 95.1) Charlotte, N.C.

Rhythmic top 40, major market: KYLD (Wild 94.9) San Francisco, WBBM-FM (B96) Chicago, WKTU New York, WPOW (Power 96) Miami.

Secondary market: KLUC Las Vegas; KQBT (the Beat) Austin, Texas; WLLD (Wild 98.7) Tampa, Fla.; WNVZ (Z104) Norfolk, Va.

Mainstream rock, major market: KEGF (the Eagle) Dallas, WAAF Boston, WRIF Detroit, WYSP Philadelphia.

Secondary market: KRXQ Sacramento, Calif.; WHJY Providence, R.I.; WLZR (Lazer 103) Milwaukee; WPYX (PYX 106) Albany, N.Y.

Modern rock, major market: KNDD (the End) Seattle, KROQ Los Angeles, WKQX (Q101) Chicago, WNNX (99X) Atlanta.

Secondary market: KKND (the End) New Orleans; KNRK Portland, Ore.; KTCL Denver; WXDX (the X) Pittsburgh.

Triple-A: KBCO Denver, KFOG San Francisco, KMTT (the Mountain) Seattle, WXRT Chicago.

Mainstream R&B, major market: KKBT (the Beat) Los Angeles, WBLS New York, WGCI-FM Chicago, WUSL (Power 99) Philadelphia.

Secondary market: WBLK Buffalo, N.Y.; WBLX Mobile, Ala.; WIZF (the Wiz) Cincinnati; WTLC-FM Indianapolis.

Adult R&B, major market: WDAS Philadelphia, WMXD Detroit, WRKS (Kiss FM) New York, WVAZ (V103) Chicago.

Secondary market: WBHK (Kiss FM) Birmingham, Ala.; WFXC (Foxy 107.1) Raleigh, N.C.; WSOL (V101.5) Jacksonville, Fla.; WYLD-FM New Orleans.

Country, major market: WKLB Boston, WPOC Baltimore, KPLX Dallas, KEEY (K102) Minneapolis.

Secondary market: KBEQ (Q104) Kansas City, Mo.; WESC/WSSL Greenville, S.C.; WRBQ/WQYK Tampa, Fla.; WMIL Milwaukee.

Operations manager/PD of the year, major market: AC: Chris Conley, WBEB (B101) Philadelphia; Jim Harper, WNIC Detroit; Jhani Kaye, KOST Los Angeles; Jim Ryan, WLTW New York.

Adult top 40: Tracy Johnson, KFMB-FM (Star 100.7) San Diego; Angela Perelli, KYSR Los Angeles; Scott Shannon, WPLJ New York; Greg Strassell, WBMX Boston.

Mainstream top 40: John Ivey, WXKS-FM Boston; Dan Kiele, KIIS Los Angeles; Tom Poleman, WHTZ New York; Alex Tear, WDRQ Detroit.

Rhythmic top 40: Frankie Blue, WKTU New York; Todd Cavanah, WBBM-FM Chicago; Kid Curry, WPOW Miami; Michael Martin, KYLD San Francisco.

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	3	3	6	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
2	2	1	33	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
3	1	2	17	THANK YOU ARISTA 13922* †	DIDO
4	4	4	29	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
5	5	5	21	ONLY TIME WARNER SUNSET ALBUM & SOUNDTRACK CUT/REPRISE †	ENYA
6	6	6	19	ANGEL ISLAND 572831*/IDJMG	LIONEL RICHIE
7	7	7	40	THIS I PROMISE YOU JIVE 42745* †	'N SYNC
8	8	9	10	ONE MORE DAY ARISTA NASHVILLE ALBUM CUT †	DIAMOND RIO
9	18	18	8	MORE THAN THAT JIVE ALBUM CUT †	BACKSTREET BOYS
10	9	8	22	NOBODY WANTS TO BE LONELY COLUMBIA ALBUM CUT †	RICKY MARTIN WITH CHRISTINA AGUILERA
11	11	12	44	THE WAY YOU LOVE ME WARNER BROS. 16818 †	FAITH HILL
12	14	20	9	GHOST OF YOU AND ME HOLLYWOOD ALBUM CUT †	BBMAK
13	10	10	38	SHAPE OF MY HEART JIVE 42758* †	BACKSTREET BOYS
14	13	13	41	CRUISIN' HOLLYWOOD SOUNDTRACK CUT †	HUEY LEWIS & GWYNETH PALTROW
15	16	17	61	TAKING YOU HOME WARNER BROS. ALBUM CUT †	DON HENLEY
16	12	11	91	I KNEW I LOVED YOU COLUMBIA 79236 †	SAVAGE GARDEN
17	17	19	11	EVERY DAY REPRISE ALBUM CUT †	STEVIE NICKS
18	20	15	48	BACK HERE HOLLYWOOD 164040 †	BBMAK
19	15	16	66	I NEED YOU SPARROW 58863/CAPITOL/CURB †	LEANN RIMES
20	19	14	39	BREATHLESS 143/LAVA ALBUM CUT/ATLANTIC †	THE CORRS
21	21	21	7	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
22	22	22	12	DIDN'T WE LOVE CURB 73126 †	TAMARA WALKER
23	26	29	4	NEVER HAD A DREAM COME TRUE A&M 587074/INTERSCOPE †	S CLUB 7
24	23	24	9	WALKING IN MY BLUE JEANS TRUMPET SWAN ALBUM CUT/RKODISC	SOPHIE B. HAWKINS
25	24	28	3	BURN CURB ALBUM CUT †	JO DEE MESSINA

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	1	20	HANGING BY A MOMENT DREAMWORKS ALBUM CUT †	LIFEHOUSE
2	1	2	20	DROPS OF JUPITER (TELL ME) COLUMBIA ALBUM CUT †	TRAIN
3	3	3	23	FOLLOW ME TOP DOG/LAVA ALBUM CUT/ATLANTIC †	UNCLE KRACKER
4	7	10	6	WHEN IT'S OVER LAVA ALBUM CUT/ATLANTIC †	SUGAR RAY
5	5	6	18	DRIVE IMMORTAL ALBUM CUT/EPIC †	INCUBUS
6	6	5	12	MAD SEASON LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
7	4	4	33	THANK YOU ARISTA 13922* †	DIDO
8	10	12	11	THE SPACE BETWEEN RCA ALBUM CUT †	DAVE MATTHEWS BAND
9	8	8	35	I'M LIKE A BIRD DREAMWORKS ALBUM CUT †	NELLY FURTADO
10	13	13	14	HERE'S TO THE NIGHT RCA ALBUM CUT †	EVE 6
11	11	9	40	IF YOU'RE GONE LAVA ALBUM CUT/ATLANTIC †	MATCHBOX TWENTY
12	9	7	39	AGAIN VIRGIN ALBUM CUT †	LENNY KRAVITZ
13	12	11	31	SOUTH SIDE V2 27676 †	MOBY FEATURING GWEN STEFANI
14	14	15	6	THE WAY YOU LOVE ME HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	FAITH HILL
15	17	20	9	DREAM ON MUTE 44982*/REPRISE †	DEPECHE MODE
16	16	14	29	DON'T TELL ME MAVERICK 16825/WARNER BROS. †	MADONNA
17	18	21	24	BEST I EVER HAD (GREY SKY MORNING) RCA ALBUM CUT	VERTICAL HORIZON
18	15	16	21	YELLOW CAPITOL ALBUM CUT †	COLDPLAY
19	20	19	26	I HOPE YOU DANCE MCA NASHVILLE 172185/UNIVERSAL †	LEE ANN WOMACK
20	21	18	23	JADED COLUMBIA 79555* †	AEROSMITH
21	25	29	7	SUPERMAN (IT'S NOT EASY) AWARE ALBUM CUT/COLUMBIA †	FIVE FOR FIGHTING
22	23	27	8	IN YOUR EYES ARTEMIS ALBUM CUT	JEFFREY GAINES
23	19	17	11	IMITATION OF LIFE WARNER BROS. 42363* †	R.E.M.
24	28	33	3	BE LIKE THAT REPUBLIC SOUNDTRACK CUT/UNIVERSAL	3 DOORS DOWN
25	31	31	5	LADY MARMALADE INTERSCOPE 117066* †	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 61 adult contemporary stations and 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. † Videoclip available. © 2001, Billboard/BPI Communications.

Arbitron Moves Outside U.S. To Mexican Radio

BY KATY BACHMAN

Arbitron will begin measuring radio listening in Mexico City in September. It is the radio-ratings firm's first such venture outside the U.S.

Twenty-three of the market's 54 stations have signed multi-year contracts, including stations owned by Grupo ACIR, Imagen Telecommunications, and MVS Radio. There are at least seven agency partners that account for two-thirds of radio-ad spending in the market.

Arbitron president Steve Morris described the company's move into Mexico as a way for Arbitron to grow, since consolidation in the U.S. has slowed. Arbitron did not disclose how much revenue the new service would add to its \$206 million revenue base. If Mexico City were ranked with U.S. markets, it would be the second-largest market, with a population of 13.3 million.

RADIO AWARDS

(Continued from preceding page)

The Foxworthy Countdown (MJI Broadcasting), *Retro Country USA* (Superadio Networks), *Weekly Country Music Countdown* (Westwood One). (Kingsley has won this award for the past 14 years.)

R&B: *Fat Man Scoop's All-Star Mix Party* (Winstar), *Gospel Trax* (Winstar), *Kool Jam* (Superadio Networks), *On the Air With Russ Parr* (Superadio Networks).

Rock: *Hard Drive With Lou Brutus* (United Stations), *House of Hair* (United Stations), *Out of Order* (Westwood One), *Rockline* (Premiere Radio Networks).

Record-label promotion team of the year: Adult contemporary/Adult top 40: Atlantic, Columbia, Reprise, Warner Bros.

Mainstream top 40: Atlantic, Columbia, Jive, Universal.

Rhythmic top 40: Arista, Interscope, Island Def Jam, Jive.

Mainstream rock: Epic, Interscope, Universal, Warner Bros.

Modern rock: Columbia, DreamWorks, Interscope, Universal.

Country: Arista Nashville, BNA, DreamWorks, MCA Nashville.

R&B: Arista, Atlantic, Columbia, Def Jam.

The actual voting ballot will appear in the Aug. 11 issue of *Billboard* and the Aug. 3 issue of sister publication *Airplay Monitor*. The deadline for the return of ballots is Aug. 24.

Nominees were chosen exclusively by the readers of the four *Airplay Monitor* publications—specializing in top 40, rock, country, and R&B—who voted on a ballot that appeared in the April 27 issue. Winners are determined by readers of *Monitor* and U.S. subscribers of *Billboard* and will be announced at the peak of the Billboard/Airplay Monitor Radio Seminar & Awards, set for Oct. 4-6 at Eden Roc Resort in Miami Beach.

For registration information on the Radio Seminar & Awards, log on to billboard.com/events/radio or call 646-654-4660.

Airplay Monitor editors Phyllis Stark, Marc Schiffman, Dana Hall, and Sean Ross contributed to this report.

Top 40 Tracks™

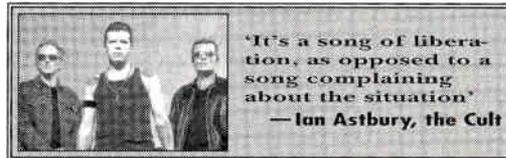
T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	13	LADY MARMALADE INTERSCOPE	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK
2	2	2	18	HANGING BY A MOMENT DREAMWORKS	LIFEHOUSE
3	4	5	16	DROPS OF JUPITER (TELL ME) COLUMBIA	TRAIN
4	3	3	21	RIDE WIT ME FO' REEL/UNIVERSAL	NELLY FEATURING CITY SPUD
5	5	4	19	FOLLOW ME TOP DOG/LAVA/ATLANTIC	UNCLE KRACKER
6	6	8	10	IRRESISTIBLE COLUMBIA	JESSICA SIMPSON
7	9	11	9	WHAT WOULD YOU DO? BOOGA BASEMENT/INTERSCOPE	CITY HIGH
8	11	13	6	ALL OR NOTHING J	O-TOWN
9	16	17	8	LET ME BLOW YA MIND RUFF RYDERS/INTERSCOPE	EVE FEATURING GWEN STEFANI
10	12	10	10	DRIVE IMMORTAL/EPIC	INCUBUS
11	8	7	20	I'M LIKE A BIRD DREAMWORKS	NELLY FURTADO
12	7	6	17	ALL FOR YOU VIRGIN	JANET
13	17	22	5	BOOTYLICIOUS COLUMBIA	DESTINY'S CHILD
14	10	9	6	POP JIVE	'N SYNC
15	14	16	6	WHEN IT'S OVER LAVA/ATLANTIC	SUGAR RAY
16	13	15	9	GET UR FREAK ON THE GOLD MIND/EASTWEST/EEG	MISSY "MISDEMEANOR" ELLIOTT
17	22	33	3	SOMEONE TO CALL MY LOVER VIRGIN	JANET
18	19	25	7	HERE'S TO THE NIGHT RCA	EVE 6
19	18	20	7	MORE THAN THAT JIVE	BACKSTREET BOYS
20	15	12	27	THANK YOU ARISTA	DIDO
21	21	28	7	PEACHES & CREAM BAD BOY/ARISTA	112
22	20	14	14	PLAY EPIC	JENNIFER LOPEZ
23	29	34	4	THE SPACE BETWEEN RCA	DAVE MATTHEWS BAND
24	23	26	6	THE WAY YOU LOVE ME HOLLYWOOD/WARNER BROS.	FAITH HILL
25	28	37	4	FLAVOR OF THE WEAK ISLAND/IDJMG	AMERICAN HI-FI
26	25	24	18	SOUTH SIDE V2	MOBY FEATURING GWEN STEFANI
27	32	29	14	BABY, COME OVER (THIS IS OUR NIGHT) WILD CARD/A&M/INTERSCOPE	SAMANTHA MUMBA
28	24	19	21	STUTTER JIVE	JOE FEATURING MYSTIKAL
29	36	—	2	IT'S BEEN AWHILE FLIP/ELEKTRAVEEG	STAIN'D
30	30	30	12	MAD SEASON LAVA/ATLANTIC	MATCHBOX TWENTY
31	27	27	23	PUT IT ON ME MURDER INC./DEF JAM/IDJMG	JA RULE FEATURING LIL' MO & VITA
32	26	23	11	THIS IS ME BAD BOY/ARISTA	DREAM
33	35	36	8	TAKE IT TO DA HOUSE SLIP-N-SLIDE/ATLANTIC	TRICK DADDY FEATURING THE SNS EXPRESS
34	31	21	17	SURVIVOR COLUMBIA	DESTINY'S CHILD
35	NEW ▶	1	1	HIT 'EM UP STYLE (OOPS!) REDZONE/ARISTA	BLU CANTRELL
36	33	32	24	JADED COLUMBIA	AEROSMITH
37	NEW ▶	1	1	U REMIND ME ARISTA	USHER
38	34	31	24	BUTTERFLY COLUMBIA	CRAZY TOWN
39	38	40	3	I LIKE THEM GIRLS RCA	TYRESE
40	NEW ▶	1	1	LOVERBOY VIRGIN	MARIAH CAREY FEATURING CAMEO

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. 246 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in audience over the previous week. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Records below the top 20 are removed from the chart after 26 weeks. © 2001, Billboard/BPI Communications.

The Cult's lead singer Ian Astbury wanted to offer a positive way to deal with modern life on *Beyond Good and Evil* (Atlantic), the group's first album in seven years. He particularly aimed to explore this theme on the single "Rise."

"It's very easy to throw stones. It takes a lot more courage to come up with ideas that can elevate your spirit," Astbury says of the song, which is No. 25 on this issue's Modern Rock Tracks chart. "I had the idea of a guy who was taking a girl away into the night and showing her things, like showing her the forest, the animals, or the moon, and almost instructing her in the ways of nature."

He explains that the song is "more in the spiritual realm than the physical realm. It's about the nature and the spirit over rationality and the constructs of fear. It's a song about



"It's a song of liberation, as opposed to a song complaining about the situation" — Ian Astbury, the Cult

liberation, as opposed to a song complaining about the situation."

Though Astbury says he doesn't blame today's youth for writing angry songs, he wonders why

they aren't offering solutions about contemporary problems. "What's your plan? What are you going to do, young man? How are you going to go up against it?" he asks.

The album's aggressive style—which is highlighted on "Rise" and which Astbury attributes to the band's punk-rock leanings with a rock'n'roll edge—strives to reflect the energies going on in the world today. "I had the idea of trying to communicate to people in urban environments who maybe felt somewhat overwhelmed," he explains. "The record isn't an anti-statement. The things I'm talking about are not crying into your soup about the state of the world. I can't accept that we're done."

Billboard®

JULY 7, 2001

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				◀ No. 1 ▶	
1	1	1	14	IT'S BEEN AWHILE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/EEG †
2	2	2	8	SCHISM LATERALUS	TOOL DISSECTIONAL/VOLCANO †
3	3	3	9	RISE BEYOND GOOD AND EVIL	THE CULT LAVA/ATLANTIC †
4	4	5	16	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
5	5	4	18	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/IJMG †
6	7	8	4	DAYS OF THE WEEK SHANGRI-LA DEE DA	STONE TEMPLE PILOTS ATLANTIC †
7	6	6	12	CRAWLING (HYBRIO THEORY)	LINKIN PARK WARNER BROS. †
8	8	7	10	WAIT THE ECONOMY OF SOUND	SEVEN MARY THREE MAMMOTH †
9	11	15	6	REXALL TRUST NO ONE	DAVE NAVARRO CAPITOL †
10	16	16	11	PAIN PERFECT SELF	STEREOMUD LOUD/COLUMBIA †
11	13	13	8	OUTSIDE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/EEG †
12	10	14	10	JUST PUSH PLAY JUST PUSH PLAY	AEROSMITH COLUMBIA
13	12	11	39	AWAKE AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
14	14	10	46	HEMORRHAGE (IN MY HANDS) SOMETHING LIKE HUMAN	FUEL 55D MUSIC/EPIC †
15	15	9	19	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
16	9	12	26	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
17	18	20	4	BE LIKE THAT THE BETTER LIFE & "AMERICAN PIE 2" SOUNDTRACK	3 DOORS DOWN REPUBLIC/UNIVERSAL †
18	17	17	27	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
19	20	21	17	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
				◀ AIRPOWER ▶	
20	21	24	4	DOWN WITH THE SICKNESS THE SICKNESS	DISTURBED GIANT/REPRISE †
21	23	27	3	ASTOUNDED TANTRIC	TANTRIC MAVERICK
22	25	28	7	BODIES SINNER	DROWNING POOL WIND-UP †
23	22	22	10	ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND & "LARA CROFT TOMB RAIDER" SOUNDTRACK	U2 INTERSCOPE †
24	27	30	4	BAD DAY SOMETHING LIKE HUMAN	FUEL EPIC †
25	28	—	2	SOUL SINGING LIONS	THE BLACK CROWES V2 †
26	24	23	11	SO FAR AWAY STABBING WESTWARD	STABBING WESTWARD KOCH †
27	30	33	4	HASH PIPE WEEZER	WEEZER Geffen/Interscope †
28	29	32	6	I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE	PRIME STH GIANT/REPRISE
29	34	—	2	SWEET DAZE PETE.	PETE. WARNER BROS.
30	NEW ▶	1		CONTROL COME CLEAN	PUDDLE OF MUDD FLAWLESS/GEFFEN/INTERSCOPE
31	35	39	3	CAFEPUL WITH THAT MIC... PURE ROCK FURY	CLUTCH ATLANTIC
32	26	26	8	REVOLUTION MAN ...AN EDUCATION IN REBELLION	THE UNION UNDERGROUND PORTRAIT/COLUMBIA †
33	32	34	5	LINCHPIN DIGIMORTAL	FEAR FACTORY ROADRUNNER
34	NEW ▶	1		END OF THE WORLD 13 WAYS TO BLEED ON STAGE	COLD FLIP/GEFFEN/INTERSCOPE †
35	33	36	5	GREEN LIGHT GIRL WELCOME	DOYLE BRAMHALL II & SMOKESTACK RCA †
36	31	29	24	JADED JUST PUSH PLAY	AEROSMITH COLUMBIA †
37	NEW ▶	1		YOU WOULDN'T BELIEVE FROM CHAOS	311 VOLCANO †
38	37	38	3	DEEP "LARA CROFT TOMB RAIDER" SOUNDTRACK	NINE INCH NAILS NOTHING/ELEKTRA/EEG †
39	36	35	4	ISOLATED NEW KILLER AMERICA	SKRAPE RCA
40	NEW ▶	1		EDEN (TURN THE PAGE) SECOND SKIN	THE MAYFIELD FOUR EPIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations and 74 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®

JULY 7, 2001

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				◀ No. 1 ▶	
1	1	1	14	IT'S BEEN AWHILE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/EEG †
2	2	2	11	HASH PIPE WEEZER	WEEZER Geffen/Interscope †
3	3	3	8	THE ROCK SHOW TAKE OFF YOUR PANTS AND JACKET	BLINK-182 MCA †
4	4	4	8	SCHISM LATERALUS	TOOL DISSECTIONAL/VOLCANO †
5	6	10	4	DAYS OF THE WEEK SHANGRI-LA DEE DA	STONE TEMPLE PILOTS ATLANTIC †
6	5	7	15	CRAWLING (HYBRID THEORY)	LINKIN PARK WARNER BROS. †
7	9	11	11	FAT LIP ALL KILLER, NO FILLER	SUM 41 ISLAND/IJMG †
8	7	9	17	YOUR DISEASE EVERY SIX SECONDS	SALIVA ISLAND/IJMG †
9	12	15	4	YOU WOULDN'T BELIEVE FROM CHAOS	311 VOLCANO †
10	8	5	32	DRIVE MAKE YOURSELF	INCUBUS IMMORTAL/EPIC †
11	11	8	11	ELEVATION ALL THAT YOU CAN'T LEAVE BEHIND & "LARA CROFT TOMB RAIDER" SOUNDTRACK	U2 INTERSCOPE †
12	10	6	18	BREAKDOWN TANTRIC	TANTRIC MAVERICK †
13	20	—	2	SHORT SKIRT / LONG JACKET COMFORT EAGLE	CAKE COLUMBIA †
14	13	12	12	THE SPACE BETWEEN EVERYDAY	DAVE MATTHEWS BAND RCA †
15	15	13	20	MY WAY CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	LIMP BIZKIT FLIP/INTERSCOPE †
				◀ AIRPOWER ▶	
16	21	24	5	REXALL TRUST NO ONE	DAVE NAVARRO CAPITOL †
17	14	14	13	DREAM ON EXCITER	DEPECHE MODE MUTE/REPRISE †
				◀ AIRPOWER ▶	
18	22	29	4	BAD DAY SOMETHING LIKE HUMAN	FUEL EPIC †
19	16	17	9	OUTSIDE BREAK THE CYCLE	STAIN'D FLIP/ELEKTRA/EEG †
20	17	16	19	DROPS OF JUPITER (TELL ME) DROPS OF JUPITER	TRAIN COLUMBIA †
21	26	26	7	SICK CYCLE CAROUSEL NO NAME FACE	LIFEHOUSE DREAMWORKS
22	27	31	5	SMOOTH CRIMINAL ANTHOLOGY	ALIEN ANT FARM NEW NOIZE/DREAMWORKS †
23	18	18	23	FLAVOR OF THE WEAK AMERICAN HI-FI	AMERICAN HI-FI ISLAND/IJMG †
24	19	19	7	DEEP "LARA CROFT TOMB RAIDER" SOUNDTRACK	NINE INCH NAILS NOTHING/ELEKTRA/EEG †
25	24	21	8	RISE BEYOND GOOD AND EVIL	THE CULT LAVA/ATLANTIC †
26	23	22	9	WAIT THE ECONOMY OF SOUND	SEVEN MARY THREE MAMMOTH †
27	30	30	24	DUCK AND RUN THE BETTER LIFE	3 DOORS DOWN REPUBLIC/UNIVERSAL †
28	34	36	3	WHEREVER YOU WILL GO CAMINO PALMERO	THE CALLING RCA
29	35	38	3	BE LIKE THAT THE BETTER LIFE & "AMERICAN PIE 2" SOUNDTRACK	3 DOORS DOWN REPUBLIC/UNIVERSAL †
30	25	23	10	SO FAR AWAY STABBING WESTWARD	STABBING WESTWARD KOCH †
31	33	34	5	I'M STUPID (DON'T WORRY 'BOUT ME) UNDERNEATH THE SURFACE	PRIME STH GIANT/REPRISE
32	36	39	3	DOWN WITH THE SICKNESS THE SICKNESS	DISTURBED GIANT/REPRISE †
33	32	33	12	GREED AWAKE	GODSMACK REPUBLIC/UNIVERSAL †
34	NEW ▶	1		CLINT EASTWOOD GORILLAZ	GORILLAZ VIRGIN †
35	28	27	8	I MIGHT BE WRONG AMNESIAC	RADIOHEAD CAPITOL
36	29	25	13	IT DON'T MATTER SOUTHERN DISCOMFORT	REHAB OESTINY/EPIC †
37	31	28	8	SHIVER PARACHUTES	COLDPLAY CAPITOL †
38	39	—	2	EVOLUTION REVOLUTION LOVE BLOWBACK	TRICKY FEATURING ED KOWALCZYK & HAWKMAN HOLLYWOOD †
39	40	—	2	PAIN PERFECT SELF	STEREOMUD LOUD/COLUMBIA †
40	NEW ▶	1		CONTROL COME CLEAN	PUDDLE OF MUDD FLAWLESS/GEFFEN

MOOTOWN

(Continued from page 52)

Mootown's product is strictly identified as cowboy music and poetry and includes such acts as Sons of the San Joaquin, Ian & Sylvia, Tex Ritter, and Waddie Mitchell. Albums offered through Hitching Post cross a slightly wider spectrum of subgenres, including cowboy music and poetry (with such artists as Joni Harms, Red Steagall, J. B. Allen, and Cindy Church), traveling music (Ramblin' Jack Elliott, Jerry Jeff Walker, Ranger Doug), and Western swing (Tom Morrell & the Time-Warp Tophands, Buck Reams, Herb Jeffrie), as well as various-artists compilations and songbooks.

The division of which artists are featured on what site is not absolute. "There becomes crossover on some people," Mullen says of how she determines if an artist is listed on Mootown or Hitching Post or both. "They record many different sounds. Red Steagall, that's probably one of the people that's Western to the core, and he does a lot of the traditional songs. We have all of his albums." More mainstream artists, such as Randy Travis and 1999 *Billboard* Century Award winner Emmylou Harris, are also found on both sites.

Between Hitching Post and Mootown, the company carries more than 100 CD titles. Mullen usually acquires music either directly from a label an artist has established or from one of the major labels. The average CD price for both sites is \$18. Some of the albums' songs are available for download in the MP3 format, which is provided by Matt Bruff of Buffalo.net. Neither site sells nor trades used CDs, but Mullen hasn't ruled it out in the future. Mootown also allots space for a brief artist biography and itinerary, and the site features a "virtual campfire" for news posts and visitors' comments.

Mullen says many people find her sites from looking for horsehair through a search engine. She has run ads in *Western Horseman*, *Dirty Linen*, *Acoustic Guitar*, and *Billboard*.

Mullen discovers new acts to feature on the sites by regularly attending cowboy music and poetry gatherings throughout the West; she says there are more than 300 organized meetings every year. Artists like Gustafson and singer/songwriter/guitarist Harms were found through such events.

Mullen explains, "When people go to these shows, they want to buy the artists' music, and a lot of times they'll buy it directly from the artists there, but then they don't have a way to follow up."

"The main difference [between Western and country music] is Western music is very tied into the Western culture, whereas country music is no longer tied into the country culture anymore," says Gustafson. "Country evokes images of something rural—something very conservative, simple, and base—and country music is definitely not any of that."

"I still think people like George Strait and Alan Jackson, maybe their music would still be considered Western, but they're the exception to the rule," Harms says. "Country music now sounds more pop, or at least the majority of it does. I miss terribly the steel guitars and the fiddles and things that used to be a major part of country music... A lot of those folks don't really know a lot about Western music."

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

Billboard Music Video Confab Announces Panel Topics

BILLBOARD CONFAB: We're gearing up for the 23rd annual *Billboard* Music Video Conference, set to take place Oct. 31-Nov. 2 at the Beverly Hilton in Beverly Hills, Calif.

Here is a preview of the panels that we're hosting at the conference:

Discrimination and Sexual Exploitation: The Politics of Playing Videos. This panel will offer a frank discussion about why certain videos get more airplay than others and why some are rejected for airplay. The expert panel will try to clear up any confusion about standards and practices and address how to overcome obstacles in getting "difficult" videos on the air.

The Local Show Spotlight. Select local programmers will highlight the best of what their shows have to offer via two-minute showcases. Videotapes must be submitted in advance for pre-screening. An expert panel and the audience will offer feedback on each program. The do's and don'ts of local-show programming and marketing will also be discussed, including ways to make a show stand out from the pack. Local programmers in the audience will also have the opportunity to present a "wish list" of goals to get advice from the panel and other audience members.

Video Visionaries: The Technology Mavericks of Music Videos. Influential and pioneering talent from the music industry will reveal what you should know about new technology for music videos, including the impact of DVD and digital video. The best and worst products for video production and postproduction will also be evaluated.

Show Me the Money: How to Avoid Ripoffs and Get Paid What You're Worth. The relationship between record companies and production companies is often strained over budget issues. Record companies sometimes think they are being overcharged, while production companies think they aren't being paid enough or paid on time. This candid discussion will explore solutions to these problems and strategies for maximizing profit margins in a cost-conscious business.

Treat Me Right: How to Turn Video Treatments Into Heavy-Rotation Videos. Why do certain video treatments get accepted while others are rejected? This revealing panel will examine the

process of evaluating and choosing video treatments. There will also be a mock video treatment process, with directors and treatment writers being asked to submit their ideas for feedback from the panel and the audience. How to avoid video clichés and director typecasting will be addressed.

The Great Beyond: Alternative TV Networks for Visual Marketing. This informative panel will explore national TV network options outside of traditional music video channels. Network representatives will discuss opportunities for showcasing artists through music videos, concerts, and guest appearances. Practical solutions will be offered for the challenges of marketing hard-to-define or niche artists, as well as artists on independent labels.

For application forms or general conference and awards information, contact **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 **Cebele Rodriguez** at 646-654-4648 or crodriguez@billboard.com. For questions about the conference panels or celebrity appearances, contact **Carla Hay** at 646-654-4730 or chay@billboard.com.

THIS & THAT: VH1 has named **Steve Tao** senior VP of programming and production. He was senior VP of development and production at New Line Television since last September.

Cablevision's MetroChannels and retail chain the Wiz have teamed up for a new music series, *The Daily Beat*, which airs live 5 p.m. to 6 p.m. Monday through Friday on Time Warner Cable and Cablevision in New York. The program can also be seen on in-store monitors at Wiz locations.

Hosted by **Zeke** (a former air personality at modern rock station KROQ Los Angeles), *The Daily Beat* features an eclectic mix of music videos, concert footage, music news, interviews, and in-studio performances. For information on *The Daily Beat*, contact executive producer **Bob Lampel** at blampel@metro.tv or booker **Spencer Mindich** at samindich@metro.tv.

THE EYE



by Carla Hay



Continuous Programming
1235 W. Street, NE
Washington, D.C. 20018

- 1 Alicia Keys, Fallin
- 2 Usher, U Remind Me
- 3 D-12, Purple Pills
- 4 Jagged Edge, Where The Party At
- 5 Lil' Romeo, My Baby
- 6 Destiny's Child, Bootylicious
- 7 Isley Brothers, Contagious
- 8 St. Lunatics, Midwest Swing
- 9 Blu Cantrell, Hit Em Up Style
- 10 Mariah Carey, Loverboy
- 11 112, Peaches & Cream
- 12 Luther Vandross, Take You Out
- 13 Erick Sermon, Music
- 14 Faith Evans, Can't Believe
- 15 Three The... Let's Get It
- 16 Beanie Sigel, Beanie (Mack B****)
- 17 Redman, Let's Get Dirty
- 18 Sisqo, Can I Live
- 19 Ja Rule, I Cry
- 20 Babyface, There She Goes
- 21 Jahaem, Just In Case
- 22 Lil' Mo, Superwoman
- 23 Ray J, Wait A Minute
- 24 R. Kelly, Fiesta
- 25 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 26 Whitney Houston, How Will I Know
- 27 Snoop Dogg, Just A Baby Boy
- 28 Jimmy Cozier, She's All I Got
- 29 Project Pat, Don't Save Her
- 30 Lil Jon & Eastside Boyz, Bia Bia
- 31 Missy Elliott, Get Ur Freak On
- 32 Whitney Houston, Saving All My Love For You
- 33 Musiq, Girl Next Door
- 34 Pastor Troy, This Tha City
- 35 Musiq, Love
- 36 Sunshine Anderson, Heard It All Before
- 37 Dave Hollister, Take Care Of Home
- 38 Eve, Let Me Blow Ya Mind
- 39 Whitney Houston, Greatest Love Of All
- 40 Whitney Houston, My Love Is Your Love
- 41 Whitney Houston, If I Told You That
- 42 Jay-Z, I Just Wanna Love U
- 43 City High, What Would You Do
- 44 Craig David, Fill Me In
- 45 Xzibit, Front 2 Back
- 46 Aaliyah, We Need A Resolution
- 47 Bilal, Love It
- 48 Various Artists, You
- 49 Trick Daddy, I'm A Thug
- 50 'N Sync, Pop

NEW ONS

- Lil' Bow Wow, Ghetto Girls
- Violator, What It Is
- Ludacris, Area Codes
- Mystic, The Life
- Tank, Slowly
- Sisqo, Dance For Me
- Kurupt, It's Over
- Keke Wyatt, Used To Love
- Lil' O, Back Back



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Faith Hill, There You'll Be
- 2 Dolly Parton, Shine *
- 3 Lonestar, I'm Already There
- 4 Toby Keith, I'm Just Talkin' About Tonight *
- 5 Kenny Chesney, Don't Happen Twice
- 6 Brad Paisley, Two People Fell In Love
- 7 Chris Cagle, Laredo
- 8 Brooks & Dunn, Ain't Nothing 'Bout You
- 9 Alan Jackson, When Somebody Loves You
- 10 Gary Allan, Man Of Me *
- 11 Sara Evans, I Could Not Ask For More
- 12 Billy Gilman, She's My Girl
- 13 Lila McCann, Come A Little Closer
- 14 Montgomery Gentry, She Couldn't Change Me
- 15 Jamie O'Neal, When I Think About Angels
- 16 Keith Urban, Where The Blacktop Ends
- 17 Trick Pony, On A Night Like This
- 18 Nickel Creek, When You Come Back Down
- 19 Chely Wright, Never Love You Enough *
- 20 Cindy Thomson, What I Really Meant To Say
- 21 Elbert West, Diddle
- 22 Tammy Cochran, Angels In Waiting
- 23 Dixie Chicks, Cowboy Take Me Away
- 24 Trisha Yearwood, I Would've Loved You Anyway
- 25 Rodney Crowell, I Walk The Line
- 26 Charlie Robison, I Want You Bad
- 27 Toby Keith, How Do You Like Me Now
- 28 Darryl Worley, Second Wind
- 29 Sara Evans, Born To Fly
- 30 Jamie O'Neal, There Is No Arizona
- 31 Faith Hill, The Way You Love Me
- 32 Keith Urban, But For The Grace Of God
- 33 Billy Ray Cyrus, You Won't Be Lonely Now
- 34 Carolyn Dawn Johnson, Complicated
- 35 Travis Tritt, It's A Great Day To Be Alive
- 36 Alan Jackson, Wwww.Memory
- 37 Diamond Rio, One More Day
- 38 LeAnn Rimes, I Need You
- 39 Lee Ann Womack, I Hope You Dance
- 40 Jo Dee Messina, That's The Way
- 41 Jessica Andrews, Who I Am
- 42 Lee Ann Womack, Ashes By Now
- 43 The Soggy Bottom Boys, I Am A Man Of Constant Sorrow
- 44 Travis Tritt, Best Of Intentions
- 45 Faith Hill, If My Heart Had Wings
- 46 Jo Dee Messina, Burn
- 47 Terri Clark, No Fear
- 48 Dixie Chicks, Goodbye Earl
- 49 Billy Gilman, There's A Hero
- 50 Patty Loveless, The Last Thing On My Mind

NEW ONS

- Brooks & Dunn, Only In America
- Mark McGuinn, That's A Plan
- Marina McBride, When God Feels' Women Get The Blues



Continuous programming
1515 Broadway, NY, NY 10036

- 1 'N Sync, Pop
- 2 Lil' Mo, Superwoman
- 3 Weezer, Hash Pipe
- 4 City High, What Would You Do
- 5 Eve, Let Me Blow Ya Mind
- 6 Blu Cantrell, Hit Em Up Style
- 7 Linkin Park, Crawling
- 8 Alicia Keys, Fallin
- 9 Drowning Pool, Bodies
- 10 Sum 41, Fat Lip
- 11 Redman, Let's Get Dirty
- 12 U2, Elevation
- 13 Staind, It's Been Awhile
- 14 Nikka Costa, Like A Feather
- 15 Blink-182, The Rock Show
- 16 311, You Wouldn't Believe
- 17 Craig David, Fill Me In
- 18 112, Peaches & Cream
- 19 Ja Rule, I Cry
- 20 Erick Sermon, Music
- 21 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 22 Eve 6, Here's To The Night
- 23 Mariah Carey, Loverboy
- 24 Janet, Someone To Call My Lover
- 25 Usher, U Remind Me
- 26 Stone Temple Pilots, Days Of The Week
- 27 Jimmy Cozier, She's All I Got
- 28 Gorillaz, Clint Eastwood
- 29 Jagged Edge, Where The Party At
- 30 Dave Matthews Band, The Space Between
- 31 Destiny's Child, Bootylicious
- 32 Fuel, Bad Day
- 33 St. Lunatics, Midwest Swing
- 34 Sugar Ray, When It's Over
- 35 Ours, Sometimes
- 36 Alien Ant Farm, Smooth Criminal
- 37 Depeche Mode, Dream On
- 38 Aaliyah, We Need A Resolution
- 39 Train, Drops Of Jupiter
- 40 Mandy Moore, In My Pocket
- 41 Dave Navarro, Rexall
- 42 R. Kelly, Fiesta
- 43 Backstreet Boys, More Than That
- 44 Missy Elliott, One Minute Man
- 45 Aerosmith, Fly Away From Here
- 46 Sisqo Feat. Lovher, Can I Live
- 47 Missy Elliott, Get Ur Freak On
- 48 Cold, End Of The World
- 49 Babyface, There She Goes
- 50 Jessica Simpson, Irresistible

NEW ONS

- Gorillaz, Clint Eastwood
- Alien Ant Farm, Smooth Criminal
- Sisqo, Dance For Me
- Jennifer Lopez, I'm Real
- Violator, What It Is
- 3 Doors Down, Be Like That



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Incubus, Drive
- 2 Lifehouse, Hanging By A Moment
- 3 Train, Drops Of Jupiter
- 4 Uncle Kracker, Follow Me
- 5 Sugar Ray, When It's Over
- 6 Aerosmith Band, The Space Between
- 7 Dave Matthews, Fly Away From Here
- 8 Fuel, Bad Day
- 9 U2, Elevation
- 10 Janet, All For You
- 11 Janet, Someone To Call My Lover
- 12 Matchbox Twenty, Mad Season
- 13 Mariah Carey, Loverboy
- 14 Faith Hill, There You'll Be
- 15 Stevie Nicks, Every Day
- 16 Backstreet Boys, More Than That
- 17 Staind, It's Been Awhile
- 18 Sting, After The Rain Has Fallen
- 19 Bon Jovi, One Wild Night (Live)
- 20 R.E.M., Imitation Of Life
- 21 Destiny's Child, Bootylicious
- 22 Nicole Kidman & Evan McGregor, Elegant Love Medley
- 23 Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- 24 David Gray, Please Forgive Me
- 25 Depeche Mode, Dream On
- 26 Five For Fighting, Superman
- 27 Fatboy Slim, Weapon Of Choice
- 28 Everclear, Brown Eyed Girl
- 29 Billy Idol, White Wedding
- 30 Creed, Higher
- 31 India.Arie, Video
- 32 Jessica Simpson, Irresistible
- 33 Madonna, Don't Tell Me
- 34 Smashmouth, I'm A Believer
- 35 Moby, South Side
- 36 No Doubt, Simple Kind Of Life
- 37 U2, Beautiful Day
- 38 Fuel, Hemorrhage (In My Hands)
- 39 Dido, Thank You
- 40 Jennifer Lopez, Play
- 41 Babyface, There She Goes
- 42 Stone Temple Pilots, Interstate Love Song
- 43 Lenny Kravitz, Again
- 44 Alicia Keys, Fallin
- 45 3 Doors Down, Kryptonite
- 46 Sade, By Your Side
- 47 Craig David, Fill Me In
- 48 Aerosmith, Jaded
- 49 Skid Row, I Remember You
- 50 Extreme, More Than Words

NEW ONS

- The Black Crowes, Soul Singing
- Jennifer Lopez, I'm Real
- Duffy Bramhall II & Smokestack, Green Light Girl
- The Coors, All The Love In The World

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 7, 2001.



Continuous programming
200 Jericho Quadrangle
Jericho, NY 11753

- Missy Elliott, One Minute Man (NEW)
- Stone Temple Pilots, Days Of The Week (NEW)
- Janet, Someone To Call My Lover
- Jagged Edge, Where The Party At
- 311, You Wouldn't Believe
- D-12, Purple Hills
- 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, The Rock Show
- City High, What Would You Do?
- Sugar Ray, When It's Over
- Ja Rule, I Cry
- U2, Elevation
- Travis, Sing
- Weezer, Hash Pipe
- Eve 6, Here's To The Night



Continuous programming
404 Washington Ave.
Miami Beach, FL 33139

- Cristian, Azul
- Manu Chao, Me Gustas Tu
- Ricardo Montaner, Besame
- Alejandro Sanz, Una Noche
- Jennifer Lopez, Play
- Christina Aguilera, Falsas Esperanzas
- Jerry Rivera, Quiero
- Maria Bestar, Pensando En Ti
- Paulina Rubio, Yo No Soy Esa Mujer
- Estopa, Tu Calorro



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Cake, Short Skirt / Long Jacket
- Alien Ant Farm, Smooth Criminal
- Nine Inch Nails, Deep
- Violator, What It Is



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Gorillaz, 19/200 (NEW)
- Dave Navarro, Rexall (NEW)
- Jennifer Lopez, I'm Real (NEW)
- LFO, Every Other Time (NEW)
- Shug, Bang It Out (NEW)
- Stone Temple Pilots, Days Of The Week
- D-12, Purple Hills
- Sugar Jones, Days Like That
- Staind, It's Been Awhile
- Sum 41, Fat Lip
- Our Lady Peace, Life
- Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- Wave, California
- Weezer, Hash Pipe
- U2, Elevation
- Bran Van 3000, Astounded
- 'N Sync, Pop
- Blink-182, The Rock Show
- Backstreet Boys, More Than That
- Snow, Joke Thing



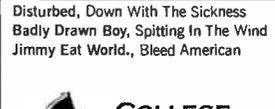
Continuous programming
Hawley Crescent
London NW18TT

- Depeche Mode, I Feel Loved
- Mariah Carey, Loverboy
- U2, Elevation
- Spooks, Karma Hotel
- Manu Chao, Me Gustas Tu
- Shaggy Featuring Rayvon, Angel
- Blink-182, The Rock Show
- Limp Bizkit, My Way
- Destiny's Child, Bootylicious
- Wheatus, A Little Respect
- OutKast, So Fresh, So Clean
- Incubus, Drive
- Daft Punk, Digital Love
- Faithless, We Come 1
- Brothers Keepers, Adriano
- Wyclef Jean, Perfect Gentleman
- Jennifer Lopez, Play
- Christina Aguilera, Lil' Kim, Mya & Pink, Lady Marmalade
- R.E.M., Imitation Of Life
- Eve, Who's That Girl?



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Tool, Schism
- Big Wreck, Inhale
- Ohgr, Cracker
- Tricky, Evolution Revolution Love
- Dave Matthews Band, The Space Between
- From Zero, Check Ya
- Marilyn Manson, The No Bodies
- Cold, End Of The World
- The Crystal Method, Name Of The Game
- Stereo MC's, Deep Down & Dirty
- Godhead, Elenor Rigby
- The Cult, Rise
- Dry Kill Logic, Nightmare
- Dave Navarro, Rexall



24 hours daily
3350 Peachtree Road, Suite 1550
Atlanta, GA 30326

- Blink-182, The Rock Show
- Dave Navarro, Rexall
- Erick Sermon, Music
- Etienne Decrey, Am I Wrong
- Faithless, We Come 1
- Jill Scott, The Way
- 'N Sync, Pop
- Ronan Keating, Lovin' Each Day
- Seven Mary Three, Wait
- Sisqo, Can I Live
- Sugar Ray, When It's Over
- The Proclaimers, There's A Touch
- Tricky, Evolution Revolution Love
- U2, Elevation
- Usher, U Remind Me



1/2 hour weekly
46 Gifford St
Brockton, MA 02401

- Endo, Suffer
- Static-X, This Is Not
- Dave Navarro, Rexall
- Tool, Schism
- Stabbing Westward, So Far Away
- Travis, Sing
- Radiohead, Pyramid Song
- Poe, Hey Pretty
- The Union Underground, Revolution Man
- Green Day, Waiting
- Stereomud, Pain

newsline...

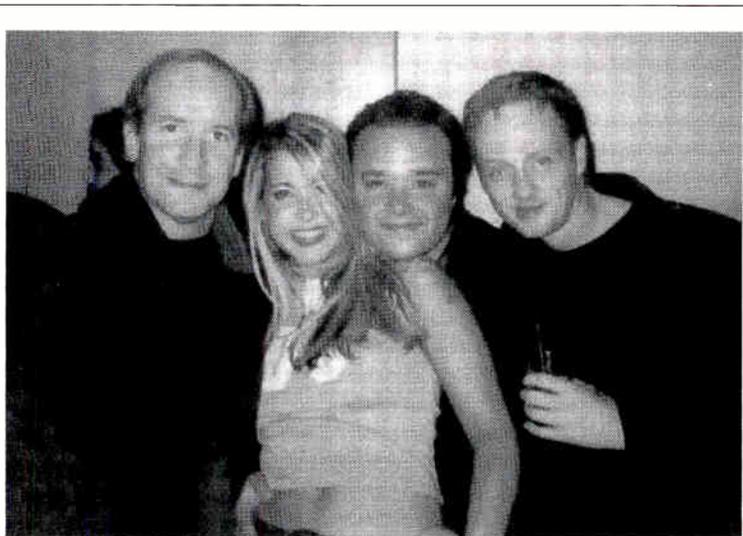
WEB PORTAL YAHOO! has agreed to acquire online music site Launch Media, in a cash deal valued at 92 cents per share (roughly \$12 million). Launch's operations will continue to be based in Santa Monica, Calif., and its co-founders, CEO David Goldberg and president Bob Roback, will remain with the company. In connection with the deal, Yahoo! is loaning Launch \$3 million in short-term financing. Launch is also trading its ownership stake in the Vans Warped tour for 394,000 shares of Launch common stock controlled by the event's other investors. Launch will continue to operate this year's tour, but it will only sell sponsorships for the 2002 and 2003 tours. In a separate announcement, Launch settled a copyright infringement suit with Universal Music Group (UMG) over its Internet radio service, LAUNCHcast, and entered into a licensing deal to feature UMG content on the service. The company also has a licensing deal with Warner Music. BMG, EMI, and Sony have suits outstanding related to the service. **BRIAN GARRITY**

NAPSTER announced a worldwide licensing agreement June 26 with the U.K.'s Assn. of Independent Music and Impala, the Brussels-based Independent Music Publishers and Labels Assn. (*Billboard Bulletin*, June 27). The move commits European indie repertoire from participating labels to Napster's planned subscription service, due to roll out in late July. The deal already includes more than 150 labels—including the Beggars Group, XL Recordings, V2 Music, PIAS, Roadrunner, and Mushroom—with many more expected to sign up. Combined, the two trade organizations represent more than 2,000 labels. Impala VP Patrick Zelnik says that the deal offers "a great way for us to promote and export to the public." **LARS BRANDLE**

SINGER/SONGWRITER KRISTYN OSBORN, a member of Lyric Street Records act Shedaisy, filed a complaint June 28 in U.S. District Court for the middle district of Tennessee, Nashville division, against karaoke manufacturer MMO Music Group. The suit alleges that MMO, which does business as Pocket Songs, infringed on Osborn's copyright for the Shedaisy song "I Will... But" by making the music and lyrics available on its products without a license. The suit seeks an injunction against MMO plus damages, with the ancillary goal of deterring other karaoke manufacturers who are using lyrics without proper licenses. Osborn's attorney, Linda Edell, says Osborn will donate any damage awards to an "appropriate cause" related to getting the word out about copyright infringement. **PHYLLIS STARK**

EMMIS COMMUNICATIONS reports a net loss for the fiscal first quarter ended May 31 of \$15.7 million (33 cents per share), compared with a net income of \$3.7 million (8 cents per share) in the same period last year. The company cited softer ad sales, especially in TV. Revenue in its radio division, which includes 23 U.S. stations, two radio networks, and three international stations, rose to \$65.4 million, from \$54.9 million. Overall, revenue was \$137.3 million, compared with \$100.5 million in the same quarter last year. **MATTHEW BENZ**

RUSS BACH retires Friday (29) following 2½ years as president of Walt Disney Records Worldwide (*Billboard Bulletin*, June 28). The 64-year-old industry veteran will continue as a consultant to Disney until February. The former president of EMI Music Distribution, Bach was hired in 1999 by Bob Cavallo, chairman of Buena Vista Music Group, of which Disney Records is part. No replacement has been named. **ERIK GRUENWEDEL**



Feelin' It. Edel Entertainment artist Kim Sozzi cozies up to the team behind her recent hit, "Feelin' Me," which reached No. 4 on the Hot Dance Music/Club Play chart. Pictured, from left, are co-songwriter Larry Dvoskin, Sozzi, remixer Hex Hector, and co-producer Frank Berman. Sozzi is the first artist signed to BAB Music, the Berman Brothers' imprint.

JIVE'S 'N SYNC: SHOULDERING THE BURDEN OF 'CELEBRITY'

(Continued from page 1)

out gigs, Timberlake releases his tension with a deep breath, eventually flashing a wide smile. "In the end, it's no big deal. We make music for the people. Right now, we're extraordinarily blessed; we're reaching a lot of people."

Still, it's undeniable: 'N Sync wants respect. After selling 14 million copies of 2000's *No Strings Attached* worldwide, according to Jive (not to mention setting a SoundScan record by selling 2.4 million copies in the U.S. during its first week of release), the act is ready for a pat on the back.

Enter *Celebrity*. More than *No Strings Attached* and the quintet's 1998's eponymous breakthrough, this project strives to be an accurate expression of their musical point of view, with Timberlake and 'N Sync colleague J.C. Chazez co-writing 10 of its 13 tracks. (Timberlake and Chazez are published by Tennman Tunes, Chazez Music, and Zomba Enterprises, ASCAP.) The two also participated in the album's production, collaborating with BT, Rodney Jerkins, Brian McKnight, and the Neptunes, among others.

"Our objective was not to be self-conscious and try to make another hit record," Chazez says. "Instead, we set out to make a record that was more reflective of what turns us on musically. We also wanted to prove that pop music comes in a lot of different flavors. It's not all bubble-gum."

That intention is most evident on "Pop," the single that previews *Celebrity*. Masterminded by Timberlake with co-writer Wade Robson and club veteran BT, the track is a crafty, anthemic blend of Cameo-style electro-funk beats, Euro-pop synths, heavy-metal guitars, and Timberlake's now-signature human beat-box riffs. Atop the instrumentation are pointed lyrics like "Dirty pop that you can't stop... Think you need to realize that what we're doing is not a trend," delivered with equal parts pride and indignation.

"We put everything that is not considered 'pop music' in that song," Timberlake says. "It's time to re-educate the new generation about what pop really is: a collection of sounds and genres. How you mix it all together is what makes pop music interesting—and popular."

The philosophy seeps through *Celebrity*, as it deftly combines spirited, funk-fortified jams that stick close to the formula of past hits like "Bye Bye Bye," with more adventurous experimentations in soul-spiked hip-hop ("Girlfriend," "See Right Through You") and the U.K.-bred 2-step club sound ("The Two of Us," "Up Against the Wall").

The act (which also features Joey Fatone, Chris Kirkpatrick, and Lance Bass) is at its best, though, on such sweet, harmony-laden ballads as "Selfish," "Something Like You" (with Stevie Wonder guesting on harmonica), and the haunting "Gone."

"["Gone"] is about as raw as it gets," Chazez notes. "It's just us and a beat-box, with just a tiny accent of acoustic guitar and violin. That song is a proud moment for us; it really shows how tight we are as a group."

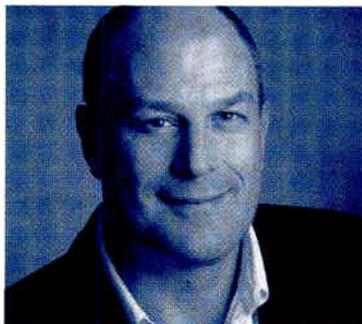
"Gone" is among the six *Celebrity* tunes included in the set for 'N Sync's current concert tour (booked by David Zedeck for Evolution in New

York), which was launched more than a month before the album's release.

"It's a new idea," notes Johnny Wright, president of WEG Entertainment, the Orlando, Fla., company that manages the act. "We're bringing a large portion of the album to the fans before it's available in stores."

It's unusual to play so many new songs in concert—but it seems to be working. Chazez says, "By the end of each one, the crowd is with us and singing along. That's a good sign."

Jive president Barry Weiss agrees. "The fact that audiences are responding so well so immediately to these new songs in this setting is incredible.



WEISS

It indicates to us that we've got an album of immeasurable creative and commercial depth."

'N Sync is scheduled to remain on the road through August, after which the members will take a break to explore outside projects. Timberlake is mulling over film offers, while Chazez is pursuing outside production projects and Kirkpatrick is launching a clothing line. Fatone and Bass will use that time to promote *On the Line*, a Miramax film in which they are both featured. The project was co-produced by Happy Place, Bass' production company, and the Jive soundtrack to *On the Line* will include two

LEWIS TO LEAVE CHRYSALIS

(Continued from page 6)

lishing company in January next year," Lewis says. "That's a strategy that I've been working on for a long time—opening offices around Europe. I'd love to be there for that."

Expanding on that strategy, Wright notes, "We have our Scandinavian companies; we've got [Global Chrysalis] in Germany, Austria, and Switzerland; we've got Chrysalis Music in France; we've got [ChrysalisClip Music] in Spain and Portugal which extends also to South America; we've got an operation in North America; and we are intending to plug the holes in that setup, which are effectively Italy and Benelux. That'll give us a comprehensive international operation, with the exception of Japan and Australia."

Hinting that the establishment of the global operation, coupled with Lewis' departure, may lead to a managerial restructure, Wright adds, "With the development of the European publishing company, it may not necessarily be a direct successor. There might be a slight re-jigging of the whole management structure within the music division, so we maybe aren't looking for someone who is a direct successor to Steve Lewis as such. But that depends on who we come up with and how

previously unavailable 'N Sync songs.

Still, Chazez insists that "nothing will seriously distract us from working this album harder and longer than any other we've ever made."

For now, the act is aggressively working "Pop," which went to radio May 14. The song was first heard on MTV, a longtime 'N Sync supporter, live via satellite from a tour rehearsal May 11. The song's elaborate video, directed by Wayne Isham, was also the subject of the May 28 edition of network's *Making the Video* program.

Jive and MTV (which is sponsoring the 'N Sync tour, along with Verizon, Nabisco, and SFX Entertainment) will continue collaborating on marketing *Celebrity* with a weekend package of programming, July 21-22, titled *The Road to Celebrity*. During the weekend, the act will play several songs at a tailgate party in the parking lot of a venue where they're scheduled to perform. The band is also slated to appear on MTV's *Total Request Live* July 24.

"This is the first phase of a marketing plan that will keep this project active well into the next year," notes Janet Kleinbaum, VP of artist marketing for Jive.

That's good news to Timberlake, who believes that the potential success of *Celebrity*, as well as the ongoing visibility of fellow pop acts, is laying an interesting foundation for the next generation of critical darlings.

"It's gonna suck for the next Nirvana or whatever 'cool' rock band that comes along in about 10 years from now," Timberlake says. "The next generation of critics are being raised on 'N Sync and Britney Spears and Backstreet Boys. Their measurement of quality is going to be different. It's going to be interesting to see the next Nirvana blasted for not having a big stage show."

it best suits us to move forward."

Lewis is a shareholder in Chrysalis' Echo Label, which he helped establish in 1993. He has agreed, however, to divest his stake as part of his severance deal. "I'd love to be here when [acts] Moloko and Feeder achieve international multi-platinum success, but I'm going to enjoy watching them getting that success from home."

Moloko manager Graham Peacock says, "Steve Lewis has been an invaluable source of knowledge and inspiration to the band, and we're all very sorry to see him go. But there is a very strong team within Echo, headed up by Jeremy Lascelles, and I feel very confident that we will still be able to produce the results that are required for the band and the record company."

Lewis also is a board member of the Assn. of Independent Music, which has persuaded him to remain as a director.

Of his future, Lewis says that he definitely will stay in the music industry. "I'm not qualified to do anything else," he jokes, "and I don't want to do anything else. But right now I just want to take a break and do some things for myself."

JAZZ LIVES THANKS TO VETERAN REISSUE PRODUCERS

(Continued from page 1)

major to their obscure jazz artists.”

In 1953, Keepnews and Grauer launched their own label, Riverside Records, kick-starting their stock by licensing tracks from defunct '20s jazz label Paramount Records. Although Riverside released its share of important reissues—including the multi-LP set *Riverside History of Classic Jazz*, compiled by Keepnews and Grauer in 1956—the label went on to gain renown for its new recordings of such modern jazz greats as Thelonious Monk, Bill Evans, Cannonball Adderley, and Wes Montgomery.

After Riverside went bankrupt in 1964, a year after Grauer's death, Keepnews ran the jazz label Milestone until 1972. At that point, he went to work as head of jazz A&R for Berkeley, Calif.-based Fantasy Records, which had acquired the Prestige catalog and which, under the direction of president Ralph Kaffel, had begun reissuing classic Prestige sessions in a series of two-LP sets, or “two-fers”—an industry first.

It was while Fantasy was in the process of acquiring the Riverside masters that the company approached Keepnews about running its jazz program, with new recordings and reissues. Keepnews says, “To be told eight years after I'd bombed out [with Riverside] that I really was a success and that my material had lasting value—that was important.”

Working on reissuing material that he had himself originally produced presented Keepnews with a unique situation. “I had this wonderful opportunity to second-guess myself,” he says with a chuckle. “I could say, ‘I don't know why I used take four—I should have used take three. I'm going to use take three now.’ Also, here were these partially wonderful, flawed performances, which now become legitimate subjects for reissue.”

In 1980, Keepnews left full-time work at Fantasy to freelance. That year, he produced *Chronicle*, a 10-LP set devoted to the complete Prestige recordings of Miles Davis—the first single-artist boxed set of its kind. During the next decade, he produced comprehensive boxed sets devoted to the Riverside recordings of Monk (for which he won 1988 Grammys for best historical album and best liner notes), Evans, and Montgomery.

Keepnews has continued freelance reissue production into the digital era: He has most recently been working with Monk's Columbia masters, helming a set of his solo piano recordings and a new three-CD Columbia/Legacy boxed set surveying the artist's latter-day work for the label (*Billboard*, May 26). Venturing an opinion that many in the jazz world would second, senior VP of Sony Legacy and senior VP of Columbia Jazz Jeff Jones says, “Orrin knows more about Thelonious Monk than anyone else.”

While Keepnews lauds the digital advances in sonic restoration that have helped jazz boxed sets proliferate, he says, “You do end up with a better-sounding product—I never want to lose sight of the fact that the techniques of recording and re-recording are important. But the music is what it's all about... As long as reissues are in the hands of people who have a proper appreciation of the music itself, we're OK.

I just dread having the technicians outlast us all.”

MAKING A MOSAIC

Longtime Blue Note pianist Horace Silver is just one veteran jazz artist who singles out Cuscuna as a reissue producer who does invaluable work, saying, “He has been instrumental in the jazz industry.”

Cuscuna had worked as a jazz broadcaster, a staffer at the left-of-center label ESP-Disk, and a journalist for *Downbeat* and other publications before arriving at Atlantic in 1972 as a staff producer. He remembers, “I started to go into the vaults

item about doing boxed sets.

“I had found a half-hour's worth of unissued Thelonious Monk material—some tunes and a bunch of very good alternates. It was the era of the LP; I needed 40 minutes to really do something, and I couldn't figure out [what to do]. ‘This stuff should really come out—how can I do it?’ Then I realized maybe, because Blue Note had put the stuff out in the LP era pretty scattered, maybe I should just begin again, take the whole thing, put it in chronological order, including the unissued stuff and the rarities, and make it a historical document, make a boxed set out of it.”



Making Jazz Records Is Fun. Saxophonist Jimmy Heath, left, and jazz producer Orrin Keepnews relax during an '80s session for Landmark Records.

when I didn't have any new recordings to deal with, just to fill in the time. I became fascinated with how much there was and even did a 14-LP boxed set, a complete Atlantic Ray Charles, that never came out. I was already thinking ‘complete’ and ‘boxed sets’—now I realize that.”

Cuscuna, long a collector of Blue Note Records' timeless sides, finally got to work with the label's catalog in 1975, thanks to an entree from executive Charlie Lourie. “They had already started a Blue Note reissue series—double-albums, sort of patterned after the Fantasy model,” Cuscuna explains. “I began continuing that series, but using as much unissued material as possible.”

Following his freelance producing for Blue Note—which resulted in widely admired two-fers by such relatively unsung artists as Herbie Nichols and Andrew Hill—Cuscuna worked with ABC's Impulse! vaults (now owned by Universal) and with Arista's Freedom line, for which he helmed both reissues and new productions of avant-garde jazzmen.

Asked what led to the founding of Mosaic Records, Cuscuna says, with a loud laugh, “Unemployment.” By the early '80s, work had dried up for him, and Lourie found himself out of a job when Warner Bros., then his employer, closed its jazz department. Blue Note was dormant, and the two men approached Capitol president Don Zimmerman with a proposal to reactivate the jazz imprint. He said a start-up would be at least two years away.

Yet, Cuscuna says, “It had dawned on me that one small part of our proposal, which was one of the more exotic parts of it, could maybe work as a thing unto itself. That was in the catalog exploitation setup of reactivating Blue Note—I had entered an

After calculating the costs involved in producing such a set, Cuscuna called Lourie: “I said, ‘If we did it [as a] limited edition, if we did it mail order so that we don't have discounts to retailers, don't have nonpayment by distributors, and don't have bashed-up returns, it could be something that could be a go.’”

In June 1983, Mosaic Records released its first three limited-edition boxed sets—of Monk's complete Blue Note recordings, the complete Pacific Jazz and Capitol sessions of the Gerry Mulligan Quartet, and all the Blue Note tracks by boogie-woogie pianists Albert Ammons and Meade Lux Lewis.

Mosaic, today based in Stamford, Conn., has released a total of 107 boxed collections, all but one of them a limited edition (and 59 of which are now out of print). They are among the most prized and honored reissues in jazz. In 1993, Mosaic's 18-CD set of the Nat “King” Cole Trio's complete Capitol recordings won a best historical album Grammy—an unprecedented feat for an album unavailable at retail. (The label continues to operate today despite Lourie's death on Dec. 31, 2000.)

After Blue Note was reactivated under Bruce Lundvall's aegis, Cuscuna began working for the label as a consultant whose duties included both recording new albums and reissuing vault material. Cuscuna also became involved with Columbia's Miles Davis catalog in the early '90s, when label executives Steve Berkowitz and Kevin Gore (the latter now with Universal) began to plot a major Davis reissue campaign.

Cuscuna helped formulate a series of boxed sets surveying Davis' 1955-1970 career at Columbia. (Mosaic has a deal to issue limited vinyl editions of the sets issued on CD by Legacy.) In

1999, he shared a best liner notes Grammy for his work on the boxed set covering Davis' 1965-68 quintet.

Cuscuna's forthcoming work includes projects for Mosaic (which plans a complete set of early jazz trumpeter Bix Beiderbecke's recordings), Blue Note (which will issue new Monk, Bud Powell, and Milt Jackson sets produced by Cuscuna in July and August), and Columbia (which will release a comprehensive Billie Holiday set co-produced by Cuscuna late this year).

Lundvall says of Cuscuna's work for the label, “He went into the Capitol vaults and finally found the lacquers for original Miles Davises and Thelonious Monks. He was able to get the best possible source material. They're not reissues—in a sense, they're new releases.”

Summarizing his production philosophy, Cuscuna sounds much like Keepnews. “Every case is its own case,” Cuscuna says. “Times have changed, and it's no longer acceptable—and I never was a fan of this, anyway—to clean stuff up as much as possible, to make it sound clean, if it means taking out highs and the ambience and the room sound. The best thing to do is to get as close to the original as possible. The less you do to it, the more of a hero you'll be.”

THE MUSICIAN'S VIEW

Bob Belden's first jazz work came as a saxophonist with such notables as Woody Herman, Donald Byrd, and Red Rodney. In 1980, as an avid collector of Blue Note recordings, Belden was introduced by a mutual friend to a kindred soul—Cuscuna.

“He invited me over to his pad and played me some outtakes from Blue Note sessions, and he showed me [Blue Note founder] Alfred Lion's handwritten notes,” Belden recounts. “His apartment was like a record collection. It was ridiculous... We sort of stayed in touch, vaguely, through the next couple of years.”

In 1989, Belden joined Blue Note as an artist, and through his acquaintance with Cuscuna, he began producing reissues. “At that time, they were just pumping CDs out right and left, and I was into the [rare] groove stuff—Grant Green and Lou Donaldson and those guys,” Belden says. “I sort of had my little spot.”

The Cuscuna connection also led to Belden's involvement in Columbia's series of Miles Davis boxes. He shared the 1999 liner notes Grammy for the Davis '60s quintet box.

In addition to co-producing the forthcoming *The Complete in a Silent Way Sessions* for Columbia/Legacy (*Billboard*, May 28), Belden has been instrumental in reissuing important single-album items from Davis' simultaneously influential and underrated '60s and '70s catalog—titles like *Big Fun*, *Live-Evil*, *On the Corner*, *Dark Magus*, and *Get Up With It*. These electric recordings are among the most powerful, as well as the most misunderstood and maligned, entries in Davis' discography.

Belden says he viewed this Davis material as “just as important as the acoustic stuff. The critical jazz establishment has never taken it seriously, and the people that are doing a lot of the reissues, especially now at BMG, come from that traditional jazz aes-

thetic. They have always accepted the fact that electric music is not jazz, or inferior, or it's not the real deal. They'll tolerate it, give lip service to it, but they really have no clue. I lived in the time, and all you had to do is understand Jimi Hendrix and James Brown and Sly & the Family Stone and Earth, Wind & Fire, and you hear the elements of everything we listen to today in contemporary jazz.”

Bob Perry, owner of jazz specialist retailer Blue Note Records in North Miami Beach, emphasizes that Belden's reissues of the electric Davis albums are being snapped up by some of his younger clientele. “A lot of older cats couldn't care less about *On the Corner* or *We Want Miles* and that stuff,” he says. “But there's a whole younger generation—jazz kids and hip-hop kids—that just got into this stuff and are going nuts for it. I think it's great. I'm glad to see the stuff coming out, and it's filling a void. Belden's doing a great job.”

Belden has completed a six-CD set of 1970 electric Davis recordings cut at the Cellar Door in Washington, D.C., for future release by Legacy. He is also working on upgrades of Columbia's Weather Report, Stanley Clarke, and Herbie Hancock catalogs, with a Hancock box planned.

Belden credits the abiding influence of Davis' music in his own work, which includes the lauded 2001 *noir* big-band suite *The Black Dahlia* on Blue Note. “I listen to that stuff, learn from it, and apply it to the music I make,” he says. “You hear Miles of the mid-'60s in *The Black Dahlia*, and you hear the '70s stuff in the stuff I do with [trumpeter Tim] Hagans.”

JAZZ WUNDERKIND

Executive Jeff Jones has nothing but praise for Phil Schaap: “He's a truly amazing and unique person in the world. He's remarkable, with how much he knows about the artistry and artists of jazz.”

Gary Walker, music director and *Morning Jazz* host at WBJO New York—where Schaap once worked as an announcer—says of him, “He's a guy that has a photographic memory and not just with jazz music. No stone is left unturned with him. His writing is just absolutely superb. When he's on one of these [reissue] projects, he's in search of the Holy Grail. Many times, he turns that up.”

If a list of Schaap's credits appears extremely long, it may be because his fascination with jazz started at a very early age. “There was a store in Jamaica, Queens [N.Y.], called Triborough Records,” Schaap recalls. “When the 78 format went out, they started selling them by weight, really cheap. I was only 6 and 7 years old when this happened.”

In his early teens, Schaap started attending meetings of Record Research Associates, a group of discophiles, including some members of Columbia Records' engineering staff, who gathered at the old CBS building at 51 W. 52nd St. in New York. His elders started teaching him about a technology that would prove invaluable for his later restoration work—that of vintage 78 rpm discs. Around the same time, the prodigious Schaap began engineering sound at New York-area concerts. At 18, as a stu-

(Continued on next page)

JAZZ LIVES

(Continued from preceding page)

dent at Columbia University, he started doing jazz broadcasts on WKCR, the college's station.

"Eventually," Schaap remembers, "in the mid-'70s, still in the LP era, someone [from a label] would say, 'Could you transfer that for us? We're going to do a Roy Eldridge boxed set, we need a good transfer of 'Wabash Stomp,' not this punk transfer.' That started, and eventually, Savoy Records became the first to put two and two together—'One-stop shopping: Here's the guy who has the material, can transfer to an optimized sound for any new configuration, and will write the notes.'"

From working on sets like *First Miles* for Savoy, Schaap moved to producing boxed sets devoted to big bands and Hoagy Carmichael for the Smithsonian Collection and multi-LP Lester Young and Teddy Wilson compilations for Time-Life Records.

During the CD era, his work has won him multiple awards from the National Academy of Recording Arts and Sciences. He has earned Grammy honors for best liner notes for a set of Charlie Parker's complete Verve recordings (1990), for notes and best historical album for the complete Billie Holiday recordings on Verve (1994), for notes and historical album for Columbia/Legacy's comprehensive Miles Davis/Gil Evans box (1997), and this year, for best historical album for Columbia/Legacy's collation of Louis Armstrong's Hot Five and Hot Seven recordings.

Schaap is well-known in the industry for his meticulous sound restorations, and he has a very particular viewpoint on what should and should not be done to vintage jazz recordings in digital transfers. "It's simple," he says. "Step one is to find the best sound source, preferably the original. Step two is to restore that supreme sound source. Now, sometimes they're so messed up that you have to do step two before step one—you have to clean everything or fix everything, and then you can find out."

"Step three, and this is a big one: You treat that sound source at the optimum of its own technology, [implementing, when necessary] a full-track mono head, a mono cartridge, the right needle size, the right kind of turntable gear, the right type of electronics for playback, tube gear, in particular. Then, the fourth step is whatever needs to be done to convert it to digital."

In preparing jazz for today's listeners, Schaap stresses, the process "shouldn't focus on noise reduction. It should focus on music representation... There's a push to get rid of [noise], but there's too much music going down the drain with it."

In addition to working on such reissue projects as remastered Duke Ellington releases for Legacy, Schaap teaches jazz history in the American studies department at Princeton and continues to broadcast on WKCR six days a week. In a statement that could apply to the other three reissue producers profiled in this story—and that jazz lovers the world over should be grateful for—he says, "I guess I'm guilty of being a workaholic."

Assistance in preparing this story was provided by Jill Pesselnick in Los Angeles.



Gloria and Emilio Estefan were presented the Sammy Cahn Lifetime Achievement Award. Celebrating the honor, from left, are Emilio Estefan, BMI president Frances Preston, Gloria Estefan, Jon Secada, and new Songwriters Hall of Fame president Linda Moran.



Award recipient Dolly Parton, right, shares a light moment with friend Emmylou Harris.



Johnny Mercer Award recipient Billy Joel, third from left, is flanked, from left, by songwriters Hall of Fame president Linda Moran, Marc Anthony, and Songwriters Hall of Fame chairman Hal David.



Ralph Peer, chairman/CEO of peermusic, received the Abe Olman Publisher Award. He stands with new Arista recording artist Blu Cantrell.

Newsmakers

Songwriters Honored At Hall Of Fame Fete

The National Academy of Popular Music/Songwriters Hall of Fame hosted its 32nd annual Hall of Fame Induction Awards June 14 at the Sheraton New York Hotel & Towers, drawing a field of talent that included com-

posers, lyricists, performers, and top music-industry executives. The organization is dedicated to recognizing the work and lives of composers and lyricists who create popular music around the world. (Photos: Chuck Pulin)



An all-star lineup gathered onstage for the finale of the evening's festivities.

From left are honoree songwriter Diane Warren, artist Jon Secada, honorees Gloria Estefan and Paul Williams, Arista recording artist Blu Cantrell, bandleader Paul Shaffer, Buddy Holly's wife Maria Elena Holly, and award recipient Iris Cantor. (Photo: Scott Gries/ImageDirect)



From left, Willie Nelson, Dolly Parton, and Paul Williams were honored for their songwriting achievements.



Iris Cantor received the Patron of the Arts Award.



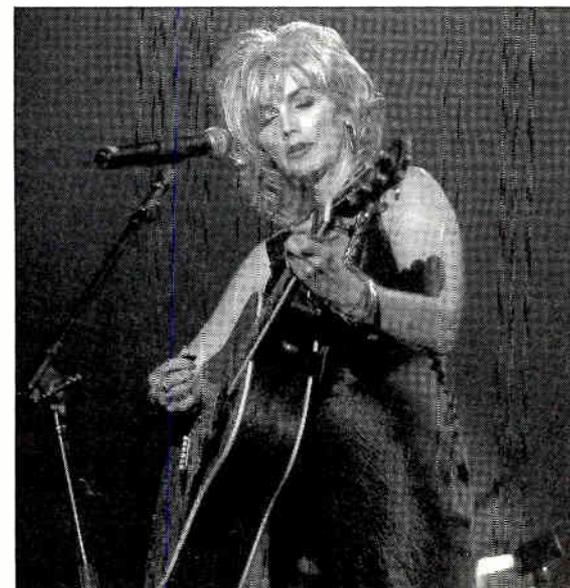
Honorees Willie Nelson, left, and Paul Williams, right, share a colorful moment with Judy Collins and Kermit the Frog—wearing his traditional green.



Pop/R&B songwriter Diane Warren was one of 11 individuals honored for their contributions to popular music.



Dionne Warwick was honored with the Songwriters Hall of Fame Hitmaker Award.



1999 *Billboard* Century Award winner Emmylou Harris performs at the awards ceremony.

JOHN LEE HOOKER GONE BUT NOT FORGOTTEN

(Continued from page 1)

That “personal style”—a propulsive, entrancing distillation of urban and country blues, known around the world simply as “the boogie”—is the cornerstone of Hooker’s artistic legacy, as well as one of the truly original creations of post-war blues.

Hooker, who was believed to be 83, died peacefully in his sleep in the early morning hours of June 21, at his home in Los Altos, Calif., in the San Francisco Bay area.

Hooker’s impact upon other blues, rock, and folk performers is immeasurable. Roy Rogers—guitarist in Hooker’s band during the ’80s and the producer of most of his albums from the late ’80s to his death—recalls a session at which the late blues guitar great Albert Collins came in to record a track.

“Albert was almost beside himself,” Rogers says. “He confided in me. He said, ‘Roy, here I am in the studio with John Lee Hooker. I remember ‘Boogie Chillen’ when I was a teenager. That was all over the jukebox. And here I am sittin’ with this man who made that record back when I was a teenager!’”

When Hooker died, other stars stepped forward with tributes. “I know I’ve lost a good friend, and the world has lost a great talent,” said his blues peer B.B. King. His close friend, fan, and collaborator Carlos Santana commented on feeling “enormous gratitude, respect, admiration, and love for his spirit.” And Steve Berlin of Los Lobos—the East L.A. band that backed Hooker in the studio during the ’80s and ’90s—said, “It was an honor to know him, to work with him.”

FROM THE DELTA TO DETROIT

Hooker’s birth date has been variously given as 1915, 1917, 1920, and 1923 (with 1917 the most commonly cited date). He was born in a farm community 10 miles south of Clarksdale, Miss. His father, sharecropper and lay preacher William Hooker, and his mother, Minnie, divorced when John Lee was still young. Minnie soon re-married, and Hooker’s stepfather, Will Moore, became his principal musical influence. It was Moore—a player with such Mississippi Delta legends as Charley Patton—who introduced his teenaged stepson to the insistent rhythm that became Hooker’s trademark boogie.

“My style is his style,” Hooker said of Moore in his ’98 *Billboard* interview. “He played in open tuning. ‘A’ was his main key.”

Hooker, who had little formal education, left Mississippi while still in his teens, moving to Memphis (where he performed on Beale Street) and Cincinnati before finally settling in Detroit in 1943. There, he supported himself with auto factory work while performing in the clubs in the Russell Street and Hastings Street nightlife districts.

Hooker’s first manager, Elmer Barbee, brought the guitarist’s demos—crudely cut in the back of Barbee’s Lafayette Street record store—to the attention of a Russian-born entrepreneur named Bernard Besman, who operated the small Sensation label.

In November 1948, Besman recorded a storming solo performance by Hooker that celebrated Hastings Street nightlife and the liberating thrill of boogie music. “Boogie Chillen” was a primal number, a hypnotic

drone fingerpicked in open-A tuning, abetted only by Hooker’s heavily miked, relentlessly tapping foot.

Seeing the potential of the track but sensing his own inability to distribute it properly, Besman leased the song to Modern Records, a nationally prominent R&B label run by Joe, Jules, and Saul Bihari. Hooker laughingly recalled to *Billboard* that when the sharply dressed Biharis came to see him perform in Detroit, “I thought they were policemen! I said, ‘Who are these guys? I ain’t did nothin’ wrong!’”

“Boogie Chillen” became a No. 1 smash that spent 18 weeks on the *Billboard* R&B chart in 1949. It was also an epochal modern blues recording. In his superb 1999 critical biography of Hooker, *Boogie Man*, Charles Shaar Murray writes that the song “definitely proved that there was something new under the sun . . . [It] harked back to the rural prehistory of the blues, a style so archaic that it seems to predate even the earliest blues recordings that can be found today. At the same time, it was contemporary and urban in a way that the [Lightnin’] Hopkins and [Muddy] Waters records weren’t. It seemed to crackle with electricity.”

ALIAS LITTLE PORK CHOPS

Hooker cut other powerful hits—“Hobo Blues,” “Crawlin’ King Snake,” “I’m in the Mood”—for Modern. Yet, although theoretically under exclusive contract with the label, he recorded for virtually any other indie label that would pay him.

“Modern wasn’t givin’ me anything,” Hooker explained later to *Billboard*. “Back in the old days, if you was a blues singer, you got burned.” And so Hooker burned them back, recording as Johnny Williams, Birmingham Sam, Texas Slim, Johnny Lee, Delta John, the Boogie Man, John Lee Booker, and Little Pork Chops, among other aliases. (Hooker may be the most prolific of all bluesmen: Amazon.com currently lists 173 different Hooker titles for sale.)

Hooker’s career stabilized in 1955 when he joined the Chicago independent Vee-Jay Records. There, often recording with a full band that included such players as Jimmy Reed (a star in his own right) and guitarist Eddie Taylor, Hooker developed the house-rocking sound that would influence a generation of white blues-rock performers. Songs from his Vee-Jay catalog became blues standards: “Boom Boom,” “Whiskey and Women,” “Dimples,” “House Rent Boogie,” “One Bourbon, One Scotch, One Beer.” (George Thorogood’s career was essentially founded on a popular 1978 melding of the latter two tunes.)

In 1962—during a period in which he recorded acoustic “folk blues” (for Riverside), as well as hard-edged electric blues (for Vee-Jay)—Hooker toured Europe for the first time. Appearing as part of promoter Horst Lippman’s American Folk Blues Festival in the company of T-Bone Walker, Willie Dixon, and others, Hooker was greeted as a musical demigod.

The stage was set for covers of his material by such young English blues practitioners as the Animals (who hit the U.K. and U.S. charts in 1964 with “Boom Boom”). Later, musicians at home paid homage: Detroit’s MC5

released a fierce live cover of Hooker’s “Motor City Is Burning,” while the Doors turned “Crawlin’ King Snake” into a staple of their shows.

In the late ’60s and early ’70s, Hooker’s recordings increasingly reflected a blues-rock symbiosis. In 1971, he scored a sizable crossover hit with *Hooker ‘n Heat*, a sprawling two-LP set on Liberty co-headlined by the L.A. blues-rock unit Canned Heat. *Endless Boogie* (ABC, 1971) guest-starred Steve Miller and the rhythm section of Derek & the Dominos, while *Never Get Out of These Blues Alive* (ABC, 1972) featured the first of several collaborations with Irish rock firebrand Van Morrison.

In the early ’70s, Hooker essentially abandoned recording to make his living as a touring performer. “I used to record all the time,” he told *Billboard* in 1998. “I figured, maybe that ain’t good.” Although he cut sessions for small labels sporadically over the years, he would only renew his stature as a hit-making recording artist as a septuagenarian.

A CAREER REBORN

In 1989, Hooker’s San Francisco-based booking agent (and manager for more than a decade) Mike Kappus decided to take advantage of a growing list of requests he had received over the years from a group of top-notch artists (including Santana, Thorogood, and Morrison) eager to enter the studio with Hook-

RAITT REMEMBERS JOHN LEE HOOKER

(Continued from page 1)

saw him in a whole new light the night they recorded their Grammy-winning version of his classic “I’m in the Mood” for 1989’s *The Healer*. “We turned the lights down low, we sat in two chairs facing each other,” Raitt recalls. “Up to that point, I had a flirtatious, kind of playful bantering going on [with him]. We’d just kid each other in that way that men and women do when they’re fond of each other with no particularly serious agenda [of] going anywhere with it. I gotta say that at the end of that long session—we did one very, very long [take] that we had to edit—I was so absolutely needing to lay down and be revived like I had the vapors.”

“I never realized until I actually played with him, with him staring at me through those glasses, [what an] incredibly powerful and erotic pull that song and him aiming his stuff at you [had],” Raitt continues. “At that point, I’d never really had fantasies about guys in that age group, and it completely changed all that. That was about as sexy a four or five minutes as I’ve experienced in my time on earth.”

When Hooker made his first impression on Raitt, the teenage music fan had never dreamed that she would one day be sitting in a room with the master blues singer/guitarist. “I was affected by John Lee with a record that really changed my life,” she recalls. “In 1964, I heard a blues record called *Blues at Newport ’63*. He was included along with Brownie McGhee, Sonny Terry, John Hammond, Dave Van Ronk, Rev. Gary Davis. I was 14.”

By the time Raitt met Hooker at a blues festival five years later, she was

er. The requests gave him the idea for an all-star album project, which was met with initial resistance by Hooker. Financing the record himself, Kappus put the bluesman into the studio with Roy Rogers and a number of high-profile stars, including Bonnie Raitt, who joined Hooker for a sizzling duet of “I’m in the Mood.”

“We all just knew we had it,” says Rogers of the Hooker/Raitt session. “The performance just had a depth, and John was so into the communication with Bonnie—they were just right across from each other. It was a very special moment.” (For Raitt’s own recollections, see story, page 1.)

Despite the glittering names attached to the project, Kappus couldn’t interest any labels in the album, titled *The Healer* (after a song by Santana). He recalls, “Everybody turned it down, thinking John Lee wouldn’t sell 10,000 records no matter who was on it.”

The small independent Chameleon Records ultimately picked up *The Healer*. The album became Hooker’s first major hit in 17 years: It spent 38 weeks on the *Billboard* Top Pop Albums chart, peaking at No. 62. (Kappus claims that it has sold more than 1.5 million copies worldwide). In 1990, Hooker received his first Grammy, when “I’m in the Mood” was selected as best traditional blues recording.

His career revitalized, Hooker soon began a fruitful relationship with Vir-

gin Records, which released a half-dozen albums (most of them filled with star cameos) between 1991-98 on its Charisma and Pointblank imprints.

In his later years, Hooker toured less frequently. Ensnared in his Bay Area home, he followed the fortunes of his favorite baseball team, the Los Angeles Dodgers, and bought his own club, John Lee Hooker’s Boom Boom Room, in San Francisco. An instantly recognizable blues icon, he appeared in TV commercials, and his music was featured in film soundtracks.

But Hooker never quit performing: He gave his last concert at the Luther Burbank Center for the Arts in Santa Rosa, Calif., just five days before his death. Producer Rogers says he had discussed recording a new album with Hooker only days before he passed away. “He went out doing what he loved to do,” Rogers says. “And, it’s just a testament, again, to John Lee Hooker, at 83 years of age, that he was still a force. Music was his life. It sustained him. His life, his music, they were interchangeable.”

Hooker, who was married four times, is survived by eight children (including daughter Zakiya and son John Lee Jr., both of whom recorded with their father); his nephew, musician Archie Hooker; 19 grandchildren; and countless great-grandchildren.

Additional reporting provided by Wes Orshoski in New York.



HOOKER & RAITT

a “complete blues hound. Starting around 16 or 17, I was just absolutely crazy for John Lee. It was a really fast, close friendship. He got a kick out of the fact that I played guitar like I did, being a woman.”

While Raitt’s guitar playing doesn’t resemble Hooker’s thumping, highly rhythmic style, the musician says she found inspiration in his artistry every time she put on one of his records.

“He never lost his absolutely raw, improvisational, brilliant spurts of the most bizarre licks,” Raitt says. “He would throw in the most inventive and soulful licks in the middle of always keeping that beat going, whether it was his foot or his fingers or his thumb keeping the thumping going that his characteristic boogie always had. If you want to really hear John Lee at his best on the guitar, listen to his introductions, because it’s like the best jazz players—totally improvisational and out. And you never know where they’re going to go.”

With a voice that Raitt calls “the

scariest and sexiest growl in the blues,” Hooker never ceased to amaze her when he would go from his “dangerous” vocals to “a minute later, throwing his head back with that impish, elfin smile and giggling like a little school kid, and [he’d] lean over and whisper something absolutely outrageous in your ear. To have the juxtaposition of the dark night of the soul and this leprechaun of joy—you know, he was just a great combination.”

Hooker’s lasting legacy with Raitt not only exists in his music, but also in the life lessons she received from him. “I’ll never forget, around the time we won the Grammy for ‘I’m in the Mood,’ [someone asked him] ‘What do you think of Bonnie Raitt?’ and he said, ‘Boy, she’s so deep into it, she’s never going to get out of the blues alive.’ And that just chilled me to the bone, because there have been times I have lived the blues in my heart and the lifestyle so deeply that I got into it almost way too much, and there is some dark stuff that will pull you [down], whether it’s addiction or picking the wrong men over and over again. I really learned from that line. I decided to stay in the blues—but get out of the blues alive. What I learned from John Lee is that you don’t have to be miserable to sing the blues well. You don’t have to sell your soul to the devil . . . John Lee wasn’t one of the guys who got ripped off, wasn’t one of the guys that dissipated or that, unfortunately, succumbed to the blues disease. He wasn’t bitter, he wasn’t unhappy, and he died in his sleep. So even though I miss him terribly, I’m really, really grateful that he lived the Life of Riley right up to the end.”

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 868 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top songs like 'LADY MARMALADE' and 'HIT 'EM UP STYLE (OOPS!)'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the chart for 20 or more weeks.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table listing songs alphabetically by title, including 'AIN'T NOTHING 'BOUT YOU', 'ALL FOR YOU', 'ANGEL', etc.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top sales songs like 'U REMIND ME' and 'I WANNA BE BAD'.

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

THE Billboard HOT 100

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN.

JULY 7, 2001



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
▶ No. 1/Greatest Gainer/Sales ▶						
1	21	30	4	U REMIND ME ★ E.CLEMENT, J.JAM, T.LEWIS (A.MCCLLOUD, E.CLEMENT)	USHER (D) ARISTA 13992 †	1
2	1	1	13	LADY MARMALADE ★ M.ELLIOTT, ROCKWILDER, R.FAIR (B.CREWE, K.NOLAN)	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK (T) INTERSCOPE 497066* †	1
3	2	2	22	HANGING BY A MOMENT R.ANIELLO (J.WADE)	LIFEHOUSE DREAMWORKS ALBUM CUT †	2
4	6	8	13	PEACHES & CREAM ★ M.WINANS, S.COMBS (M.WINANS, S.COMBS, M.KEITH, Q.PARKER, J.BOYD, C.SILLS, A.JONES)	112 (T) BAD BOY 79387*ARISTA †	4
5	9	12	11	LET ME BLOW YA MIND ★ DR. DRE, S.STORCH (E.JEFFERS, A.YOUNG, M.ELIZONDO, S.STORCH, S.JORDAN)	EVE FEATURING GWEN STEFANI (T) RUFF RYDERS 497562*INTERSCOPE †	5
6	5	5	17	DROPS OF JUPITER (TELL ME) B.O'BRIEN (TRAIN)	TRAIN (V) COLUMBIA ALBUM CUT †	5
7	4	3	20	RIDE WIT ME J.EPPERSON (NELLY, J.EPPERSON, W.DEBARGE, E.JORDAN, E.DEBARGE)	NELLY FEATURING CITY SPUD FO' REEL ALBUM CUT/UNIVERSAL †	3
8	7	9	16	GET UR FREAK ON ★ TIMBALAND (M.ELLIOTT, T.MOSLEY)	MISSY "MISDEMEANOR" ELLIOTT (T) THE GOLD MIND/EASTWEST 67190*EEG †	7
9	3	4	8	MY BABY ★ M.DIESEL (F.PERREN, A.MIZELL, B.GORDY, D.LUSSIER)	LIL' ROMEO (C) (D) (T) SOULJA/NO LIMIT 50202*PRIORITY †	3
10	8	6	15	FIESTA ★ POKE & TONE, PRECISION (R.KELLY, S.CARTER)	R. KELLY FEATURING JAY-Z (T) (X) JIVE 42904* †	6
11	13	13	15	SUPERWOMAN PT. II ★ B.M.COX, CLIVE DURO (C.LOVING, B.M.COX, G.NASH, K.IFFILL, J.JACKSON, E.SHAW)	LIL' MO FEATURING FABOLOUS (C) (D) (T) EASTWEST 67171*EEG †	11
▶ Greatest Gainer/Airplay ▶						
12	20	21	5	BOOTYLICIOUS B.KNOWLES, R.FUSARI, F.MOORE (B.KNOWLES, R.FUSARI, F.MOORE, S.NICKS)	DESTINY'S CHILD COLUMBIA ALBUM & SOUNDTRACK CUT †	12
13	10	11	7	THERE YOU'LL BE T.HORN, B.GALLIMORE (D.WARREN)	FAITH HILL (V) HOLLYWOOD SOUNDTRACK CUT/WARNER BROS. †	10
14	14	14	21	DRIVE S.LITT, INCUBUS (B.BOYD, M.EINZIGER, A.KATUNICH, C.KILMORE, J.PASSILLAS)	INCUBUS IMMORTAL ALBUM CUT/EPIC †	14
15	11	7	18	FOLLOW ME KID ROCK, M.BRADFORD (M.SHAFFER, M.BRADFORD)	UNCLE KRACKER TOP DOG/LAVA ALBUM CUT/ATLANTIC †	5
16	15	16	16	WHAT WOULD YOU DO? ★ W.JEAN, J.DUPLISSIS, R.TOBY, R.PARDLO (R.TOBY, R.PARDLO)	CITY HIGH (C) (D) BOOGA BASEMENT 497489*INTERSCOPE †	8
17	17	18	8	IRRESISTIBLE BAG, ARNTHOR (A.BAGGE, A.BIRGISSON, P.SHEYNE)	JESSICA SIMPSON COLUMBIA ALBUM CUT †	17
18	24	29	5	ALL OR NOTHING S.MAC (S.MAC, W.HECTOR)	O-TOWN (V) J ALBUM CUT †	18
19	28	41	5	FILL ME IN ★ M.HILL (C.DAVID, M.HILL)	CRAIG DAVID (C) (D) (T) (V) (X) WILDSTAR 88101*ATLANTIC †	19
20	16	15	26	THANK YOU ★ ROLLO, DIDO (D.ARMSTRONG, P.HERMAN)	DIDO (D) ARISTA 13922* †	3
21	12	10	17	ALL FOR YOU ★ J.JAM, T.LEWIS, J.JACKSON (J.JACKSON, J.HARRIS III, T.LEWIS, W.GARFIELD, D.ROMANI, M.MALAVASI)	JANET (C) (D) (T) VIRGIN 97522 †	1
22	22	22	13	IT'S BEEN AWHILE J.ABRAHAM (STAINED)	STAINED FLIP/ELEKTRA ALBUM CUT/EEG †	22
23	23	23	6	MUSIC ★ E.SERMON (E.SERMON, M.GAYE)	ERICK SERMON FEATURING MARVIN GAYE (T) NY LAF/DEF SQUAD 497578*INTERSCOPE †	23
24	18	17	19	I'M LIKE A BIRD G.EATON, B.WEST (N.FURTADO)	NELLY FURTADO DREAMWORKS ALBUM CUT †	9
25	19	19	6	POP J.TIMBERLAKE, BT, W.J.ROBSON (J.TIMBERLAKE, W.J.ROBSON)	'N SYNC JIVE ALBUM CUT †	19
26	26	34	6	WHEN IT'S OVER D.KAHNE (S. FRAZIER, R.SHEPPARD, M.MCGRATH, C.BULLOCK, D.KAHNE)	SUGAR RAY LAVA ALBUM CUT/ATLANTIC †	26
27	27	28	7	MORE THAN THAT FRANCIZ, LEPOINT, JERKINS (FRANCIZ, LEPOINT, A.ANDERS)	BACKSTREET BOYS JIVE ALBUM CUT †	27
28	29	36	6	WHERE THE PARTY AT ★ J.DUPRI, B.M.COX (B.CASEY, B.CASEY, J.DUPRI, B.M.COX, NELLY)	JAGGED EDGE WITH NELLY (T) SO SO DEF 79605* COLUMBIA †	28
29	38	76	3	SOMEONE TO CALL MY LOVER J.JAM, T.LEWIS, J.JACKSON, J.DUPRI, B.M.COX (J.JACKSON, J.HARRIS III, T.LEWIS, D.BUNNELL)	JANET VIRGIN ALBUM CUT †	29
30	30	42	7	WAIT A MINUTE ★ THE NEPTUNES (P.WILLIAMS, C.HUGO, K.JONES)	RAY J FEATURING LIL' KIM (T) (V) ATLANTIC 85066* †	30
31	96	96	9	THERE SHE GOES ★ THE NEPTUNES (P.WILLIAMS, C.HUGO, BABYFACE)	BABYFACE (D) (T) ARISTA 13988 †	31
32	32	45	6	I DO! ★ BAM (H.GUY, L.RODRIGUEZ)	TOYA (D) (T) (X) ARISTA 13972 †	32
33	25	24	10	I'M ALREADY THERE D.HUFF (R.MCDONALD, G.BAKER, F.MYERS)	LONESTAR BNA ALBUM CUT †	24
34	43	53	5	HERE'S TO THE NIGHT D.GILMORE (M.COLLINS, EVE 6)	EVE 6 RCA ALBUM CUT †	34
35	35	46	12	I COULD NOT ASK FOR MORE S.EVANS, P.WORLEY (D.WARREN)	SARA EVANS (V) RCA (NASHVILLE) ALBUM CUT †	35
36	50	63	5	I WANNA BE BAD ★ BRIAN & JOSH (W.FORD, KINS)	WILLA FORD (D) LAVA 85103*ATLANTIC †	36
37	37	49	14	SHE COULDN'T CHANGE ME ★ J.SCAIFE (C.KNIGHT, G.NICHOLSON)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA (NASHVILLE) 79540 †	37
38	73	85	4	SHE'S ALL I GOT ★ M.CITY (M.CITY)	JIMMY COZIER (C) (D) (T) J 51069 †	38
39	48	61	8	THE SPACE BETWEEN G.BALLARD (D.J.MATTHEWS, G.BALLARD)	DAVE MATTHEWS BAND (V) RCA ALBUM CUT †	39
40	34	33	44	I HOPE YOU DANCE ★ M.WRIGHT (M.D. SANDERS, T.SILLERS)	LEE ANN WOMACK (C) (D) (V) MCA NASHVILLE 172185*UNIVERSAL †	14
41	33	26	15	GROWN MEN DON'T CRY B.GALLIMORE, J.STROUD, T.MCGRAW (S.SESKIN, T.DOUGLAS)	TIM MCGRAW CURB ALBUM CUT †	25
42	31	25	18	AIN'T NOTHING 'BOUT YOU K.BROOKS, R.DUNN, M.WRIGHT (T.SHAPIRO, R.RUTHERFORD)	BROOKS & DUNN (V) ARISTA NASHVILLE ALBUM CUT †	25
43	42	39	38	IF YOU'RE GONE M.SERLETIC (R.THOMAS)	MATCHBOX TWENTY LAVA ALBUM CUT/ATLANTIC †	5
44	53	59	10	HIT 'EM UP STYLE (OOPS!) ★ D.AUSTIN (D.AUSTIN)	BLU CANTRELL (D) (T) REDZONE 13974*ARISTA †	44
45	91	97	3	PURPLE HILLS ★ EMINEM (V.CARLISLE, D.HOLTON, R.JOHNSON, M.MATHERS, O.MOORE, O.PORTER, J.BASS)	D12 (D) (T) SHADY 497533*INTERSCOPE †	45
46	39	35	32	SOUTH SIDE ★ MOBY (MOBY)	MOBY FEATURING GWEN STEFANI (D) (T) (X) V2 27665 †	14
47	41	32	22	MISSING YOU ★ TIM & BOB (T.KELLEY, B.ROBINSON, J.THOMAS, J.P.THOMPSON)	CASE (D) (T) DEF SOUL 572839*DJMGM †	4
48	40	37	18	DON'T HAPPEN TWICE B.CANNON, N.WILSON, K.CHESENEY (C.LANCE, T.MCHUGH)	KENNY CHESNEY (V) BNA ALBUM CUT †	26
49	46	38	28	ANGEL ★ S.PIZONIA (A.ERTEGUN, E.CURTIS, C.TAYLOR, S.MILLER)	SHAGGY FEATURING RAYVON (T) (V) (X) MCA 155811* †	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
50	51	50	21	LOVE A.HARRIS, C.HAGGINS (T.JOHNSON, A.HARRIS, C.HAGGINS)	MUSIQ SOULCHILD DEF SOUL ALBUM CUT/DJMG †	24
51	60	62	5	WHEN I THINK ABOUT ANGELS K.STEGALL (J.O'NEAL, R.DEAN, S.TILLIS)	JAMIE O'NEAL (V) MERCURY (NASHVILLE) ALBUM CUT †	51
52	52	52	13	IF YOU CAN DO ANYTHING ELSE T.BROWN, G.STRAT (B.LIVSEY, D.SCHLITZ)	GEORGE STRAIT (V) MCA NASHVILLE ALBUM CUT †	52
53	45	31	14	PLAY BAG, ARNTHOR (R.BAGGE, R.BIRGISSON, C.MILIAN, C.ROONEY)	JENNIFER LOPEZ EPIC ALBUM CUT †	18
54	56	56	11	WHEN SOMEBODY LOVES YOU K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE ALBUM CUT †	54
55	55	69	3	FLAVOR OF THE WEAK B.ROCK (S.JONES)	AMERICAN HI-FI ISLAND ALBUM CUT/DJMG †	55
56	62	73	7	AUSTIN ★ B.BRADDOCK (D.KENT, K.MANNA)	BLAKE SHELTON (C) (D) (V) GIANT (NASHVILLE) 16767*WRN †	56
57	49	44	18	HEARD IT ALL BEFORE ★ M.CITY (M.CITY, R.SHERRETT, C.DAWLEY, S.ANDERSON)	SUNSHINE ANDERSON (T) (V) SOULIFE 95524*ATLANTIC †	18
58	47	40	10	I CRY ★ LIL' ROB, J.GOTTI (J.ATKINS, R.MAYS, J.LORENZO, C.LOVING, K.GAMBLE, L.HUFF)	JARULE FEATURING LIL' MO (T) MURDER INC./DEF JAM 572856*DJMGM †	40
59	75	79	3	LOVERBOY M.CAREY, C.KENT (M.CAREY, L.BLACKMON, T.JENKINS)	MARIAH CAREY FEATURING CAMEO VIRGIN SOUNDTRACK CUT †	59
60	57	57	11	TWO PEOPLE FELL IN LOVE F.ROGERS (B.PAISLEY, K.LOVELACE, T.OWENS)	BRAD PAISLEY (V) ARISTA NASHVILLE ALBUM CUT †	57
61	36	20	17	SURVIVOR ★ DENT, B.KNOWLES (A.DENT, B.KNOWLES, M.KNOWLES)	DESTINY'S CHILD (D) (T) (V) (X) COLUMBIA 79566* †	2
62	59	60	6	WE NEED A RESOLUTION ★ TIMBALAND (T.MOSLEY, S.GARRETT)	AALIYAH FEATURING TIMBALAND (T) BLACKGROUND 38781* †	59
63	61	55	19	IT'S A GREAT DAY TO BE ALIVE B.J.WALKER, JR., T. TRITT (D.SCOTT)	TRAVIS TRITT (V) COLUMBIA (NASHVILLE) ALBUM CUT †	33
64	54	43	19	NEVER HAD A DREAM COME TRUE ★ C.DENNIS, O.PAUL, S.LIPSON (C.DENNIS, S.ELLIS)	S CLUB 7 (D) A&M 587074*INTERSCOPE †	10
65	65	70	4	I'M JUST TALKIN' ABOUT TONIGHT J.STROUD, T.KEITH (T.KEITH, S.EMERICK)	TOBY KEITH DREAMWORKS (NASHVILLE) ALBUM CUT †	65
▶ Hot Shot Debut ▶						
66	NEW	1	1	I'M REAL T.OLIVER, C.ROONEY, L.E.S. (J.LOPEZ, T.OLIVER, C.ROONEY, L.E.S.)	JENNIFER LOPEZ EPIC ALBUM CUT †	66
67	67	74	4	WHERE THE BLACKTOP ENDS M.ROLLINGS, K.URBAN (S.WARNER, A.SHAMBLIN)	KEITH URBAN (V) CAPITOL (NASHVILLE) ALBUM CUT †	67
68	64	66	10	CAN'T BELIEVE ★ S.COMBS, M.WINANS (S.COMBS, M.WINANS, A.YOUNG, C.TAYLOR, M.JONES, J.BAXTER, A.CRUZ, J.KNIGHT, M.JAMISON)	FAITH EVANS FEATURING CARL THOMAS (T) BAD BOY 79310*ARISTA †	64
69	69	77	4	DOWNTIME B.GALLIMORE, T.MCGRAW (P.COLEMAN, C.D.JOHNSON)	JO DEE MESSINA CURB ALBUM CUT †	69
70	63	58	14	I LIKE THEM GIRLS ★ THE UNDERDOGS (D.THOMAS, H.MASON, JR., J. VALENTINE, P.WHITE)	TYRESE (T) RCA 60418* †	48
71	87	98	4	FALLIN' ★ A.KEYS (A.KEYS)	ALICIA KEYS (T) J21041* †	71
72	72	64	9	BABY, COME OVER (THIS IS OUR NIGHT) BAG, ARNTHOR (D.ESPINOZA, D.ERIKSON, R.FAY (A.BAGGE, A.BIRGISSON, S.MUMBA, R.BELL, R.BELL, G.BROWN, J.MUHAMMAD, C.SMITH, J.TAYLOR, E.TODD, D.THOMAS)	SAMANTHA MUMBA MCA NASHVILLE ALBUM CUT/ATLANTIC †	49
73	71	75	18	TAKE IT TO DA HOUSE ★ RIGHTeous FUNKA BOOGIE (FUNK BOOGIE, MONEY MARK, J.V., TRINA, CO, TRICK DADDY, C.BOBBITT, F.WESLEY, J.BROWN, C.WAYNE)	TRICK DADDY FEATURING THE SNS EXPRESS (T) SLIP-N-SLIDE 85963*ATLANTIC †	50
74	74	89	6	WHAT I REALLY MEANT TO SAY ★ P.WORLEY, T.L.JAMES (C.THOMSON, C.WATERS, T.L.JAMES)	CYNDI THOMSON (D) (V) CAPITOL (NASHVILLE) 58987 †	74
75	58	51	9	THIS IS ME ★ D.FRANK (S.KIPNER, D.FRANK, P.SHEYNE)	DREAM (D) (V) BAD BOY 79338*ARISTA †	39
76	76	81	3	SCHISM TOOL, D.BOTTRILL (D.CAREY, J.CHANCELLOR, M.J.KEENAN, A.JONES)	TOOL TOOL DISSECTIONAL ALBUM CUT/VOLCANO †	76
77	66	54	19	SO FRESH, SO CLEAN ★ ORGANIZED NOIZE (ORGANIZED NOIZE, A.BENJAMIN, A.PATTON)	OUTKAST (T) LAFACE 24537*ARISTA †	30
78	85	—	2	WHAT IT IS ★ THE NEPTUNES (T.SMITH, P.WILLIAMS, C.HUGO)	VIOLATOR FEATURING BUSTA RHYMES (T) VIOLATOR 79600*LOUDD/COLUMBIA †	78
79	79	—	2	WHILE YOU LOVED ME M.BRIGHT, M.WILLIAMS (M.DODSON, K.WILLIAMS, D.WELLS)	RASCAL FLATTS LYRIC STREET ALBUM CUT †	79
80	82	—	2	JUST IN CASE KAYGEE (K.GIST, E.BERKELEY, RL)	JAHEIM DIVINE MILL ALBUM & SOUNDTRACK CUT/WARNER BROS. †	80
81	68	65	10	MAD SEASON M.SERLETIC (R.THOMAS)	MATCHBOX TWENTY LAVA ALBUM CUT/ATLANTIC †	48
82	70	72	14	LA BOMBA ★ R.SAAVEDRA (F.ZAMBRANA MARCHETTI)	AZUL AZUL (D) (X) SONY DISCOS 84464 †	70
83	NEW	1	1	LAREDO R.WRIGHT, C.CAGLE (C.CAGLE)	CHRIS CAGLE VIRGIN (NASHVILLE) ALBUM CUT/CAPITOL (NASHVILLE) †	83
84	NEW	1	1	THE WAY A.HARRIS, V.DAVIS (J.SCOTT, A.HARRIS)	JILL SCOTT HIDDEN BEACH ALBUM CUT/EPIC †	84
85	84	68	12	UNTIL THE END OF TIME J.JACKSON (T.SHAKUR, J.JACKSON, R.PAGE, S.GEORGE, J.LANG)	2PAC AMARU/DEATH ROW ALBUM CUT/INTERSCOPE †	52
86	78	71	14	RIGHT WHERE I NEED TO BE T.BROWN, M.WRIGHT (C.BEATHARD, K.MARVEL)	GARY ALLAN (V) MCA NASHVILLE ALBUM CUT †	42
87	81	84	6	PLAYAS GON' PLAY ★ S.HALL (S.K.HALL, N.BUTLER)	3LW (T) NINE LIVES 79595*EPIC †	81
88	80	80	7	LET'S GET IT ★ YOGI, THE HITMEN (T.COLEMAN, J.GRAHAM, S.COMBS, R.ROSS, A.GREEN)	THREE THE... G. DEP, P. DIDDY & BLACK ROB (T) BAD BOY 79383*ARISTA †	80
89	88	86	10	ANGEL ★ M.TAYLOR, B.RAWLING (L.RICHIE, P.BARRY, M.TAYLOR)	LIONEL RICHIE (T) ISLAND 572831*DJMGM †	70
90	77	78	17	MAYBE I DESERVE D.BABBS (D.BABBS)	TANK BLACKGROUND ALBUM CUT †	38
91	86	83	19	OOCHEE WALLY ★ EZ.ELPEE (L.PORTER, J.JONES, E.GRAY, M.EPPS)	QB FINEST FEATURING NAS AND BRAVEHEARTS (T) (X) ILL WILL 79586* COLUMBIA †	26
92	89	87	16	LAY LOW ★ DR. DRE, M.ELIZONDO (A.YOUNG, M.ELIZONDO, C.BROADUS, MASTER P, N.HALE, D.MEANS, K.SPILLMAN, T.DAVIS)	SNOOP DOGG FEAT. MASTER P, NATE DOGG, BUTCH CASSIDY & THA EASTSIDAZ (D) (T) NO LIMIT 50174*PRIORITY †	50
93	92	92	9	DREAM ON ★ M.BELL (M.L.GORE)	DEPECHE MODE (T) (X) MUTE 44982*REPRISE †	85
94	93	91	15	VIDEO I.ARIE, C.BROADY (I.ARIE, S.SANDERS, C.BROADY, R.HARRIS)	INDIA ARIE MOTOWN ALBUM CUT/UNIVERSAL †	47
95	97	94	18	YELLOW K.NELSON, COLDPLAY (C.MARTIN, G.BERRYMAN, J.BUCKLAND, W.CHAMPION)	COLDPLAY (V) CAPITOL ALBUM CUT †	48
96	90	82	17	IF I FALL YOU'RE GOING DOWN WITH ME B.CHANCEY, P.WORLEY (M.BERG, A.ROBOFF)	DIXIE CHICKS MONUMENT ALBUM CUT †	38
97	83	67	10	WHAT IT FEELS LIKE FOR A GIRL ★ MADONNA, G.SIGSWORTH, M.STENT (MADONNA, G.SIGSWORTH)	MADONNA (D) (T) (X) MAVERICK 42372*WARNER BROS. †	23
98	99	—	2	MIDWEST SWING ★ J.EPPERSON (J.FROST, J.EPPERSON)	ST. LUNATICS (T) FO' REEL 158815*UNIVERSAL †	98
99	94	90	11	MY WAY T.OLATE, LIMP BIZKIT, J.ABRAHAM, S.WEILAND (F.DURST, W.BORLAND, S.RIVERS, J.LOTTO, E.BARRIER, W.GRIFFIN)	LIMP BIZKIT FLIP ALBUM CUT/INTERSCOPE †	75
100	95	88	20	LOOK AT US ★ C.MARCHINO (C.MARCHINO, R.PARISI)	SARINA PARIS (C) (D) (T) (X) PLAYLAND 38721*PRIORITY †	59

○ Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. † Videoclip availability. ★ Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ★ Retail Launch: Indicates first full week

BUFFALO SPRINGFIELD BOXED BY RHINO

(Continued from page 11)

"I can hear how some of the songs got worked and why we chose one song over another," Furay adds. "Steven and Neil were very prolific. Songs were coming together so fast and furious that maybe one song fell together quicker than another song. I remember Steve coming to me and playing me a song, saying, 'Here, what do you think of this?' And, boy, I was like, 'Wow, man, that's good. We ought to record that.' But two days later, he would come to me and say, 'Here's another one, what do you think?' It would be just one right after the other. Neil was the same way."

In their brief time together, the members of Buffalo Springfield were not only heartthrobs (clippings from the teen magazines of the day are included in the boxed set's booklet) but trailblazing genre-benders.

"The vision and the level of creativity that they had, given the fact that these were really young guys, is just mind-blowing," James Austin, Rhino senior director of A&R for special projects, says. "When was the first time you ever heard banjo on rock'n'roll radio? It was the extended version of 'Bluebird.' That's pretty ballsy. I mean, we're talking about the late '60s. There was a stigma about country music and all that twang. But when you heard Buffalo Springfield employing all those country-twangy elements and the harmonies of that music—but not trying to be country music—it was like, 'Wow! This doesn't sound like anything before.'"

Austin says that everything about *Box Set*—the look, the sound, everything—has been "Neil Young's vision." Final approval for everything down to the text on the label's stickering has gone through the office of Young's manager, Elliott Roberts. After years of anticipation, Young delivered the collection to the label about three months ago.

Inside the set's booklet is a collage of authentic newspaper clippings. "The audience left their seats to mass at the edge of the stage during the long last song ['Bluebird'], applauding and cheering emotionally," reads a review of the band's final concert—a gig at the Long Beach Arena in California.

Over the past 30 years, a mystique has built up around Buffalo Springfield—partly because the band was so innovative when its members were so young (in their early- to mid-20s), partly because the band proved to be a launching pad (it included future members of Crosby, Stills, Nash & Young; Poco; and Loggins & Messina), and partly because it was able to so encapsulate the mood of Vietnam War-era America in the two minutes and 37 seconds of "For What It's Worth," a song that has remained a classic-rock radio evergreen.

"It's weird," Furay says. "People are still coming up to me and telling me, 'You did this.' And I think that's partly because nobody really had a chance to see or hear us. We never really toured extensively."

Stills and Furay attribute the

band's breakup to youth—and the arrogance, insensitivity, and foolishness it brings. Buffalo Springfield fell apart just as it was beginning to capture its live energy, Stills says. "We used to rock like the Rolling Stones. And nothing that we ever cut got that power. I mean, we scared the hell out of them at the Hollywood Bowl. We rocked... we just never got it on record. And we were busting up just as we were learning how to get things to sound right."

Unfortunately, *Box Set* doesn't give fans any sense of that "power." Although full of demos and alternate versions of songs, the set lacks any live material. Instead, the collection—which starts off strong, with 11 previously unreleased demos—includes both stereo and mono versions of many of the tracks from the band's first two albums, which both appear together, in their original song sequence, on the fourth disc.

The 1999-2000 Crosby, Stills, Nash & Young reunion came as a result of Stills and Young collaborating on *Box Set*, but it's unclear whether Buffalo Springfield will have such a revival. "It's up to Neil," Furay says. On his last studio album, Young included the sweetly nostalgic, almost apologetic "Buffalo Springfield Again," which remembers their time together and seems to hint at a reunion.

Nevertheless, Rhino will move forward, focusing its marketing efforts of *Box Set* on the print media, buying ad space and seeking coverage in high-profile rock publications. The label will also

service the set to classic rock, triple-A, and public radio formats, offering giveaways with each.

Rhino has also signed a deal with Liquid Audio, through which free digital downloads of about a half-dozen songs—including "For What It's Worth," alternate versions of "Mr. Soul" and "On the Way Home," and demo versions of "Out of My Head" and "Old Laughing Lady"—will be offered at various retail sites, including amazon.com, barnesandnoble.com, bestbuy.com, and towerrecords.com. The downloads will expire after 30 days and cannot be downloaded to portable MP3 players.

At retail, Rhino can expect to see an immediate reaction from at least a percentage of Young's core faithful, says Len Cosimano, VP of

merchandising for multimedia at the 350-store Borders Books & Music chain. "There's always a lot of interest in anything by Neil Young. It's hard to get people excited about boxed sets, because of the cost involved. But because people have been waiting for a Neil Young boxed set forever, this box may tide folks over."

Reunion or no reunion, there couldn't be a finer way to go out than *Box Set*, Furay says. On the demos especially, the band is "wearing it on our sleeves. Steven and I were singing together, in harmony, in duet. We didn't have the digital stuff to make sure that that was on pitch. We actually sang on pitch, we sang in key. It's on the sleeve: What you hear is what you get, and that's who we were."



by Silvio Pietroluongo

MINDFUL MOVE: Usher leaps 21-1 on The Billboard Hot 100 with "U Remind Me" (Arista), ending the five-week reign of "Lady Marmalade" by Christina Aguilera, Lil' Kim, Mya, and Pink (Interscope). First-week sales of 98,000 units are the impetus for this move, as well as the 66-1 jump "Remind" takes on the Hot 100 Singles Sales chart, where it debuted last week due to street-date violations.

At the midway point of 2001, "Remind" is the second single of the year to exceed 90,000 units scanned in one week, following Janet Jackson's "All for You" (Virgin), which did it for two weeks in April. This is a sharp decline from 2000, as midway through last year there were six titles that had sold at least 90,000 units in a week. And while that sales mark has so far been reached for three weeks (this year once by "Remind" and twice by "All"), the six titles that beat that mark in 2000 accounted for 15 weeks at 90,000-plus.

"Remind" should securely hold the Hot 100's top spot for two more weeks and then, possibly, make way for Destiny's Child's "Bootylicious" (Columbia), which will hit retail July 10 (one week later than originally scheduled) and impact on the July 28 issue. Meanwhile, "Bootylicious" continues its bump and grind on the Hot 100, moving 20-12 and earning the Greatest Gainer/Airplay award for the second time in three weeks. "Bootylicious" gains 12.5 million listeners and climbs 16-9 on the Hot 100 Airplay chart. The second-largest airplay gainer, with an 11.5 million jump, is "Let Me Blow Ya Mind" by Eve Featuring Gwen Stefani (Interscope). "Mind" moves 9-5 on the Hot 100, and, along with Usher's big move with "Remind" and 112's 6-4 jump with "Peaches & Cream" (Bad Boy/Arista), they essentially push back Train's "Drops of Jupiter (Tell Me)" (Columbia) from 5-6, even though it is still gaining in audience and retains its bullet.

FACE TIME: Babyface makes the biggest move on the Hot 100, sprinting 65 spots to No. 31 with "There She Goes" (Arista). "Goes" scans 37,500 units in its initial week at retail and debuts at No. 3 on the Hot 100 Singles Sales chart. "Goes" is the second-largest mover on the Hot 100 this year, trailing only Olivia's "Bizouance" (J), which jumped 68 places to No. 18 in April.

Arista is doing its part in reviving the retail single, as it now has three songs within the top five of the sales chart. Along with "Goes" and Usher's "Remind," "I Do!" by Toya at No. 5 rounds out the trio. This is the 47th time in the history of the SoundScan-based sales chart that a label has had at least three of the top-five-selling singles in the country. Of the 47 instances, Arista has done it 37 times, including a record four out of the top five titles in the Nov. 6, 1999, issue. The only other label to place four out of the top five was Columbia in the March 21, 1998, issue.

WHO'S WITH WHOM? Mariah Carey and Jennifer Lopez both appear on the Hot 100 chart and Hot R&B/Hip-Hop Singles & Tracks chart with their respective songs, "Loverboy" (Virgin) and "I'm Real" (Epic). While Cameo is the featured artist for "Loverboy" on the Hot 100 (No. 59), Ludacris & Da Brat are listed on the R&B chart (No. 34), since that is the version receiving a majority of the airplay in that format. Both versions, however, count toward the overall airplay points for the song on both charts. The same applies to "I'm Real," where Ja Rule is listed on the R&B chart (No. 27), while the pop version sung solely by Lopez is listed on the Hot 100 (No. 66).

OCTOBER PROMISES TO BE BIGGEST MONTH EVER FOR DVD SALES

(Continued from page 8)

ing DVD of all time, *Phantom Menace* will have to overtake DreamWorks Home Entertainment's *Gladiator*, which is hovering around the 5 million-unit sales mark, according to industry estimates. (The figure includes copies sold to rental outlets).

Neither Paramount nor Fox would speculate on unit shipments for *The Godfather* or *Phantom Menace*, but for a major catalog release, shipments of 1 million units or higher are common.

Why the emphasis on catalog titles? Experts say with DVD Video-player penetration growing at a tremendous rate, the time is right to push older titles.

According to the DVD Entertainment Group, the installed base of players should reach 27 million by the end of the year. That is double the number from last December, when the installed base was 13.5 million.

"The studios are putting out their biggest and best to go along with the projected hardware base," says DVD Entertainment Group chairman Emiel Petrone, who is also executive VP of Philips Entertainment Group Worldwide for Philips Electronics. "The player base gives studios more encouragement, and the percentage of releases is increasing because there isn't a studio that's holding back titles."

Petrone adds that if the projections hold true, DVD will achieve

mass-market status by year's end, meaning 20-25% of all U.S. homes will have players.

Paramount senior VP of marketing Michael Arkin says the milestone has had a significant impact on the upcoming release

Industry observers surmise that the selling season is being extended for the first time—by DVD Video.

schedule, and that's why classic titles are starting to emerge at a faster clip. "You're starting to see the true gems because DVD penetration is going to be 25%. The time [to release them] is now."

Tower Video VP John Thrasher concurs. "We're seeing the catalog gems because the market share on players is large enough."

While October is shaping up to be a record month for DVD, retailers point out that November and December will be filled with summer box-office hits that will continue to drive sales.

"DVD just continues to get bigger and better every year, and *The Godfather* is definitely the Holy Grail for DVD," says Hastings Books, Music & Video sell-

through video buyer Jeremiah Wehler. "But even without it, *Shrek*, *Tomb Raider*, and others will be coming out."

Other new releases anticipated for the fourth quarter include Buena Vista's *Pearl Harbor*, and Universal's *Jurassic Park III*. Universal should also make a big splash with the Nov. 20 release of *The Grinch*.

All this activity leads some industry players to believe that for the first time in the 20-year-plus history of home video, the fourth-quarter selling season is being extended—by DVD. "There's been an interesting trend over the past two years when November and December were the strong months," says DVD Empire's Ross. "This year, we're moving into October and can make the most out of the entire fourth-quarter season."

In fact, most retailers and studios agree that DVD Video has no specific selling season. Paramount's Arkin notes that last year the studio began using the end of August as a primer for the fourth quarter, with its release of *Braveheart*. This year, it will release *Forrest Gump* on Aug. 28.

"If you look at DVD, it's an anomaly, and because of its growth, it hasn't found a seasonality like VHS," says Universal senior VP of marketing Ken Graffeo. "During certain months, VHS sales are soft, but it's not that way for DVD."

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JULY 7, 2001

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1/Hot Shot Debut ▶						
1	NEW	1	1	D12 SHADY 490897*/INTERSCOPE (12.98/18.98)	DEVIL'S NIGHT	1
2	2	1	5	STAIND ▲ FLIP/ELEKTRA 62626/EEG (12.98/18.98)	BREAK THE CYCLE	1
3	1	—	2	BLINK-182 MCA 112627 (12.98/18.98)	TAKE OFF YOUR PANTS AND JACKET	1
4	3	5	8	DESTINY'S CHILD ▲ ² COLUMBIA 61063/CRG (12.98 EQ/18.98)	SURVIVOR	1
5	4	4	7	SOUNDTRACK INTERSCOPE 493035 (12.98/18.98)	MOULIN ROUGE	3
6	NEW	1	1	LUTHER VANDROSS J 20007 (12.98/18.98)	LUTHER VANDROSS	6
7	NEW	1	1	SISQO DRAGON/DEF SOUL 548836*/IDJMG (12.98/18.98)	RETURN OF DRAGON	7
8	5	3	3	ST. LUNATICS FO' REEL 014119/UNIVERSAL (12.98/18.98)	FREE CITY	3
9	NEW	1	1	STONE TEMPLE PILOTS ATLANTIC 83449/AG (12.98/18.98)	SHANGRI-LA DEE DA	9
10	NEW	1	1	311 VOLCANO 32184/ZOMBA (11.98/17.98)	FROM CHAOS	10
11	18	13	3	SOUNDTRACK MURDER INC./DEF JAM 548832*/IDJMG (12.98/18.98)	THE FAST AND THE FURIOUS	11
12	7	7	12	VARIOUS ARTISTS ▲ ³ SONY/ZOMBA/UNIVERSAL/EMI 85663/EPIC (12.98 EQ/18.98)	NOW 6	1
13	13	17	35	LINKIN PARK ▲ ² WARNER BROS. 47755 (11.98/17.98)	[HYBRID THEORY]	13
14	6	—	2	SUGAR RAY LAVA/ATLANTIC 83414*/AG (12.98/18.98)	SUGAR RAY	6
15	14	10	6	MISSY "MISDEMEANOR" ELLIOTT THE GOLD MIND/ELEKTRA 62639*/EEG (12.98/18.98)	MISS E...SO ADDICTIVE	2
16	17	11	9	JANET ▲ ² VIRGIN 10144* (12.98/18.98)	ALL FOR YOU	1
17	11	14	13	TRAIN ▲ AWARE/COLUMBIA 69888/CRG (11.98 EQ/17.98)	DROPS OF JUPITER	6
18	9	8	6	TOOL ▲ TOOL DISSECTIONAL/VOLCANO 31160/ZOMBA (12.98/18.98)	LATERALUS	1
19	16	44	26	SOUNDTRACK ▲ MERCURY (NASHVILLE) 170069 (11.98/18.98)	O BROTHER, WHERE ART THOU?	13
20	19	16	14	112 ▲ BAD BOY 73039*/ARISTA (12.98/18.98)	PART III	2
21	NEW	1	1	RAY J ATLANTIC 83439*/AG (11.98/17.98)	THIS AIN'T A GAME	21
22	15	19	17	DAVE MATTHEWS BAND ▲ ² RCA 67988 (11.98/18.98)	EVERYDAY	1
23	10	12	6	WEEZER GEFEN 493045/INTERSCOPE (12.98/18.98)	WEEZER	4
24	32	31	7	SUM 41 ● ISLAND 548662/IDJMG (12.98 CD)	ALL KILLER NO FILLER	23
25	12	6	3	JESSICA SIMPSON COLUMBIA 62136/CRG (12.98 EQ/18.98)	IRRESISTIBLE	6
26	8	2	3	RADIOHEAD CAPITOL 32764 (11.98/17.98)	AMNESIAC	2
27	21	20	25	UNCLE KRACKER ▲ TOP DOG/LAVA/ATLANTIC 83279*/AG (12.98/18.98) HS	DOUBLE WIDE	7
28	22	21	52	NELLY ▲ ⁶ FO' REEL 157743*/UNIVERSAL (12.98/18.98)	COUNTRY GRAMMAR	1
29	20	—	2	SILK ELEKTRA 62642/EEG (12.98/18.98)	LOVE SESSIONS	20
30	29	25	36	LIMP BIZKIT ▲ ⁵ FLIP 490759*/INTERSCOPE (12.98/18.98)	CHOCOLATE STARFISH AND THE HOT DOG FLAVORED WATER	1
31	26	18	46	SHAGGY ▲ ⁶ MCA 112096* (11.98/17.98)	HOTSHOT	1
32	35	33	3	SOUNDTRACK ELEKTRA 62665/EEG (18.98 CD)	LARA CROFT: TOMB RAIDER	32
33	24	23	34	LIFEHOUSE ▲ DREAMWORKS 450231/INTERSCOPE (11.98/17.98) HS	NO NAME FACE	6
34	37	34	22	O-TOWN ▲ J 20000 (11.98/17.98)	O-TOWN	5
35	NEW	1	1	MANDY MOORE EPIC 61430 (12.98 EQ/18.98)	MANDY MOORE	35
36	33	24	16	EVE ▲ RUFF RYDERS 490845*/INTERSCOPE (12.98/18.98)	SCORPION	4
37	34	35	47	SOUNDTRACK ▲ ² CURB 78703 (11.98/17.98)	COYOTE UGLY	10
38	28	15	5	REDMAN ● DEF JAM 548381*/IDJMG (12.98/18.98)	MALPRACTICE	4
39	NEW	1	1	GORILLAZ PARLOPHONE 33748/VIRGIN (17.98 CD)	GORILLAZ	39
40	30	36	31	ENYA ▲ ² REPRISE 47426/WARNER BROS. (12.98/18.98)	A DAY WITHOUT RAIN	17
41	27	22	5	SOUNDTRACK ● HOLLYWOOD 48113/WARNER BROS. (12.98/18.98)	PEARL HARBOR	14
◀ GREATEST GAINER ▶						
42	65	57	13	INDIA.ARIE ● MOTOWN 013770/UNIVERSAL (12.98/18.98)	ACOUSTIC SOUL	10
43	42	41	5	CITY HIGH BOOGA BASEMENT 490890/INTERSCOPE (11.98/17.98)	CITY HIGH	34
44	67	64	49	JILL SCOTT ▲ HIDDEN BEACH 62137*/EPIC (11.98 EQ/17.98) HS	WHO IS JILL SCOTT? WORDS AND SOUNDS VOL. 1	17
45	51	46	15	JAHEIM DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[GHETTO LOVE]	9
46	41	40	6	SOUNDTRACK DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	SHREK	28
47	NEW	1	1	SOUNDTRACK UNIVERSAL 014276 (12.98/18.98)	BABY BOY	47
48	31	9	3	TURK CASH MONEY 860926/UNIVERSAL (12.98/18.98)	YOUNG & THUGGIN'	9
49	46	38	37	JA RULE ▲ ² MURDER INC./DEF JAM 542934*/IDJMG (12.98/18.98)	RULE 3:36	1
50	36	30	9	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	SET THIS CIRCUS DOWN	2
51	25	27	7	PAUL MCCARTNEY ▲ ² MPL 32946*/CAPITOL (15.98/19.98)	WINGSPAN: HITS AND HISTORY	2
52	38	26	5	TYRESE RCA 67984* (11.98/17.98)	2000 WATTS	10
53	40	32	13	2PAC ▲ ³ AMARU/DEATH ROW 490840*/INTERSCOPE (19.98/24.98)	UNTIL THE END OF TIME	1
54	23	—	2	AZ MOTOWN 013786*/UNIVERSAL (12.98/18.98)	9 LIVES	23

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
55	45	42	58	DIDO ▲ ³ ARISTA 19025 (11.98/17.98) HS	NO ANGEL	4
56	48	43	22	DREAM ▲ BAD BOY 73037/ARISTA (11.98/17.98)	IT WAS ALL A DREAM	6
57	NEW	1	1	WIDESPREAD PANIC SANCTUARY 84507 (17.98 CD)	DON'T TELL THE BAND	57
58	52	56	82	INCUBUS ▲ IMMORTAL 63652/EPIC (12.98 EQ/18.98)	MAKE YOURSELF	47
59	72	81	3	DROWNING POOL WIND-UP 13065 (9.98 CD)	SINNER	59
60	47	39	26	NELLY FURTADO ▲ DREAMWORKS 450217/INTERSCOPE (11.98/17.98) HS	WHOA, NELLY!	26
61	NEW	1	1	DAVE NAVARRO CAPITOL 33280 (6.98/17.98)	TRUST NO ONE	61
62	53	47	5	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP	43
63	57	49	36	LUDACRIS ▲ ² DISTURBING THA PEACE/DEF JAM SOUTH 548138*/IDJMG (12.98/18.98)	BACK FOR THE FIRST TIME	4
64	49	48	57	LEE ANN WOMACK ▲ ² MCA NASHVILLE 170099 (11.98/17.98)	I HOPE YOU DANCE	16
◀ PACESETTER ▶						
65	144	153	26	SOUNDTRACK ▲ HOLLYWOOD 162288 (18.98 CD)	SAVE THE LAST DANCE	3
66	50	53	34	U2 ▲ ² INTERSCOPE 524653 (12.98/18.98)	ALL THAT YOU CAN'T LEAVE BEHIND	3
67	NEW	1	1	PENNYWISE EPITAPH 86600* (16.98 CD)	LAND OF THE FREE?	67
68	60	58	39	AARON CARTER ▲ ² JIVE 41708/ZOMBA (11.98/17.98)	AARON'S PARTY (COME GET IT)	4
69	69	59	29	3LW ▲ NINE LIVES 63961*/EPIC (11.98 EQ/17.98)	3LW	29
70	43	60	32	THE BEATLES ▲ ² APPLE 29325/CAPITOL (11.98/18.98)	1	1
71	70	61	14	TRICK DADDY ● SLIP-N-SLIDE/ATLANTIC 83432*/AG (11.98/17.98)	THUGS ARE US	4
72	56	72	39	KENNY CHESNEY ● BNA 67976/RLG (11.98/17.98)	GREATEST HITS	13
73	59	66	37	SARA EVANS ● RCA (NASHVILLE) 67964/RLG (11.98/17.98)	BORN TO FLY	55
74	82	77	15	TANK ● BLACKGROUND 50404* (12.98/16.98)	FORCE OF NATURE	7
75	44	29	3	TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	INSIDE OUT	29
76	NEW	1	1	SOUNDTRACK FOX 20005/J (12.98/18.98)	DR. DOLITTLE 2	76
77	83	65	13	SALIVA ● ISLAND 542959/IDJMG (12.98 CD)	EVERY SIX SECONDS	56
78	64	45	4	SOUNDTRACK NY.LA 493069*/INTERSCOPE (12.98/18.98)	WHAT'S THE WORST THAT COULD HAPPEN?	38
79	71	50	9	CASE ● DEF SOUL 548626/IDJMG (12.98/18.98)	OPEN LETTER	5
80	68	62	57	MATCHBOX TWENTY ▲ ³ LAVA/ATLANTIC 83339/AG (12.98/18.98)	MAD SEASON	3
81	62	68	91	CREED ▲ ³ WIND-UP 13053* (11.98/18.98)	HUMAN CLAY	1
82	54	52	8	STEVIE NICKS ● REPRISE 47372/WARNER BROS. (12.98/18.98)	TROUBLE IN SHANGRI-LA	5
83	78	79	39	LIL BOW WOW ▲ ² SO SO DEF/COLUMBIA 69981*/CRG (11.98 EQ/17.98)	BEWARE OF DOG	8
84	89	95	61	DISTURBED ▲ GIANT 24738/WARNER BROS. (11.98/17.98) HS	THE SICKNESS	29
85	91	101	40	FUEL ▲ ⁵ 550 MUSIC 69436/EPIC (12.98 EQ/17.98)	SOMETHING LIKE HUMAN	17
86	107	107	38	DONNIE MCCLURKIN ● VERITY 43150/ZOMBA (10.98/16.98) HS	LIVE IN LONDON AND MORE...	69
87	79	63	34	OUTKAST ▲ ³ LAFACE 26072*/ARISTA (12.98/18.98)	STANKONIA	2
88	75	54	5	STATIC-X WARNER BROS. 47948 (11.98/17.98)	MACHINE	11
89	39	—	2	TRAVIS INDEPENDIENTE 85788/EPIC (17.98 EQ CD)	THE INVISIBLE BAND	39
90	66	55	6	DEPECHE MODE MUTE/REPRISE 47960/WARNER BROS. (12.98/18.98)	EXCITER	8
91	58	51	6	R.E.M. ● WARNER BROS. 47946* (12.98/18.98)	REVEAL	6
92	63	70	16	AEROSMITH ▲ COLUMBIA 62088*/CRG (12.98 EQ/18.98)	JUST PUSH PLAY	2
93	104	105	17	EVE 6 ● RCA 67713 (11.98/17.98)	HORRORSCOPE	34
94	86	69	17	PROJECT PAT ● HYPNOTIZE MINDS/LOUD 1950/CRG (12.98 EQ/17.98)	MISTA DON'T PLAY EVERYTHANGS WORKIN	4
95	87	83	33	R. KELLY ▲ ³ JIVE 41705/ZOMBA (12.98/18.98)	TP-2.COM	1
96	55	28	3	LUCINDA WILLIAMS IDJMG 170197/LOST HIGHWAY (18.98 CD)	ESSENCE	28
97	101	87	32	MUSIQ SOULCHILD ▲ DEF SOUL 548289*/IDJMG (11.98/17.98)	AIJUSWANASEING (I JUST WANT TO SING)	24
98	77	84	45	DAVID GRAY ▲ ATO 69351/RCA (16.98 CD) HS	WHITE LADDER	35
99	73	88	31	TIM MCGRAW ▲ ² CURB 77978 (12.98/18.98)	GREATEST HITS	4
100	61	74	10	BROOKS & DUNN ● ARISTA NASHVILLE 67003/RLG (12.98/18.98)	STEERS & STRIPES	4
101	81	67	5	BON JOVI ISLAND 548684/IDJMG (10.98/14.98)	ONE WILD NIGHT: LIVE 1985—2001	20
102	88	73	4	MARY CHAPIN CARPENTER COLUMBIA (NASHVILLE) 85176/SONY (NASHVILLE) (12.98 EQ/18.98)	TIME* SEX* LOVE*	52
103	100	71	19	TANTRIC MAVERICK 47978/WARNER BROS. (17.98 CD) HS	TANTRIC	71
104	74	75	5	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 542855/JTV (19.98 CD)	ONE LOVE: THE VERY BEST OF BOB MARLEY AND THE WAILERS	60
105	NEW	1	1	EDWIN MCCAIN LAVA/ATLANTIC 83447/AG (12.98/17.98)	FAR FROM OVER	105
106	84	96	95	DIXIE CHICKS ▲ ⁸ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	FLY	1
107	90	85	22	JENNIFER LOPEZ ▲ EPIC 63786 (12.98 EQ/18.98)	J.LO	1
108	76	37	3	THE CULT LAVA/ATLANTIC 83440/AG (12.98/17.98)	BEYOND GOOD AND EVIL	37

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
109	93	80	3	VARIOUS ARTISTS	EPITAPH 86615 (4.98 CD) PUNK O RAMA 2001 VOL. 6	80
110	97	78	10	SUNSHINE ANDERSON	● SOULIFE/ATLANTIC 93011*/AG (11.98/17.98) YOUR WOMAN	5
111	116	102	8	EDEN'S CRUSH	143 31164/LONDON-SIRE (11.98/17.98) POPSTARS	6
112	96	98	32	SADE	▲ ² EPIC 85185 (12.98 EQ/18.98) LOVERS ROCK	3
113	108	86	12	GINUWINE	● EPIC 69622* (12.98 EQ/18.98) THE LIFE	3
114	103	90	31	BACKSTREET BOYS	▲ ⁸ JIVE 41743/ZOMBA (12.98/18.98) BLACK & BLUE	1
115	92	97	28	COLDPLAY	● NETTWERK 30162/CAPITOL (16.98 CD) PARACHUTES	51
116	NEW		1	CECE WINANS	WELLSPRING GOSPEL 51826/SPARROW (12.98/17.98) CECE WINANS	116
117	98	94	35	LENNY KRAVITZ	▲ ³ VIRGIN 50316 (12.98/18.98) GREATEST HITS	2
118	110	103	66	'N SYNC	◆ ¹¹ JIVE 41702/ZOMBA (11.98/18.98) NO STRINGS ATTACHED	1
119	183	—	7	RUSSELL WATSON	DECCA 468695 (17.98 CD) THE VOICE	90
120	80	92	26	SOUNDTRACK	● WALT DISNEY 860687 (17.98 CD) REMEMBER THE TITANS	49
121	102	125	3	PAUL OAKENFOLD	WARNER SUNSET/FRR 31169/LONDON-SIRE (18.98 CD) SWORDFISH: THE ALBUM (SOUNDTRACK)	102
122	112	106	34	GODSMACK	▲ REPUBLIC 159688/UNIVERSAL (12.98/18.98) AWAKE	5
123	95	104	85	FAITH HILL	▲ ⁶ WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98) BREATHE	1
124	115	100	27	SNOOP DOGG	▲ NO LIMIT 23225*/PRIORITY (12.98/18.98) THA LAST MEAL	4
125	164	175	16	ALIEN ANT FARM	NEW NOIZE/DREAMWORKS 450293/INTERSCOPE (8.98/12.98) ANTHOLOGY	105
126	85	76	4	BRAD PAISLEY	ARISTA NASHVILLE 67880/RLG (11.98/17.98) PART II	31
127	120	119	17	A*TEENS	STOCKHOLM 013666/MCA (12.98/18.98) TEEN SPIRIT	50
128	NEW		1	BACKBONE AKA MR. FAT FACE	100 FEATURING SLIC PATNA UNIVERSAL 014117 (12.98/18.98) CONCRETE LAW	128
129	118	111	40	MADONNA	▲ ² MAVERICK 47598/WARNER BROS. (12.98/18.98) MUSIC	1
130	NEW		1	VARIOUS ARTISTS	RAZOR & TIE 89037 (12.98/18.98) NON STOP HIP HOP	130
131	99	112	22	VARIOUS ARTISTS	● RAZOR & TIE 89033 (11.98/17.98) GOIN' SOUTH	28
132	124	130	72	3 DOORS DOWN	▲ ² REPUBLIC 153920/UNIVERSAL (12.98/18.98) THE BETTER LIFE	7
133	109	121	77	TOBY KEITH	▲ DREAMWORKS (NASHVILLE) 450209/INTERSCOPE (10.98/16.98) HOW DO YOU LIKE ME NOW?!	56
134	106	82	7	SOUNDTRACK	COLUMBIA 85648/CRG (12.98 EQ/18.98) A KNIGHT'S TALE	42
135	111	134	8	MONTGOMERY GENTRY	COLUMBIA (NASHVILLE) 62167/SONY (NASHVILLE) (11.98 EQ/17.98) CARRYING ON	49
136	148	148	13	BILLY IDOL	CHRYSALIS 28812/CAPITOL (16.98 CD) GREATEST HITS	74
137	139	115	7	HI-TEK	RAWKUS 50171*/PRIORITY (16.98 CD) HI-TEKNOLOGY	66
138	127	124	58	BRITNEY SPEARS	▲ ⁹ JIVE 41704/ZOMBA (11.98/18.98) OOPS!...I DID IT AGAIN	1
139	114	141	15	ERIC CLAPTON	● DUCK/REPRISE 47966/WARNER BROS. (12.98/18.98) REPTILE	5
140	129	93	17	AMERICAN HI-FI	ISLAND 542871/DJMG (12.98 CD) AMERICAN HI-FI	81
141	113	120	37	TRAVIS TRITT	● COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98) DOWN THE ROAD I GO	51
142	134	127	32	VARIOUS ARTISTS	▲ ⁴ SONY/ZOMBA/UNIVERSAL/EMI 85206/CRG (12.98 EQ/18.98) NOW 5	2
143	131	126	5	NIKKA COSTA	CHEESA SOUND 10096*/VIRGIN (12.98/17.98) EVERYBODY GOT THEIR SOMETHING	120
144	105	89	18	VARIOUS ARTISTS	INTEGRITY 61001/TIME LIFE (19.98 CD) SONGS 4 WORSHIP — SHOUT TO THE LORD	58
145	142	143	5	PASTOR TROY	MADD SOCIETY 014173/UNIVERSAL (12.98/18.98) FACE OFF	83
146	NEW		1	EL ORIGINAL DE LA SIERRA	UNIVISION 976001 (7.98/13.98) HOMENAJE A CHALINO SANCHEZ	146
147	121	108	8	POINT OF GRACE	WORD 85414/EPIC (11.98 EQ/17.98) FREE TO FLY	20
148	143	144	57	EMINEM	▲ ² WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98) THE MARSHALL MATHERS LP	1
149	128	128	21	LEANN RIMES	● CURB 77979 (11.98/17.98) I NEED YOU	10
150	146	118	18	COLD	FLIP/GEFFEN 490726/INTERSCOPE (8.98/12.98) 13 WAYS TO BLEED ON STAGE	98
151	122	135	8	VARIOUS ARTISTS	● INTEGRITY 61002/TIME LIFE (19.98 CD) SONGS 4 WORSHIP — HOLY GROUND	122
152	NEW		1	SOUNDTRACK	HOLLYWOOD 162288 (18.98 CD) MORE MUSIC FROM SAVE THE LAST DANCE	152
153	130	116	7	BILLY GILMAN	● EPIC (NASHVILLE) 62087/SONY (NASHVILLE) (11.98 EQ/17.98) DARE TO DREAM	45
154	132	114	31	CRAZY TOWN	▲ COLUMBIA 63654/CRG (11.98 EQ/17.98) THE GIFT OF GAME	9

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	117	99	9	SOUNDTRACK	EPIC 85195 (12.98 EQ/18.98) ALLY MCBEAL: FOR ONCE IN MY LIFE FEATURING VONDA SHEPARD	34
156	149	133	6	SYLEENA JOHNSON	JIVE 41700/ZOMBA (11.98/17.98) CHAPTER 1: LOVE, PAIN & FORGIVENESS	101
157	133	136	17	JESSICA ANDREWS	● DREAMWORKS (NASHVILLE) 450248/INTERSCOPE (10.98/16.98) WHO I AM	22
158	125	132	42	GARY ALLAN	● MCA NASHVILLE 170101 (11.98/17.98) SMOKE RINGS IN THE DARK	84
159	136	142	20	SOUNDTRACK	● COLUMBIA 61595/CRG (12.98 EQ/18.98) WHAT WOMEN WANT	30
160	94	—	2	ELECTRIC LIGHT ORCHESTRA	EPIC 85336 (12.98 EQ/18.98) ZOOM	94
161	156	151	23	MUDVAYNE	NO NAME 63821/EPIC (17.98 EQ CD) L.D. 50	85
162	123	140	41	THE CORRS	▲ 143/LAVA/ATLANTIC 83352/AG (11.98/17.98) IN BLUE	21
163	126	113	5	AVALON	SPARROW 51796 (16.98 CD) OXYGEN	37
164	158	157	84	DR. DRE	▲ ⁶ AFTERMATH 490486*/INTERSCOPE (12.98/18.98) DR. DRE — 2001	2
165	140	145	26	SOUNDTRACK	● DREAMWORKS 450279/INTERSCOPE (18.98 CD) ALMOST FAMOUS	43
166	151	164	10	NICKEL CREEK	SUGAR HILL 3909 (16.98 CD) NICKEL CREEK	142
167	135	110	11	SOUNDTRACK	ISLAND 548797/DJMG (12.98/18.98) BRIDGET JONES'S DIARY	36
168	147	138	13	SOUNDTRACK	● PLAY-TONE 85683/EPIC (12.98 EQ/18.98) JOSIE & THE PUSSYCATS	16
169	154	129	6	OLIVIA	J 20001 (11.98/17.98) OLIVIA	55
170	187	171	11	POE	FEI/ATLANTIC 83362/AG (11.98/17.98) HAUNTED	115
171	145	122	4	MARCO ANTONIO SOLIS	FONOVISIA 0527 (10.98/16.98) MAS DE MI ALMA	104
172	RE-ENTRY		10	YOLANDA ADAMS	ELEKTRA 62629/EEG (12.98/18.98) THE EXPERIENCE	63
173	157	149	10	ANGIE MARTINEZ	ELEKTRA 62366/EEG (12.98/18.98) UP CLOSE AND PERSONAL	32
174	150	109	5	STICKY FINGAZ	UNIVERSAL 157990 (12.98/18.98) [BLACK TRASH] THE AUTOBIOGRAPHY OF KIRK JONES	44
175	178	174	3	SNYPAZ	RAP-A-LOT 10367/VIRGIN (12.98/17.98) LIVIN' IN THE SCOPE	174
176	NEW		1	AFRO CELT SOUND SYSTEM	REAL WORLD/NARADA 10184/VIRGIN (17.98 CD) VOLUME 3: FURTHER IN TIME	176
177	137	155	14	VARIOUS ARTISTS	INTEGRITY/ARABIANATHA/WARNERBROSWORD 85354/EPIC (19.98 EQ/22.98) WOW WORSHIP GREEN: TODAY'S 30 MOST POWERFUL WORSHIP SONGS	78
178	NEW		1	CHRIS CAGLE	CAPITOL (NASHVILLE) 34170 (10.98/17.98) PLAY IT LOUD	178
179	174	159	28	XZIBIT	▲ LOUD/COLUMBIA 1885*/CRG (12.98 EQ/18.98) RESTLESS	12
180	177	154	5	STABBING WESTWARD	KOCH 8204 (11.98/17.98) STABBING WESTWARD	47
181	172	188	30	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (11.98/17.98) RASCAL FLATTS	122
182	171	177	44	BBMAK	● HOLLYWOOD 162260 (11.98/17.98) SOONER OR LATER	38
183	159	160	35	SOUNDTRACK	▲ COLUMBIA 61064/CRG (12.98 EQ/18.98) CHARLIE'S ANGELS	7
184	163	150	8	JT MONEY	FREEWORLD 27069*/PRIORITY (11.98/17.98) BLOOD SWEAT AND YEARS	48
185	167	156	29	K-CI & JOJO	▲ MCA 112398 (12.98/18.98) X	20
186	180	181	61	PAPA ROACH	▲ ² DREAMWORKS 450223/INTERSCOPE (12.98/18.98) INFEST	5
187	RE-ENTRY		48	MARY MARY	● C2/COLUMBIA 63740/CRG (10.98 EQ/16.98) THANKFUL	59
188	189	—	2	CESARIA EVORA	WINDHAM HILL 11590/RCA (11.98/17.98) SAO VINCENTE	188
189	181	180	94	CHRISTINA AGUILERA	▲ ⁶ RCA 67690 (11.98/18.98) CHRISTINA AGUILERA	1
190	NEW		1	VARIOUS ARTISTS	ROBBINS 75022 (17.98 CD) TRANCE PARTY (VOLUME ONE)	190
191	155	146	14	LIONEL RICHIE	ISLAND 548085/DJMG (12.98/18.98) RENAISSANCE	62
192	160	137	6	MEGADETH	SANCTUARY 84503 (11.98/17.98) THE WORLD NEEDS A HERO	16
193	RE-ENTRY		33	JAY-Z	▲ ² ROC-A-FELLA/DEF JAM 548203*/DJMG (12.98/18.98) THE DYNASTY ROC LA FAMILIA (2000 —)	1
194	182	162	15	DAFT PUNK	VIRGIN 49606* (12.98/18.98) DISCOVERY	44
195	NEW		1	ESHAM	OVERCORE 2260/TVT (10.98/16.98) TONGUES	195
196	153	—	23	ALAN JACKSON	● ARISTA NASHVILLE 69335/RLG (11.98/17.98) WHEN SOMEBODY LOVES YOU	15
197	141	139	10	ORIGINAL BROADWAY CAST	SONY CLASSICAL 89646 (18.98 EQ CD) THE PRODUCERS	139
198	176	191	83	CELINE DION	▲ ⁶ 550 MUSIC 63760/EPIC (12.98 EQ/18.98) ALL THE WAY...A DECADE OF SONG	1
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Sony Implements Global A&R Network

BY EMMANUEL LEGRAND

LONDON—Sony Music is creating an international A&R network with the goal of optimizing the worldwide potential of the company's repertoire.

This new emphasis on A&R is the initiative of Sony Music Entertainment (SME) chairman/CEO Thomas D. Mottola, who has assigned the task of building and operating the network to SME senior VP of A&R David Massey. Earlier this year, Massey was promoted from his previous post as executive VP of A&R at Epic Records Group (*Billboard*, April 14).

The latest development in the company's global plan is the setup of a full-fledged European A&R team. "Sony has always been an A&R-driven company," Massey says. "We're simply putting more emphasis on A&R. It is the blood of our business, and it is our priority.

"We pride ourselves on our ability to break acts on a worldwide basis," Massey continues. "We are extending that to A&R. We are creating a network of our A&R sources in the world."

Massey, a Briton who has worked on both sides of the Atlantic, says his role is to create the conditions for a new artistic culture within the company that will enable the various A&R sources to collaborate on projects and to find the most appropriate producers and writers for its artists.

Sony Music executives are now running regular worldwide A&R meetings as well as European A&R meetings, most of the time attended by Mottola himself. "Mottola is clearly behind this new A&R emphasis," a Sony Music executive says. "He is very present, and it certainly gives everyone at the company a sense of where our priorities are."

Massey explains, "The idea is to be able to identify which artists are going to be the superstars of tomorrow, the Celine Dions of tomorrow. Our fundamental function is to identify artists or projects and give them the capacity to develop from local to regional and regional to

global level. We want to get much more involved and establish much more creative synergy than before." He says having someone in a global A&R role also allows for a quicker decision-making process.

Other major companies have established the equivalent of global A&R functions. At Universal Music International, Max Hole serves as senior VP of marketing and A&R, a role that involves A&R initiatives and coordination on specific projects in collaboration with repertoire owners.

At BMG, Thomas Stein, who was recently appointed VP of worldwide marketing and A&R, has a similar function as Hole.

'We're simply putting more emphasis on A&R. It is the blood of our business, and it is our priority'

—DAVID MASSEY,
SONY MUSIC ENTERTAINMENT

EMI Europe appointed Colin Daniels in July 2000 as director of A&R with a focus on "identifying artists that will succeed not only on a local level but have the potential to succeed on an international basis," according to an EMI statement.

But no other company has pushed it to the same level as Sony Music, with full-fledged A&R structures on both sides of the Atlantic. Massey, who is based in New York, has established a new European A&R structure in London with a specific team, with the role of coordinating Sony Music's A&R activities on a Pan-European basis.

New hire Nick Feldman takes on the role of director of A&R for Europe, while Ricardo Fernandez is promoted to manager of A&R development for Europe. They will work

with A&R consultants Charlie Rapino and Annie Roseberry.

Feldman, a founding member of the group Wang Chung (which Massey once managed), joins Sony from Warner Music, where he worked with such acts as the Webb Brothers, Arkarna, Black Star Liner, and Suggs.

Italian writer, producer, and remixer Rapino moved to London in 1993 and set up the Rapino Brothers Producer Team, working with such artists as Corona, Haddaway, Kym Mazelle, Kylie Minogue, Moby, Suggs, and, most recently, Geri Halliwell and Zucchero.

Fernandez, who joined Sony in 1998 in the U.S., will be responsible for day-to-day liaison of the new European A&R Department with the Sony Music Europe affiliates and the artistic community.

Roseberry, who has held A&R positions at Elektra Records and Island, will continue to be responsible for developing specific artists in the European Region, including Hooverphonic, Peter Joback, K's Choice, Kashmir, and Paola & Chiara.

The A&R team, under the leadership of Massey and Feldman, will not directly sign artists, but rather identify and develop artists signed to Sony Music Europe affiliates alongside the local A&R teams. "Our challenge now is to make records that work not only in their home country, but also around Europe and the rest of the world," said SME Europe president Paul Burger in a statement.

Massey says the team's function is also to build relationships with the creative community—artists, songwriters, composers, producers, and remixer throughout Europe. He says the dynamics are already delivering results in the dance sector and will be expanded to all genres. He sees Europe mostly as a source for mainstream pop and dance, but says that it is not restrictive. "There are some real talents in Europe. I'd like to maximize the potential of these artists and take them to another level."

Massey admits that Europe is a challenge with its various cultures and languages; but he is convinced that the region has the potential to produce records with international appeal. One example he mentions is pop artist Monica Naranjo, signed to the Spanish affiliate, who is currently recording her second album, which will include tracks in Spanish composed by Epic-signed French artist Pascal Obispo. Naranjo is also working with U.S. producers.

"This is the opportunity to develop artists from Europe and other parts of the world in the same way we did with U.S. or U.K. or Australian acts," Massey says. "So much music comes from Europe these days, and this is helped by the fact that English has become the dominant language. I find such a variety of A&R sources and so much great talent. That presents a major opportunity."

Massey spends about one week a month in Europe, mostly in London, to develop various projects and meet with Sony affiliates, artists, and producers. "There is so much going on," he says. "This is very exciting."



by Geoff Mayfield

FAST START, FAST FADE: For the second week in a row, an album racked up first-day sales that led chart-watchers to predict a 400,000-plus opener. For the second week in a row, The Billboard 200's new king falls shy of that prediction. **Eminem's** group **D12** is the latest to run that path, with a still-sturdy start of 372,000 units.

This, and the previous launch by **Blink-182**—which started with 350,000 copies—prove how dangerous it can be to project an album's first-week sum based only on its first-day sales.

Throughout SoundScan's 10-year history, we have seen large second-week evaporations almost always occur after a rap or rock album opens with six figures. That pattern suggests that ardent fans of acts in these genres smell street date and just have to get their hands on the new album as soon as possible. Both genres attract a significant number of younger consumers, who have a faster buy trigger than those of us who sport gray hair.

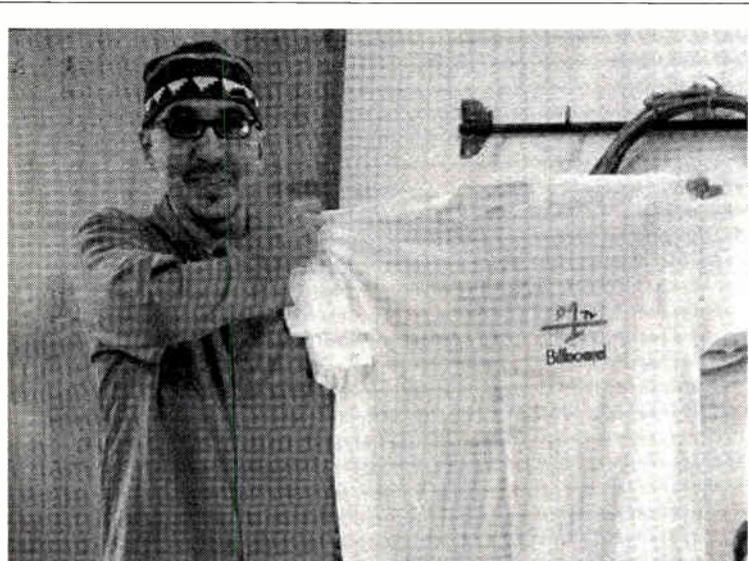
As D12 and Blink-182 both fell shy of the 400,000 mark after robust first days, one gets the impression that the downward spiral for such acts is happening more quickly than it did even a few years ago. But the fact of the matter is that it is always difficult to cast an exact projection when you're dealing with such an impatient fan base. Conversely, when **the Beatles' 1**, an album that connects with a more mature consumer, arrived in November, its first-day numbers suggested that at least a couple of other albums would have bigger weeks. Instead, with the help of a Friday prime-time special on ABC, a direct-response campaign, and consumers who might pay the bills before making that dash to the music store, the Fab Four achieved a chart-topping total that was grander than its opening-day numbers portended.

MASS PROPORTIONS: One factor cited for **D12's** quick fade from its first-day pace is that the label opted against issuing a clean version of *Devil's Night*, a marketing decision that would affect its performance among mass merchants, particularly at the Wal-Mart chain. Instead, Interscope opted to provide stores that shy away from parent-advisory labels with a CD single of "Purple Hills," the scrubbed version of its "Purple Pills." The label shipped about 200,000 copies of the single, which opened at about 15,000 copies in the same week that the album hit stores.

Department stores, in fact, account for a smaller share of D12's sales than they have for The Billboard 200's recent rock champs. Last issue, for example, **Blink-182** sold 78,000 units at mass merchants, accounting for about 22% of the 350,000 units that made *Take Off Your Pants and Jacket* the No. 1 album.

Mass merchants now account for about 23% of the 516,000 units *Take Off* has sold to date, with a second week of 166,000 copies (No. 3)—down 52.5% from its opening tally. As for the previous two chart-toppers, the mass merchant segment accounts for 16.9% of the 1.1 million that **Tool's** *Lateralus* has racked up in its six chart weeks and about 23% of the 1.7 million that **Staind's** *Break the Cycle* has rung in five weeks.

LINE DRIVES: **Luther Vandross** easily sets personal SoundScan records with his J bow, opening at No. 6 with 135,000 units. His *This Is Christmas* did 116,500 units during Christmas week of 1995, while his biggest first-week mark had been 111,000 units, set by *Songs* in 1994. . . . A span of almost nine months—in last year's March 18 and Dec. 2 issue—separated the two occasions in 2000 when five albums debuted in The Billboard 200's top 10. Now it's happened twice in little more than a month, with this issue's invasion following the one we saw in the June 2 *Billboard*. . . . Three of the acts that bow in the top 10 last hit The Billboard 200 with albums released in 1999: **Sisqó** (No. 7, 123,500 units), **Stone Temple Pilots** (No. 9, 98,000 units), and **311** (No. 10, 83,000). Each of the three had bigger first-week totals with their previous albums. . . . **India.Arie** easily earns the Greatest Gainer trophy, with a 68% spike (65-42)—the first time the album has shown a gain over prior-week sales since it entered the chart 13 weeks ago. What's going on? She's the latest in a long and eclectic line of recording acts to benefit from *The Oprah Winfrey Show*. . . . An even larger percentage gain than India.Arie's gives the Pacesetter trophy to the *Save the Last Dance* soundtrack (144-65, up 150.5%), while a sequel album, *More Music From Save the Last Dance*, enters at No. 152. Without even glancing at the shelves of your nearby Blockbuster store, this album chart activity is all the evidence you need to figure out that the movie has hit the home video market. Earlier this year, during its theatrical run, the original soundtrack peaked at No. 3. . . . Not only did Philadelphia's tough sports fans once boo Santa Claus, they threw snowballs at him. Makes you wonder why someone didn't warn **Destiny's Child** that it wasn't a great idea for one of its members to wear a Los Angeles Lakers jersey during the halftime show when the 76ers hosted the fourth game of the NBA finals. Despite the rough treatment in Philly, the act's latest album still managed a bullet on last issue's Billboard 200. With the album settling at No. 4 with a 12.5% decline, this is the first time in three weeks that it didn't post a gain.



McGuinn Makes His Mark. Country singer Mark McGuinn has broken through with an eponymous debut album on VFR Records that bowed at No. 1 on the Heatseekers chart in the May 26 issue. The album's first single, "Mrs. Steven Rudy," hit No. 6 on Hot Country Singles & Tracks in the May 19 issue. His current single, "That's a Plan," is rising up Hot Country Singles & Tracks, where it is No. 48 this issue. McGuinn proudly displays his *Billboard* Heatseekers T-shirt.

TRADITIONAL CROSSROADS BRINGS CULTURAL HARMONY TO MIDDLE EAST

(Continued from page 1)

with the likes of Yo-Yo Ma and the Kronos Quartet and whose artful, accessible 1998 solo album *Scattering Stars Like Dust* graces the Traditional Crossroads catalog.

Traditional Crossroads is part of the Rounder Records Group family, with the larger company managing the label's manufacturing and distribution (although it handles its own publicity). With the label's first two releases serving as a mission statement, Traditional Crossroads bowed with a collection of archival recordings by renowned composer Tanburi Cemil Bey (1871-1916) and *The Art of Taksim*, a set of recent improvisations on *kamun*, the ancient harp of the Middle East, by Göksel Kartal. The latter won the Assn. for Independent Music (AFIM) award for best string recording.

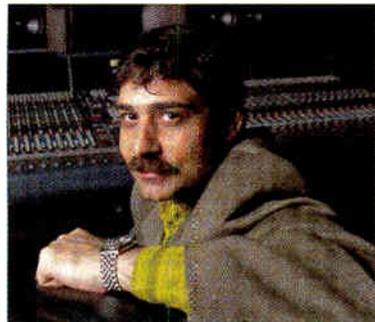
Hagopian recalls happily, "The first year we were in business, we won an award." Subsequently, *The Voice of Komitas Vardapet*, a collection of 1912 recordings by the famed Armenian musicologist and priest, was honored with a French archival restoration award. *Night Silence Desert*—a sublime updating of the Persian classical tradition by Kalhor and singer Mohammad Reza Shajarian—won the 2001 AFIM award for best world music album.

Night Silence Desert "is a special album for me," Hagopian says, "because Shajarian is a huge name in Iran—he's the equivalent of [singer and national treasure] Oum Kalthoum in Egypt. He doesn't work with outside labels ordinarily, as he does his own productions. It took me three years to convince him to work with us."

In 1992, Folkways Records commissioned an album by Hagopian's father, the Armenian *oud* virtuoso Richard Hagopian. Harold rented studio time and recorded his father at P.P.I. Recording in New York. After the sessions, the studio owner offered the young Hagopian a job as a studio

manager, enabling him to gain invaluable experience by using the place for his own projects.

When major labels started widely reissuing back-catalog material on CD in the early '90s, Hagopian "read that RCA would be reissuing the entire catalog of Jascha Heifetz," he recounts. "Being the definitive Heifetz groupie, I called the producer, [Jack Pfeiffer, inventor of the 'Living Stereo' process],



HAGOPIAN

at RCA, stating my desire to be involved. A producer had already been assigned to that project, but another producer was needed for other projects. I got hired and began working in RCA's New York studio."

Nine years on, Hagopian continues to work at RCA—even after launching Traditional Crossroads—reissuing Western classical music from the company's vaults. He has worked on more than 600 compilations, including the super-deluxe, Grammy-nominated 94-CD boxed set devoted to iconic pianist Arthur Rubinstein.

Hagopian divides his time between his duties at RCA and the demands of being proprietor, producer, and A&R staff of his own label, which issues on average between eight and 10 new titles per year. His only assistant at Traditional Crossroads is his wife, Cynthia, who budgets time between the company and her own doctoral studies in English literature at Johns Hopkins University.

Independent promoters for radio and press help out, Hagopian notes, and Rounder deals with distributors. Hagopian himself isn't so involved in the day-to-day workings of the label, instead handling the label's creative direction. "We work all the time," he says, "but it's not like work—it's fun."

RECONCILING CULTURES

An overarching theme in Traditional Crossroads' A&R policy is the reconciliation of Turkish and Armenian music, unifying two cultures that have been estranged throughout the 20th century. Hagopian likes to point out the peaceful coexistence enjoyed by Armenian and Turkish people in the Ottoman Empire over the span of a millennium. Armenians lived harmoniously under Turkish rulers for centuries, he says, until 1915, when the empire was crumbling and Turkish nationalists launched a program of ethnic cleansing that wiped out 2 million Armenians.

Despite the genocide, Armenians and Turks still share a heritage, Hagopian says: "This music is part of Armenians' culture, and the pain they experienced is in the music, too." It would be "a genuine loss" for Armenians to forfeit this art.

"Our musical culture is very much mixed," Hagopian elaborates. "What I've tried to do is to explain this,

mostly for Armenians' sakes, as Armenians have largely rejected that music, saying that it's Turkish music and has nothing to do with their own culture. I try to tell them that by taking this stance, it's as though American blacks fled to France and, 60 years down the line, told their kids not to listen to the blues because it had nothing to do with them."

One of Hagopian's recent projects commemorating this era of music involves the Istanbul-based Lalezar ensemble, which recorded four CDs of Ottoman repertoire ranging from art songs to extended suites from the 17th through to the 20th century.

"I grew up listening to the old Turkish music from Ottoman times, which is kind of a phenomenon in itself—a third-generation Armenian born in Fresno, Calif., who knows about Ottoman music," says Hagopian, noting that even in Turkey, such music has a small following today. "My dream was always to visit Istanbul and hear the music played live that I grew up listening to on 78 rpm discs. Only on my 10th trip to the city did I learn of a group, comprising members of the local radio orchestra, but every night they gather and perform this archival repertoire."

Lalezar and Hagopian bonded immediately; the band had realized Hagopian's vision of reviving a dormant cultural strain. He recorded Lalezar in the U.S., taking three years to mix, annotate, and package the four-CD set. To launch the releases, Lalezar toured the U.S., playing in New York, Chicago, Washington, D.C., and at the College of William and Mary in Williamsburg, Va., to sold-out halls at every stop.

"It's the first time that a Turkish classical group of that size has come here," Hagopian remarks. "As a gift to me, [Lalezar] learned the repertoire of many obscure Ottoman Armenian composers. The recordings of that material will be appearing in 2002."

BEYOND THE MIDDLE EAST

Traditional Crossroads has made significant departures from its core Middle Eastern repertoire in recent years. One example is its release of Morkaba Kouyate's *Music of Senegal*. Of the 1996 album, Hagopian says, "It was the one and only time that I received a demo and a recording contract resulted from that. Although I know comparatively little about African music, as a musician myself I can recognize when someone is playing with that sort of authority. He's descended from a distinguished lineage of Senegalese *kora* [a harp-like instrument from West Africa] players."

Another new release from Traditional Crossroads is *Mikveh*, an eponymous debut album by five top women musicians on the international *klezmer* scene. The album is a set of old and new songs about women's issues, especially those of modern Jewish women. The group's violinist is Alicia Svigals, from the Klezmatics.

Traditional Crossroads "is a classic example of a small label [that gets] things right," Svigals insists. "They put so much energy and enthusiasm into it. As an artist, you feel so taken care of—you'd never trade that for whatever a bigger label with a large staff could offer. If you have a couple of smart, devoted people, they can do the work of 20."

Another diverse collection of

Cuban songs, titled *Cigar Music*, stemmed from another of Hagopian's passions. "At [the Juilliard School,] I picked up the bad habit of smoking cigars," he says. "I began to wonder if there were songs about cigars. Were there musical traditions that could be linked to tobacco in Cuba?"

"It turns out that the cigar factories are very quiet places, as the product is made entirely by hand. So there was



SVIGALS

a tradition, beginning about a century ago, where a guy would sit on a big stool in the center of the factory and read the newspaper, then novels, to the workers. In the '20s, musicians were hired to play for the workers.

"I became obsessed with these songs, visited Cuba and the old factories, took pictures, and interviewed local people on the subject," Hagopian continues. "We sold *Cigar Music* in cigar stores across the country. I devoted at least two years of my life to marketing this album—it sold about 30,000 copies. The average Turkish reissue sells 1,000 or less, so *Cigar Music* was a hit for me."

QUALITY MATTERS

Of the balance struck in Traditional Crossroads' catalog between new and archival recordings, the unifying theme is a consistent level of quality. "The virtuosity on the records, old or new, is of the highest caliber," Hagopian says. "There's also extensive documentation of the music, which people have come to expect from us."

Hagopian points out, "People hear the difference immediately between [Traditional Crossroads] reissues and those from other small labels. This can be attributed to one thing: having the studios of [RCA parent company] BMG at my facility. The equipment that I use to remaster these older Turkish recordings is the same equipment that I use to restore recordings of Caruso, Heifetz, and Elvis Presley."

Hagopian's painstaking restorations don't come cheap. "An hourlong disc can cost over \$4,000, just to

restore the music," he says. "Not many labels would do that if they're only going to sell 500 copies."

John Coughlan, world music buyer at Tower Records in New York's Lincoln Center, observes, "You'd assume that [what Traditional Crossroads puts out] is a specialized taste. For an eclectic label, it does very well." Coughlan attributes this to the quality of the label's music, which he compares favorably to the best classical recordings. "Both the musicianship represented on Harold's releases and the packaging are attractive to buyers who otherwise wouldn't be interested in this kind of music."

The label has champions at radio, too. Marco Werman, a senior producer with the WGBH/BBC World Service/Public Radio International-produced *The World*, a syndicated program based at WGBH Boston, says, "We're not a needle-drop program. We're interested in getting into the music via a story, trying to fit the music into a social or political context. Traditional Crossroads has had several releases seemingly made to order for us. It's a testimony to the label, whose great strength is that they're able to draw distinctions between all of these different sounds that might be lumped into that 'Middle Eastern' category by most American listeners."

Pet projects continue to fuel Hagopian's enthusiasm. The latest involves the career promotion of Yuri Yunokov, a Bulgarian saxophone player. His third album, *Roma Variations*, appears on Traditional Crossroads this year.

"Yuri is the most famous innovator of this unique saxophone style," Hagopian explains. "There isn't a huge audience in the U.S. that understands his music, so he's struggling here. He's ethnically Turkish, growing up in a Turkish neighborhood in Bulgaria. I could hear the Turkish soul in his playing, which I relate to. I've had a hard time breaking him here, because his music is very complex. My goal is to raise his profile so that he can tour with his band and play wherever there's a demand for world music."

Ultimately, music remains the driving force for Hagopian. "I came into this business as a musician and a music lover, not as an entrepreneur. I also have the luxury of knowing that [Traditional Crossroads] is not the sole means by which I make a living—I have a good day job at BMG. When I issue an album, I'm not motivated to do so because of number-crunching. If the music is important to the genre, even if I know it's not going to make that much money, I'll put it out."

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2 New Whitburn Books Highlight Chart History

Record Research has just released two new books that are essential for all fans of Billboard charts. *Joel Whitburn's 2000 Billboard Music Yearbook* and *Joel Whitburn Presents Billboard Top 10 Singles Charts, 1955-2000* are indispensable additions to Whitburn's ongoing series of chart histories.

Joel Whitburn Presents Billboard Top 10 Singles Charts, 1955-2000 is a chronological listing of the Top 10 titles from every Best Sellers In Stores chart *Billboard* published from January 1955 through July 1958 and every Hot 100 chart *Billboard* published from August 1958 through December 2000. This informative hardcover reference, spans 45 years to provide a concise overview of the most successful songs and artists of the entire rock era.

Joel Whitburn's 2000 Billboard

Music Yearbook provides data from all of *Billboard's* charts to create one compact guide to everything that happened in music in the year 2000. The *Yearbook* looks at the year's number one hits in every genre, tracks the year's best-selling records, album debuts, and much more.

Author and musicologist Joel Whitburn has published more than 80 music reference books through his company, Record Research, chronicling over a century of American music. To order *The 2000 Billboard Music Yearbook*, *The Billboard Top 10 Singles Charts, 1955-2000*, or any other Record Research title, call 800-827-9810 or 262-251-5408, or email books@recordresearch.com.

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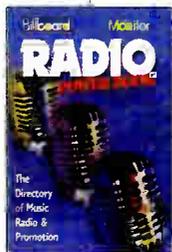
New Radio Powerbook Takes Shape For 2002

Companies looking to maximize their exposure to the radio industry have until Aug. 15 to reserve their spot in the *Billboard/Airplay Monitor 2002 Radio Powerbook*. This widely read guide to the radio business will provide a unique advertising venue for companies to place ads, feature logos, list company and product information, and promote their special services.

The *Powerbook* is the quintessential directory of music and radio promotion, relied upon by music industry professionals worldwide. It contains hundreds of listings including all U.S. radio stations in the country, rock, R&B and top

40 formats, record labels, radio consultants, and syndicated radio program suppliers. In addition, the *Powerbook* features vital radio industry information such as the top 100 U.S. radio market rankings, the 100 top Arbitron market rankings, and an index of radio station call letters.

For more information on the advertising opportunities available in the *Billboard/Airplay Monitor 2002 Radio Powerbook*, contact Jeff Serrette at 800-223-7524 or jserrette@billboard.com. To order the 2001 *Powerbook* or any other *Billboard* directory call toll free 800-344-7119.



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'Remind' Gets Ushered Into No. 1

EVEN THOUGH "Lady Marmalade" (Interscope) began its five-week run on top of The Billboard Hot 100 without benefit of a commercial single, there's nothing like having a record available for consumers to buy to give an artist a big boost up the chart. Just ask Usher, who makes the third-biggest leap of the rock era to pole position with the commercially released "U Remind Me" (Arista).

The 21-1 move is the biggest jump to the top since Brandy & Monica had a 23-1 rocket ride with "The Boy Is Mine" in June 1998. The only single in the rock era to make a bigger leap to No. 1 was the Beatles' "Can't Buy Me Love," which holds the record with its 27-1 move in April 1964. There is an asterisked achievement, though, as R. Kelly & Celine Dion appeared to make a 46-1 move in December 1998 with "I'm Your Angel." But, that "move" only occurred because of a change in chart policy; "I'm Your Angel" was No. 46 on a test chart the week before it was No. 1, not the actual Hot 100.

"U Remind Me" is Usher's second turn at the top, following "Nice & Slow" in February 1998. "Remind" is Usher's first single on Arista proper, as he was originally signed to LaFace. That makes "Remind" the 30th chart-topper for Arista. The only imprints with more No. 1 titles in the rock era are much older labels: Columbia, RCA, Capitol, Epic, and Motown.

The triumph of "U Remind Me" is also sweet for the song's producers. This is the 16th No. 1 hit for Jimmy Jam & Terry Lewis, upping them to second place on the list of producers with the most No.

1 hits in the rock era. Jam and Lewis are tied with Elvis Presley's producer, Steve Sholes, and are runners-up only to George Martin, who helmed 23 chart-topping singles.

"U Remind Me" is the eighth title to advance to No. 1 in 2001 and is the second No. 1 hit by a one-named male artist since Joe topped the chart with "Stutter" in March. Pole position has been held by female artists for the last 12 weeks, thanks to Janet Jackson's "All for You" and Christina Aguilera, Lil' Kim, Mya & Pink's "Lady Marmalade." This is the 11th week in 2001 that a male artist has held the top spot.

And finally, "U Remind Me" only took four weeks to reach the chart zenith. That's the fastest move to No. 1 since May 8, 1999, when Ricky Martin's "Livin' la Vida Loca" hit the pinnacle in its fourth chart week.

THERE' IT IS: *Pearl Harbor* may not be living up to box-office expectations, but the film's main theme has captured the top spot on the Adult Contemporary chart. "There You'll Be" (Warner Bros.) is Faith Hill's second No. 1 on the AC tally. She was on top a year ago with "Breathe," which ultimately had a 17-week run at No. 1.

"There You'll Be" is only the fourth new No. 1 AC hit of 2001, but that's way ahead of this issue last year, when "Breathe" was still the only new No. 1 of 2000.

The *Pearl Harbor* track is songwriter Diane Warren's 11th No. 1 on this chart and her first since 1997, when LeAnn Rimes had an 11-week reign with "How Do I Live."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	2000	2001
TOTAL	369,695,000	349,276,000 (DN 5.5%)
ALBUMS	341,234,000	331,445,000 (DN 2.9%)
SINGLES	28,461,000	17,831,000 (DN 37.4%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	2000	2001
CD	301,893,000	306,759,000 (UP 1.6%)
CASSETTE	38,551,000	24,047,000 (DN 37.6%)
OTHER	790,000	639,000 (DN 19.1%)

OVERALL UNIT SALES THIS WEEK
14,577,000
LAST WEEK
14,619,000
CHANGE
DOWN 0.3%
THIS WEEK 2000
14,347,000
CHANGE
UP 1.6%

ALBUM SALES THIS WEEK
13,823,000
LAST WEEK
14,032,000
CHANGE
DOWN 1.5%
THIS WEEK 2000
13,509,000
CHANGE
UP 2.3%

SINGLES SALES THIS WEEK
754,000
LAST WEEK
587,000
CHANGE
UP 28.4%
THIS WEEK 2000
838,000
CHANGE
DOWN 10%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE			
	2000	2001	CHANGE
CHAIN	13,926,000	8,720,000	DN 37.4%
INDEPENDENT	4,507,000	3,550,000	DN 21.2%
MASS MERCHANT	9,926,000	5,449,000	DN 45.1%
NONTRADITIONAL	102,000	113,000	UP 10.8%

ROUNDED FIGURES FOR WEEK ENDING 6/24/01

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

Super Conductor

On August 21st,
all of Hollywood
will be reading music.

spotting
editing
composing
orchestration
contracting
dubbing
sync licensing
music marketing
publishing
re-scoring
prepping
clearance
music supervising
musicians
recording studios

Summer Film & TV Music Special Issue. August 21, 2001

Music adds emotional resonance to moving pictures. And music creation is a vital part of Hollywood's economy. Our Summer Film & TV Music Issue is the definitive guide to the music of movies and TV. It's part III of our IV part series, featuring "Who Scores Primetime," "Calling Emmy," upcoming fall films by distributor, director, music credits and much more. It's the place to advertise your talent, product or service to the people who create the moving pictures. So make a "sound" business decision. Place your ad today.

SPACE DEADLINE: August 1 • MATERIALS DEADLINE: August 8
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N.Y. - John Troyan (646) 654-5624



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